

FINE ARTS MAGAZINE
VOLUME 1, ISSUE 28, YEAR 2008

ARTS
CULTURE
CRITICISM
THEORY
PRACTICE
HISTORY
TECHNOLOGY

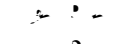
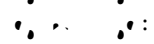
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 G.
 D., E., C.

J. B., L.

A., C., L., A., D.

B., L., E.
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A.

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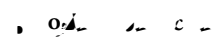


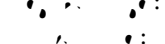
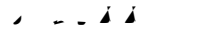
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28 Windows Fine Arts Magazine 2008. C...
 ...! ...
 ... WFAM 2008, ...

(...), ...
 ... F...
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 ... H... L... C... A... D...

F...
 H... WFAM 2008.

A... B... J... G... F... C... D... C... A...
 A... D... I...
 ... 1...-29(14...)-19(...)-9(...)-2...-15(2 (... 7

ICA C I I ,

First Place
In the Attic

♩ ♪ ♩ ♪

Piano

L . . A . .

Written by Garrett Castello

Free and tenderly ♩=64

In the Attic
C

In the Attic
C. P. P. P.

In the Attic
C. P. P. P.

ICA C I I ,



xx

200
j
c

ICA C I I ,



200
j
c

In the Attic
C. P. E. B.

ICA C
I I ,

200

In the Attic
C. P. E. B.

ICA C
I I ,

200

17

♩ = circa 110

Susp. Cymbals (Cymbal mallet) (Cymbal)

Timpani (Cymbal mallet)

Perc. 1

Whistle

Perc. 2

Conga Drums (Soft mallet)

Whistle

Perc. 3

Whistle

©2007 by John Correy

25

Stringendo

A Tempo

Perc. 1

Perc. 2

Second Place
Tribute to Zarathustra's Animals

Tribute to Zarathustra's Animals

Allegro ♩=100 Q. L. Wright

Piano *fp legato*

The score begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The composer is identified as Q. L. Wright. The piano part is marked 'fp legato'. The right hand plays a continuous eighth-note melody, while the left hand provides a simple harmonic accompaniment.

This section of the score shows a complex interplay between the piano and right hand. The piano part features a series of chords and moving lines, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The right hand continues with its melodic line, often overlapping with the piano's texture. The score is presented in a clean, printed format.

200

Tribute to Zarathustra's Animals
C. Wright

2

The second page of the score begins with a measure rest for two measures. The music continues with the same melodic and harmonic material as the first page. The piano part is more active, with various chordal textures and melodic fragments. The right hand maintains its eighth-note melodic flow. The score is presented in a clean, printed format.

200

Tribute to Zarathustra's Animals

C. P. E. B.

ICA C I I ,

3



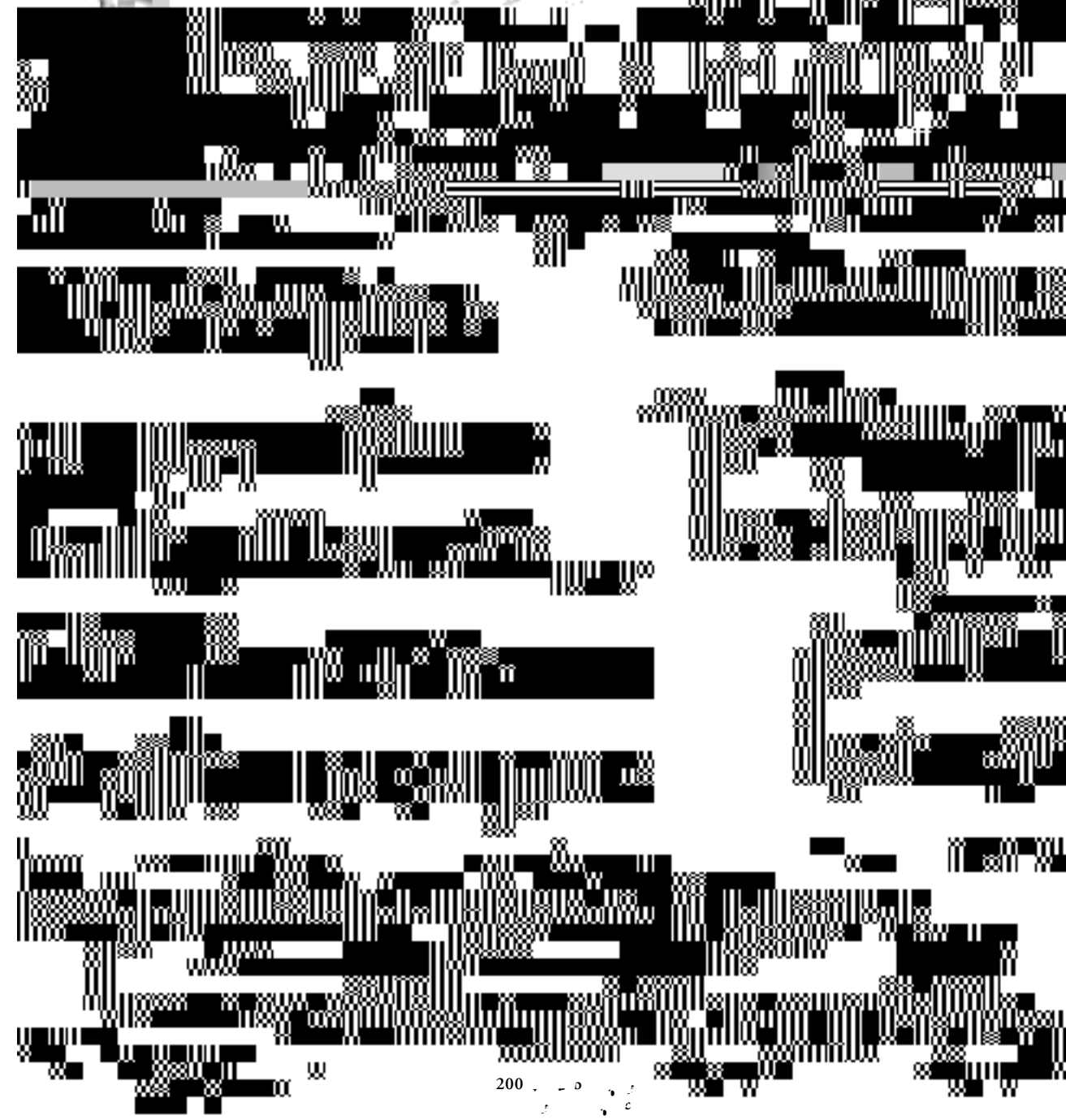
200

Tribute to Zarathustra's Animals

C. P. E. B.

ICA C I I ,

4



200

Tribute to Zarathustra's Animals
C. r.

ICA C
I I ,

Tribute to Zarathustra's Animals
C. r.

ICA C
I I ,

The Man With No Pain

C. P. P. P.

The Man With No Pain

C. P. P. P.

ICA C I I ,

ICA C I I ,

3

4

45

60



DE, E

First Place

Untitled



yellow.

Musical score for the 'yellow.' section, featuring various notes, rests, and symbols like '&' and '?' on a staff.

blue.

Musical score for the 'blue.' section, featuring various notes, rests, and letters 'I', 'B', 'C', 'B', 'L', 'H' on a staff.

First Place

Like Medusa

-- after Homan's "Like the Devil"



Musical score for the 'Like Medusa' piece, featuring various notes, rests, and words like 'mine-mine-mine', 'Ay!', 'hermosa, peligrosa.', and 'Mine-mine-mine.' on a staff.

First Place

Bless Me, Rabbi

Windows Fine Arts Magazine 2008
Awards
I. ... H. ... 1970.

F. (H)11(6)-5()8()-22()-11()-13(18 8()-2(3()108)8()7(222)61()-3()-10()-10(18 8()9(14()9(C 1.84()5()-8(,60.0 18 22)61()-)10()-15(?63926-10(:B)2(I)-2142() J/ 148())3(BDC , 980.24-8(,4()10()-14()8()-2(6)6)-9()8(,60.0 . (B)2()5

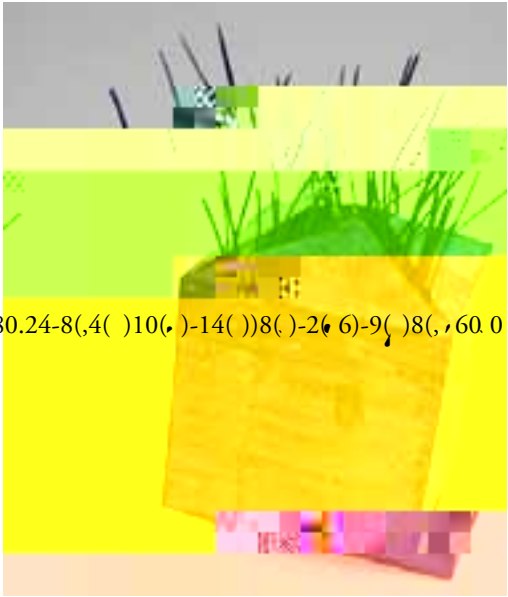


Honorable Mention
Flight



Honorable Mention
Home Flourishes

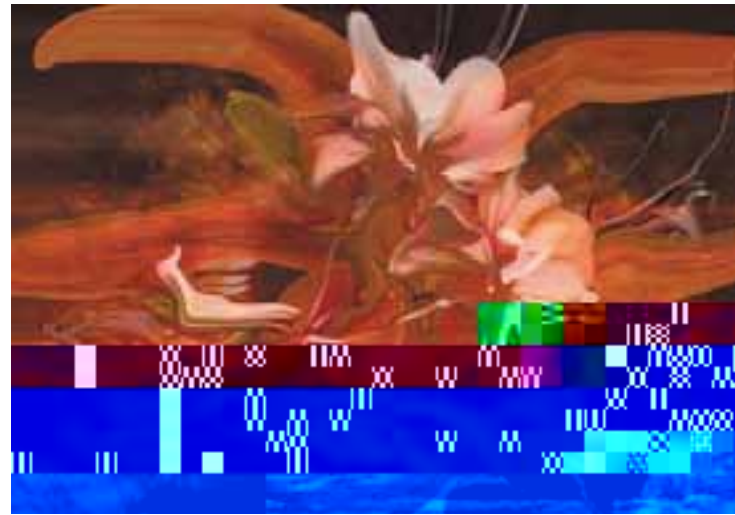
I A A CA EG



Honorable Mention
Design Exercise



Honorable Mention
Stair Concept



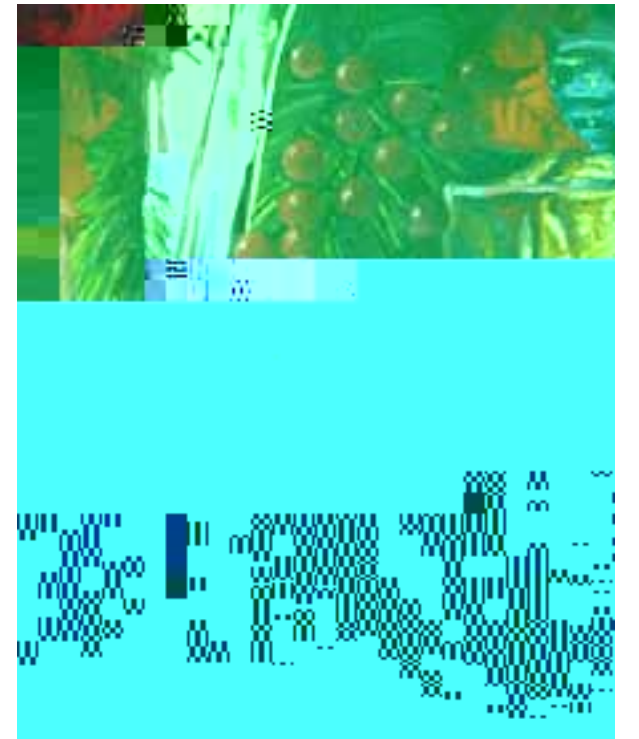
Steven C. Lee
Honorable Mention

The Sunset Flower



Steven C. Lee
Honorable Mention

Vase of Flowers



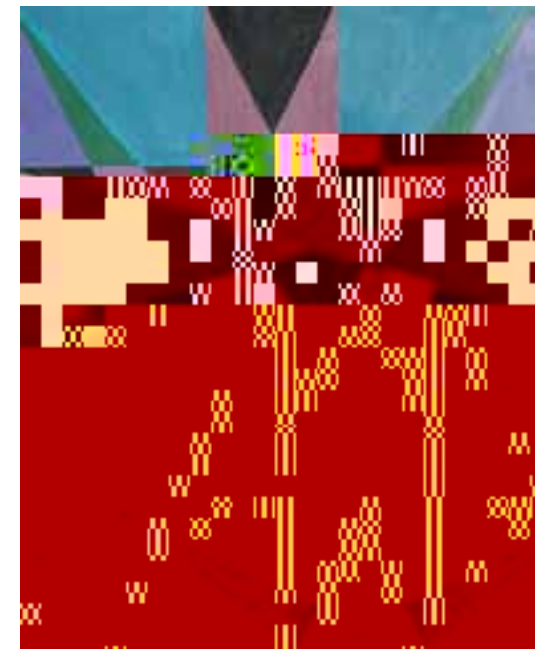
Steven C. Lee
Honorable Mention

Christmas Crystal



Steven D. Lee
Honorable Mention

Design Exercise



Steven C. Lee
Honorable Mention

Untitled

Second Place

Our 9/11 Couch

The couch is a symbol of comfort and relaxation, a place where we can sit and unwind. It is a piece of furniture that has become an essential part of our lives. In the wake of the September 11 attacks, the couch has taken on a new meaning. It is now a place where we can sit and grieve, a place where we can find solace in the face of tragedy.

A couch is a place of refuge, a place where we can sit and be alone. It is a place where we can sit and think, a place where we can sit and dream. It is a place where we can sit and be ourselves, a place where we can sit and be human.

The couch is a symbol of our humanity, a symbol of our need for comfort and connection. It is a place where we can sit and be together, a place where we can sit and be one. It is a place where we can sit and be our best selves, a place where we can sit and be our true selves.

In the wake of the September 11 attacks, the couch has become a place of healing. It is a place where we can sit and heal, a place where we can sit and hope. It is a place where we can sit and be brave, a place where we can sit and be strong. It is a place where we can sit and be our best selves, a place where we can sit and be our true selves.

A couch is a place of love, a place where we can sit and be loved. It is a place where we can sit and be loved, a place where we can sit and be loved. It is a place where we can sit and be loved, a place where we can sit and be loved.

6(.-)26(.-) J 14 .,8(.-)612(-14(:)-3,2)-19()-34(-)11(-)16()4, 2 2: . 5: (3)7(I) 14 .(I). 20.741 -1.25 . - (-)-19(

Erin Brockovich.

Erin Brockovich.

Er Br

H

F

A

10(.74(-86)-)(2)-2()7(15)-2()-4 2()7()5()9()-21()7()-17(-)9()-22()3(-)-18()-22(-)-2-17()-8()-10()-26()7()9()-1()424(-)8()-(2) . . . 5()9(3* ()-11()-29() ()-18()-2()-3()4()466()1.03814

(.) * . 49, . 87 10()-31292, . . 5()9(4* ()-1 ()-18()2- 2()3(-)-15()-9-6(()- .)24(J * ()901)-1 -22(-) ()-()-8(()901)-19(. (7-8()6()-12()3--6()14(9) -()-12() *)-19(39()-2)8()-1)-4(? -1421()7() .)- 49(()-() *8 ,(10 8()14(0(-)6 8))-8(-).(0(2,49(0-1,) ()8(,49((()1))5-7 -26,14(0(-)6 7-21(3))-0--39(8))-7(()6)-20(-)-2)

B... H...
 J... P... I...
 B... A... I...
 I... B... I... I... A...
 A... I... I... I...
 B... I...
 0(16)-16(-)84... (84(-)10(-)8()... 180()7(-)116... () 6... I... 0(16)-16()-16)-34... 9...
 8-16(()-21(-)1528()7(A)-8()-2 J * (A)-40()16()2(-)312()14(-)35(()64.789. J-5.11-17()-3()0(7()-1()-4()

I am writing in response to your interest in my patient who, for reasons of confidentiality, I shall call Miranda after dear Prospero's daughter. Miranda first came to us after attempting to flee a crime scene when confronted with her part in the drowning of a young boy she believed to be her son. The boy had been living with her for several years and, by accounts of her neighbors, she was a fine mother. DNA evidence at the scene, however, proved her to be both innocent of the crime and completely unrelated to the child. She suffered a massive psychotic episode at the police station and has been all but incoherent ever since. I doubt she has any real idea of where she is now.

Third Place
When the Bough Breaks

I am writing in response to your interest in my patient who, for reasons of confidentiality, I shall call Miranda after dear Prospero's daughter. Miranda first came to us after attempting to flee a crime scene when confronted with her part in the drowning of a young boy she believed to be her son. The boy had been living with her for several years and, by accounts of her neighbors, she was a fine mother. DNA evidence at the scene, however, proved her to be both innocent of the crime and completely unrelated to the child. She suffered a massive psychotic episode at the police station and has been all but incoherent ever since. I doubt she has any real idea of where she is now.

Dear Dr. Stevenson,

I am writing in response to your interest in my patient who, for reasons of confidentiality, I shall call Miranda after dear Prospero's daughter. Miranda first came to us after attempting to flee a crime scene when confronted with her part in the drowning of a young boy she believed to be her son. The boy had been living with her for several years and, by accounts of her neighbors, she was a fine mother. DNA evidence at the scene, however, proved her to be both innocent of the crime and completely unrelated to the child. She suffered a massive psychotic episode at the police station and has been all but incoherent ever since. I doubt she has any real idea of where she is now.

D, I am writing in response to your interest in my patient who, for reasons of confidentiality, I shall call Miranda after dear Prospero's daughter. Miranda first came to us after attempting to flee a crime scene when confronted with her part in the drowning of a young boy she believed to be her son. The boy had been living with her for several years and, by accounts of her neighbors, she was a fine mother. DNA evidence at the scene, however, proved her to be both innocent of the crime and completely unrelated to the child. She suffered a massive psychotic episode at the police station and has been all but incoherent ever since. I doubt she has any real idea of where she is now.

I
L
A
B
D
H-H

..... C H I
 A I B F
 B A A I I
 I

First Place

The Conflicting Notions of Jewish Salvation

J. G. H.

E. G. H. (A. 2, 9). H. I. G. E. L. C.

H. *The Golem*. A. D. F. E. J. C. D. L. 2001. E. *Night*. A. H. 2006.

Second Place

The Status of Mental Health in Our Prison System

L. 2005. D. J. 56% 45% B. 64% (J. G. 1). A. F. (G. 18). L. (18).

H A A E IE B J DGE

Three Poems by

Two Limericks

H
E
H
bric-a-bracs.

ennui
H
I

A
RC
HER'S
MOTTO:
D

I

I

C I !

Silent Remains

A
E
P
D

Mayflies

H
L
A
A
A

