

**Research Presentations by Students and Recent Graduates**  
**Friday, October 27**  
**9:00–10:55 a.m.**  
**Hyatt Regency San Antonio Riverwalk**  
**Live Oak**

*Using Understanding by Design in the Private Studio*

Peter Tinaglia (New York University)  
Mentor: TBA

In a recent survey of private vocal and instrumental music teachers, few respondents reported that they employ a specific curriculum or set of structured learning pathways to guide their instruction. Many respondents claimed that the nature of individualized instruction precludes them from using such tools. The literature suggests that in secondary and tertiary educational settings, private studio teachers do have a clear idea of how they want each student to progress and improve his performing ability. But if every teacher has her own idea of what her students should know and be able to do, it becomes impossible for an institution to make claims about groups of students at a particular grade level or even within a specific studio. This study argues that standardized learning outcomes need not be divorced from the skills or practices taught in the private studio. If studio teachers want students to achieve specific learning outcomes, this study proposes that they must first (1) define evidence of student achievement along a spectrum of mastery for each skill taught; and (2) develop a curriculum framework that ensures instruction is focused on what students need to know and be able to do in order to be successful in the field. The author uses the Understanding by Design approach (Wiggins & McTighe, 2005) to present an of integrated set of learning outcomes, performance level descriptions, evidence statements for student achievement, and a curriculum framework for use in the private studio.

*Melodic Grouping Interpretation is Reflected in Performers' Motions: An Empirical Study of Cellists*

Madeline Huberth (Stanford University)  
Mentor: TBA

When playing music, performers' body movements relate not only to playing their instrument directly, but also to their expressive intentions and interpretation of musical structure, particularly that of phrase. However, it is unclear whether performers' motions change according to different interpretations of the same melodic material since no studies have done such comparisons within the same performer. We addressed this question in this study by filming 12 cellists playing two interpretations of an excerpt of Baroque music, in which they were asked to think about either local melodic groupings or long phrases. Groupings in both cases were specified by markings added to the score, and all cellists received the same markings. Cellists were filmed by two video cameras (front and right-side perspectives), and the positions of their forehead and cheek in the respective 2-dimensional space were analyzed. The results show that, overall, participants' heads move more frequently when thinking about local melodic groupings compared to long groupings. Moreover, during a section in which local groupings aligned with a stepwise sequence, there was a greater difference of the head's number of directional changes between versions than when compared to a section with larger leaps. This may reflect that the stepwise section is naturally ambiguous, allowing both interpretations, and thus was more differentially embodied by performers. Overall, our results extend the literature by illustrating that body motion is related to interpretations of melodic shape as well as phrase, and moreover, that different melodic grouping interpretations by the same performer are embodied.

### *Cultural Nexus: The Lasting Impact of the 1936 El Paso Symphony Season Premier*

Kyle Gurule (University of Texas–El Paso)

Mentor: TBA

On the night of December 26th, 1936, a sold-out crowd of 3,000 filed into Liberty Hall to enjoy the sounds of the El Paso Symphony. This evening's concert was not an ordinary performance for the group, this night they were kicking-off the second annual Southwestern Sun Carnival, a week of festivities that lead to the annual Sun Bowl football game. The Sun Bowl was to become one of the longest running bowl games, second in longevity only to the Rose Bowl. Although the Sun Bowl tradition was just beginning, this concert marked the end of an era for a young violin virtuoso, Edmundo Martinez Tostado, who had earned his spot in the El Paso symphony at the age of 9. He began his final season with this concert, before moving to Los Angeles. The city was kind to Edmundo, took his classical training, learned jazz, and incorporated his cultural heritage to create a new genre of music. The 40's were a difficult time for Mexican-Americans, many were children of immigrants and wanted to feel accepted, much like Edmundo. Many fell in love with Tostado's music because they could identify with it, not really Mexican, not really American. His performances are cited as the "beginning of Chicano music", and this "pachuco" music led Tostado to become central to the music scene not only in the Southwest, but around the world. His fame earned him a stage name that would stick with him for the rest of his life, Don Tosti.

### *The Composer's Dilemma: Socio-Political Implications of Crafting and Appropriating an Estonian Soundscape*

Dana Kaufman (University of Miami)

Mentor: TBA

This lecture/presentation focuses primarily on ethical issues in composition, particularly with regard to the delicate nature of working with foreign languages that are present in collected audio samples. Field recordings and soundscapes have provided composers with tremendous sources of inspiration, as well as tangible audio samples for acoustic and/or electronic rendering in music. How does cultural sensitivity factor into incorporation of field recordings into music? What issues of politicization do we also face when taking inspiration from backgrounds different from our own? The lecture will explore sensitivities and obligations in composition, and will include examples from field recordings taken during a year as a Fulbright Research Fellow in Tallinn, Estonia; use of the Russian and Estonian languages in particular will serve as a case study.

### *The Recruitment of Under-Represented Minority Students in Music Education*

Jacob Berglin (Northwestern University)

Mentor: TBA

The question of access to music education frequently centers on the admissions practices of collegiate music and music education programs (Koza, 2008), and whether the systems in place favor one type of student over another. Though participation in music at the secondary level in the United States mostly mirrors the aggregate demographics of the overall United States population, enrollment in collegiate music education programs is overwhelmingly white (Elpus, 2015).

This paper would present the preliminary results of a mixed-methods research project exploring demographic diversity in collegiate music programs. Specifically, the paper would report the results of structured interviews with university representatives, growing out of data from the Higher Education Arts Data Service (HEADS) project. The paper will discuss initial results of the quantitative portion of the study; enrollment trends over time, coupled with anonymized audition and admission data organized by region, type, and size of school. This data will ultimately help establish target(s) for an exemplary case study — what schools, of what size, in which region, are doing a "good job" enrolling traditionally under-represented students in music education programs?

What are these schools doing to attract diverse students to music education as a career, and what are they doing to provide support once students are enrolled? The results of this study will provide the profession with deep, empirical information about the admission and retention of under-represented students, as well as practical suggestions for improving minority student enrollment in music education.

*World Music in Film Scores of Miklós Rózsa: Reflect, Celebrate, Innovate in the Spirit of Authenticity*

Jessica Vansteenburg (University of Colorado–Boulder)

Mentor: TBA

Hungarian-American composer, Miklós Rózsa (1907-1995) was asked to score *A Knight Without Armor* (1937) because the director saw experience with Hungarian music as a transferrable skill to composing a Russian theme. Success on this picture led to a long career in the film industry for Rózsa, who is most famous for his 1959 score for *Ben Hur*. Several of Rózsa's film compositions called on the composer to reflect a particular cultural identity, including Polynesian, Kikuyu (Kenyan) and ancient Roman. Rózsa comments that unlike Romantic operas, which only symbolize their setting, "the motion picture is different. It is realistic and factual. It not only tries to capture the spirit of bygone eras but also tries to make believe that it projects before the eyes of the spectator the real thing." In Rózsa's score for the 1968 horror film, *The Power*, the eerie main theme is played on a cimbalom, an iconic Hungarian instrument, especially associated with Gypsy bands. Use of a music culture familiar to the composer leads to the questions: to what extent does Rózsa participate in the same kind of essentialism that landed him his first major motion picture scoring job? How does Rózsa's treatment of musical traditions foreign to him differ from those of his native Hungary? In seeking to reflect a film's cultural setting, does he celebrate or exoticize? How feasible is a claim to realism, as a composer seeks to innovate in the genre of film scoring?