Open Access Archives in the Music Classroom; Examining Primary Sources and Information Privilege

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Comments
This poster was presented at the Music Library Association Annual Meeting 2019 in St. Louis, MO.
Open Access Archives in the Music Classroom: Examining Primary Sources and Information Privilege

Taylor Greene, Performing Arts Librarian and Chair, Instructional Services at Chapman University

“Music Information Literacy” Course
Music students at Chapman University are required to complete a zero-credit, seven-week course with the Performing Arts Librarian. In this course, students learn about searching, understanding, evaluating, and ethically using music resources for their performance needs and scholarly pursuits. One week of this course is dedicated to primary documents, in which we discuss the nature and importance of primary sources as well as how to find them.

Open Access Archives and Discovery Tools (Selected)
- Local digital music collections:
  - Henri Temianka Archives (Chapman University)
- Tools to search music archives:
  - Digital Resources for Musicology
  - Online Resources for Music Scholars (Harvard)
- Large music archives:
  - Juilliard Manuscript Collection
  - Music Treasures Consortium (Lib. of Congress)
- Single Composer archives:
  - Beethoven-Haus Bonn Digital Archives
  - Chopin’s First Editions Online
  - Digital Mozart Edition
- National Libraries
  - Europeana (Searches many European archives)
- Collections
  - Digital Resources for Musicology
  - Henrik Temianka Archives (Chapman University)

Assignment: Primary Sources

Task 1: Find a music manuscript online or through a database
- Questions:
  - Who is the composer?
  - What is the title of the work?
  - Provide a 2-3 sentence description of the manuscript (is it a sketch? When was it written? Is it legible? Is it incomplete? Is there something interesting about it?). What website or database did you use to find it?

Task 2: Find a piece of correspondence (letter, telegram, postcard, etc.) in a digital archive written to or from a composer or musician. Make sure you can read and understand the content.
- Questions:
  - Who is the letter to or from?
  - What website or database did you use to find it?
  - Summarize the content of the letter or discussion something in the letter that you found interesting. Write at least two sentences.

Correspondence Example
In this letter from Chapman’s open access Henri Temianka Archives, Dmitry Shostakovich gives a highly detailed critique of a recent recording, led by Temianka, of his Symphony No. 14, Op. 135.

Information Privilege

In this class, students begin to consider their privilege and access to research materials as a result of their institutional affiliation. Not only does this help students better understand the context of scholar- ship and access, information as the media and messages that underlie individual and collective awareness and knowledge building, privilege as the advantages, opportunities, rights, and affordances granted by status and positionality via class, race, gender, culture, sexuality, occupa- tion, institutional affiliation, and political perspective.

- In this class, students begin to consider their privilege and access to research materials as a result of their institutional affiliation. Not only does this help students better understand the context of scholarship, but also opens a discussion into sources available for lifelong learners or musicians who do not enter academia.

- A definition from Chair Booth, author of Reflective Teaching, Effective Learning: Instructional Literacy for Library Educators:

The concept of information privilege situates information literacy in a sociocultural context of jus- tice and access. Information as the media and messages that underlie individual and collective awareness and knowledge building; privilege as the advantages, opportunities, rights, and affordances granted by status and positionality via class, race, gender, culture, sexuality, occupa- tion, institutional affiliation, and political perspective.

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