Tom Bickley’s remarks:

Three quotations I’ve found helpful:

From the 2015 ACRL Board document: “Framework for Information Literacy for Higher Education, comes this definition:

“Information literacy is the set of integrated abilities encompassing the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge and participating ethically in communities of learning.”

“The Framework redefines the boundaries of what librarians teach and how they conceptualize the study of information within the curricula of higher education institutions.”

And from Cornelius Cardew, “…there is no art that is not derived from social practice." Now I’ll stop reading what’s on the screen.

[next slide]

The blue circles with the six IL Frames look a bit fuzzy, as an indication that my own understanding of them is gradually coming into focus. I receive them as exciting core concepts and we’ve applied them here as lenses through which to view the resources we used to develop our performance of two pages from Cardew’s Treatise. A question I find surfacing repeatedly is: Are the frames useful for articulating the value of a source?

[next slide]

Of myriad sources we used individually and collectively, I offer six examples of application of the Frames. On the left are the Frames, on top are abbreviated designations of sources. Ask me later for citations.

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Because of time constraints, I'll touch on just a couple of items. That “Authority is constructed and contextual” flies in the face of an unquestioning view of a canon, and forces an examination of particular relevance to both authenticity of an edition of a score and to performance practice. There’s only one edition of Treatise and Cardew has an authoritative role in it, but, his work in experimental notation further supports that authority. His musical comrade and close friend John Tilbury earns his authority through his role in the experimental music community and employs it in the literally weighty tome Cornelius Cardew: a life unfinished. At first glance, the breadth of the Frames are such that they all seem to apply to every source. But, when I think of the reason I would refer a student to one of these sources, some frames are more applicable than others. It’s not a scoring grid! More x’s don’t equal greater value. I think it’s wiser to consider these as helping us articulate how a source functions in research or better yet, in transmission of a lineage. In Regniez’ documentary film, colleagues of Cardew’s converse about his work and life and in that ‘conversation as scholarship,’ so to speak, they provide the context and construct that composer’s authority and the film’s as well.

Challenges/discoveries: I found keeping a diary of one’s research challenging. Exploratory searching in RILM and Google Scholar, and the open web is fun (that wasn’t news), but tracking my keywords and results felt like a task at first, however as I worked more on it, I found it rewarding. I empathize with my students who struggle with their research diaries. A challenge for me was determining the relationship between sounds I could make and the notation without relying on habit. Reading various documents, especially Virginia Anderson’s article “Well, it’s a vertebrate:” Performer Choice in Cardew’s "Treatise,” [column 4] and the interview with Richard Barrett in SoundAmerican [column 6]were liberating. I can understand a performance-oriented student resisting studying/reading about the score. Vice versa, a student assigned to perform Treatise could get bogged down in reading before beginning to play. Discouragement in either direction is heretical, and the Frames encourage us as music
to encourage our users to seek a balance in which their reading of texts, watching/listening to interviews and performances enhances their experience of performing the score. I hope their realization of the notation will lure them to further textual and media research. It is my further hope that the Frames can inspire questions a student might ask an ensemble director, an applied music teacher or other faculty member. Those questions challenge hierarchies as well, and remind us that “there is no art that is not derived from social practice.”