

TABLE CONTENTS

ACKNOWLEDGEMENTS.....	.i
1. INTRODUCTION.....	1
2. BACKGROUND.....	2
3. OBJECTIVES.....	4
4. PROJECT DESCRIPTION.....	4
5. PROCESS DESCRIPTION.....	5
5.1. Creativity Tasks.....	5
5.2. Technological Tasks.....	6
5.3. Technical Tasks.....	7
6. SONGS DESCRIPTION.....	9
6.1. Why Not?.....	9
6.2. Roses.....	11
6.3. Be There.....	13
6.4. Pleasant Journey.....	15
6.5. Sweet Moment.....	17

7. PROMOTION STRATEGIES.....	19
7.1. OBJECTIVES:.....	19
7.1.1. Share my music with the world.....	19
7.1.2. Discover my style.....	19
7.1.3. Target audience.....	19
7.2. ACTIONS:.....	20
7.2.1. Music through website.....	20
7.2.2. Music on Facebook.....	20
7.2.3. Music online.....	21
8. CONCLUSION.....	21
APPENDIX A.....	23
BIBLOGRAPHY.....	24

ACKNOWLEDGEMENTS

I am grateful for the help many people have given as a part of this project's development. I would like to thank my music director Victor Mendoza and C.E. advisor Enric Alberich for their wise guidance and thought-provoking questions. I would like to thank my Committee members, Musicians, MTI partners and sound engineer advisors. Lastly, I would like to thank my family for their complete support and for keeping me grounded with encouragement and love.



Artist Festival (Singapore)

1. INTRODUCTION

This is the first time I have explored the relationship between music and art, particularly Chinese landscape painting. There is always a favored inspiration in whatever you see, places you go, in living in a place with a different culture, people you meet or the influence by different musicians work and much more than you can imagine. I am very grateful and inspired by my uncle Sesein. He currently resides in Shanghai and works as a doctor and an artist in Chinese calligraphy and Chinese painting. He is also an accomplished pianist.

Sesein's paintings supply me with an endless stream of ideas for developing my personal language. These inspire my musical textures, sense of tone, composition and rhythm. The paintings vary depending on the sophistication of my uncle's subject. He seeks the extraordinary in ordinary things, and brings freshness and vitality to the landscape scenes.

Painters often find inspiration from musical colors or the abstract idea of music.^[1] Regardless of the chosen medium; color and music are essential elements in any successful artwork to keep the viewer engaged. Whether we are listening to Bach or blues, our minds are innately wired towards music-color connections and we respond depending on their unique melodies, harmonies and rhythms.^[2] The association between color and music is scientifically evident in conditions such as the neurological phenomenon of synesthesia, which has been noted since Greek antiquity.^[3] There are countless works by poets and artists, such as *The Gift* by Vladimir Nabokov or compositions by Scriabin and Messiaen, which interpret music and words through colors. This natural human phenomenon is found all over the world independent of one's culture or race.

1. Grove Music Online, s.v. "Colour and Music" (by Jörg Jewanski), <http://www.grovemusic.com/> (accessed June 6, 2014).
2. All Things Well, "Articles| A Spoonful of Music" (by Robert Wyatt), www.allthingswell.com/ (accessed June 6, 2014).
3. Dani Cavallaro, *Synesthesia and the Arts* (United Kingdom: McFarland, 2013).

2. BACKGROUND

Music is my greatest lifelong passion. As naturally as one breathes and the blood flows through their veins... music is essential to my existence and self-identity.

Since age 9, music has been an irreplaceable part of my life and daily routine. There was not a single day when I did not tingle with the white and black keys. It is like my body depends on playing the piano and only through this unification can I feel a sense of wholeness.

My first encounter with music was that from the classical era. However after studying classical music for a certain time, I developed an interest in jazz, which proved to become my great passion. It was not an easy transition from classical to jazz; nonetheless the challenge only fuelled my desire to explore its vast repertoire. After several years of perseverance and passionate pursuit, I finally graduated with a B.Mus (Jazz) from Berklee in 1987.

After my studies at Berklee, I returned to Jakarta, Indonesia, to form a band and produce records. A few years later, the live jazz scene took me to Singapore where I eventually settled. Here, I taught pop and jazz at the Yamaha music school whilst continuing to perform with my band every now and then. Today I live in Vancouver, Canada, and continue teaching, composing and performing.



Music Festival (Singapore)



Spirit Band at TVRI (Jakarta, Indonesia)



Spirit Band (Jakarta, Indonesia)



RG Band (Singapore)



Several artist Composition (Jakarta, Indonesian)

Through many years of experiences as a teacher and performer, I am comfortable with my understanding of composition and jazz improvisation technique. Furthermore, I have developed a unique 'color' that expresses my personal voice through my original music. However, my great journey through jazz is still ongoing and I have maintained my insatiable desire to continue exploring new and exciting forms of jazz music.

In my journey, I have listened to the music of all the greats artists and my fellow jazz players. I meditate over their songs and analyze their techniques with the option of incorporating them into my own improvisations. I have read books and articles by jazz players and I am very keen on experimenting with new techniques and ideas others have pioneered.

I am always searching for new opportunities. I want to be able to develop a larger body of work in my compositions and improvisations as well as a more refined 'color' with many varieties of techniques. I still feel a great need to enrich my music further. Thus, after some self-reflection, I decided to return to school and obtain my Master's degree in jazz performance.

After researching several colleges such as USC, CSULB, UO and YU, I became certain that Berklee, Valencia Campus was the right destination to further my study and acquire my Master's degree. Not only does it provide great study opportunities in the curriculum, which incorporates new and alternative approaches to musical creativities; but it also allows the students to perform in public concerts & recitals. The study of the new technologic era is something that can also be a great advantage for my jazz exploration and enhancement. Moreover being a Canadian, I am proud to enrich my study in a reputable **Berklee College of Music (Valencia Campus)**. Cultural Influences and World Connections are designed for students and educators to meet their career goals.

3. OBJECTIVES

Paintings are a culmination of unrestrained spirit and unbridled joy. The most beautiful paintings are those that exhibit one's emotions and pure spirit in an intoxicated state. My uncle, Sesin's paintings are exactly that. His rich spirit has gifted him with the ability to create a "playful" tone in his paintings. They are incredibly bright, vivid and bursting with creativity. His expression of color is like an improvisation of somebody seriously interested in the art.

My CE is a musical exploration of the phenomena of colors between music and art. As painters find inspiration in music, I have similarly found inspiration in my uncle Sesin Jong's paintings for my compositions. Although Jong's colors are crafted by his brush and mine through notes on a piano, they both serve one fundamental purpose; to unbridled emotional expression. Jong's landscape "Why Not?" captures an emotion like this, which I expressed in my accompanying composition "Sweet Moment". Whilst Jong used vivid contrasting colors deeply rooted in a rich Chinese heritage, I composed a piece rich with melody and harmonic textures to transport the viewer into this realm of colors and poetic imagination.

The concept of my project is to explore creative expression as an emotion, with music and color, where the participants can interact with their movements. In our daily life, expression is a way to regulate and convey emotions. There have also been significant studies that provide scientific validity for the role of music in balancing the functions of our mind (source?) I intend to:

- Learn about how composers are inspired by music, stories and ideas from a specific culture or religion.
- Consider how composers can borrow and incorporate specific musical ideas from different cultures in their own very different musical contexts.
- Learn the technological and entrepreneurial skills that are essential for the contemporary performer.

4. PROJECT DESCRIPTION

Sesin Jong my uncle developed his landscape painting vigorously with ink brushes. The vibrant colors he uses are a testament to the wonderful ease he has found in his new life. Nobody uses colors quite the way he does, in large patches. He is also skilled in creating contrast as well as harmony between dense lines and swathes of black ink. He is especially good at expressing light and colors, whether he is painting the night,

dawn, dusk, or hills and mountains. This is closely connected with his use of foreign color materials. What is interesting is that his expressions of color are still done in Chinese style. The use of foreign materials does not change the ink brush or the themes of his paintings. His cultural roots are deeply embedded in China.

My Culminating Experience project consists of a series of five original compositions to express my uncle's painting and reflect my emotional feelings.

1. Why Not? – Mountain Forest Enthusiasm
2. Roses – Autumn Landscape
3. Be There – That Splitting Force
4. Pleasant Journey – Fishing Under The Pine
5. Sweet Moment – Foggy Sunset

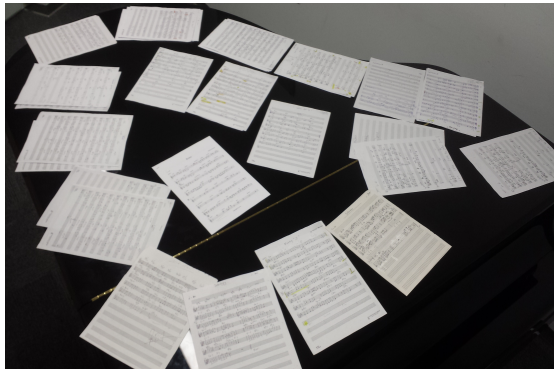
In this project, I would like to compose my original songs and record them to express my universal emotions. I will also use the modern facilities at Berklee Valencia for my Culminating Experience Project called **Juzikal (Colors of My Music)** such as the Scoring Stage, Recording Studio, Technology Labs, Library and Ensemble rooms.

Upon completion of this project, I will produce a record with songs that incorporate specific musical ideas from different cultures in their own very different musical contexts.

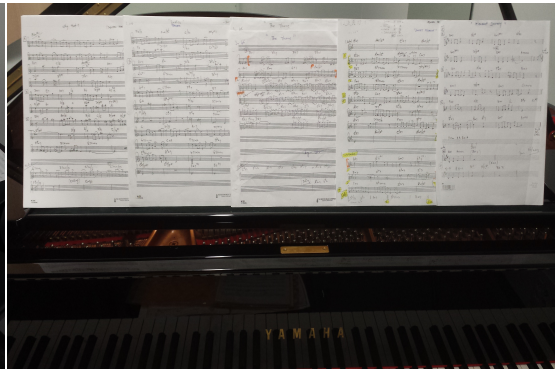
5. PROCESS DESCRIPTION

5.1. Creativity tasks: I am going apply my imagination and skills in creating contrast as well as rhythm, dynamics, melody, harmony, tone color, texture and form.





Original compositions



five compositions for my CE

5.2. Technological Tasks: The biggest challenge for my CE project was becoming comfortable with the advanced technological aspects required to complete it successfully. As a performance major with limited music technology experience, I had to learn how to use Pro Tools and the practical aspects of recording such as the signal flow and setting up sessions. To get the sound I wanted, the initial challenge of finding the right musician and arrangement was coupled with the difficulty of learning microphone and studio techniques. Thus, finding the right MTI partner for these sessions was of paramount importance.

I was able to overcome this challenge with the help of my MTI partner. As the MTI students received more formal training on the Scoring Stage workflow and the System 5, we were able to conduct smooth recording sessions. My fellow performers would rehearse and discuss the arrangement whilst my MTI partner would set up the necessary microphones and cables in the ISO, overdub and main booths. During the editing sessions, I would discuss with my MTI partner about the quality and balance of the mix. As the MTI students had more experience with DAWs than us, they were able to make informed suggestions about levels, EQ, compression and other contributing factors to the overall mix.

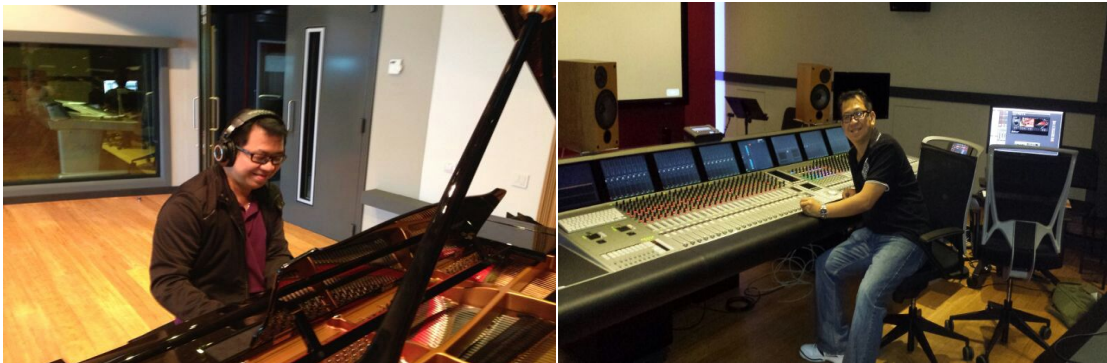
From this experience, I learnt the necessary skills to produce my own record. In the future I should be able to set up my own recording sessions with little or no direction from an MTI partner. I should also double-check all of my player's schedules before booking the studio. Lastly, I have gained a greater sense of independence with the workflow and will be more confident in my own creative instincts in the future.



Overdubs, editing and mixing

5.3. Technical Tasks: I arrange my compositions gaining first-hand experience in the pre-production, recording, and mixing processes. Recording sessions take place in a variety of venues, from professional recording studios with a large-format console, to project studios, to home recording set ups.

1. Idea
2. Collaborate with MTI partner.
3. Rehearsal practice - booking musician.
4. Rehearsal recording – preparation & advanced planning.
5. Recording 3 hours basic track & rough mix.
6. Overdubs, editing and rough mix sessions.
7. Final Mix
8. Mastering for final track.



Scoring stage live recording



End of the scoring stage session

-Recording agenda:

Song 1 – Why Not?

Feb 17, 2014. (Rehearsal Recording)

March 9, 2014. (3 hour tracking session on the Scoring Stage)

March 11, 2014. (Overdubs in studios A-D and Mixing)

March 29, 2014. (Final Mix)

- Piano - Djudju Hartono
- Clarinet - Miguel Ruiz Santos
- Bass - Haojun Qi
- Drum - Alex William

Song 2 – Roses

March 14, 2014. (Rehearsal Recording)

April 7, 2014. (3 hour tracking session on the Scoring Stage)

April 9, 2014. (Overdubs in studios A-D and Mixing)

April 12, 2014. (Final Mix)

- Piano & Keys- Djudju Hartono
- Vocal - Daniel Omphroy

Song 3 - Be There

Nov 18, 2013. (Rehearsal Recording)

Nov 28, 2013. (3 hour tracking session on the Scoring Stage)

Dec 3, 2013. (Overdubs in studios A-D and Mixing)

Dec 8, 2013. (Final Mix)

- Piano & Keys - Djudju Hartono
- Bass - Haojun Qi
- Guitar - Peter Connolly
- Drum - Rodrigo Malvido

Song 4 - Pleasant Journey

Nov 21, 2013. (Rehearsal Recording)

Nov 12, 2013. (3 hour tracking session on the Scoring Stage)

Nov 25, 2013. (Overdubs in studios A-D and Mixing)

Feb 1, 2014. (Final Mix)

- Piano - Djudju Hartono
- Vocal – Mari Sasaki

Song 5 - Sweet Moment

Jan 26, 2014. (Rehearsal Recording)

Feb 5, 2014. (3 hour tracking session on the Scoring Stage)

Feb 14, 2014. (Overdubs in studios A-D and Mixing)

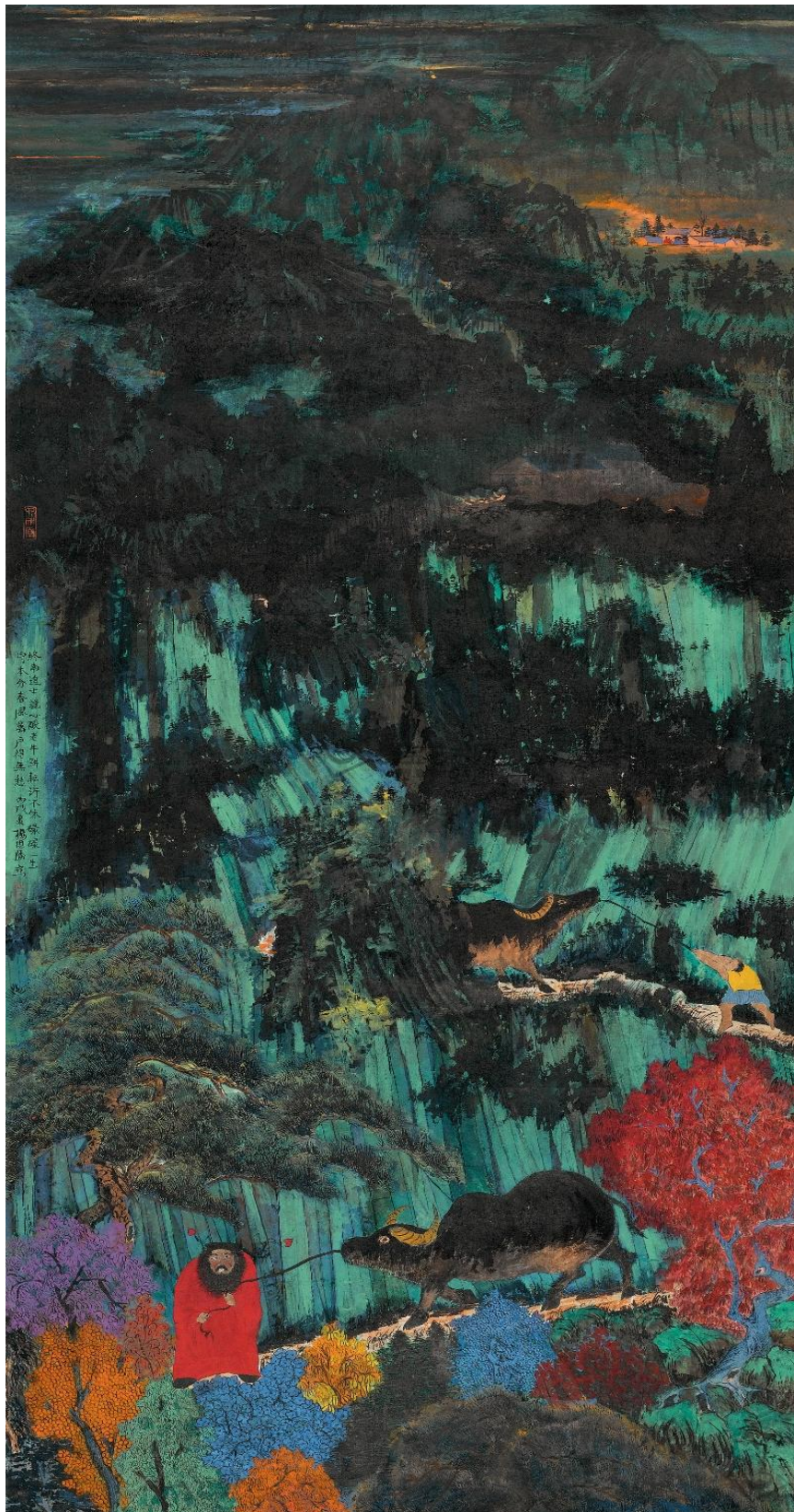
March 1, 2014. (Final Mix)

- Piano - Djudju Hartono
- Bass - Haojun Qi
- Guitar - Peter Connolly
- Drum - Andre's Walker
- Percussion - Sergio Martinez

6. SONGS DESCRIPTION

These are the concept that will be discussed: idea, colors, images and emotions of each the composition.

6.1. Why Not?



Mountain Forest Enthusiasm
山林意趣

-Inspiration:

The clarinet's flowing pitch bends, glissandi and phrasing reflect the journey of the farmers and their bison winding down the mountainside. The drummer's intuitive placement of soft metallic cymbals and rustling snares, complements the vertical flow of the painting as if evoking the image of the artist's own strokes brushing across the aqua blue portrait. This lush acoustic texture of expressive piano and gentle drum are interwoven into the clarinet's meandering melody like the artist's vibrant splashes of red, orange and purple. The effect experienced is one that is both subtle yet daring, as the painting and musical composition complement each other seamlessly. We are swept into the pastoral breeze of petering bison hooves as we journey with the farmers on their return into the wilderness.

The title of the composition '**Why Not?**' brings light to the human condition of self-doubt. In the painting we see two men, the master and his apprentice, leading their bison into dangerous territory and their fear is evident in their body language. The painting reminds us of our inner strength in times of struggle, in the face of the unknown and our often imposing surroundings. The scale of the mountainside in comparison to the two figures emphasizes the formidable power of the natural environment that is both frightening yet beautiful.

-Music examples:

The image displays four staves of musical notation for the piece 'Why Not?'. The first staff begins with a treble clef and a key signature of one sharp (F#), indicated by a '♯' symbol. The melody consists of eighth and quarter notes. Above the first staff is the chord notation 'Fmaj7(#11)/A'. The second staff continues the melody, with a measure marked '10' and the chord 'Fmaj7(#11)/G'. The third staff starts at measure 14 and includes the following chords: 'Fmaj7', 'C/E', 'A♭maj7(#11)/E♭', 'Am7', and 'Am7/G'. The fourth staff starts at measure 18 and includes the following chords: 'D/F#', 'B♭7(#11)', 'D♭maj7', and 'Amaj7'. The notation includes various accidentals such as sharps, flats, and naturals, and rests.

- **Melody:** Motif development, anticipating, syncopation, sequence and repetition.
- **Harmony:** Modal Interchange, Chromatic bass line, inversion/slash chords and modulation.
- **Rhythm:** Energy, emotion feel and soft metallic cymbals.

6.2. Roses



Autumn Landscape
秋暮

-Inspiration:

This sentimental ballad channels its drama through the battling forces of darkness and color in nature. The artist's contrast of black, almost charcoal-like, tree trunks against the saturated splatterings of red and green leaves captures the volatile nature of the environment. It is a suitably dramatic visual fodder for the vocalist's libretto, "*When will the springtime come, when will the roses bloom?*" as the shimmering strings combined with the furtive piano movement gives a somewhat eerie yet enchanted atmosphere. The melodic and harmonic prowess in the musical arrangement is particularly evident in its delicate balance between the shades of light and darkness. This balance is achieved without any abrupt moment, creating a homogenous color of rich ambiguity alluding to the vastness of one's capacity for loneliness and joy.

Lyrics by: Daniel Omphroy

When will the springtime come?
When will the roses bloom when will I feel warmth in the sun
Or walk under the moon
I know I know I know there's more to this life I know
I live it on my own
But now it's gone so cold
I'm waiting for a new life to unfold

When will the springtime come?
Or roses bloom
I hope that I see them soon

When will I be free to walk?
Free to walk under
Walk under the sun
Walk under the moon
Feel warmth in the sun
When roses bloom

-Music examples:

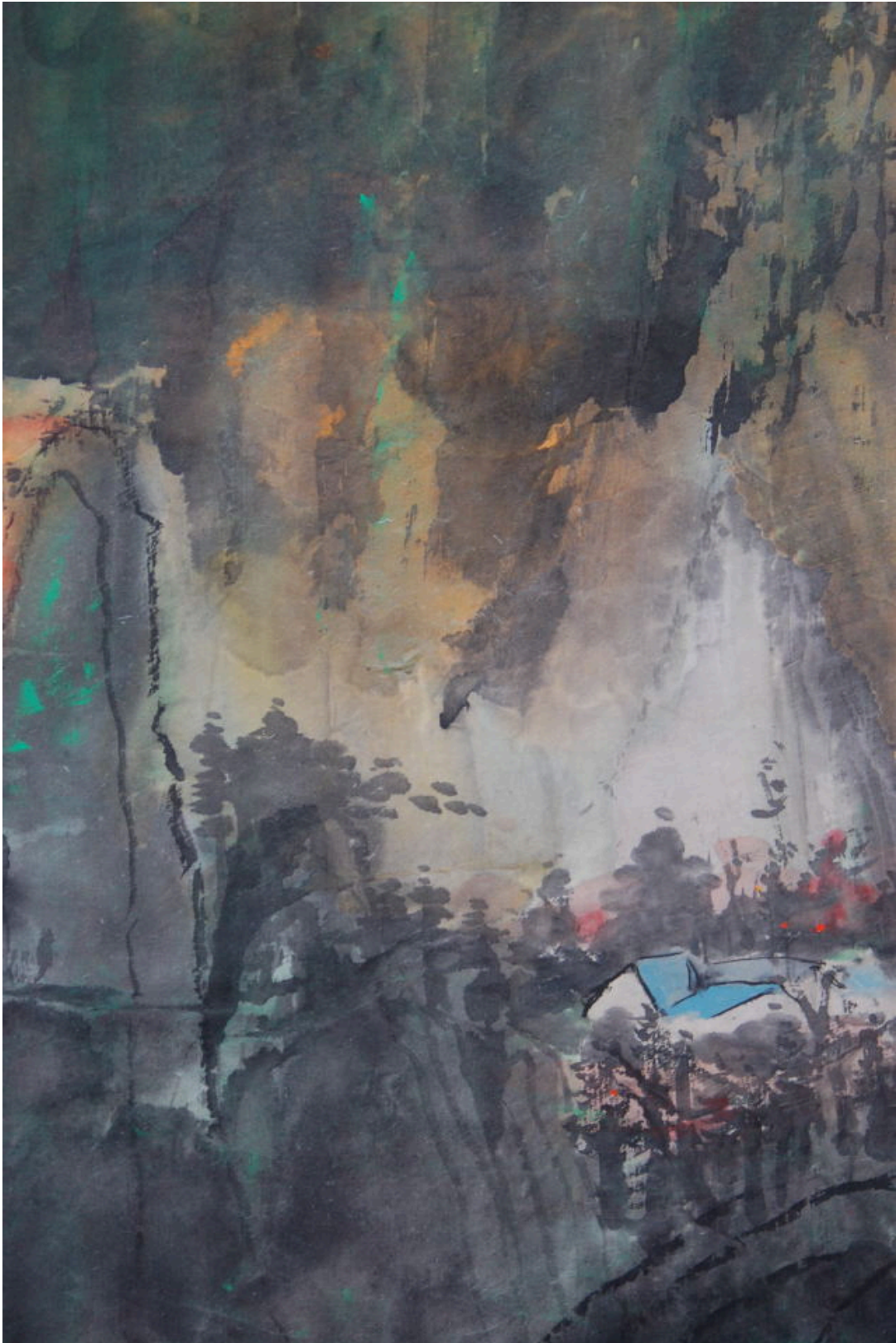
9 F^{maj7}/A $Fm^{(maj7)}/Ab$ C/G $F\#7(\#11)$

13 F^{maj7} $D7/F\#$ E/G $E7(b9)/Ab$

17 Am^7 $A\flat^{maj7}$ $D\flat^{maj7}$ $D\flat^{maj7}/F$

- **Melody:** Motivic embellishment and melodic variation via different movement.
- **Harmony:** Modal Interchange, line cliché, inversion/slash chords and modulation.
- **String** orchestration brings the essential beauty of emotion.

6.3. Be There



That Splitting Force
水劈山

-Inspiration:

The first thing one notices upon glancing at this artwork is the house tucked away in what appears to be a dense, almost foreboding woodland. Vast and overpowering environments are a recurring theme in this artist's paintings with his uncanny eye for contrast with scale, and this painting is no exception. However, the message conveyed in this one is perhaps most evident when coupled with the sweet melody of the composition. One's attention is redirected to the house and we notice its striking simplicity. Perhaps it is the artist's use of the purest shades of white and blue that capture its innocence, almost like an infant filled with naïve wonder and bliss in a mountainside boasting a rugged beauty only achieved from withstanding the decay of centuries.

The jovial brass hook is an enhancement of the lyrical piano and acoustic guitar countermelodies. The extended piano and guitar solo sections tie in wonderfully with the imagery of a living and breathing forest, and rivers flowing with vivid stories from its own collective conscious. This visual and musical poetry is aptly captured in its title 'Be There' which ultimately conveys a message of "stress-free positivity" and zest for life.

-Music examples:

The image displays two staves of musical notation. The first staff begins with a boxed letter 'A' and contains four measures of music. The chords above the notes are B maj7, Bbm7, B maj7, and Bbm7. The second staff starts at measure 9 and contains four measures. The chords above the notes are A maj7, Abm7, G maj7, and Abm7/Db. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values including eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes.

- **Melody:** Motif development, repetition, sequence and counter melodies.
- **Harmony:** Modal Interchange, Chromatic bass line, inversion/slash chords and modulation.
- **Rhythm:** Smooth jazz

6.4. Pleasant Journey



Fishing Under The Pine
松影漁翁

-Inspiration:

The title 'Pleasant Journey' is perfectly fitting for this lyrical ballad and accompanying painting. The understated piano and voice arrangement are consistent with the refined elegance of the portrait. The delicate piano interlude evokes the image of the raft flowing along the river in a moment of serene natural beauty. With its purple and sepia-esque hue, the painting's aged charm is reflected in the lyrics, "I think about the seasons that have passed" as if our protagonist has captured this memory in a postcard. Like the river, the bittersweet melody flows and ebbs between moments of hope and introspection as expressed with refreshing honesty in the singer's native Japanese voice.

Lyrics & translation: Mari Sasaki

- A.** *I think about the seasons that have passed
And I keep them in my heart*
- A.** *Being gently embraced by the warmth and happiness
I walk towards the future*
- B.** *What is ahead of me?
No one knows but it's full of hope*
- C.** *The blue wind caresses my cheek
And the white clouds smile at me*
- A.** *It's never changed since my childhood.
Am I dreaming? It's far in the sky.*

-Music examples:

The musical notation is presented in three staves. The first staff shows a melodic line in G major, 4/4 time, with chords Bm7, A/C#, Gmaj7, and A7sus. The second staff, marked with a repeat sign and 'A', shows a different melodic line with chords Bm7, A/C#, Gmaj7#11, and A7b9(13). The third staff, starting at measure 9, shows a melodic line with chords Gmaj7#11, D/F#, Em7, A7sus, and a '2nd Time' section. The piece concludes with a 'To Coda' instruction.

- **Melody:** Motif development, repetition, sequence.
- **Harmony:** Diatonic chords, Chromatic bass line, inversion/slash chords and modulation.

6.5. - Sweet Moment



Foggy Sunset
风寒雾失迷

-Inspiration:

To describe the red, orange and yellow sunset as lush would be an understatement. This striking fusion of complementary colors evokes a sense of timeless passion as though the all too often fleeting moment of a perfect sunset has been captured in all its organic beauty. The music appropriately conveys this feeling through the texture of its instrumentation and arrangement. The continuous bass guitar and drum beat are made whole with the piano and acoustic guitar for a particularly lush middle range. Everything feels like it comes together in the piano and acoustic guitar melody in unison; this reinforces the strength of unity, which only furthers the instrument's resolve in their respective solo sections.

The listener witnesses a lone figure, miniscule in comparison to the vivid surroundings, which emphasizes the scale of this spectacle. This same effect appears the music, it of breathtaking beauty, not wanting this moment to end. Ultimately, this piece is a flourish of jazzy chords and melodic gestures, which maintain a consistent level throughout the entire piece, never losing momentum. This is fittingly so, as the "sweet moment" of perfect sunset deserves nothing less than the entire beauty one can conjure in a single breath.

-Music examples:

A

5 $E_b\text{maj}7$ $A_b\text{m}7/E_b$ $E_b(\text{add}2)/G$ $C\text{m}7$

9 $B\text{maj}7$ $B_b7(\text{sus}4)$ $D7(\text{sus}4)$ $D_b7(\#11)$

13 $E_b\text{maj}7$ $A_b\text{m}7/E_b$ $E_b(\text{add}2)/G$ $C\text{m}7$

17 $F\text{m}7$ $B_b7(\text{sus}4)$ $E_b\text{maj}7$ $A_b\text{m}/E_b$ 3

- **Melody:** Motif development, repetition, anticipating and syncopation.
- **Harmony:** Modal Interchange, Pedal point, inversion/slash chords and modulation.
- **Rhythm:** Latin jazz.

7. PROMOTION STRATEGIES:

The following steps illustrate the method used to promote the finished pieces.

7.1. OBJECTIVES:

7.1.1. Share my music with the world

This is the most important point. If I promote a bad track, or even a bad album, it'll be hard to bounce back. It's better to wait until I am absolutely ready to share my music with the world than to put out some music I'll regret making later.

- If I can, get feedback from respected people in the music industry first. Build relationships with producers and ask them if they like a track. Once at least 60% of them think it's worth sharing, take that as a go-ahead because producers will be more critical than my fans. Remember that I have to take the time to build these relationships first.
- Check out a music feedback service such as SoundOut, which can help me share my music with other listeners and get feedback just a few days later. This is a great resource if I don't have as many connections in the professional world.

7.1.2. Discover my style

Though promoting my music is the most important thing, I have to realize that I am promoting myself as well. I should see that I am not just a musician or a band member but that I am a product. This product has to be as appealing as possible, so I have to find a way to make my style as unique and exciting as I can so that fans are excited about my music and me.

7.1.3. Target audience

Even the best music can get the worst response if it's in the hands of the wrong fan base. If I am into jazz music, learn to tell the difference between smooth jazz, Latin jazz, contemporary jazz etc. Understand what type of music I am really creating and whom that type of music appeals to most of all. This will help me reach out to fans, book the right venues, and sell my music the right way.

7.2. ACTIONS:

7.2.1. Music through website

Though social media is an excellent platform for promoting my music, I must have my own website. This will help steer fans in the right direction in the most professional way possible. My website should have information about my concerts, music, origin story, and anything else that can help get my fans more excited about my music.

- Use social media to promote my website, and include a link to my website in all of my social media profiles.
- I should pay for my own domain name and my own unique website instead of promoting my band on a site for many other bands if I want to stand out.

7.2.2 Music on Facebook

The best way to promote my music on Facebook is to create a Facebook Fan Page. This will allow me to connect with my fans and to separate my personal life from my professional life. Use my Facebook page to give fans basic information about my music, to provide exclusive content, and to give information about upcoming releases, concerts, and anything else my fans would like to know about my music. Here are some other things to keep in mind as I promote my music on Facebook.

- Don't annoy my fans by reposting the same information many times over. Once should be enough.
- Use "likes" as a gate to distribute content like videos and downloads. If a fan "likes" my link, then he can listen to more of your music.
- Connect with my fans. Ask my fans for feedback, and take the time to respond to my fans' comments. This will make them feel more connected to my music and me.
- Reach out to other artists on Facebook. If I know a more popular artist or an artist whose music has a similar but larger fan base, ask if he or she can promote my music on their page; this will drive up my likes.
Create events. Use Facebook to create events that invite my fans to my latest concerts. Even if the venue has already created an event, this will help get the word out to more people.

7.2.3 Music online

Have my music readily available on SoundOut, Spotify, and iTunes. That way, I'll look like a real professional the next time a venue manager or fan asks where he or she can find my music.

- Use audio drops when I distribute and promote my music. This means telling my listeners where they can find my music at the beginning or at the end of every single, or at the beginning and end of every album.

8. CONCLUSION

In conclusion, I discovered that the concepts of image and sound are fundamental elements in the creative process. This "color music" concept is not only grounded in the ideas of music and sound, but also in the extraordinary creative capacity of certain individuals.

Today, music composition is regarded as a very progressive and modern art form. Its growth can be attributed to the increased accessibility of advanced technology. This technology is growing every day and has opened up a vast range of new and innovative possibilities.

Along with the advanced technology that has brought a fresh breath of air to today's music, we have seen a steady increase of new musicians. The most valuable thing I have gained in my studies here is learning about these new approaches to music. I believe that a strong desire for learning is beneficial to all artists who strive to create something of beauty. As every musician comes from their own unique background, they bring an exciting sense of adventure and a desire to fulfill their ambitions.

My education at Berklee Valencia has provided me with new musical skills and perspectives on different cultures. In my journey here, I discovered alternative methods for learning and self-actualization. I was able to unlock my potential for compositions with functional and non-functional harmonic textures whilst adapting to new technological tools. This is an essential process to progressing my musicianship. I now realize the value of this knowledge when I can now be unique in the way I create music. It is a constant experimentation.

Looking towards the future, I believe that the joy of making music comes from the never-ending discoveries that you find along the way. It brings me great pleasure and opportunity to do what I love to do - which is making music. I am unique and I have the ambition to become a professional performer, composer and educator. Like in all the best musical journeys, you have to be there in order to experience it. A piece of music is beautiful, as is a painting or poem or any work of creative expression. The rewards along the journey of creativity become richer with enhanced musicianship and appreciation, and I plan to continue this journey for many years to come.

APPENDIX A:

Thank you so much to all people that contributed to my project:

<ul style="list-style-type: none">• Victor Mendoza (Music Director)
Committee Members:
<ul style="list-style-type: none">• Enric Alberich (C.E. Advisor, project consultant)• Polo Orti (Music consultant)• Alejandro Cuadrado (Design consultant)
Musicians:
<ul style="list-style-type: none">• Haojun Qi - Electric Bass• Peter Connelly - Acoustic Guitar• Miguel Ruiz Santos - Clarinet• Rodrigo Malvido - Drums• Andre' Walker - Drums• Alex William - Drums• Sergio Martinez - Cajon, Percussion• Daniel Omphroy - Vocal• Mari Sasaki - Vocal
MTI Partners:
<ul style="list-style-type: none">• Yohann Jo• Austin Oting Har• Randy Schroeder• Matthew Mazzone
Sound Engineer Advisors:
<ul style="list-style-type: none">• Steven Webber• Ian Kagey• Liz Teutsch• Gael Hedding• Pablo Schuller

BIBLIOGRAPHY

Cavallaro, Dani. *Synesthesia and the Arts*. McFarland, 2013. United Kingdom: McFarland, 2013.

Jewanski, Jörg. s.v. "Colour and music." *Grove Music Online*.
<http://www.grovemusic.com/> (accessed June 6, 2014).

Wyatt, Robert. "Articles| A Spoonful of Music." *All Things Well*.
(accessed June 6, 2014).