Masthead Logo

Oklahoma Research Day Abstracts

2014 Oklahoma Research Day

Jan 1st, 12:00 AM

05. Music

University of Central Oklahoma

03. Fine Arts and Design

05. Music

03.05.01 Inviting Undergraduate Research

Jeri, Walker , Brett Elliot

Southeastern Oklahoma State University

Inviting Undergraduate Research Happily, there are special times that occasionally present themselves in a music education undergraduate classroom. During what we as instructors hope are inspiring lessons, every so often students interject a bit of brilliance that serves to energize the environment. This occurred during a discussion concerning the base musical ability of "average Americans" and whether the apparent consumer culture has had an influence on what our citizens are able and willing to do, such as sing a simple song. This discussion led to the question of how to test what our community members could do and what they were willing to do. The students' enthusiasm for this project provided an opportunity to model a quantitative research procedure with them and to collaborate with the math department. Although the results were not what we were expecting, and could be regarded as disappointing, the process created a deeper thought about the research model used and elicited an ongoing discussion about what alterations can be made to more adequately parse out what exists.

03.05.02 French Grand Opera

Aaron, Williams

Southeastern Oklahoma State University

A study on the rise of French Grand Opera from the late seventeenth century with King Louis XIV and Jean-Baptiste Lully to the nineteenth century with Giacomo Meyerbeer. This study showcases the varieties of operas, characteristics, and composers as this style comes into full swing.

03.05.03 Seventeenth-Century Opera

Cynthia, Estrada

Southeastern Oklahoma State University

This research gives a look into the origins of late Renaissance and early Baroque staged music. It follows the beginnings of opera formed by Italian composers which was then adopted by French, German, and English composers. Influences from Monteverdi, Lully, Purcell, and Schutz, give way to how and why opera is what it is today.

03.05.04 One-Person Opera: Production, Performance, and Recording of Two One-Act One-Person Operas

Robert, Glaubitz , Barbara Caprilli, Catherine Mosley, Christopher DomanskiJose Batty, Kangwa Mundende, Michael Geib

University of Central Oklahoma

This project details the process of the production, performance, and recording of two one-person operas: Dominick Argento's A Water Bird Talk and Lee Hoiby's Bon Appétit. Both opera performance and opera recording present differing issues for the producer to resolve. When the performance and recordings are scheduled in close succession as in this project, these issues are magnified. The producer must therefore devise solutions that satisfy these issues while still maintaining a high level of excellence in both areas. This project investigates these issues and describes the solutions used in the performance and recording of these two modern operas. Such issues include an unconventional performance venue, acquisition and payment of orchestra members, collaboration with other faculty, publicity, limited recording time, transportation of equipment and set pieces, encouraging student involvement, as well as typical issues of opera production such as technical theater aspects, costumes, sets, props, preparation of music by the performers and orchestra, and rehearsal time. The project also examines issues faced by performers such as musical preparation, long recording sessions, execution of the performance, and resolution of issues between collaborators. By chronicling the process from conception of the project to the performance and recording sessions, I hope to provide a blueprint to approach future operatic projects more effectively.

03.05.05 An One-Person Opera: Rehearse. Record. Perform.

Jose, Batty , Kangwa Mundende, Michael Geib

University of Central Oklahoma

This project explores the process of rehearsing an ensemble to prepare for a professional recording and live performance at the University of Central Oklahoma Jazz Lab. This process includes aspects of musical preparation such as score study,hiring musicians, providing music for musicians, working with a professional sound engineer and other professional musicians for the recording, and preparing for the live performance.

03.05.06 Italian Renaissance Vocal Improvisation

Tookah, Sapper

University of Central Oklahoma

Historical performance practice is the current "growth industry" in classical music. When performing historical music, it is important to understand how to perform ornaments, cadenzas, and other forms of elaborations in the style of the period in which the music was composed and performed. The objective of this project was to understand the sixteenth- and early seventeenth-century practice of vocal improvisation used in both sacred and secular Italian music in order to gain experience and compile resources for others to use in their own study. In order to understand this style of vocal improvisation, much of this project has been dedicated to transcribing, into modern music notation, the Spadi da Faenza method Libro de Passaggi Ascendenti et Descendenti (1624). This book contains abstract exercises and samples of actual improvisatory elaboration of compositions by Cipriano de Rore, a notable renaissance composer. Converting these exercises and examples into modern music notation has brought to light the benefits and shortcomings of using modern music notation software (Finale and Sibelius) to transcribe historical manuscripts. This project also explores the vocal technique gorgia, used in Italian renaissance vocal music, in which the singer manipulated the throat so that he/she could articulate passages of eighth and sixteenth notes which would be improvised in a piece of vocal music.