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# An Annotated Bibliography on Music and Painting

Addie S. McCormick  
*The College at Brockport*

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AN ANNOTATED BIBLIOGRAPHY  
on  
MUSIC and PAINTING

*Approved: A. F. Corcoran 5/31/62*

Research 650 (1 credit)

Dr. Corcoran

May 31, 1962

(Mrs.) Addie S. McCormick

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PURPOSE and NEED of the STUDY:

When teaching in one particular area of the fine arts, a greater perspective and understanding is provided the student if the instructor makes a comparison among the other arts. There is no recent annotated bibliography available to the student who wishes to investigate the relationships of music and art. The purpose of this study is to determine how many publications, in the Rochester area libraries, consider the common characteristics of art and music.

A further purpose of this study is to examine such publications where found, and analyze their content for relationships of music to visual art.

STATEMENT of the PROBLEM:

What books are there, that pertain to certain aspects of art and music, that are important to teaching?

LIMITATIONS:

Art, in this study, is limited to painting or two-dimensional design in a variety of media.

Approximately forty-five hours were spent in libraries.

This study is pointed toward the edification of teachers only.

Four libraries in the Rochester area, Monroe County were consulted.

ESTABLISHMENT of CRITERIA:

The following criteria were considered in the selection of material:

1. Philosophical.

By philosophical is meant:

Psychologically, the experiences and responses to art and music.

The intellectualization and rationalization of the visual and auditory patterns.

The qualitative judgments and critical determinants of relative value.

2. Technical.

Technical criteria would include the following:

Principles and elements in the composition and design in the arts.

Principles and elements being such factors as balance, theme and variations, contrast, gradations in color (tone).

Historical.

From this standpoint, the following is noted:

The development of styles throughout history.

THE METHOD of PROCEDURE:

This procedure was followed in sequential order:

1. The card catalogue was consulted.
2. The bibliography in each book was checked for further source material.
3. Each publication was carefully examined and analyzed against the established criteria.
4. Those books were noted, which met one or more of the criteria.

FINDINGS:

Out of twenty books examined, the following eleven books met the criteria for selection:

1. Beardsley, Munro C., Aesthetic Problems in the Philosophy of Criticism, New York: Harcourt Brace & Co., 1958.

Technical. A small portion of this book is devoted to the discussion of the visual field of

art and the auditory field of music from the standpoint of perception. Similarities of music and art are noted in a portion of one chapter. It is of limited value.

2. Dudley, Louise and Faricy, Austin, The Humanities: Applied Aesthetics, New York: McGraw-Hill Book Co., Inc., 1960.

Technical and Historical. This study of the humanities deals generally with the basic principles that underlie all the arts. The parallel development in music and art is discussed. The authors' show comparisons and contrasts. A small section of the book deals particularly with music and painting. The information is important but limited.

3. Gray, Cecil, Survey of Contemporary Music, London: Oxford University Press, 1924.

Historical. Debussy, the father of modern music is placed in historical perspective in this discussion of music. A comparison of painting and music occupies a small section of this book. The historical value is greater than the discussion of music and art.

4. Hansen, Peter S., Introduction to Twentieth Century Music, Boston: Allyn and Bacon, Inc., 1961.  
Historical and Technical. This contains a chronological listing of artists and composers from 1900 to 1959. Picasso and Stravinsky are compared in a small section of this book. It is of definite historical value.
5. Machlis, Joseph, Introduction to Contemporary Music, New York: W.W. Norton Co., Inc., 1961.  
Historical and Technical. Several chapters contain technical discussion involving music and painting. It lists modern composers, world events, principle figures in literature and the arts, beginning in 1900. An excellent historical perspective is given the reader.
6. Munro, Thomas, Art Education: Its Philosophy and Psychology, New York: Liberal Arts Press, 1956.  
Philosophical. The field of art education is considered in a large context in relation to a well-rounded education for those in our Western Civilization. Common characteristics in the various functions and abilities employed in



performing or producing each art are noted.

From this standpoint, there is a valuable, but limited, comparison of music and painting.

7. Munro, Thomas, The Arts and Their Interrelations, New York: Liberal Arts Press, 1949.

Philosophical. A survey of the arts, including aural as well as visual, is informative. Psychological and philosophical theories of the arts are expressed by the critics. The historical development of these ideas is shown and the nature of these particular arts is studied. The entire book is devoted to the survey. The reader is given an excellent perspective of all the arts, including music and painting.

8. Parker, DeWitt H., The Principles of Aesthetics, New York: Appleton-Century-Crofts, Inc., 1946.

Philosophical and Technical. In a philosophical approach, the meaning and nature of art is discussed. In one chapter on the aesthetics of music, many technical observations are made that include relationships with the visual arts. The content is valuable, but limited.

9. Rader, Melvin A., A Modern Book of Aesthetics, New York: Henry Holt & Co., 1952.  
Philosophical. In one chapter, the similarities of music and painting are considered. This discussion is informative but of limited value.
10. Vivas, Eliseo, and Krieger, Murray, The Problem of Aesthetics, New York: Holt, Rinehart & Winston, 1952.  
Philosophical. Many references to the common characteristics in music and painting are included in the philosophical considerations of the various phases of the esthetic experience. A large portion of the book is involved in this discussion, which affords the reader a valuable perspective.
11. Wold, Milo, and Cykler, Edmund, An Introduction to Music and Art in the Western World, Dubuque, Iowa: Wm. C. Brown, Publishers, 1959.  
Philosophical, Technical, Historical. The entire book considers the correlation of the visual and aural arts from 500 B.C. to the present. The philosophical, technical and historical significance of each art epoch is discussed in the re-

relationship to painting, music, sculpture and architecture. Of all the books examined, this one is of the most value.

CONCLUSION:

There are few publications which consider the relationships of music and art.