

DESCRIPTION

The current standard concert repertoire is largely a feedback loop in which the same music is being performed multiple times over. Musicians hear beautiful music being played and then want to perform it themselves, prompting the cycle to continue until we are only playing the same set of pieces. The main issues with this loop is that there is a shocking amount of gorgeous music from the common practice era not being heard because people do not know it exists, and a great amount of that music was written by members of marginalized groups. Talented and established composers like Josephine Lang or Sophia Dussek have been largely erased from our musical history. Because of that, people have never heard their music or if they have, still don't have access to readable manuscripts and therefore cannot perform it.

My name is Rachel Steelman and my goal is to create a database in which musicians, programmers, or really anybody could access and find music by underrepresented and marginalized composers from the common practice era. This will involve digitized manuscripts in pdf form as well as establishing a precedent where musicians can submit recordings of these pieces and, if they are reasonable quality, have them posted on the website as examples of these works. This provides individuals who are not fluent in western music notation access to this music. I grew up in a rural area where musical literacy was uncommon, so I both saw and felt the barrier that requiring knowledge of western musical notation can be. Now, as a master's student at the Peabody Institute, I am now in a position where I can affect that precedent for the better.

There are currently very few resources meeting this need. In collaboration with archivists, librarians, professors, and fellow musicians I will identify and gather the manuscripts from the Library of Congress for the initial batch of scores. After gathering the scores and appropriately digitizing them, I will be working with a web designer to make the database before uploading the relevant files. Once the score side of the database is up and running I will begin reaching out to other musicians who may be interested while also preparing example recordings of a few songs for the recording half of the database. After the seed recordings are uploaded, I will expand the marketing beyond those initial collaborators to the wider population, partnering with schools and libraries to raise awareness for these works. By raising awareness of these works, through access to the scores and the ability to hear these pieces, we can work to expand the concert repertoire to include more people who made beautiful music before being erased from the history books.

BUDGET

Unearthed Archives Database		
Locating and scanning scores:		
Travel Cost to Library of Congress	5 trips x \$80 in gas round trip	\$400
Per Diem	5 trips x \$50	\$250
Researcher Time dedication	5 days (~6 hours/day) x \$48/hour	\$1,440
Database Creation:		
Web Designer	[design and creation of website]	\$500
Hosting Fees	2 years x \$5/month	\$120
Initial Recording set:	[Short song cycle for voice and piano]	
Musician fees	Pianist (\$500), Singer (\$500)	\$1000
Documentation	[Recording and editing]	\$1000
Hall space	1 rehearsal + 1 performance (\$300/hour)	\$1,200
Piano tuning	2 times x \$100	\$200
Visual design (static advertisements)	[Social media posts, flyers]	\$90
Total Expense		\$6,200
Difference from grant		\$1,200
Income:		
LaunchPad Grant		-\$5,000
Hall Space	[donation from church work]	-\$1,200
Total Income		-\$6,200
Net:		\$0

TIMELINE 2022/23

June

- Consult with Librarians on selecting repertoire
- Consult with Archivist on selecting repertoire
- Determine where to obtain repertoire/schedule appointments

July

- Consult with web designer
- Create first drafts of database
- Trouble shoot database functionality

August

- Begin meetings at archives [such as Library of Congress] to access manuscripts
- Review and Revise plan

September

- Continued meetings at archives as needed
- Begin digitizing manuscripts

November

- Begin advertising repertoire to musicians
- Finish first round of manuscript collection and digitization

October

- Upload scores to database
- Update draft of database

December

- Determine seed-recording repertoire [first recording of select manuscripts to provide example on database]
- Contact pianist and organize rehearsals

January

- Discuss and determine logistics of recording location and equipment
- Organize recording equipment [determine what needs to be purchased versus rented]
- Order equipment
- Rent space for required dates [dress rehearsal/performance]

February

- Finalize database design
- Begin discussions of what repertoire to add to database next
- Plan for database launch event

March

- Rehearsal with pianist
- Recorded performance
- Finalize details for launch event

April

- Edit recording
- Market launch event

May

- Host virtual Launch event
- Premiere seed recording
- Share project on social media, open invitation to interested musicians to submit recordings
- Request feedback and input on what repertoire should be included next
- Open doors to interested volunteers

Rachel Steelman, soprano

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Teachers & Coaches

Ah Young Hong	Teacher	Peabody Institute, Baltimore, MD	2021-Present
Patrick O'Donnell	Coach	Peabody Institute, Baltimore, MD	2021-Present
Joan McFarland	Teacher	St. Mary's College of Maryland, MD	2017-21

Opera Roles

Dido	<i>Dido & Aeneas</i>	SMCM Music Department, St. Mary's City, MD	2019
Ensemble	<i>Amahl & the Night Visitors</i>	SMCM Music Department, St. Mary's City, MD	2018

Musical Theater

Sally	<i>You're a Good Man, Charlie Brown</i>	Chopticon Theater, Morganza, MD	2016
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Opera Scenes

Una Damigella	<i>La liberazione di Ruggiero</i>	Peabody Opera Department, Baltimore MD	2022
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Choral Experience

Peabody Camerata; Section Leader	Peabody, Baltimore, MD	2021-Present
Ping Vocal Ensemble	SMCM Music Department, St. Mary's City, MD	2018-20
Chamber Singers	SMCM Music Department, St. Mary's City, MD	2017-20
Section Leader	St. George's Episcopal Church, Valley Lee, MD	2019
Section Leader	Trinity Episcopal Church, St. Mary's City, MD	2018-19
Section Leader	Lexington Park Methodist Church, Lexington Park, MD	2016-17

Concert Performances

<i>Lift Every Voice</i>	Featuring 3 American Art Songs by Lena McLin	2022
<i>Journey: a solo recital</i>	Aria & Art Song; French, German, English, Italian	2021
<i>River Concert Series Pre-Concert</i>	Aria & Art Song; French, German, English, Italian	2020
<i>Warm & Still are the Lucky Miles</i>	Featured soloist: English, 20th century, Art Song	2020
<i>Fleeting</i>	Guest soloist: German, Female composer, Lieder	2019
<i>Rutter Requiem</i>	Featured Soloist: 3rd and 7th movements	2019

Jazz

SMCM Jazz Band - Vocal Soloist	Winter Concert, St. Mary's City, MD	2019-20
No Time Five - Vocal Soloist	Winter Concert, St. Mary's City, MD	2019-20
SMCM Jazz Band- Vocal Soloist	International Oyster Festival, MD	2019
No Time Five - Vocal Soloist	International Oyster Festival, MD	2019
Double A Cabaret - Vocal Soloist	SMCM Music Department, St. Mary's City, MD	2018-19

Honors & Awards

Roberts Music Award	SMCM Music Department, St. Mary's City, MD	2020-21
Barbara Bershon Arts Alliance Award in Music	SMCM Music Department, St. Mary's City, MD	2020
Second Place, Third Year College Student	NATS Vocal Competition, Columbia, MD	2020
St. Mary's Scholar	St. Mary's College of Maryland, St. Mary's City, MD	2018-21
Dean's List	St. Mary's College of Maryland, St. Mary's City, MD	2017-21

Education

Master of Music, Vocal Performance	Peabody Institute, Baltimore, MD	2023
Bachelor of Music & Psychology	St. Mary's College of Maryland, St. Mary's City, MD	2021

WORK SAMPLES

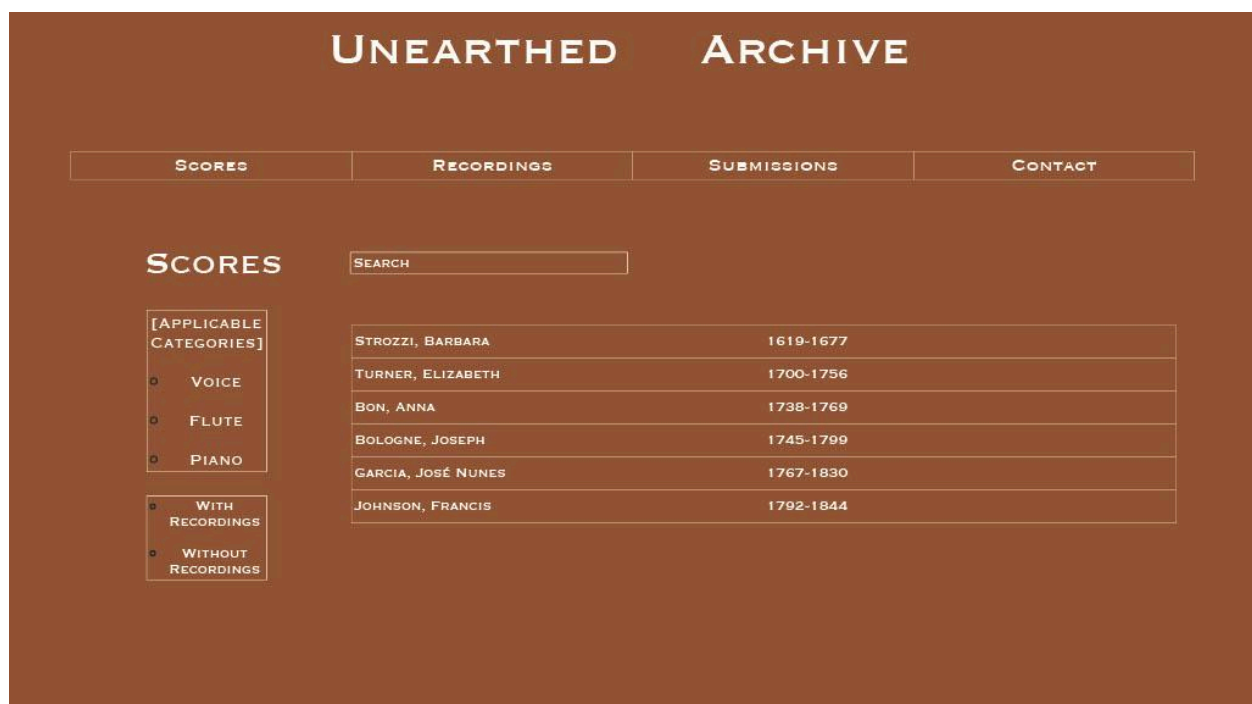
Work Sample Inventory:

p. 5 - Live performance examples can be found at the following link:

<https://www.rachelsteelman.com/performances/>

p. 6 - Database web page mock-ups

p. 7-9 - Research project designed, implemented, and presented at conference



Vocal production as a measure of linguistic associations between space and pitch

James Mantell & Rachel Steelman

email: jtmantell@smcm.edu

ST MARY'S COLLEGE of MARYLAND
The National Public Honors College



61st Annual Meeting

VIRTUAL PSYCHONOMICS

Background

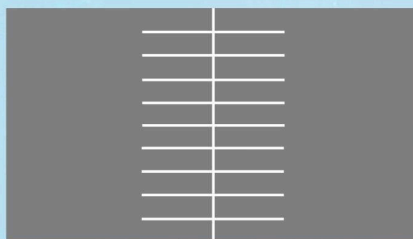
- People associate linguistic labels with perceptual experiences and these associations might influence psychological processing
- **Prior work:** Dolscheid et al. (2013)¹ found that spatial-pitch associations affected performance within a nonlinguistic task
 - They tested participants who natively spoke Dutch or Farsi; these language groups endorse different spatial-pitch associations
 - Dutch talkers (like English talkers) associate pitch with a spatial height metaphor (low/high)
 - Farsi talkers associate pitch with a spatial thickness metaphor (thin/thick)
 - In a pitch matching task, Dutch, but not Farsi, participants' pitch production was influenced by visual line height (and vice versa for line thickness)
- **Current work:** preregistered systematic replication with a single language sample
- **Prediction:** produced pitch will positively relate to height of auditory and visual stimuli



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Method

- Power analysis based on prior effect sizes¹
- **Participants:** 43 USA college students
 - 58% female; 93% native English talkers
- Stimulus presentation and vocal recording via PsychoPy²
- **Procedure:** listen and vocally imitate the pitch



Participants wore headphones;
viewed widescreen monitor

9 pure tones spanning C4 (262 Hz) to G#4 (415 Hz); each tone was randomly paired with one of 9 horizontal lines (81 trials)

Data: mean fundamental frequency from middle of note

example trial 1

example trial 2



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Results

Replication analysis: single sample t test to compare slope of line to 0

note effect slope: 13.90 Hz ($p < .001$; $r^2 = .84$)

line effect slope: 0.79 Hz ($p = .01$; $r^2 = .14$)

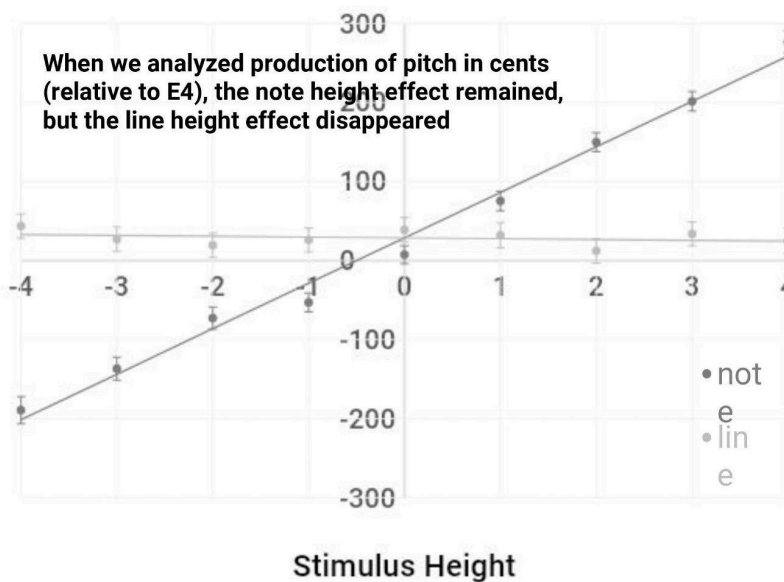
Additional analyses:

9 x 9 RM ANOVA

Main effect of note height ($p < .001$; $\eta_p^2 = .83$)

Main effect of line height ($p = .01$; $\eta_p^2 = .06$)

Produced Pitch (adjusted cents re E4)



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Discussion

- We observed a relatively weak effect of visual line height; these results offer modest support for the influence of spatial-pitch associations on pitch production
- 100% of our participants presented a positive effect for the note height, but only 67% showed a positive effect for line height
- **Alternative explanations:** Demand characteristics could explain the line height effect. Via questionnaires, 51% of participants correctly identified the purpose of the experiment
- We plan to expand this work with fine-grained analyses of produced pitch and additional data collection studies that assess other putative spatial-pitch associations

References

1. Dolscheid, S., Shayan, S., Majid, A., & Casasanto, D. (2013). The thickness of musical pitch: Psychophysical evidence for linguistic relativity. *Psychological Science*, 24(5), 613-621. <https://doi.org/10.1177/0956797612457374>
2. Peirce, J. W., Gray, J. R., Simpson, S., MacAskill, M. R., Höchenberger, R., Sogo, H., Kastman, E., & Lindeløv, J. (2019). PsychoPy2: Experiments in behavior made easy. *Behavior Research Methods*, 51, 195-203. <https://doi.org/10.3758/s13428-018-01193-y>



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