

Reimagining Opera for Kids: Developing a Pedagogy of Music Outreach

Summary of Original Proposal

Kimberly Carballo (Jacobs School of Music)

The performing arts community is becoming increasingly aware of the importance of community engagement/outreach programming. This may be loosely defined 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 are the specific skills and their learning sequence, 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.

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

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

Contact: kcarball@indiana.edu

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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

Carballo

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."

Carballo

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.

Carballo

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

Item	Description	Cost Basis	Total
Personnel			
Research Assistant	Database compilation	40 hours @ 10/hr	400
	Survey research	150 hours @ 10/hr	1500
			500
Production Assistant		50 hours @ 10/hr	1500
Project Director		stipend	
Supplies			
Keyboard setup		1100	1100
Total			5000

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 Haguenaer, Christopher Harding, Leonard Hokanson, Martin Katz, David McKamie, Roger Vignoles

Music Instruction Experience

Coordinating Opera Coach

fall 2011-present

Jacobs School of Music, Indiana University, Bloomington, IN

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

2005-Present

Duo Jung Carballo, Bloomington, IN

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

Private Piano Teacher

1991-Present

Carballo Studio, Bloomington, IN

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

2011-2012

Opera Nova young artist program, Costa Rica

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** 2010-2011
Jacobs School of Music, Indiana University, Bloomington, IN
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** 2007-2010
Jacobs School of Music, Indiana University, Bloomington, IN
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** 2007-2009
Charley Creek Vocal Workshop, Wabash, IN
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** 2007-2009
Stages Bloomington, Bloomington, IN
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** 2004-2008
Indiana University String Academy, Bloomington, IN
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** 2001
Festival de Bronces, Cuarteto de Trombones de Costa Rica, San José, Costa Rica
Performs chamber recitals with invited guests during the week-long brass festival, hosted by the renowned Trombone Quartet of Costa Rica.
- Vocal Coach & Repetiteur** 2000-2001
Mainstage Company and Young Artist's Program Compañía Lírica Nacional de Costa Rica
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** 2000-2001
Escuela de Artes Musicales, Universidad de Costa Rica, San José, Costa Rica
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

2000-2001

Opera Nova, Alajuela, Costa Rica

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

Vocal Coach & Repetiteur

2000

Conservatorio Municipal, Alajuela, Costa Rica

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 Lenthe, Peter Ellefson (IU faculty)	IU JSOM	January, February 2013
Opera Score Preparation Workshop (<i>The Impresario</i>)	IU JSOM	September-December 2011
Vocal coach, Opera Nova young artist program	Costa Rica	July 2012
ROK opera commission workshop, Indianapolis Opera and ROK	Indianapolis, IN	May 2012
Poster session, Service Engagement Summit	Indianapolis, IN	March 2012
Utafiti Foundation residency with Diana Nixon, clarinet	Nairobi, Kenya	March 2012
Carmund White, tenor	Weymouth Center, Southern Pines, NC	March 2012
Carl Lenthe, Peter Ellefson, Dee Stewart (IU faculty)	IU JSOM	January, February 2012
Opera Score Preparation Workshop (<i>Don Giovanni</i>)	IU JSOM	January 2012-April 2012
Opera Score Preparation Workshop (<i>Carmen</i>)	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
Sean McGhee, Bass and Tenor Trombones	Cincinnati, OH	June 2011
Michael Miragliotta, trombone	IU JSOM	April 2011
Patricia Havranek voice studio recital	IU JSOM	April 2011
Carl Lenthe, 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

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

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
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
Teresa Furlough, oboe	IU JSOM	April 2005
Lisa Golda, soprano	IU JSOM	April 2005
Cory Mixdorf, tenor trombone	IU JSOM	April 2005
Monica Tang, trombone	IU JSOM	April 2005
Deanna Carpenter, horn	IU JSOM	March 2005
Alex Iles, trombone	IU JSOM	March 2005
Lindsay Shipp, mezzo-soprano	IU JSOM	February 2005
Michael 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	July 2004
Nurit Blum, clarinet	IU JSOM	April 2004
Crystal Booher, trombone	IU JSOM	April 2004
Leanne Nichter, soprano	IU JSOM	April 2004
Diana Nixon, clarinet	IU JSOM	April 2004
Eryn Oft, bassoon	IU JSOM	April 2004
Carrie Reading, mezzo-soprano	IU JSOM	April 2004
Sarah Thelen, oboe	IU JSOM	March 2004
Aaron Rader, trombone	IU JSOM	March 2004
Nathan Hillyard, trombone	IU JSOM	February 2004
Diana Nixon, clarinet	IU JSOM	January 2004
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
Caitlín 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 Rebecka Stochr, 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 Juárez Rodríguez, mezzo-soprano	Universidad Nacional, Costa Rica	August 2000
Fernando Zúñiga, bassoon	Universidad de Costa Rica	July 2000

Kimberly Carballo

María Marta López, soprano
Ulises Solano, tenor

Universidad de Costa Rica
Universidad de Costa Rica

July 2000
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 Recitative 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



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY
Bloomington

Mr. George Rehrey
CITL
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