Fresh Hops: Faculty-Librarian Innovations for Teaching Twentieth Century Music Research

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“Fresh Hopping adds unique flavors and aromas to beer that are not normally found when using hops that have been dried and processed per usual.”

Source: http://www.craftbeer.com/beer-studies/beer-blog/
Fresh Hops?

Add unique library and writing instruction that is not normally found in a music history survey course that has been dried and processed per usual.
Institutional Context

About Whitman
Information Literacy at Whitman

- Threshold Concepts: primary sources as conditional.
- Integrate outcomes derived from archives into “traditional” information literacy instruction.

Institutional Context

Music Curriculum
The Assignment

● Goals:
  ○ introduction and reinforcement of research tools
  ○ move towards original research and clearly articulated claim

● Edited volume of student papers
  ○ title
  ○ ordering of essays
  ○ collaborative introduction
“teachers...switch the emphasis away from the mechanics of writing towards the facilitation of an unfolding process. For most students, the research process exists in the context of larger processes of writing.”
ARCHIVES! = NOT DRIED OUT!
Freshness from Archives

“an approach to teaching with primary sources that centers on the research process and views the document as an artifact and the analysis of that artifact (often unrelated to a discipline) as a valuable curricular outcome” (Carini)

Artifactual Literacy as the ability to analyze and interpret primary sources once they are found (Yakel & Torres)

“The most notable event of last month was the second concert of the symphony Club at the Keylor Grand on the 25th. The Symphony Club is an organization of local music lovers and one which is doing much to stimulate and elevate the musical taste of the city. The concert last month was a complete success in every way.”

~ Up-To-The-Times Magazine

March, 1908
Pre-selected digital collections of primary sources

Published Excerpts from Periodicals

- The Crisis Reader - PS506.N3 C9 1999
  Magazine published by Chandler Owen and A. Philip Randolph beginning in 1917.
  Sociological Journal published by the National Urban League beginning in 1923.

Harlem Renaissance

- The Survey Graphic: Harlem Number
  Archived copy of special issue of the Survey Graphic focusing on black arts and culture in Harlem.
  (available via Internet Archive)
- African American Sheet Music, 1850-1920
  Twentieth century titles feature many photographs of African-American musical performers, often in costume.
  The music associated with World War I depicts the African-American soldier, and the period ends with works that point to the age of jazz, blues, and the lively African-American musical theatre of the 1920s.
- Harlem, 1900-1940
  New York Public Library Digital exhibit. Click Main Menu in upper right to navigate.
- Blue Mountain Project: Historic Avant-Garde Periodicals for Digital Research
  Many non-English but some English coverage of early jazz.
- The Crisis
  Print issues also available in Penrose Library.
- National Urban League Bulletin
  Description of housing, migration, educational opportunities, and other issues relevant to African Americans in the 1910s.
Jazz at Home
By J. A. ROGERS

JAZZ, a novel of paradoxes, is a fundamental, human, at times as modern as tomorrow, and yet in spite of it all is one part American and three parts American Negro, and was originally the nobody’s child of the lower and the city slum. Translated events—a rather hardy one, we admit—of the inside world capital, spirit of the unknown, it is real at home in its humble native soil wherever the modern unadulterated Negro feels happy and sings and dances to his mood. It follows that jazz is more at home in Harlem than in Paris, though from the look and sound of certain quarters of Paris one would hardly think so. It is just the epidemic conception of jazz that makes it, like the musketeer, the black. But somebody had to have it first—that was the Negro.

What after all is this taking new thing, that, condemned in certain quarters, enthusiastically acclaimed in others, has meekly gone on until it ranks with the music and the dollar as the foremost exponent of modern American? Jazz can’t music merely, it is a spirit that can express itself in almost anything. The true spirit of jazz is a joyous result from cooperation, custom, authority, harmony, and society—almost, and in all of it. The Negro who invented it called their songs the “Blues,” and they weren’t capable of satire or deception. Jazz was their explosive attempt to cast off the blues and be happy, content, and happy even in the midst of most distress and sorrow. And that is what it has been such a balm for modern man, and has become a salve on the modern machine. But modern machine-chord and convention-bound society is the result of the emotions against jazz.

The story is told of the clever group of “instruments” who, originating deep in what scattered places, had hit a spot and the rest of the world, and in New York, and had been drawn to the New World as the musicians, and the instruments and the harmony and the song, of course, and the entertainment and the music and the song and the song and the music, the song and the music, the song and the music. That is jazz.

In its elements, jazz has always existed. It is in the Indian war-dance, the Highland dance, the Highland Jig, the Cossack dance, the Spanish flamenco, the Brazilian samba, the dance of the cylinder dance, the dance of the ball room dance, the dance of the centaur, the dance of the French Revolution, the gavotta of the French Revolution, and the ragamuffin dance of the Negro. Jazz proper, however, is something more than all these. It is the release of all the suppressed emotions at once, a blowing off of the lid, as it were. It is a liberally expressing itself through pandemonium—and musical fireworks.

The direct predecessor of jazz is ragtime. That both are essentially African there is little doubt, but to what extent it is difficult to determine. Its barbaric rhythm and coarseness there is something of the thombele, a wild, abandoned dance of the West African and the Haytian Negro, as strikingly described by the anonymous author of Untold Tales of Anthropology, or, as the general sentiment so brilliantly depicted in Maurice’s Baubula. But jazz time is faster and more complex than African music. With its cymbals, snares, drums, violins, flutes, drum, kitchen utensils, cymbals, drums, cymbals, clapping, and monotonous rhythm it bears all the marks of a nervous-wrong, student, mechanical civilization. It is a thing of the jungles—modern man-made jungles.

The earliest jazz-makers were the ancient piano players who would wander up and down the Mississippi from saloon to saloon, from dive to dive. Seated at the pianos with a cigarette, he would play out his dreams—his dreams of Africa. The hum of the clack and clatter of the keys, the jingling of the bells, and the buzz of the crowds, all harmonizing in a perfect chorus, would stimulate his imagination and his emotions. He would become a master of the art, and would be invited to perform at the local dance halls, where his music would be appreciated by a select audience.

In the twenty-first century, jazz has evolved into a global phenomenon, enjoyed by millions of people around the world. Its influence can be heard in a wide range of music genres, from rock and roll to hip-hop and electronic dance music. Jazz continues to inspire new generations of musicians, encouraging them to explore and experiment with new sounds and styles. As jazz evolves, it remains a vibrant and dynamic art form, reflecting the diverse cultures and experiences of its practitioners.
PARISIANS FAVOR GERSHWIN'S MUSIC

Critics Praise 'Rhapsody in Blue,' Leading to American Programs by Famous Orchestra.

AMERICANS DESERT RIVIERA

Flock to French Capital for the Easter Holidays and the Races at Longchamps.

By MAY BIRKHEAD.

have just returned from a Mediterranean cruise and journey through Egypt to join the latter's daughter, Diana Dodge, who is in school here.

Mr. and Mrs. Robert Goelet, who was Miss Willard, have arrived after a trip in southern waters and touring through Italy. Marcus Daly is here for Easter, after a big game hunt in Africa, to join his wife, who has arrived from America by way of England, where she attended the Grand National race at Aintree.

French Guests at Dinner Party.

Mrs. Charles Cartwright, the former Beatrice Benjamin, who is over from London for a few days with her daughter, Cynthia Pratt, to spend Easter, entertained at dinner for her cousin, Mrs. Henry H. Rogers. Others in the party were the Count and Countess André de Limur, the former Ethel Crocker, daughter of William H. Crocker; Junius Morgan and also several

Times of London, October, 30, 1923.
Secondary Literature Session

- key resources for music research
- textual analysis of course readings
  - clear argument?
  - convinced by evidence?
  - structure/content of introductory paragraphs?
- individual meetings with librarian
Peer-Editing

- partnered work throughout research and writing process
- silent discussion
Changing Values, Changing Sounds: The Expansion of Musical Boundaries in the Twentieth Century

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Takeaways (ideas)

- Find where this could work in your curriculum?
- Applicable for other disciplines
- Thesis/Undergraduate Conference
- Where else to teach writing in the music department?
- Reassessing roles for teaching faculty and librarians
- ACRL Framework
Questions & Discussion

1. Have you used peer-tutoring in a library instruction context?
2. How do you integrate information literacy with writing?
3. How do you assess multiple-class library instruction?
4. How might faculty members conceive of such a collaboration with librarians?
5. Have you tried anything similar?
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