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Music & Media: A Senior Recital & Honors Project

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MUSIC & MEDIA: A SENIOR RECITAL & HONORS PROJECT

KAYLA LUTERAN

HONORS PROJECT

Submitted to the Honors College at Bowling Green State University in partial fulfillment of the requirements for graduation with UNIVERSITY HONORS

December 2018

Matthew McBride-Daline, Music

Beth Vollmar, VC&TE
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This honors project consists of a strategic cross-media marketing campaign that promoted my senior recital performance. This is interdisciplinary in nature, as I integrated and connected both my major and minor. While many students post about their senior recital on social media or place flyers around the Moore Musical Arts Center, they do not develop a thorough methodology for generating buzz about their event. They focus on preparing the music, not marketing to find an audience. Although musical preparation is of utmost importance, I believe that time should be spent on all aspects of planning the recital. With this project, I employed critical thinking to combine both the musical preparation and the marketing campaign in order to host a successful event.

To fully develop a marketing campaign, I integrated cross-media solutions. These varying mediums (print, video, photo, web, and social media) are best suited for creating an integrative marketing strategy that reaches a wide audience and are also interdisciplinary in nature.

The marketing materials have a consistent design across elements. A large portion of the time spent working on these materials was creating brand guidelines and a unified look across all mediums. The primary marketing materials are mostly print and web deliverables. This includes a postcard, flyer for general marketing, program, and website. The various types of media were developed and combined in an effort to reach a wide audience.

One major component of the website is a blog that serves as the written communication for this honors project. I posted a blog every Monday (based on posting best practices) from the end of January to the date of the recital that cover a variety of differing, relevant topics.

I also launched a social media campaign consisting of a Facebook event page, social media graphics, and YouTube teaser videos. The teaser videos feature less than ninety seconds of musical repertoire that I prepared for the event. Facebook is also a popular social media site that people of all ages have access to, so I posted several times during the few weeks leading up to the event.

All of these components aid education and engagement when planning the recital. The recital performance signified the end of my honors project and was delivered on March 18, 2018.
KIT OF PARTS

With this project, I have several different elements: a postcard, program, flyer, social media graphics, a website etc. Although each is a different medium intended for a different purpose, they should all visually hint at the fact that they're for the same event. Because of this, I developed a consistent brand for this project.

This kit of parts represents all of the design choices that I made. Some of these choices were relatively simple, but some of them took weeks to pick. These elements were applied to the cross-media mediums in different ways while still maintaining a consistent brand.

MOOD BOARD

A huge part of the design process is gathering preliminary information. Often times, this step is underestimated and overlooked as people skip over it to get directly to creating the solution with the software. Design cannot be executed properly if there is no planning beforehand. I’ll admit that I am a culprit of this occasionally. With this project, I wanted to get off on the right foot. So I created a mood board on Pinterest that compiled all of the inspiration that I found during my brainstorming process.

www.pinterest.com/krluteran/honors-project/

LOGOS

Every good brand has a logo - the logo acts as the identifying mark of a company’s unique identity. The design choices for the logo, such as fonts and colors, provide essential information about a company that allows customers to identify with the core brand. I wanted to develop a logo for this event that does exactly that.

Kayla Luteran
I developed three variants of the logo for different purposes. The “Music & Media” logo can be applied to any general deliverable, while the name plate logo is more appropriate as the identifying graphic at the top of the website. However, they all utilize the same graphic elements. The font, October Moon, adds a whimsical touch, while the circular ampersand serves as additional visual interest.

**FONTS**

*October Moon* (logos), *Helvetica* (headers), & *Georgia* (body)

Font choice is a very important design element that should always be taken into consideration. There are so many different fonts, and each has a varying level of appropriateness for every situation. For example, Comic Sans is a popular font but does not match the formality that this project is conveying.

I chose Helvetica and Georgia as my two primary fonts. Both fonts are basic, clean and have easy readability. October Moon is meant to serve as visual interest and was used sparingly. Because the font is used so rarely, it draws attention to itself when it is utilized, and the information is emphasized.

**COLOR PALETTE**

![Punch](#) RGB (207,60,87)  
![Teal](#) RGB (72,165,162)  
![Navy](#) RGB (68,77,93)

Choosing a color palette was the most difficult design decision to make. There are so many different options, but they don’t all match the identity of the event. I wanted to use colors that are classic, tasteful, and trendy. The three colors that I chose (as seen above) encapsulate this.

Since the navy color is more neutral than the other two, it was able to be utilized more often. I even went as far as to use this as the font color on my program, since it is easily readable. The teal was used as visual interest, while punch was used sparingly to call attention to specific information.


**GRAPHIC ELEMENTS**

*Ampersand*

Personally, I love ampersands. I think that they are creative and visually appealing. My personal intrigue is what led to including them as an element of the project. Each of the logos includes a consistent ampersand - the graphic is much more appealing than simply using the word “and”.

*Slanted Color Bars*

Color was a big part of my project - I wanted to include as much of the color palette as possible in a tasteful and effective manner. One way to achieve this was to include colored bars as a design element within the varying deliverables. They appear on the print pieces and the home page of the website. The slight, but noticeable, slant of the colored bars added visual appeal.

*Transparency*

Because I utilized so many photos, I wanted to make sure that the readability of the text was not impacted. I often included transparent boxes or bars over the images that assisted with readability.
Creating my website was the most time-consuming component of the marketing strategy. Developing this site encompassed the majority of my time in both HNRS 4890 and 4990. The domain was purchased on GoDaddy, and the site is hosted on DreamHost.

The first part of creating the site was to sketch and develop wireframes of the site. These were basic sketches that denoted the eventual layout of the site. Although there were minor changes along the way, the finished pages look quite similar to their sketches (as shown below).

I opted to hard code this website using a series of HTML and CSS documents. There are also small elements of Javascript functionalities. As I created content for the site (blog posts, videos, portfolio pieces, and others), the elements were added to the site via the HTML documents.
HONORS PROJECT

One of the requirements for the Honors College is conducting an honors project. This project needs to demonstrate original scholarship, critical thinking, and interdisciplinary concepts. The basic premise for my honors project is to develop a digital marketing strategy for my senior recital.

MOOD BOARD

A huge part of the design process is gathering information. In my graphic design course, my professor called it “informationizing.” Often times, this step is underestimated and overlooked as people skip over it to get directly to creating the solution with the software. Design cannot be created correctly if there is no planning beforehand.

I’ll admit that I am a culprit of this occasionally. With this project, I wanted to get off on the right foot. So I created a mood board on Pinterest. If you know me at all, you know that my Pinterest is more organized than my room and more thorough than this website.

Within this mood board, I included anything that sparked a vision for this project. It is as simple as postcard designs and color palettes. But it also includes more abstract ideas like flowers and typography.

Have I piqued your interest? Maybe you’ll even consider making a mood board for your own solution. Throwing a party? Creating a Christmas card? A Pinterest board can help!

View my mood board here.

KIT OF PARTS

With this project, I have several different elements: a postcard, program, flyer, social media graphics, this website, etc. Although each is a different medium intended for a different purpose, they should all visually hint at the fact that they’re for the same event. Because of this, I have worked to have a consistent brand for this project.

This kit of parts represents all of the design choices that I made. Some of these choices were relatively simple, but some of them took weeks to pick. These elements come together and create one master design.

Color Palette

- Ocean (P207 173 190)
- Navy (P207 255 50 50)
- Punch (P207 205 205 255)

Fonts

- HELVETICA
- GEORGIA

Logos

- Senior Becal Music
- OKMEDIA
- Kayla Litteran

Fonts: October Moon & Helvetica
One important element of website creation is user experience. The audience's impression of the website is just as important as the content within. I tried to cater the design and functionality of the website to what I believe my audience would understand and appreciate the most.

Convention is important. When users visit a website, they expect that it will follow their impressions of how to navigate a website. Users expect to see the navigation bar at the top of the website, the social media menu in the footer (bottom) of the website, and that the logo at the top links back to the home page. Following these conventions is what makes a user feel in control and fulfilled. I tried to follow the website conventions that I know of while integrating effective and intriguing design and functionalities.
BLOG POSTS (8)

Blogging is a very popular form of social media. The main allure of blogging is that it showcases content that is updated often, usually on a regular schedule. Blogs are a great marketing tool, and they allow the author to create a relationship with their readers who often visit the blogging site to become knowledgeable about the content area.

In an effort to increase the written communication of my project and keep my audience engaged and interested, I elected to write my own blog posts. Blogging is always something that I have wanted to do, but haven’t had enough time to do so. This was a great way to continue my writing chops and also add some more content to the marketing portion of the project.

After reading about blogging best practices, I learned that there is an effective way to blog. It’s beneficial for the readers if the blogs are posted to the website at the same time each week. According to several blogging sources, the time of the week with the best web traffic is Mondays around 10 am. People are trying to catch up on any reading that they might have missed over the weekend and are more likely to engage with the posts. I chose this time to post my blogs each week.

My main goal with the blogs was to showcase different important information about the planning process - I wanted to inform my audience of the process. I posted a total of eight blogs during the weeks leading up the recital. This amount of blogs was a good choice because it allowed me ample time to develop interesting content.

Instead of choosing one specific area to focus on, I chose to include a variety of different topics. Each blog directly relates to the honors project itself, whether it was regarding the recital or the marketing strategy. The main reason why I chose the topics that I chose was because they’re intriguing to me - if I’m interested in the topic, then the content that I write will be equally as interesting. I also chose blog topics that were educational as opposed to personal. This aids the written communication of the project.

I used social media as a platform to market the blogs. I posted about new blog postings on my personal Facebook and Instagram accounts. My followers on these platforms are acquaintances and are the most likely to be interested in the blog and engage with it. I believe that this was an interesting and effective way to interact with my audience and contribute more interesting information to the project.
Music & Media is a cross-media project to accompany my senior recital happening on March 18, 2018. Read ahead to discover exactly what this means.

“Art has to move you and design does not, unless it's a good design for a bus.”
- David Hockney

In order to graduate with honors, students have to complete an "Honors Project" as a capstone. As a freshman, you're introduced to the honors project as this lofty goal that requires intense thought and preparation. Of course, since it's still three years into the future, most of us scoff at the idea and choose to ignore our impending doom. Well. Here we are, three years later.

One of the most daunting aspects of the project is the leniency. It's meant to be a project that has very few requirements so that it can be developed into something that the student is truly interested and invested in. I knew that I wanted to integrate my senior recital somehow, but wasn't sure how to relate it to my major: Visual Communication Technology.

Visual Communication Technology (VCT) is a unique major that often needs explanation to adequately describe. VCT is a cross-media program where students learn the basics of photography, video, print, and web medias and combine them to deliver compelling messages. The major emphasizes problem-solving skills and includes a core of business and liberal arts. (Eloquently stated by the department at www.bgsu.edu/vct)

The reoccurring theme here seems to be "communication", although VCT conveys it visually and music is oral. I decided to develop a digital cross-media marketing campaign for my recital. It sounds like a lot, and it is. "Digital" because all of the components were graced by a cursor at some point; "cross-media" because I'm utilizing multiple channels to attempt to reach a wide audience; "marketing campaign" because I'm trying to promote an event.

As of right now, this website is the extent of my project. But not for long. I have several different components being rolled out between now and March 18, 2018. So keep your eyes peeled!
Week #2
Live Colorfully
January 28, 2018

The human eye can see 7,000,000 colors. How can one POSSIBLY choose a color palette from these seemingly endless options?

“Color is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul.”
-Wassily Kandinsky

A color palette conveys so much more than just vibrancy. When utilized effectively in design, color is visual excitement – it adds dynamism to the overall message being conveyed. For my purposes, color usage is all this plus one more important function: the color palette should encapsulate myself and the event that I’m designing for. Would I describe myself as bold? Not exactly. Dramatic? Definitely not. Bright? In certain ways. Conversely, what about teal, yellow, or black? None of these go as far as to evoke the emotions that I’m designing for, so they should not be included in my design.


These are the adjectives that I’ve chosen to illustrate in the design for my project. Am I putting too much thought into this one negligible aspect of my project? Probably. But there’s nothing better than a great color palette. After weeks of scouring the Internet for ideas, I found my inspiration. From the Pantone Fashion Color Report, I created the ultimate palette that was classic yet trendy; crisp while simultaneously muted. Grenadine, Ballet Slipper, and Marina. Success. I finally made a decision!

Until three weeks later when I decided that I actually hated this color palette. The red was too vibrant in contrast to the soft pink and I couldn’t effectively integrate the blue with the other colors. Something that felt right at one point became so wrong shortly after. So there I was: stuck in limbo, analyzing combination after combination. I, once again, took to Google and Pinterest to discover some uncapped inspiration to guide me towards a decision. And I found it.

https://designschool.canva.com/blog/100-color-combinations/

“100 Brilliant Color Combinations” is an apt title. Within this article, I found six different palettes that spoke to me. They encompass my designated look and feel for the project. They were all outstandingly...similar. I’m fairly predictable: a navy neutral color combined with blues and nautical warm hues. After input from a few peers, I made yet another choice: Palette #1. Faded Navy, Punch, and Ocean Breeze. Classic yet trendy. Crisp while simultaneously muted. Tasteful, nautical, and Kayla.
A lot of people are confused why I chose Visual Communication Technology after deviating away from music. This blog post explains it all.

“My mission in life is not merely to survive, but to thrive; and to do so with some passion, some compassion, some humor, and some style.”
-Maya Angelou

As a high schooler, there’s no bigger decision than applying for college...or at least it seems that way at the time. Choosing a school and choosing a major are a huge deal. BGSU was a no-brainer (although it took months for me to actually say so), but my first major wasn’t as perfect.

I started my college career as a music major. It was a default. I didn’t really know what my future looked like, but I knew that music would be a part of it. However, I immediately knew that it wasn’t for me. I wasn’t invested in any classes – you need to be a very special person to actually LIKE music theory. Practicing has always been a chore. I have bad practice habits already, and the expectation that I should be practicing 3-4 hours a day was warranted, but unattainable. I get bored.

And then I came to the realization that this would be my life perpetually. Gazing at music on a stand, practicing until my back was sore, sitting in days of rehearsals for the thrill that is a two-hour performance. Although I enjoy performing and have goals with my instrument, I couldn’t see myself making a living as a musician and feeling truly fulfilled and happy with my life.

This is the point where I could put words to what I was feeling: that my passion did not align with my career goals. And that’s okay. Once I figured this out, I was more concerned with jumping into the unknown and choosing a different major.

There were three majors that seemed like a potential fit. I wasn’t sure where to turn, but I felt like falling back on my journalism background would be a good move. I was more interested in the design aspect than the writing or editing, so I decided against a degree in Journalism.

The other two options were Graphic Design and Visual Communication Technology. The Graphic Design industry is very interesting to me, but it’s an art degree. And I am NOT an artist by any means. I appreciate good layout, paper treatments, and the means of communication – essentially everything that Visual Communication Technology is. I took two introductory level courses and knew that I was headed in the right direction.

I made the official switch fall semester of my junior year, and it wasn’t an easy one. I had found a place in the College of Musical Arts and missed the support system that had been built there. But over time, I’ve become accustomed to being a STEM major and found another great group of people in my classes and CO-OP. VCT faculty and students are incredibly interesting individuals and I benefit from their innate creativity and collaboration daily.
As a VCT major, I know what it’s like to finally be engaged and fascinated by curriculum. Up until this semester, my favorite class was Introduction to Print, which was one of the first classes I took as a VCT major. I learned all about the different printing processes and prepress techniques. I’m aware that it sounds boring at face value, but it was great. This semester, I’m taking a Color Management class, which is difficult, but incredibly beneficial. I’m also in a User Experience class which is the most enjoyable, unconventional class that I’ve ever been a part of.

“But what can you do with a Bachelor of Science in Technology, Kayla?” The better answer is what CAN’T I do. I’m pursuing two tracks: print and interactive (web) medias. Prospective jobs include, but most certainly are not limited to: print prepress manager, UX/UI, front-end web development, or project manager. Ideally, I would be able to find a job in one of these industries, but the door is also wide open to opportunities in marketing, communications, branding, or graphic design.

My ultimate dream job is to work in book publishing, which is not a surprise to anyone that knows me even remotely well. I would love to be the person that sources the paper and makes treatment decisions for the cover. The only thing better than a linen cookbook cover with a spot gloss, gold foil, and embossing is being the person who chose the treatments.

Although my path to VCT wasn’t clear-cut, I’m happy with where I ended up and am looking forward to the opportunities it will bring in the years to come!
I clearly have an unhealthy obsession with color, so here’s yet another discussion topic: why is Pantone so great?

“Sunset is still my favorite color, and rainbow is second.”
- Mattie Stepanek

Now's the time to talk about what's really important: Pantone.

Yes, the day that the Pantone Color of the Year is revealed is anticipated and exciting. But I've learned that the company is so much more than that.

First, color theory and management is CRAZY. There is no way that this blog post will even graze the topic. However, it's so important. Everybody has, at some point, experienced the dissatisfaction of getting a print that looks nothing like it did on the screen.

Some perspective: there are two main color spaces that people are familiar with: RGB and CMYK. Most people know CMYK (cyan, magenta, yellow, and key black) because those are the ink colors that they purchase every few months for their personal inkjet printers. RGB (red, green, blue) are the three channels of color that produce color on a display. Long story short, the pixels on a monitor display these three channels that can combine to produce all the beautiful colors you see on this screen right now.

RGB and CMYK are completely different combinations of colors. A problem arises when trying to prepare a document for output. How can you send a file from a computer in RGB color space to a printer in CMYK color space and know that the color will convert consistently? Yes, Red + Blue pixels will create some shade of pink just like Magenta ink will, but there is no guarantee that these two colors will look the same. Not just similar – exactly as intended on the screen.

Out of the many roles that Pantone plays, this is the most important one. Most people know about the company because of their color forecasting: Pantone Color of the Year and Fashion Reports. Although these are enjoyable to look at, they’re only part of what Pantone really is.

Most people in the Graphic Arts industry use Pantone inks. These inks are called “spot” colors. Spot colors are pre-mixed using a formula for mixing by weight. Regular CMYK inks are a combination of C, M, Y, and K inks that are laid over one another on the paper to create different colors. The four cartridges in your ink-jet printer use this technology – they lay the four colors over one another so that the combinations of the four colors produce a wide gamut. Using a single spot color ink as opposed to CMYK ensures that the color will be exactly as the designer intended. Why risk mixing colors inaccurately during output when you can just order inks in the specific color that you need? (I mean, yes, this is wildly expensive, but in theory, wouldn’t it be nice to do this every time?)
Pantone creates formula guide books that show all the ink options. The Pantone Formula Guide has 1,867 colors to choose from – they come in versions for coated paper and uncoated paper. The texture and treatment of the paper can often impact the correctness of the color appearance.

Pantone is not only pretty – it’s also practical!

Color Fun Facts

• The human eye can see around 7,000,000 colors. RGB = 16,000,000 colors. A computer display can produce far more hues than the human eye can even decipher.

• The human eye can see more hues and variations of GREEN than any other color.

• The world’s most popular color is (unsurprisingly) blue - purple is second.

• Men are more likely to be color blind. It is hereditary and carried in the Y chromosome.

• Color is scientifically-proven to be connected to the senses. For example: sour is often seen as being yellow or green, while fruity odors are associated with red and pink.
Being a musician requires a certain amount of gear and equipment. Mine can all be found in my case.

“Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and everything.”
- Plato

My whole life as a musician lies within my viola case. Here’s the breakdown of what exactly makes my case 20+ pounds.

**INSTRUMENT**

My viola was a sixteenth birthday present from my grandparents. It was crafted in 2010 from Shar Music in Ann Arbor (aka Heaven on Earth) and is 16 inches long, which is a fairly average size. When choosing an instrument, there is more to take into consideration than most people realize. Although all of the instruments are technically “violas”, they look and sound different.

In terms of look and design, I most definitely have a preference. I like instruments that have a rich caramelly brown look as opposed to something that appears orange. The hardware, like the pegs and chin rest, also come in black or brown usually. As you can see, I like the brown. Does this impact the sound? Of course not. But an instrument is an investment, so you want to appreciate the way that it looks.

Most people can identify a viola as opposed to a violin because of its sound – more deep and mellow. However individual violas can also vary in sound. Some have a warmer tone while others emphasize the unique deepness. I prefer the latter simply because this mellow tone is what makes the instrument unique. My viola is also different in that the body of the instrument is unconventionally wide. And I love that. It adds depth to my sound and I don’t know if I will ever be able to go back to a traditionally set body.

**BOW**

My bow was (surprise) an eighteenth birthday present from my grandparents. I can’t say much about bows, because I don’t really have as much of a preference. Viola bows are traditionally wood, but carbon fiber has also become more popular. Wood is more authentic-feeling, so my current bow is wood.
The most important aspect when choosing a bow is the ideal weight. The success of the right hand is based on optimal aerodynamics and comfort. When picking mine, I sat in the practice room for an hour just feeling the different bows to see which one was the most comfortable. I tend to go for lighter weights because they’re a lot easier to move around.

SECOND BOW

I have two bows in my case! The extra one was my primary bow before getting my current one. If there’s ever an instance where my bow breaks or needs to be repaired, I have a backup. It’s precautionary.

SHOULDER REST

Can you imagine balancing a block of wood between your chin and shoulder and holding it there while simultaneously applying pressure and frenzied movement from your left hand? I’ve done it and it’s not fun. To remedy this, most musicians use a shoulder rest.

The shoulder rest is hooked onto the bottom of the instrument and sits on the shoulder. First of all, this is much more comfortable since the wood isn’t sitting straight on your boney shoulder. Secondly, it helps alleviate any pressure that you might be applying with your left hand. Thirdly, it’s much easier to balance your instrument – even though your left hand is touching the instrument, it’s moving around and can’t provide much support to the instrument.

HUMIDIFIER

Violas are made of wood (obviously) and as nice as this is, it can create problems. The wood is incredibly sensitive to temperature and humidity. Taking your case from the car through the snow into a warm building is enough to shift your strings or even pop a seam. There are ways to regulate this and in my case, I have a few humidifiers.

The green humidifier is placed inside the instrument and sticks out from the f hole. It’s a wet sponge that helps to regulate the humidity in the air. Most musicians use this humidifier during the dry winter months. I also have a humidifier built into my case that measures the humidity of the air.

ROsin (3)

Just simply swiping the bow over the strings will not produce any sound unless you have coated the hair in rosin, which is a sticky resin. The bow needs to be rosined often. I have three different rosins in my case and primarily use the red rosin.
CLOTH

The main issue with rosin is that it makes one heck of a mess. It gets caked onto your strings after playing for a while, and the residue sticks to the varnish of the instrument. It can get quite ugly. I have a microfiber cloth that I use to wipe off the instrument, strings, and wood of the bow.

TUNER

Before playing, instrumentalists need to tune their instruments so that everyone is starting off on the same pitch. It’s especially easy for stringed instruments to become out of tune because the strings can be loosened as you’re applying pressure to them. Strings instruments are traditionally tuned to an A (440 Hz). I have a tuner that can produce specific pitches and judge the correctness of a pitch being played. It also doubles as a metronome that plays constant, consistent beats at whatever speed I want.

MUTES

In some pieces of music, the composer wants the stringed instruments to play quietly. One way to achieve a muted, soft sound is to place a mute on the instrument. The smaller mute is one that generally stays hooked to a string and during a piece of music, it can easily be hooked to the instrument. I also have a practice mute. This mute kills all noise to the point that basically only the player can hear it. So basically, it stops me from annoying my family with incessant practicing.

MUSIC & PENCIL

This happens to be the primary reason why my case is painfully heavy, so you can imagine just how much music that really is.

CLOTHES PINS

There’s something about an outdoor concert. Maybe it’s the natural lighting or the fresh air, but they are so refreshing...until a gust of wind unexpectedly sweeps through and takes your music along with it. To remedy this, I use clothes pins to hanker down the fort. They stay in my case until the rare instances that I need them.
The viola is often mistaken for another of its stringed brethren. What exactly is the viola and what makes it different (and better) than the rest?

How do you keep your violin from getting stolen?
Put it in a violin case.

The viola is often the forgotten brother of the string family. There is far less repertoire written for the viola and visually, it doesn’t look much different than any of the other stringed instruments. It’s popularity is much smaller than that of the violin and cello; however it’s rich, dark tone makes it one-of-a-kind. The mellow sound blends in with any ensemble and adds body to any piece of music.

Out of all the stringed instruments, the viola also has the most interesting history. Even Bach, Beethoven, and Mozart all played the viola.

The instruments in the violin family (violin, viola, cello, and stringed bass) were developed in Italy around 1550. The names of all the stringed instruments are derived from the word “viola”.

Early on, there were two versions of stringed instruments: viola de braccio and viola de gamba. The two instruments were members of the same family but constructed differently. The viola de gamba had five or seven strings as opposed to the normal four, which allowed it an extended range. The title described the playing position: de braccio was played horizontally on the arm, while the de gamba was playing vertically next to the leg.

In order to produce different ranges of sound, the stringed instruments were built in differing sizes. The bass (lower) notes were played by larger instruments and the soprano (higher) notes were covered by the smaller instruments. The tenor and alto voices in the middle were mid-sized.

In the early days, string ensembles were constructed differently. The traditional ensemble had five instruments: one soprano instrument, one bass instrument, and three violas for the middle two voices. The additional viola played a combination of the two voices.

As Baroque music developed, there was a higher demand for louder, more powerful instruments. Viola de gambas had a softer, mellow sound, so the viola de braccio became the more popular instrument. With that preference changing, the organization of a string ensemble also did - the number of instruments decreased from five to four.

In the late 1800s, concert hall performances gained popularity and with that, there was an interest in strengthening the instruments. The viola was given heavier strings at a tighter tension to increase projection, a longer neck, and reinforced body.
Beyond this point, the viola became considered an “equal” to the violin. The viola is notorious for being more difficult to play because of the lack of balance with the construction of the instrument. The larger size will produce a louder sound, but the larger the instrument, the tougher to play effectively. It is not often the instrument of choice, but without it, a string ensemble would be unbalanced.
Music facilitates emotional responses. Color facilitates emotional responses. Scientific research proves that the two can be linked, and I experimented with this phenomenon. Featuring Music & Media Teaser Trailer #2 filmed by Nick Biere.

“I try to apply colors like words that shape poems, like notes that shape music.”
- Joan Miro

Color is an interesting beast. We all know that color has different personalities and can facilitate emotional responses: they can make you feel happy, angry, or serene based on the different hue. For example, when you compare red and blue, they convey very different visual stimuluses. Blue is a much calmer color than red.

We often associate red with “danger” or “warning” - this is largely due to conditioning that we experience in life. Stop signs are red and exit signs are red, so it’s expected that when something flashes red in your vision, you should be wary. Because of this, seeing red in any context automatically initiates a specific emotional stimulus.

But color is not the only sensory experience that facilitates a specific emotion – all of our senses (taste, smell, touch etc.) can create an emotional response. The scent of Sweet Cinnamon Pumpkin conjures images of a brisk fall day and tasting something blue raspberry can bring back nostalgic moments of Firecracker popsicles as a child.

Color is no different, and it can even be connected to the senses that the mind experiences. Something can taste like a color or smell like a color. And the reason that our mind connects them is because of the consistent emotional responses that each conveys.

An example: when you taste something sour, this can often connect to a bright yellow or electric green. Smelling something floral may be a pastel orange or soft pink. Whenever I smell the shampoo that I used as a kid, I always associate it with a blue color. Sometimes I’ll even say “Oh, this smells blue,” which is an association with that familiar scent.

This phenomenon can also be linked to music through the sense of sound. Something can sound like a color. There is a correlation between the music that we hear and a color that can be associated with it. Essentially, music and color can be related when they are mediated by emotional relationships.

Simply put, yellow is normally a very happy, upbeat, optimistic color, and a portion of a musical piece that exhibits those same characteristics can also be seen as yellow.
There is scientific research! Listening to faster music in the major mode (i.e. happy and joyous) is scientifically proven to be related to a saturated lighter yellow, while a slower tune in a minor key (i.e. sad and melancholy) produces an association with a darker, bluer hue. These are called music-color associations.

Think of the Main Theme from The Phantom of the Opera. What emotions do the blaring organ and chromatic passages convey to you?

Not everyone will choose the exact same shade, or maybe not even the same exact color, but I think that we all can agree on descriptive emotions that this theme conveys: drama, mystery, power, darkness. These emotions, to me, are an inky black. Onyx. The black, cloudy sky of an October night.

Most people do not automatically experience color when listening to music. It is possible though - few do experience a phenomenon called music-color synesthesia. There have been composers and musicians with known music-color synesthesia that can automatically see the colors that music is producing as its being played.

I wish! Music is all about emotions, and musicians often attempt to assign a word to a section of the music so that they can create this emotion when performing. I’ve always had difficulty describing music by adjectives. But what if I could describe a portion of music by employing a color instead? This section is happy, but if the word “happy” doesn’t conjure up an emotional response, maybe yellow can.

This is what Nick and I tried to show in the second teaser video. After describing what I wanted to depict in this teaser, Nick knew exactly what to do. There are four different excerpts from the music of my recital. Each one conveys a different emotion.

Nick’s job, which was much more than just filming, was to assign a color to each excerpt. I am far too familiar with the music, and as a new listener, Nick has a fresh perspective on what each excerpt conveys. I think that he was spot on. You might even notice that one of the colors changes DURING the excerpt – pink to red. Very sneaky.
Viola repertoire is diverse and interesting. This blog post contains a short description of each differing piece on the program of my recital.

“Music is a higher revelation than all wisdom & philosophy.”
- Ludwig van Beethoven

Viola repertoire is not as prolific as, say, pieces written for the violin or piano. The instrument itself is not as popular. However, that’s not to say that there aren’t any exceptional pieces – viola repertoire is just as diverse as any other instrument. I included several differing pieces on the program for my recital, ranging from Baroque to contemporary, hoping to convey the opportunities that violists have to excel in any genre.

**Cello Suite No. 6 in D Major**

J.S. Bach was a German composer during the Baroque period. He is often regarded as the greatest composer of all time. Ever. Some of his most famous pieces are the Brandenburg Concertos and St. Matthew Passion. He flourished in church music and was also a renowned organist.

The Cello Suites (6 of them) are originally scored for solo unaccompanied cello. These songs are heavily recognizable and are considered traditional repertoire for lower stringed instruments.

Each cello suite has six different movements that are all based on different Baroque dance types: Prelude, Allemande, Courante, Sarabande, Gallantries, and Gigue. The Cello Suites are so accessible and widely known that they have been transcribed for several instruments, including viola, marimba, horn, and piano.

Suite No. 6 is slightly different from the other five in that it is much freer and virtuosic for the musician. It can be difficult to play on a four-stringed instrument as the piece covers the range of the instrument from the lower notes to high ones.

**Chahagir**

Alan Hovhaness was an Armenian-American composer in the 20th century. He began composing pieces at the age of 4 and completed more than 500 compositions by his death in 2000.

Chahagir was originally composed as a viola solo in 1944 during Hovhaness’ “Armenian period”. This period of his live was wrought with an obsession with his Armenian heritage both spiritually and musically.

This shows in the pieces that Hovhaness created. This particular song is very exotic, bombastic, and gypsy-like.
Viola Sonata in B flat Major, Op. 36

Henri Vieuxtemps was a Belgian composer. He also played the violin and is known for his compositions for this instrument. This sonata was published in 1862 for viola (or cello) and piano. At this point, Vieuxtemps had already composed five violin concertos. This piece was composed nearly twelve years after his last viola solo piece, Elegie Opus 30.

Vieuxtemps is known for playing on a Guarneri violin from 1741 that was considered the most perfect instrument of its time and had no defects in craftsmanship. When Vieuxtemps died, the violin was carried behind the hearse on a pillow. Since then, it has been played by world-renowned instrumentalists and is rumored to have been sold for $18 million which makes it the most expensive instrument on the planet.

Viola Concerto

This work was commissioned by violist William Primrose who was looking for a challenging concerto to perform. He knew that Bela Bartók would craft something to his caliber. However, this was near Bartók’s death, and he died from leukemia while writing the concerto. The piece was finished by Tibor Serly based on Bartók’s sketches for the piece. The piece premiered in 1949 with Primrose as the viola solo.

The piece was written as Bartók was dying, so there are strong hints towards motifs that reflect this. It’s somber and almost funeral-like.

Since its release, the concerto has been revisited several times and many differing editions exist – each change made was thought to be close to what Bartók would have wanted. The changes between editions include fingerings, metronome markings, and bowing.

This concerto is considered a benchmark piece for the viola. The concerto has three movements, with the first being the most notorious. This is often the piece that violists are required to play when completing an audition for any serious symphony orchestra.
KAYLA’S SENIOR RECITAL
Honors Project

Sunday, March 18, 2018
12 Noon
Conrad Room
Wolfe Center for the Arts

In collaboration with Yi Chieh Anita Chiu
Featuring works by J.S. Bach, Bartók, Hovhaness, Vieuxtemps

Designed for general marketing using branding from Kit of Parts in Adobe InDesign
POSTCARD THUMBNAILS (SKETCHES)
I initially knew that the main audience that I was marketing to was my close personal family and friends. They were more likely to attend the event and engage with the content. I wanted to develop an invitation to send out via mail that would both inform and entice the viewers.

One format that I was adamant about using was a postcard. Not needing to include a letter in an envelope is more impactful because the reader is immediately greeted with my face and information. Since they all know me personally, I wanted to make sure that I included an image of myself on the front so that they were more likely to read and turn it over.

I included my website on the postcard twice to emphasize the fact that I wanted them to visit the website. The website included more information than what was on the postcard. I also developed consistent branding by utilizing the color scheme, logo, and fonts on both sides of the postcard.
The final print document developed was the program for the recital. The program was handed out at the recital - it outlines the contents of the recital and any requirements from the College of Musical Arts. Programs are more text-driven as opposed to the other print deliverables that include mostly visual elements (like the flyer or postcard).

When most College of Musical Arts students have a recital, they use a generic template provided by the College. It's very basic, is exclusively copy, and is quite dense. I wanted to include all of the necessary information that the template has and follow the general layout, but give it more visual appeal.

I chose to include images of myself to reinforce the design already developed. I also integrated the logo and colors which kept the consistent branding across all mediums. In an effort to push viewers to the website, I also included the site address prominently on the front.
PHOTO SHOT LIST

Shot #1
This image was used as the primary image on the social media announcements posted to Facebook and Instagram and on the front page of the program.
Credit: Nick Biere

Shot #2
This image was used as the header image on www.kaylaluteran.com. I wanted to use an artistic image as visual interest on the top of each web page.
Credit: Nick Biere

Shot #3
This image was used as the headshot image for the resume portion of the website. This image is very simple and professional, so it lends itself well to serving as a formal portrait of myself for viewers of the site.
Credit: Nick Biere

Shot #4
This image was used as primary image on the home page of the website. The image is fun, interesting, and serves as a good introduction to website viewers.
Credit: Paige Isovitch
Shot #5

This image was used on the flyer. It’s important that viewers have a face to connect with the event, so I made sure to include a picture that featured both me and my instrument.

*Credit: Paige Isovitch*

Shot #6

This image was used on the back side of the program.

*Credit: Paige Isovitch*

Shot #7

This image was used on the front of the postcard. By including this image of myself prominently on the front, I hoped that this would prompt people to pick it up and read it thoroughly because they recognized my face.

*Credit: Paige Isovitch*
Shot #8

This image was used on the back of the postcard. I didn’t want to only use images of myself on a small postcard, so I elected to also include this artistic image as visual interest on the back.

Credit: Nick Biere

Shot #9

This image was used on the website as a temporary placeholder for the page detailing recital information. It was later replaced with an embedded video.

Credit: Nick Biere
ANNOUNCEMENT GRAPHIC FOR SOCIAL MEDIA

www.kaylaluteran.com
IS LIVE

Designed using branding from Kit of Parts in Adobe InDesign. Graphic posted to personal Instagram and Facebook accounts to market launch of new website (www.kaylaluteran.com) in January

When posting on social media, I wanted to include something visual to get the viewers attention. Social media feeds are full of copy and text, so including this graphic helped to differentiate my post from the rest.

The main purpose of this post was to drive people to my website. This graphic was posted on the same day as the launch of my website. I wanted to inform my followers that this website existed.
YOUTUBE VIDEO TEASERS (2)

Utilizing video content as a marketing medium is quickly on the rise. It’s an efficient way to get a point across while still maintaining visual interest and appeal. It facilitates an emotional connection and increases audience engagement. It’s especially appropriate for this campaign since it highlights the music through audio and video.

During the course of this marketing campaign, I wanted to develop two differing videos for viewers. The first video, filmed by Chase Krohn, was a brief teaser about the event. I have seen several companies that use videos to highlight upcoming events. I wanted to create something that served as an introduction for the audience that was both interesting and informative. It was less than one minute, included preliminary information about the event, and showed what the audience could expect if they attended the event.

The second video, filmed by Nick Biere, was an artistic exploration into the connections between music and media. This is a topic that I planned to elaborate on in one of my blog posts, so it was nice to include the video as supplemental material to the topic.

After reading some articles for inspiration, I came across one that delved into scientific exploration surrounding color. One of the recurring themes is that color has an emotional connection and is perceived by humans in a specific way. I wanted to use this theme as the topic of one of my blogs to expand on how sensory experiences can be associated with emotions, especially music and color. To do this, I enlisted the help from one of my friends, Nick Biere, to film a short teaser video. The video has small, diverse excerpts from the pieces on my recital program. Some of the excerpts were sad, others were happy, and I then asked Nick to interpret the music by giving each section a specific color that corresponds to the emotions that he was feeling during the music. He then placed a colored filter over the video that changed as the music did.

I was really pleased with the outcome of this video. It was a topic that I ended up being very interested in, and I was excited to share this with my audience. It was an interesting take on a teaser video and provided some different perspective into the theme of “Music & Media”.

https://www.youtube.com/channel/UCHrqSUlZQ2JpsuvGFILKaFA
THE RECITAL

My senior recital date was Sunday, March 18, 2018. Preparing for the senior recital is a process that took place throughout the duration of my undergraduate education. Developing the content and format for this event was strategic.

I have worked on a significant body of musical work during my four years at BGSU. As I got older and learned more, the caliber of the repertoire increased exponentially. One important aspect that I wanted to emphasize during this performance was how much progress I have made since freshman year. I chose pieces that were more advanced and impressive.

There is a wide variety of repertoire for the viola - I wanted to showcase this by including pieces from different time periods ranging from Classical to Contemporary. The order of the performance was also strategically planned. I opened with two solo pieces, which were in opposite styles. I completed the recital with the longest, happiest piece, which was a great note to end the performance on.

The Bartók Concerto served as one of my contemporary pieces and was somber and melancholy. I also included accompanied and non-accompanied pieces. The first piece, the Bach Cello Suite, is traditional repertoire for the viola. It would have been blasphemous to not include a movement, so this piece was Classical and unaccompanied. The Vieuxtemps Sonata was a great piece to end with because it included the piano and has a more romantic feel to it.

I included an intermission as well. My program wasn't especially long, but I think that the intermission was key. For one, it allowed me to have a break to rest and mentally prepare for the final piece. It also allowed a break for my audience members - the two pieces before the intermission were contemporary and somber, so this allowed them to take a short break before the romantic, positive piece to close out the program.
REFLECTION

After completing something big, you’re often asked to “reflect”. How did things go? What were some pain points/success stories? Would you have done anything differently? So this is my reflection: my honors project and senior recital was solid. My vision of the outcome was achieved, and I’m proud of everything that I was able to accomplish. Through the triumphs and strife that I experienced, I was able to adapt and develop a project that I can be proud of. That being said, there were complications that I had to overcome and regrets that I have.

ANXIETY

I tend to think of myself as an “ensemble” musician. Playing orchestral repertoire in a large ensemble is what I like to do best. I have the most fun, and it’s also easier to do. I have no anxiety during these performances. I could be sight reading and would still feel less stressed than I do during solo performances.

One would think that the multitude of performances that I have done since I was 4 would make me impenetrable on stage. That’s not true, unfortunately. I was SO nervous. The fact that this event was hosted by myself and is a combination of two of the largest projects of my college career (senior recital and honors project) was daunting.

I do think that I let the nerves get the best of me. In the weeks leading up to the performance, I was stressed as opposed to excited. And by the time the recital came, I was looking forward to it being over. In hindsight, I regret not enjoying myself more.

I also think that the stress affected my performance. I was so nervous that I didn’t perform to the best of my ability. During the first piece, I could feel my bow shaking and under my ear, it sounded cautious and feeble. After speaking to those in the audience, I was told that I didn’t sound as terrible as I thought I did. However, I still don’t feel that I sounded as good as I could have. I progressively felt better and more confident as the program continued, but the first half was not up to standards that I would have hoped.

PROBLEM SOLVING

An example: the pianist that I had been speaking to since September was not able to accompany me when I informed her of the date. This was over winter break and with three months until the performance, I was frantic. The music for the piano was difficult and I knew that finding someone that was able to prepare the music adequately was very important. I started by reaching out to people that I knew and conveniently, the first person that I spoke with was able to do it. Anita and I had also worked together before, so this last-minute change was arguably for the best.

Another example: I had never sent out a postcard before. But because it was something that I was set on doing, I needed to figure out the best way to do this. The United Postal Service has
very, very specific requirements for how to send postcards. There were so many differing parameters and differing websites that I was confused. After creating a postcard one way, I realized that it wasn’t the right way and had to re-format everything.

The solution to my problem was being proactive. I chatted with several representatives from the company that I was ordering from to determine if my postcard was postal compliant. I double-checked with the postal service by bringing in a rough copy for them to measure and okay. After a few small edits, I was able to order and send postcards that were effective.

It’s inevitable that complications arise during the planning processes. I knew this, and there were several things that did NOT go as intended. As stressed as I was, I’m proud with the way that I was able to solve the problems that occurred. I was proactive and self-sufficient.

**PROCRASTINATION**

I know that I tend to procrastinate. It’s highly-functioning, but procrastination none the less. I tried to combat this during the honors project by developing a timeline and sticking with it. The timeline outlined every due date that I set for myself. This included, but was not limited to: design deadlines, blog post dates, proposal submissions, etc. It was imperative that I stayed on task during the planning because of the sheer number of components that needed to be completed during the project.

However, I was never ahead of the game. I always completed things the day before I said I would. And this isn’t a bad thing, but I didn’t excel at staying on task and on time. Other aspects of my life got in the way and presented themselves as being more pertinent and worthy of my time. It never ruined the timing of the project, but I think that I would have felt more at ease if I had been more judicious with my time.

**PRACTICE HABITS**

One of my weaknesses as a musician is my practice habits. I’m aware of this issue and went into the semester with the intentions of combating it.

With a part-time co-op, seventeen credit hours, several extra curriculars, one leadership position, and a social life (sometimes), finding enough time to practice was as hard as it sounds. In the beginning of the semester, I wasn’t as worried about practicing because the performance seemed so far away. Because of this, I didn’t spend as much time in the practice room as I should have. If I had, it would have alleviated the stress that I was feeling in the weeks leading up to the performance.

While the rest of my friends were in warm, exotic places over spring break, I was standing in front of a music stand for 2-5 hours a day. The week before the performance, I woke up early and went to bed late so that I could spend every possible second with my instrument when I wasn’t in class. My practice habits became impeccable during this time because the reality of the performance had set in. I was focused, determined, and detail-oriented...and I should probably be that way all the time.
INTEGRATION

I can’t help but think about cool ideas that I had at the last minute and couldn’t effectively integrate.

The second teaser video that I filmed was exploring the connections between color and the senses. To me, this could be the true definition of “Music & Media”. I hadn’t thought about exploring color as a theme to my project, but I wish that I would have. I was so fascinated by it. It would have been really interesting to incorporate color into the delivery of my performance – I could have had lights rigged to change color according to the varying emotions conveyed by the music.

A responsive website! When designing my website during the planning semester, I’ll admit that I wasn’t as good at web development as I am now. I didn’t know about these great, easy solutions that are available to make a website responsive for mobile or desktop viewing conditions. When people viewed my website, they sometimes did so on their mobile devices. Not having a website that can alter itself to optimize mobile viewing isn’t the end of the world, but it would have made the site that much better.
WORKS CITED


