Title: Reimagining Opera for Kids: Developing a Pedagogy of Music Outreach

Investigator: Kimberly Carballo, Opera Dept., Jacobs School of Music

Contact: kcarball@indiana.edu

Funding level requested: Phase II

Duration of funding period: August 2015-April 2016
Abstract

The performing arts community is becoming increasingly aware of the importance of community engagement/outreach programming. This may be defined, loosely, as bringing artistic efforts to communities, often underserved, and often in non-traditional venues. Educators now clearly understand that participation in some type of outreach program will be a core part of the careers of the young students that they are training as performers. Traditional performance practice relies on the “fourth wall,” the boundary between performers and audience, but performances that are meant to engage and/or educate a community must instead work hard to break down that fourth wall as much as possible. The technical proficiencies on one’s instrument or voice remain constant, but the performing proficiencies require a significantly different skill set to be most effective in this less traditional setting. Community engagement performance brings the relationship between performer and audience to the foreground. Our research is an attempt to uncover teachable skills of audience engagement and communication. The project will explore questions surrounding what the specific skills and their learning sequence are, as well as the broader opera community’s set of best practices surrounding training for community engagement, laying a necessary foundation to the development of a pedagogy of music outreach. We will be seeking answers to these questions in two ways: internally, from the self-evaluation and reflection by performers enrolled in the Indiana University Jacobs School of Music service-learning course, Performing Arts Education and Outreach (U315/515); and, externally, by soliciting input and analyzing responses from opera outreach programs nationwide.

Project Description

Purpose:

The performing arts community is becoming increasingly aware of the importance of outreach/community engagement programming. Arts outreach or community engagement may be defined, loosely, as bringing artistic efforts to underserved communities, often in non-traditional venues. The motivation may vary from group to group. For some organizations, the long-term importance of developing new audiences is the primary draw, while for others it may be the strong desire to keep the arts diverse and socially vital. No matter the motivation, it is clear that participation in some type of outreach program will be a core part of many performers’ careers. Are we providing our students with the necessary skills and experiences to be effective in this role?

In traditional opera performance, the boundaries between performers and audience are well established. Performers speak of the “fourth wall”: the conceptual barrier that exists at the edge of the stage, separating the performers from the audience. Our students’ professional training assumes the existence of the fourth wall, and young performers hone their skills at communicating with the audience across the divide. But in outreach performance, the
boundaries between artists and their audience are not so clearly defined. The fourth wall becomes permeable, perhaps disappearing altogether. Once we consider this in a meaningful way, several questions arise.

- Do artists need to develop different proficiencies, beyond those addressed in traditional instruction, to become effective outreach performers who can go beyond the fourth wall?
- Does the different relationship between performers and audience require new strategies?
- Can we identify such a skill set?
- And if so, how can we teach these skills most effectively?

This project wishes to explore these questions, laying a necessary foundation to the development of a pedagogy of music outreach. We will be seeking answers to these questions in two ways: internally, from the self-evaluation and reflection by performers enrolled in the Indiana University Jacobs School of Music service-learning course, Performing Arts Education and Outreach (U315/515); and, externally, by soliciting input and analyzing responses from opera outreach programs nationwide.

The music education field is trending toward experiential learning, and U315/515 provide students with a supportive, interactive environment in which they will have hands-on experience in performing and teaching, while at the same time contributing to the community that supports the university. Students perform as members of Reimagining Opera for Kids (ROK), an established outreach program that brings opera performances to K-12 venues, including regional public schools, libraries, and museums. Students are asked to engage reflectively in their own training by evaluating their performance skills through observing their recorded performances and analyzing feedback from K-12 educators and community partners. We collectively explore the competencies required to be effective as a performer for non-traditional audiences in diverse settings.

Our project will also investigate what other North American opera outreach programs do, or do not do, to train their own performers. The focus of our questioning will be on identifying best practices in opera outreach performance.

This is the second stage of a long-term project. We hope that the work begun here will lead to the development of a broader curriculum for the training of outreach performers. The purpose of this second stage of investigation is to continue to lay the groundwork for identifying skills and core competencies that could be taught and assessed in an effective outreach training program.

*Previous Research Results:*

As this is a relatively new research project, previous research results are still sparse. There continues to be no published research pertaining to outreach pedagogy.

For the last four years, ROK has collected feedback from our community partners, but we have focused our evaluation on the impact of our program on the audience we serve. This research wishes to flip the question by investigating the impact of our program on the performers themselves. The results from Phase I SOTL project found the following:
Regarding the development of a pedagogy of music outreach from a practical perspective:

1. Self-evaluation and group feedback (facilitated by the video recordings, uploaded to a private YouTube channel) were the strongest tools ROK has used to date for consistent and creative improvement over the course of two semesters’ performances.

2. Brief reflection papers were only somewhat useful as a tool for improvement when used in isolation from group feedback sessions.

3. These students had far more productive and concrete ideas for improvement in their presentation and in their interactions with the audiences when they first watched the archival videos, then did a short guided personal reflection, and finally participated in a group feedback session. They were most likely to offer specific solutions/suggestions, and were also most likely to remember to integrate those solutions into the following performances and interactions with the audience, after using these three tools in this particular sequence.

Regarding the systematic gathering of information from other opera companies carrying out music outreach/community engagement programming:

1. There is not one single clearing house for opera companies, neither professional nor those associated with educational institutions. Through web and journal searches, we have created what we hope will be a fairly comprehensive list of professional opera companies, with updated points of contact for approximately 450 such professional opera companies, with widely varying programming, seasons, and budgets.

2. We have designed a survey to distribute to these professional opera companies, with an eye towards using the same categories of questions for the programs associated with educational institutions once we have also compiled that half of the database.

Significance and Impact:

While the specific focus of our research is on opera outreach, we expect that our results will be broadly applicable to all forms of music outreach, and the performing arts in general. Traditional performance instruction typically minimizes the role of the audience while emphasizing the performer/composer relationship. Community engagement performance brings the relationship between performer and audience to the foreground. Our research is an attempt to uncover teachable skills of audience engagement and communication.

We also expect that the students who participate in outreach/engagement training will bring their experience back to their individual studios, and that their performance in traditional venues will be enriched by the skills they have learned. The arts today are fighting to remain relevant to a younger, more diverse population; the outreach skills we identify will allow our students to engage creatively with others across perceived boundaries. We want to allow them to move beyond the limitations of the “fourth wall.”
Outcomes and Contributions:

The anticipated outcome of our research will be the definition of a set of core competencies for outreach performers. We will be defining a skill set which represents a type of audience engagement that is not addressed in traditional performance instruction. Before we can assess student achievement in outreach, we need to know what we need to be looking for. This research will lay the groundwork for the assessment of students’ performance in an area that is not considered in traditional courses.

Institutionally, it is significant that Performing Arts Education and Outreach is the first course offered at the Jacobs School of Music explicitly addressing outreach education, and it is at present the only service learning course. Outreach has been identified as a high priority for the music school, and there is a strong interest in the possibility that this course will lead to the development of further outreach courses. U315/515 is developing in conjunction with the newly implemented Chamber Music diploma, to incorporate students who are interested in other (non-operatic) kinds of community engagement programming. Additionally, this course may eventually apply to the Kelley School of Business Arts Entrepreneurship Certificate.

Research Methodology:

Due to the nature of the project, we will be gathering and analyzing qualitative data. Our methods will include questionnaires, direct observation, video recording of performances, reflective group discussion, and self-evaluation by the students.

As stated above, we will be tackling this problem from two directions. One line of our research will be surveying a nationally representative group of opera companies and music schools that have established outreach programs. Our goal is to determine whether they provide any specialized training for their outreach performers, and, if so, what it entails. Through this, we wish to learn what other organizations believe to be important areas of expertise for their performers, and to identify best practices in the field. A secondary benefit is that we may wish to broaden the scope of this project at later stages, and this will help us identify potential partners for future research.

The second line of our research will be conducted over the course of the fall semester in the U315/515 course. The participating students will be performing an abbreviated version of Mozart’s The Magic Flute, with one set of dialogue developed for elementary school audiences, and another developed for middle and high schoolers. We anticipate they will perform approximately 40 off-campus performances over the course of the semester. Their outreach work will also entail the preparation of coordinating educational materials, question-and-answer sessions with K-12 students, and the backstage work necessary to stage the production. Our students will continue to complete written self-evaluations after the first performance, and then approximately every four weeks through the semester.

In addition, all performances will be filmed; we will be soliciting feedback from the K-12 participants; and we will schedule class time to reflect together on the successes and challenges of their outreach experiences. At the end of the semester, we will look for common threads among the students’ and professor’s observations, with the goal of uncovering a set of skills and competencies that can serve as a foundation in developing an outreach of music pedagogy.
Means of Measuring Success of the Project:

One measure of the success of our research will be whether we are successful in further specifying a core set of measurable proficiencies in outreach pedagogy. A better measure of success will be seen in the application of the results of our research as it is implemented in the development of future courses. If the skills we identify are relevant, teachable, and transferable to other programs we will count it a strong success.

Disseminating Results:

Our research will be shared with the Indiana University community through programs such as Project Jumpstart, the career development and entrepreneurship initiative of the Jacobs School of Music, and the local chapter of Student National Association of Teachers of Singing. We also intend, once the research portion is completed, to submit our results for publication in a national journal specific to the field, such as Opera News, Opera America, or the National Association of the Teachers of Singing Journal. ROK has presented at previous Indiana Campus Compact Service Learning summits, and we anticipate presenting the results of this research at the 2016 summit.

Reflective Teaching Practices:

U315/515 is an experiential service-learning class, and its very nature is reflective. As the instructor, I am continuously learning myself from the performances we give, and the response of both the performers and the audience. I will be reading and learning from the written self-evaluation of the students throughout the semester, and I will be participating in the group discussions as we reflect cooperatively on our endeavors.

Budget Narrative:

Funds we are requesting for this project include both personnel and supplies. Our personnel needs include a research assistant and a production assistant. The research assistant will be responsible for our project’s survey research: first, the compilation of a database of professional opera companies, universities, and conservatories with existing outreach programs that we can survey; and second, the preparation, distribution, and findings compilation of our survey. The production assistant will be responsible for assisting with the daily details of the outreach program administration. The production assistant’s tasks will include communicating with community partners and cast members; setting the performance schedule; soliciting feedback from community partners; and other tasks, as necessary. The hours I have listed in the budget are my best estimates based on the experience of past seasons of ROK. I am requesting a stipend for myself since I teach U315/515 as a voluntary (unpaid) overload, so the stipend would go towards my organizational and research time in that capacity. For supplies, I am requesting funding for the purchase of an 88-key weighted keyboard setup for use in performances in venues that do not already have a piano or keyboard available. The setup should include the keyboard, stand, cable, amp, extension cord, and mic. We already have a sturdy (airline grade) case for protecting and transporting the keyboard.
The funds we are requesting will cover roughly 30% of our projected costs for the fall semester. We anticipate funding the remainder of our costs through external music education grants, support from the Indiana University office of service-learning, and private donations to community partner ROK.

**Budget**

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<th>Item</th>
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<th>Cost Basis</th>
<th>Total</th>
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<td><strong>Personnel</strong></td>
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<tr>
<td>Research Assistant</td>
<td>Database compilation</td>
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<td>Survey research</td>
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<td>Project Director</td>
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<tr>
<td><strong>Supplies</strong></td>
<td>Keyboard setup</td>
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<tr>
<td><strong>Total</strong></td>
<td></td>
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<td>5000</td>
</tr>
</tbody>
</table>
Research Timeline

Aug. 17-21: preparation for *Magic Flute*: music review and staging sessions for instrumentalists and singers
Aug. 21: production assistant confirms fall semester performance dates and sends curriculum guides, librettos, and feedback forms to teachers/coordinators
Aug. 21: open dress rehearsal
Aug. 28: first outreach performances
Sept. 1: in-class viewing of first performance; students’ first written self-evaluation
weekly: outreach performances, or workshop on outreach skills; cast meeting and rehearsal, if needed; student self-evaluations due every four weeks, as well as the final week of the semester; videos will be uploaded after each performance for performers to observe
Sept. 15: assign tasks to research and production assistants:
  develop a database of the community of opera outreach providers from universities and conservatories
  continue to follow up on the survey which will have been sent out to the opera companies we have identified
  archive performance videos
  solicit feedback from K-12 teachers/coordinators
Dec. 15: research assistant compiles data from opera outreach provider survey, teacher feedback forms, and student points of reflection
Spring 2016: I will synthesize the data we have collected fall semester, and begin to prepare results for presentation and publication while we continue to collect more data and continue community performances through the spring semester
Kimberly Carballo

1300 S. Lincoln St., Bloomington, Indiana 47401
Ph: 812.345.3743 kcarball@indiana.edu
www.kimcarballo.com

Education
Indiana University, Jacobs School of Music Master of Music, May 1999
Indiana University Bachelor of Arts with Highest Distinction, May 1997

Master Teachers
Michel Block, Jean-Louis Haguenauer, Christopher Harding, Leonard Hokanson, Martin Katz, David McKamie, Roger Vignoles

Music Instruction Experience

Coordinating Opera Coach
Jacobs School of Music, Indiana University, Bloomington, IN
fall 2011-present
Coordinates the musical rehearsal process for all operas. Organizes the coaching schedule and arranges for rehearsal pianists for the operas. Coaches all operas (six double-cast during the school year). Plays voice auditions (entrance and casting). Mentors the team of student coaches. Coordinates the staff vocal coaches who also play musical and staging rehearsals and auditions.

Tunaweza Kimuziki, co-founder and faculty, Bloomington, IN, & Nairobi, Kenya
fall 2011-present
Teaches and participates in the cultural exchange and music education program. Coordinates annual international visits from team members in Kenya, teaches in Kenya by on-line lessons throughout the year, and teaches in person in Kenya annually. Tunawezakimuziki.wordpress.com

Reimagining Opera for Kids founder and director, Bloomington, IN
2007-Present
Arranges with area schools, libraries, and community centers to bring this opera outreach program to children and youth. Chooses repertoire, casts, coaches the student singers and pianists, coordinates logistics. Around 60 singers and instrumentalists participate in the 50-60 performances annually. Reimaginingoperaforkids.com

Founding Pianist
Duo Jung Carballo, Bloomington, IN
2005-Present
Presents recitals and master classes with co-founding member with Jiwoon Jung, violinist. Duo Jung Carballo has performed throughout the Midwest and in Central América. The duo won the 2008 Premio Manuel M. Ponce at the Festival de Música de Cámara de Aguascalientes, México.

Private Piano Teacher
Carballo Studio, Bloomington, IN
1991-Present
Provides instruction at all ages from pre-kindergarten to post-retirement, in solo and collaborative piano.

Freelance Coach/ Collaborative Pianist
1984-Present

Vocal Coach & Repetiteur
Opera Nova young artist program, Costa Rica
2011-2012
Coaches professional vocalists for productions and accompanies musical and staging rehearsals. Instructs vocalists in the Young Artist’s Program on interpretation, elements of style, presentation, language, and diction skills. Accompanies vocalists in rehearsals and presentations.
Kimberly Carballo

Music Administrator of Opera and Ballet  
Jacobs School of Music, Indiana University, Bloomington, IN  
2010-2011
Supervises the musical rehearsal process for all operas and ballets and serves in an administrative capacity for the IU Opera and Ballet Theater. Organizes the coaching schedule and arranges for rehearsal pianists for the operas. Coaches all operas (six double-cast during the school year). Plays voice auditions (entrance and casting). Mentors and supervises a staff of student coaches and accompanists who, at the discretion of the Music Administrator, also coach vocalists and play musical and staging rehearsals and auditions.

Interim Head Opera Coach  
Jacobs School of Music, Indiana University, Bloomington, IN  
2007-2010
Organizes the coaching schedule and arranges for rehearsal pianists for all seven operas performed by the IU Opera Theater during the twelve-month school year. Coaches all operas. Plays auditions (entrance and casting). Mentors and supervises a staff of student coaches and accompanists who, at the discretion of the Interim Head Opera Coach, also coach vocalists and play musical and staging rehearsals and auditions.

Pianist/Coach  
Charley Creek Vocal Workshop, Wabash, IN  
2007-2009
Coaches diction, style, interpretation and presentation on a range of music including opera, song literature, and musical theater. Charley Creek Vocal Workshop is a week-long summer vocal workshop, founded by internationally renowned baritone and IU Jacobs School of Music Distinguished Professor Timothy Noble, with co-instruction by mezzo-soprano and IU Jacobs School of Music Chair of the Voice Department Mary Ann Hart. Designed for approximately 12 emerging professional singers, with a culminating concert in Wabash, IN.

Coach & Pianist  
Stages Bloomington, Bloomington, IN  
2007-2009
Coaches vocal development, diction, and ensemble for upper-level high-school musicians. Prepares solos and small ensembles for presentations. Stages Bloomington, winner of the Broadway Junior Spirit Award at the 2009 Junior Theater Festival and the Freddie G Outstanding Achievement in Music Award at the 2010 Festival in Atlanta, Georgia, is a program that provides children and teenagers (K-12) the opportunity to study music and stagecraft in a supportive and creatively diverse atmosphere.

Pianist/ Theory Instructor  
Indiana University String Academy, Bloomington, IN  
2004-2008
Teaches the fundamentals of melody, harmony, part-writing and ear training to intermediate and upper-level groups in the String Academy. Accompanies group class and private lessons. The String Academy is an internationally known preparatory program for violinists (ages 3-18).

Faculty Pianist  
Festival de Bronces, Cuarteto de Trombones de Costa Rica, San José, Costa Rica  
2001
Performs chamber recitals with invited guests during the week-long brass festival, hosted by the renowned Trombone Quartet of Costa Rica.

Vocal Coach & Repetiteur  
Mainstage Company and Young Artist's Program Compañía Lírica Nacional de Costa Rica  
2000-2001
Coaches professional vocalists for productions and accompanies musical and staging rehearsals. Instructs vocalists in the Young Artist’s Program on interpretation, elements of style, presentation, language, diction skills, and accompanies vocalists in rehearsals and presentations.

Professor of Music Theory, Staff Pianist & Coach  
Escuela de Artes Musicales, Universidad de Costa Rica, San José, Costa Rica  
2000-2001
Instructs students in the fundamentals of melody, harmony, part-writing and ear-training. Coaches instrumentalists and vocalists for lessons, juries, recitals and competitions.
Kimberly Carballo

Vocal Coach & Repetiteur

Opera Nova, Alajuela, Costa Rica

2000-2001

Instructs vocalists on interpretation, elements of style, presentation, language, diction skills, and accompanies vocalists in rehearsals and presentations.

Vocal Coach & Repetiteur

Conservatorio Municipal, Alajuela, Costa Rica

2000

Instructs vocalists on interpretation, elements of style, presentation, language, diction skills, and accompanies vocalists in rehearsals and presentations.

Performances and professional service (selected list, IU JSOM = Indiana University Jacobs School of Music)

Patricia Havranek studio master classes
IU JSOM
2001-present

Audition Eve recitals, trombone faculty/students
IU JSOM
2006-present

Vocal coach, Opera Nova young artist program
Costa Rica
July 2013

Utafiti Foundation residency with Diana Nixon, clarinet
Nairobi, Kenya
May 2013

Poster session, Service Engagement Summit
Indianapolis, IN
April 2013

Eddie Ludema, trumpet
IU JSOM
March 2013

Laurie Staring, soprano
IU JSOM
February 2013

Carl Lenthic, Peter Ellefson (IU faculty)
IU JSOM
January, February 2013

Opera Score Preparation Workshop (The Impresario)
IU JSOM
September-December 2011

Vocal coach, Opera Nova young artist program
Costa Rica
July 2012

ROK opera commission workshop,
Indianapolis Opera and ROK
May 2012

Poster session, Service Engagement Summit
Indianapolis, IN
March 2012

Utafiti Foundation residency with Diana Nixon, clarinet
Nairobi, Kenya
March 2012

Carman White, tenor
Weymouth Center, Southern Pines, NC
March 2012

Carl Lenthic, Peter Ellefson, Dee Stewart (IU faculty)
IU JSOM
January, February 2012

Opera Score Preparation Workshop (Don Giovanni)
IU JSOM
January 2012-April 2012

Opera Score Preparation Workshop (Carmen)
IU JSOM
September 2011-April 2012

Ralph Sauer, Guest artist recital
IU JSOM
October 2011

Diana Nixon and Maya Hoover, guest recitals and classes
Universidad de Costa Rica
June 2011

Carmund White, tenor
Delta State Univ., Mississippi
April 2011

Patricia Havranek voice studio recital
IU JSOM
April 2011

Carl Lenthic, trombone
IU JSOM
January 2011

James Marvel acting/movement workshop
IU JSOM
January 2011

Latin American Music Center competition jury member
IU JSOM
December 2010

Master classes (piano, voice, and collaboration)
Univ. del Norte, Colombia
November 2010

Charis Peden, mezzo-soprano
Univ. del Norte, Colombia
November 2010

Charis Peden, mezzo-soprano
IU JSOM
November 2010

Eddie Ludema, trumpet
IU JSOM
October 2010

Stephen Fissel, trombone
IU JSOM
September 2010

James Ivey, baritone
IU JSOM
July 2010

Matthew Opitz, baritone
IU JSOM
July 2010

Jennifer Trueblood, soprano
IU JSOM
July 2010

Sarah Paradis, trombone
IU JSOM
June 2010

Lucas Borges, trombone
IU JSOM
April 2010

Collaborative piano master class
Delta State Univ., Mississippi
April 2010

Teri Herron, soprano, guest recital
Delta State Univ., Mississippi
April 2010

4 Paws for Ability fundraiser
First United Church, Bloomington, IN
April 2010

Adjudicator, Marjorie Conrad Peatee Art Song Competition, Bowling Green State Univ.
Bowling Green, Ohio
May 2010

Kelly Holterhoff, soprano
IU JSOM
April 2010

Miriam Drumm, mezzo-soprano
IU JSOM
April 2010

Adjudicator, Hawai’i NATS auditions
University of Hawai’i at Manoa
March 2010

Residency
University of Hawai’i at Manoa
March 2010

Carl Kanowsky, bass-baritone
IU JSOM
March 2010

Pershing’s Own Army Band visiting artists
IU JSOM
March 2010

Jonathan Houghtling, trombone
IU JSOM
February 2010

Peter Thoresen, countertenor
IU JSOM
February 2010

Amanda Russo, mezzo-soprano, SAI scholarship recital
Bloomington, IN
February 2010
### Kimberly Carballo

<table>
<thead>
<tr>
<th>Event</th>
<th>Institution and Location</th>
<th>Date</th>
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<tbody>
<tr>
<td>Eric Ewazen, composer, master class</td>
<td>IU JSOM</td>
<td>February 2010</td>
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<tr>
<td>Robert Brandt, baritone</td>
<td>IU JSOM</td>
<td>January 2010</td>
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<tr>
<td>Patricia Havranek voice studio recital</td>
<td>IU JSOM</td>
<td>October 2009</td>
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<td>Dee Stewart trombone studio recital</td>
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<td>Carl Lenthe, trombone, guest recital and master class</td>
<td>DePauw University, Greencastle, IN</td>
<td>Fall 2009</td>
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<tr>
<td>Carl Lenthe, trombone</td>
<td>IU JSOM</td>
<td>September 2009</td>
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<td>Shalom Community Center fundraiser (coordinator and performer)</td>
<td>Buskirk-Chumley Theater</td>
<td>August 2009</td>
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<td>Juan Francisco Nájera-Coto, clarinet</td>
<td>Universidad de Costa Rica</td>
<td>June 2009</td>
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<td>Amanda Russo, mezzo-soprano</td>
<td>IU JSOM</td>
<td>May 2009</td>
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<tr>
<td>Juan Francisco Nájera-Coto, clarinet</td>
<td>IU JSOM</td>
<td>April 2009</td>
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<tr>
<td>Diana Nixon, clarinet, guest recital and master class</td>
<td>DePauw University, Greencastle, IN</td>
<td>Feb. 2009</td>
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<td>Carl Lenthe, Bruce Bransby, Otis Murphy faculty recital</td>
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<td>Linda Strommen, oboe</td>
<td>IU JSOM</td>
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<td>Diana Nixon, clarinet</td>
<td>IU JSOM</td>
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<td>Diana Nixon, clarinet, guest recital</td>
<td>Honeywell House, Wahash, IN</td>
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<td>Hillary M. Sullivan, mezzo-soprano</td>
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<td>Carl Kanowsky, bass-baritone</td>
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<td>Juan Francisco Nájera-Coto, clarinet</td>
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<td>J. Bryan Heath, bass trombone</td>
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<td>Ji-Woon Jung, violin</td>
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<td>Master classes</td>
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<td>Cory Mixdorf, tenor trombone</td>
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<td>Gregory Brooks, baritone</td>
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<td>Tim Noble studio master class pianist</td>
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<td>David Meyer, baritone, guest recital</td>
<td>University of Iowa</td>
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<td>Master classes</td>
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<td>Jiwoon Jung, violin</td>
<td>Dowling International Center</td>
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<td>John Rodger, tenor</td>
<td>IU JSOM</td>
<td>January 2008</td>
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<td>William Bolcom/Joan Morris American Songbook recital</td>
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<td>Rachel Leigh Eric, soprano</td>
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<td>December 2007</td>
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<td>Robin Smith, contralto</td>
<td>IU JSOM</td>
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<td>Hyounsoo Sohn, mezzo-soprano</td>
<td>IU JSOM</td>
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<td>Carmund T. White, Jr., tenor</td>
<td>IU JSOM</td>
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<tr>
<td>M. Dee Stewart, trombone</td>
<td>IU JSOM</td>
<td>October 2007</td>
</tr>
<tr>
<td>Featured guest pianist, North Central Missouri College</td>
<td>Trenton, MO</td>
<td>October 2007</td>
</tr>
<tr>
<td>Collegiate premier (coach/pianist) of Golljov’s <em>Ainadamar</em></td>
<td>IU JSOM</td>
<td>October 2007</td>
</tr>
<tr>
<td>Carmen Téllez, conductor</td>
<td>IU JSOM</td>
<td>October 2007</td>
</tr>
<tr>
<td>Sloane Jessica Artis, soprano</td>
<td>IU JSOM</td>
<td>April 2007</td>
</tr>
<tr>
<td>Hilary Joy Bair, soprano</td>
<td>IU JSOM</td>
<td>April 2007</td>
</tr>
<tr>
<td>Alexandra Cowell, flute</td>
<td>IU JSOM</td>
<td>April 2007</td>
</tr>
<tr>
<td>Cory Mixdorf, tenor trombone</td>
<td>IU JSOM</td>
<td>April 2007</td>
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<tr>
<td>Jennifer Trueblood, soprano</td>
<td>IU JSOM</td>
<td>April 2007</td>
</tr>
<tr>
<td>Violin recital and master class series as winners of <em>Premio Nacional Manuel M. Ponce</em>, Duo Jung Carballo</td>
<td>IU JSOM</td>
<td>March 2007</td>
</tr>
<tr>
<td>Peter Ellefson, trombone</td>
<td>IU JSOM</td>
<td>March 2007</td>
</tr>
<tr>
<td>Sean McGhee, bass trombone</td>
<td>IU JSOM</td>
<td>February 2007</td>
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<tr>
<td>Robin Smith, contralto</td>
<td>IU JSOM</td>
<td>February 2007</td>
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<tr>
<td>Guest recital and master class with Michael Match, Youngstown State University</td>
<td>IU JSOM</td>
<td>February 2007</td>
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<tr>
<td>Grundy County Friends of the Arts recital and master classes, Duo Jung-Carbollo</td>
<td>IU JSOM</td>
<td>Jan. 2007</td>
</tr>
<tr>
<td>Carl Kanowsky, bass-baritone</td>
<td>IU JSOM</td>
<td>October 2006</td>
</tr>
<tr>
<td>Adam Bregman, trombone</td>
<td>IU JSOM</td>
<td>September 2006</td>
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<tr>
<td>Sloane Jessica Artis, soprano</td>
<td>IU JSOM</td>
<td>September 2006</td>
</tr>
<tr>
<td>Sean McGhee, bass trombone</td>
<td>IU JSOM</td>
<td>April 2006</td>
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<tr>
<td>Christopher Bolduc, baritone</td>
<td>IU JSOM</td>
<td>April 2006</td>
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<tr>
<td>Bradley Russell Evans, trombone</td>
<td>IU JSOM</td>
<td>April 2006</td>
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<tr>
<td>Ann-Marie Lyssel, violin</td>
<td>IU JSOM</td>
<td>April 2006</td>
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<tr>
<td>Carrie Reading, mezzo-soprano</td>
<td>IU JSOM</td>
<td>April 2006</td>
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<tr>
<td>Jennifer Trueblood, mezzo-soprano</td>
<td>IU JSOM</td>
<td>April 2006</td>
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<tr>
<td>Michael Match, counter-tenor</td>
<td>IU JSOM</td>
<td>March 2006</td>
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<tr>
<td>Marian Harrison, composer</td>
<td>IU JSOM</td>
<td>February 2006</td>
</tr>
<tr>
<td>Lisa Golda, soprano</td>
<td>IU JSOM</td>
<td>January 2006</td>
</tr>
<tr>
<td>Ji-Woon Jung, violin</td>
<td>IU JSOM</td>
<td>December 2005</td>
</tr>
</tbody>
</table>
Kimberly Carballo

Christina M. Carrigan, trombone
IU JSOM
November 2005

Justin Peckner, euphonium & trombone
IU JSOM
October 2005

Audrey Odom, mezzo-soprano
IU JSOM
August 2005

Carmund T. White, Jr., tenor
IU JSOM
August 2005

Maia Lisa Currie, soprano
IU JSOM
July 2005

Sloane Jessica Artis, soprano
IU JSOM
April 2005

Bradley Russell Evans, trombone
IU JSOM
April 2005

Teresa Furlough, oboe
IU JSOM
April 2005

Lisa Golda, soprano
IU JSOM
April 2005

Carmack T. White, Jr., tenor
IU JSOM
April 2005

Maija Lisa Currie, soprano
IU JSOM
July 2005

Sloane Jessica Artis, soprano
IU JSOM
April 2005

Matt Calvert, trombone
IU JSOM
April 2005

Bradley Russell Evans, trombone
IU JSOM
April 2005

Deanna Carpenter, horn
IU JSOM
March 2005

Alex Iles, trombone
IU JSOM
March 2005

Lindsay Shipps, mezzo-soprano
IU JSOM
February 2005

Renee Match, counter-tenor
IU JSOM
January 2005

Sara Flores, soprano
IU JSOM
December 2004

Matt Calvert, trombone
IU JSOM
December 2004

Luke Schram, trombone
IU JSOM
November 2004

Christi Champ, soprano
IU JSOM
July 2004

Janice Hammond, mezzo-soprano
IU JSOM
April 2004

Crystal Booher, trombone
IU JSOM
April 2004

Leanne Nichter, soprano
IU JSOM
April 2004

Eryn Oft, bassoon
IU JSOM
April 2004

Carrie Reading, mezzo-soprano
IU JSOM
April 2003

Sarah Thelen, oboe
IU JSOM
March 2003

Aaron Rader, trombone
IU JSOM
March 2003

Nathan Hillyard, trombone
IU JSOM
February 2003

Diana Nixon, clarinet
IU JSOM
January 2003

Jessica Riley, mezzo-soprano
IU JSOM
December 2003

Pamela D. Stuckey, bassoon
IU JSOM
October 2003

Rebeckah Valentine, mezzo-soprano
IU JSOM
September 2003

Randolph Burge Johnson, trombone
IU JSOM
July 2003

Teri Herron, soprano
IU JSOM
June 2003

Caítlín Burke, soprano
IU JSOM
May 2003

Teresa Furlough, oboe
IU JSOM
May 2003

Greg Ody, tenor/bass trombone
IU JSOM
May 2003

Leanne Nichter, soprano
IU JSOM
April 2003

Carrie Reading, mezzo-soprano
IU JSOM
April 2003

Christopher J. Ricket, horn
IU JSOM
April 2003

Maria Rebekka Stoehr, mezzo-soprano
IU JSOM
April 2003

Crystal Booher, trombone
IU JSOM
March 2003

Colleen Brooks, soprano
IU JSOM
March 2003

William Andrew Earnest, euphonium
IU JSOM
March 2003

Sarah Oubre, horn
IU JSOM
March 2003

Angela Shadwick, mezzo-soprano
IU JSOM
March 2003

Diane Thueson Reich, soprano
IU JSOM
February 2003

Teri Herron, soprano
IU JSOM
January 2003

Amanda Gardner, soprano
IU JSOM
December 2002

Kenneth Halcom, baritone
IU JSOM
September 2002

Bharati Soman, soprano
IU JSOM
April 2002

Jennifer Barrett Dunn, soprano
IU JSOM
April 2002

Beatrice Garner, soprano
IU JSOM
March 2002

Juan Elías Artavia Moya, bassoon
Universidad de Costa Rica
February 2001

Karolina Rodríguez Garita, soprano
Teatro Mozart, San José, Costa Rica
December 2000

Iván Chinchilla, trombone
Universidad de Costa Rica
December 2000

Karolina Rodríguez, soprano
Universidad Nacional, Costa Rica
December 2000

Luis Miguel Arraya, trumpet
Universidad de Costa Rica
November 2000

Mauricio Araya Quesada, guitar
Universidad de Costa Rica
November 2000

Mario Villalobos Vargas, baritone
Universidad Nacional, Costa Rica
November 2000

Diego Badilla Vargas, conductor
Universidad Nacional, Costa Rica
October 2000

María Esther Garita, soprano
Universidad Nacional, Costa Rica
September 2000

Glenda María Jáquez Rodríguez, mezzo-soprano
Universidad de Costa Rica
August 2000

Fernando Zúñiga, bassoon
Universidad de Costa Rica
July 2000
Kimberly Carballo

María Marta López, soprano
Universidad de Costa Rica
July 2000

Ulises Solano, tenor
Universidad de Costa Rica
June 2000

**Additional skills**

Fully fluent in Spanish and English, semi-fluent in French
Diction, grammar, and translation experience in French, German, and Italian
Basic Conducting, Harpsichord, and Recitativo Organ

**Grants and Awards**

William E. Schmidt Foundation for ROK; 2014-16
Community Foundation of Monroe County for ROK; 2014
Travel grant, Indiana University Jacobs School of Music for Tunaweza Kimuziki; May-June 2014
Indiana University Service Learning Faculty Fellowship; 2013-14
Indiana University Scholarship of Teaching and Learning Phase I grant; 2013-14
Nominated for Grammy Award in Music Education; 2013
City of Bloomington Arts Commission for ROK; 2013
Indiana University Women’s Philanthropy Council grant for ROK; 2013-14
Trenton, MO Rotary Club grant for ROK; March 2013
Trenton, MO Lion’s Club grant for ROK; March 2013
Grundy County, MO, Hoover Foundation grant for ROK; March 2013
New Frontiers in the Arts and Humanities Award for ROK; 2012-13
City of Bloomington Urban Enterprise Zone / Entertainment and Arts District (BUEZ and BEAD) grant for ROK; 2012-13
Indiana University Language Learning Grant; summer 2013
Travel Grant, Indiana University Jacobs School of Music for Tunaweza Kimuziki; spring 2013
Puffin Foundation West grant for ROK; spring 2013
Robby D. Gunstream College Music Society Award for Excellence in Music Education for ROK; December 2012
Scholarship of Engagement grant, Indiana Campus Compact for ROK; fall 2012
Fulbright Specialist candidate; 2012-2017
Travel Grant, Indiana University Jacobs School of Music for Tunaweza Kimuziki; spring 2012
Scholarship of Engagement grant, Indiana Campus Compact for ROK; spring 2012
Featured in Indiana University’s *President's Higher Education Community Service Honor Roll* as “a service project that exemplifies … institutional commitment to service.” Fall 2011
Scholarship of Engagement grant, Indiana Campus Compact for ROK; fall 2011
Travel Grant, Indiana University Jacobs School of Music; spring 2011
Premio Manuel M. Ponce Award, Festival de Música de Cámara de Aguascalientes, México for Duo Jung-Carballo; 2008
Travel Grant, Indiana University Jacobs School of Music; spring, 2010
Travel Grant, Indiana University Jacobs School of Music; fall, 2010
Travel Grant, Indiana University Jacobs School of Music; fall, 2009

**References and repertoire list**

Upon request
Mr. George Rehrey  
CPTT.  
Bloomington, IN 47405  

Dear Mr. Rehrey,

I am writing in support of Kimberly Carballo’s application for the Scholarship of Teaching and Learning Grants. The project is a service learning course working with the community partner Reimagining Opera for Kids (ROK), and connects with the university and community in a unique way that no other music courses, research activities, or projects do.

ROK provides a forum for collaboration among students of various disciplines: instrumentalists, singers, conductors, directors, costume and set designers/builders, in-school educators, and stage managers. Through the opera production that the organization produces with these students and with community members, ROK will educate our students via "real world" teaching and performing experience, in a true service learning environment. On the research side, Ms. Carballo will be investigating the cutting edge and pertinent area of pedagogy of community engagement; as far as I know, no one else (in opera companies or in academic settings) is investigating the pedagogy of community engagement in this specific arena. Furthermore, the list of contacts and companies that the research team is compiling is absolutely one of a kind in its thoroughness, and will be a valuable asset to the field on its own merits.

Ms. Carballo has my full support for her request. I would be glad to answer any questions that you might have. Thank you for considering the application for full funding.

Sincerely,

Kevin Murphy  
Director of coaching and music administration, IU Opera Theater  
Jacobs School of Music