



## Timeless Music

There is a very special kind of music which I hope will find a great if not a total appeal to whoever I cks it. All for the better for everyone as we shall see. I refer to the oldest kind of music, and also the most modern. It is, however, not contemporary; the Past and the Future find it more common. It is the music for and of the Wingless and the Superbirds. It is Timeless Music.

In the most primitive communities in Africa, Australia, and Asia, music plays the vital function of providing the most suitable form of communication among the people themselves and of course among the mortals and the spirits. The religious rite always basically accompanied by some sort of chanting. Even in the archaic civilizations, as in India, songs (in quarter — and smaller tones) and instrumental improvisations were never absent. In our time, music has become quite complicated and noisy. It is not anymore solely sacred music that we have but also the profane. The traditional

church chants have become infested by folksongs and the like. Profane music such as jazz, pop and rock, and even "serious contemporary" has battered our lives. Nevertheless, in all these instances, music serves the function of communication -- the expression of the striving of man for a meaningful way of life.

And yet, all music pieces ever produced so far are imperfections. The symphonies of Beethoven and the contrapuntally correct fugues of Bach are imperfections. Their music does not at all compare with the Timeless Music. In fact, the music of the composers we call "masters" are merely mimics, like clowns which have the peculiarity of being funny and pathetic at the same time. The Evocia Symphony becomes a valiant struggle and a courageous affirmation of the dignity of what man is. Great. But why were the String Quartets composed after this symphony: do not these Quartets look into the future? Are these not visionary?

These music masters' paradise must lie somewhere else since they never cease their search. They look back-and-forward, think then-and-later. Where is the feat?

The early troubadours thought it was found in their poetic lyricism, so they sang to hearts overbrimming. Palestina thought thorough voice leading would do

By Jorge A. Carreon

It. Each added homophony. Mozart emphasized line and form. Beethoven combined everything. The Romantics flooded themselves with their own tears. Stravinsky thought he had hit the pot with his "Rites of Spring" only to tread again later on the old battlegrounds of the Classicists. Anton Webern concentrated on microcosmic forms and emaciated harmony. Stockhausen uses electronics. The hippies, sit-uants and sex.

It takes a lot of courage to compose music. It also takes much brain and patience. But it takes all these and much more to appreciate the Timeless Music, and especially to go into it. One must be honestly prepared and willing to do it. One must have grace from the Wingless and the Superbirds.

Man has always striven for things absolute. He will always be striving for things absolute. It seems that Life for him is an all-or-nothing proposition, even as he is well aware that perfection here on earth can only be but poorly approximated. Man has just got to keep on and plough through. He can not do otherwise.

Well, actually he can do otherwise one thing, the only one. He can write the Timeless Music — the music not of notes but of rests. He can Die . . . Which reminds me of Kanakazshi, who said, "Violence like the Wingless Dove it flew — motionless. And Timeless in Peace was the Universe."

## The Case Method

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with the professors."

Asked whether there is much difference between the Filipino students and American students he said not much as long as they are given the same educational opportunity. "But this I found. The Filipino student respects authority and grey hairs more, so that he tends to take what his professors say hook, line and sinker. But this is true everywhere in Asia, I think."

AIM's aim is three-fold. To provide highly competent and carefully selected candidates, without regard to their financial ability to pay their education, the opportunity to receive professional, graduate level, full-time training in managerial leadership. Since not everyone who wants to further their studies can be admitted to the Harvard Business School abroad, only 750 students are admitted each year to the school, and 10 per cent of said total is allotted to foreign students) AIM intends to give the same training to Asian students with the same curriculum, same courses and same teaching method — the case method.

We do not need valedictorians but students who have leadership (they are two quite different things). True we are tough in the admission office, but afterwards, when they have hurdled the examinations we are generous to them. The work load is heavy, about 70 hours a week. That is why we do not accept working students. But we do our level best to get students who have been admitted, to graduate them. So far out of the 96 students admitted this school year, only four dropped the course for reasons of their own. If the future of the school depends on the students, then I can proudly say that it will be a success."

We asked Dr. Fuller how things are going financially for both the students (when they finally are graduated) and for the teaching staff.

"Great on both counts. Already some of our students are being eyed by a number of business concerns. As for the teaching staff, we had some difficulties in keeping them after they return from training in Harvard. Some of our world faculty members are in the offices of several business houses in Makati. But now we have the problem licked. We raised their pay to the average of professors pay in the faculty where those offered by other schools or business establishments. Still, we have to admonish the businessmen not to 'cut down the tree but to take the fruits which will be generously offered by nature's hand."

## JEREMY FINN'S BRIDGE CLASS

Displayed by the experts

ALL YOU HAD TO DO WAS MAKE FOUR TRICKS FROM THE HEART SUIT, JOHN.

IF IT IS ANY CONSULATION, JOHN MANY EXPERTS ARE INCLINED TO DISPLAY THIS SUIT JUST AS YOU DID — INTERESTING ORDINARY PLAYERS OFTEN TACKLE IT CORRECTLY!

THE ATTEMPT TO BEING MADE BY THE QUEEN OR THE TEN IN THE FIRST TWO ROUNDS IS AN ILLUSION WHICH IS AGAINST THE GODS!

I WAS UNLUCKY. SUSY PLAYED THE ACE AND THEN THE KING BECAUSE I THOUGHT IT VERY LIKELY THAT THE QUEEN OR THE TEN WOULD FALL IN THE FIRST TWO ROUNDS.

IF YOU HAD TO MAKE FIVE TRICKS THE PLAY WOULD BE AUTOMATIC YOU WOULD PLAY THE ACE AND THEN PRESERVE THE JACK.

STRANGELY ENOUGH, WHEN YOU NEED TO MAKE FOUR TRICKS THE PERCENTAGE PLAY IS EXACTLY THE SAME.

Note the singleton

JOHN TAKING INTO ACCOUNT THE POSITION OF YOUR SINGLETON, IT IS A MISTAKE IN MY VIEW, TO OPEN THE BIDDING!

IF SUSY RESPONDS AS SHE VERY WELL WILL, YOU WILL BE FORCED TO RE-BID YOUR MOUTH-EATEN SPADES, BECAUSE A BID OF THREE DIAMONDS WOULD DENOTE A VERY MUCH CROWDED HAND!

WHEN IN DOUBT MARKING A MARRIAGE SPREADING BID NOTE WHERE THE SINGLETON IS AND WHETHER OR NOT IT WILL, INCONVENIENCE YOUR RE-BID.

HERE IS A HAND, IDENTICAL IN HIGH CARD POINTS AND DISTRIBUTION THE ONLY DIFFERENCE IS THAT WE HAVE A SINGLETON SPADE SUIT OF A SINGLETON HEART, HERE IT IS. IS IT CORRECT TO OPEN THE BIDDING IN RESPECTIVE OF PARTNER'S RESPONSE, YOU CAN CONFIDENTLY INTRODUCE YOUR SECOND SUIT, DIAMONDS!

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