

## SEMLA 2019 Annual Meeting at

# Ole Miss

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# SEMLA

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The Southeast Chapter of the Music Library Association, Inc. (SEMLA), is a non-stock, non-profit organization dedicated to promoting the establishment, use, and growth of music libraries and collections of music materials in the Southeast. It encourages communication and cooperation with libraries and music collections not affiliated with the Music Library Association to determine how the Chapter may be of assistance to the individual library. SEMLA provides a forum for the exchange of ideas regarding all aspects of work with music materials as well as initiating and encouraging activities to improve the organization, administration, holdings, and public services of such libraries and collections. The region covered by the Chapter includes the states of Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North and South Carolina, Tennessee and the Commonwealth of Puerto Rico.

### Membership Information

Membership in SEMLA is available at four levels: Regular (\$15.00 U.S.), Institutional (\$20.00 U.S.), Student (\$5.00 U.S.), and Retired (\$5.00 U.S.). An application for membership appears on the back page of this newsletter.

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*Breve Notes* is published electronically on the chapter website three times a year: January, April, and August. Send submissions to:

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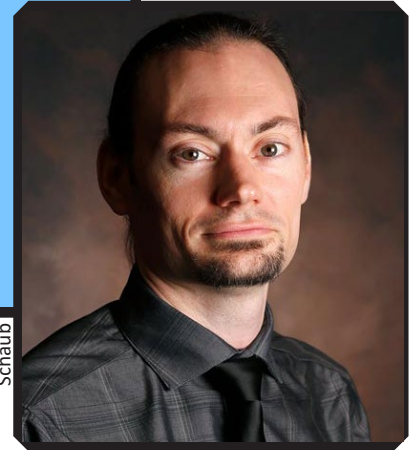
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# FROM THE CHAIR

Jacob Schaub

Vanderbilt University



Schaub

**And** here we are again. Greetings to all far and near as I start this term as the new SEMLA Chair, attempting to maneuver my way into nearly a half-century of shoes that have amassed from past chairs. A new decade has begun, according to news outlets. But, we are wise librarians, and smugly know with a smile and a wink that the nuggets of wisdom so firmly ensconced in descriptive elements such as the LC subject heading “Rock music -- 2011-2020” inform us that we have another year yet before the champagne—or Martinelli’s Sparkling Cider if you’re Mormon\* like most of my family is—can truly be uncorked.

We were last brought together in Oxford, Mississippi. Well, Oxford-ish, since I recall there was confusion on the part of my GPS as to whether I was traveling to Oxford or University, Mississippi. But, whatever the geographical locale, the warm welcome offered by our colleagues at Ole Miss, the pre-conference coordinated by MLA EOC Program representative Grover Baker, and the excellent conference program coordinated by Member-at-Large Monica Figueroa were reminders of what makes our small community viable and what supports our larger mission toward fulfilling our users’ needs and stabilizing the librarianship field as a whole. None of this happens without the active participation of many, many people. Indeed, this constantly evolving mélange of past experience, institutional

knowledge, educational outreach, and fresh eyes of those new to the field is paramount to our overall success and to our efficient navigation of the various obstacles that we all so frequently encounter.

Plus, the trip to and from Mississippi was fun for me. I opted for the Natchez Trace for much of the trip, even though it was slower. I find such surreal experiences worth it, this traversal of an ancient, circuitous, tree-lined wormhole populated with more opossums and deer than cars, finding myself strangely and almost unexpectedly deposited at its end beside Nashville’s Loveless Cafe. As an inhabitant of and unwitting

see [From the Chair](#)— continued on [page 4](#)



Pharr Mounds on the Natchez Trace — Photo taken on the Natchez Trace Parkway in northern Mississippi, October 2019.

*From the Chair* — continued from page 3

Schaub



**The Tennessee River** — *A view of the Natchez Trace Parkway Bridge over Pickwick Lake on the Tennessee River in northwest Alabama, October 2019.*

contributor toward metropolitan sprawl, I loved the otherworldly disconnect of almost arriving home without having seen a single town or billboard or strip mall or chain restaurant along the way, and nothing more than a mighty river as a break from the stillness. It was so unlike what I usually get to see on a daily basis. Also, the gas efficiency that can result from driving at 55 mph with no stops was nothing short of stunning. We are fortunate to live in a situation and part of the country where we can enjoy such opportunities safely, and I highly recommend seeking out small experiences slightly beyond the beaten path in whatever form they arise.

But enough with that. Moving into the future, I welcome all who will be attending the upcoming MLA annual meeting in Norfolk, Virginia to meet with us for own SEMLA Chapter meeting. We will be gathering on Thursday, February 27, 2020, at 7:00

p.m. in the hotel chamber so evocatively dubbed “Salon F.” It will be an opportunity to enjoy one another’s presence once again and provide a venue for discussion for other SEMLA goings-on. Plans for our the next SEMLA annual meeting at Emory University in Atlanta, Georgia, are also ripening richly thanks to Peter Shirts and the LAC there, and I hope to see everyone there in October 2020.

All of these planned events feel a tad remote as I sit here during the holidays, typing these lines at my parents’ home in Northern Utah, and feeling largely cut off from the world by this thick, chilling, impenetrable fog that has crept in to swallow all the world beyond the shed where the llama and goats are also hunkering down. Disorienting whiteness by day and overwhelming darkness by night. But, warmer climes await! Once I get back home through a looming winter storm, that is.

see *From the Chair*— continued on page 5

*From the Chair* — continued from page 4

Schaub



A Happy New Year, good health, safe travels, and best wishes for a rich and wondrous 2020 to you all!

*\*I'm well aware the current official name is the Church of Jesus Christ of Latter-Day Saints, but I find that arduous and simply don't care enough to reword the entire sentence to make all of that fit. 🇺🇸*

**(above) Cache Valley** — *Looking east from near Benson Marina in northern Utah, December 2019.*

**(below) Benson view** — *The llama (Sue), goose (Donna Lee), and the incoming fog in Benson (northern Utah) in December 2019.*

Schaub





Mark your calendar  
to attend  
SEMLA's Interim Meeting  
in Norfolk on  
Thursday, February 27, 2020  
7:00-7:55 p.m.  
in  
Salon F  
of the  
Hilton Norfolk The Main



**First-Time Attendees** — (clockwise from back left) Enrique Caboverde, Alan Munshower, Katherine Arndt, Nurhak Tuncer, and Library Ann.

# SEMLA 2019 Annual Meeting at *Ole Miss*

## A Conference Report

By Shelley Rogers and Scott Phinney

**The** SEMLA 2019 Annual Meeting was held at the University of Mississippi, October 10-12. The opening reception was on the 10<sup>th</sup> (Thursday evening) at the Barnard Observatory and the program kicked off Friday morning in the Faulkner Room of Archives and Special Collections in the J. D. Williams Library.

**Greg Johnson**, Blues Curator and Professor at the Library, chaired the Local Arrangements Committee, which included **John Leslie** and **Alan Munshower**. Greg welcomed the 50 conference attendees. In his opening remarks, he told us that the Archives holds the Roanoke papers of William Faulkner and he described the current exhibit, *Steal Away Home: Narratives of Enslavement & Freedom*.

The first topic in the program was *Engagement and Consumption*. **Grover Baker (Middle Tennessee State University)** presented *Arts In the Atrium: Guerrilla Culture In the Library*. This session

Rogers



focused on incorporating music and/or other artistic performances in a library with

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**Annual Meeting** — continued from page 7

the goal of “using surprise or unexpected or unconventional techniques to bring the arts to our students.” He discussed the live music and dance performances that have been held in the atrium of the library at MTSU. In order to be approved and scheduled, these performances must be tied to a campus event, last no longer than 15 minutes, and feature a student or faculty ensemble or individual. Grover described the workflows involved, including the logistics of sound checks and power sources, and showed clips of actual performances. He mentioned that he worked with MTSU’s External Relations Specialist for publicity, social media, and scheduling. His presentation reminded me of the exhibit, concert, and reception I held in our Library on February 5, 2013 in conjunction with the annual traveling Paul Revere Awards; other SEMLA members may want to do something similar, as their library may host this annual collection of music sheet publishing award winners. The conference attendees were very engaged with Grover’s presentation and asked him many questions afterwards.



**Friday Morning Speakers** — (clockwise from top) Cecelia Botero, Dean of Libraries at the University of Mississippi; Lina Sheahan; Katherine Arndt; and Grover Baker.

**Lina Sheahan (Belmont University)** presented

*Librarian On the Go: Facilitating Experiential Learning Abroad*. She is proud of her Norwegian heritage, so she came up with the idea of supervising a study abroad experience in Norway during Maymester at her home institution. Lina used John Chiego’s *The Musical Experience* (4<sup>th</sup> edition)

as a text; also a Spotify playlist and YouTube videos. Her group’s trip was 17 days, with two assignments done there, and other assignments due at other times. She mentioned visiting the Oslo Cathedral, the Oslo Opera House, Fantoft Stave Church, Edvard Grieg’s home and concert hall in Bergen, and the Sognefjord; studying black metal and Edvard Grieg, religious and popular music; also non-musical experiences like hiking. Conference attendees were encouraged to think about constructing their own study abroad experiences.

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**Annual Meeting** — continued from page 8

**Katherine Arndt**, Research & Instructional Services Librarian (**University of Alabama**), a first-time SEMLA attendee (!) rounded out this first session topic with *Post Piracy: the Influence of DIY and Hacktivism Cultures On the Distribution and Consumption of Recorded Music*. She described how music itself is demonetized in this post-piracy age, where owning music means having Internet access rather than a physical recording. Katherine talked about The Pirate Bay, which is an online index of digital entertainment content, and the vigilante mentality: being free from government interference and regulation.

She discussed the hacker culture and the indie music scene, with distribution and revenue considerations. Katherine said there are five takeaways for the music librarian: fidelity; user experience; local/global collections; harnessing disruption and collecting DIY; and collaboration, infrastructure, and preservation.



**CD or not CD... That is the question** — (above) Peter Shirts; (below, l-r) Guy Leach, Lisa Hooper, and Holling Smith-Borne.



After a break with light refreshments, the program continued with a panel discussion, *Should Libraries Collect CDs?*

by **Lisa Hooper** (**Tulane University**), **Guy Leach** (**University of Georgia**), and **Holling Smith-Borne** (**Vanderbilt University**), with **Peter Shirts** (**Emory University**) as the moderator. Some music librarians are still buying compact discs, although the CD era pretty much ended about 20 years ago. Guy said that streaming usage has decreased along with CD circulation at UGA. Students and faculty are using their own subscriptions to streaming channels, like Spotify and Pandora. The panel discussed the difficulties inherent in archiving streaming media performances and the

gaps that result from relying on the streaming services. Holling advised collecting that to which faculty and students do not have access, and mentioned that their score circulation is “through the roof” at

Vanderbilt. Also notable is that Vanderbilt and Tulane will collect newly-released vinyl LP recordings, particularly if that is the only

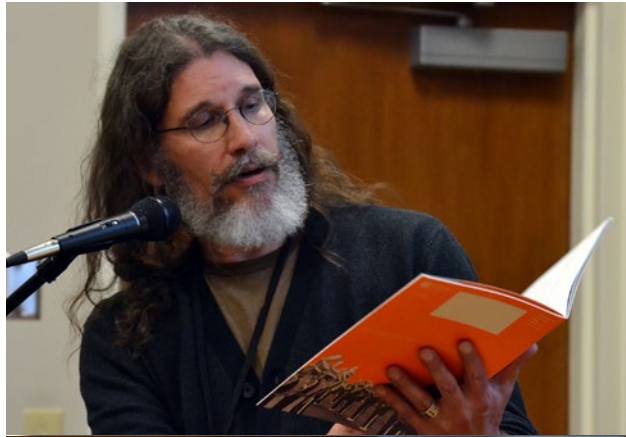
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**Annual Meeting**

— continued from page 9

format in which they are available, or if the album itself is culturally significant.

Following lunch on our own, conference attendees enjoyed sessions about the second topic of the day: *Archives and Artists*. This was kicked off by **Chris Durman (University of Tennessee)** presenting *Boundless: Artists In the Archives at the University of Tennessee*. He described a program at UT in which artists come in to the Archives, view the collections, and then create an original work with the collection as the inspiration. This has taken the form of writing a song, performing and recording it, but perhaps in the future the deliverables will be visual art works. Chris mentioned that they might change the program by asking an artist to work with a particular collection instead of viewing multiple ones. This presentation inspired me to think about how the concept might play out at my institution, with history, art, and music students and faculty studying a

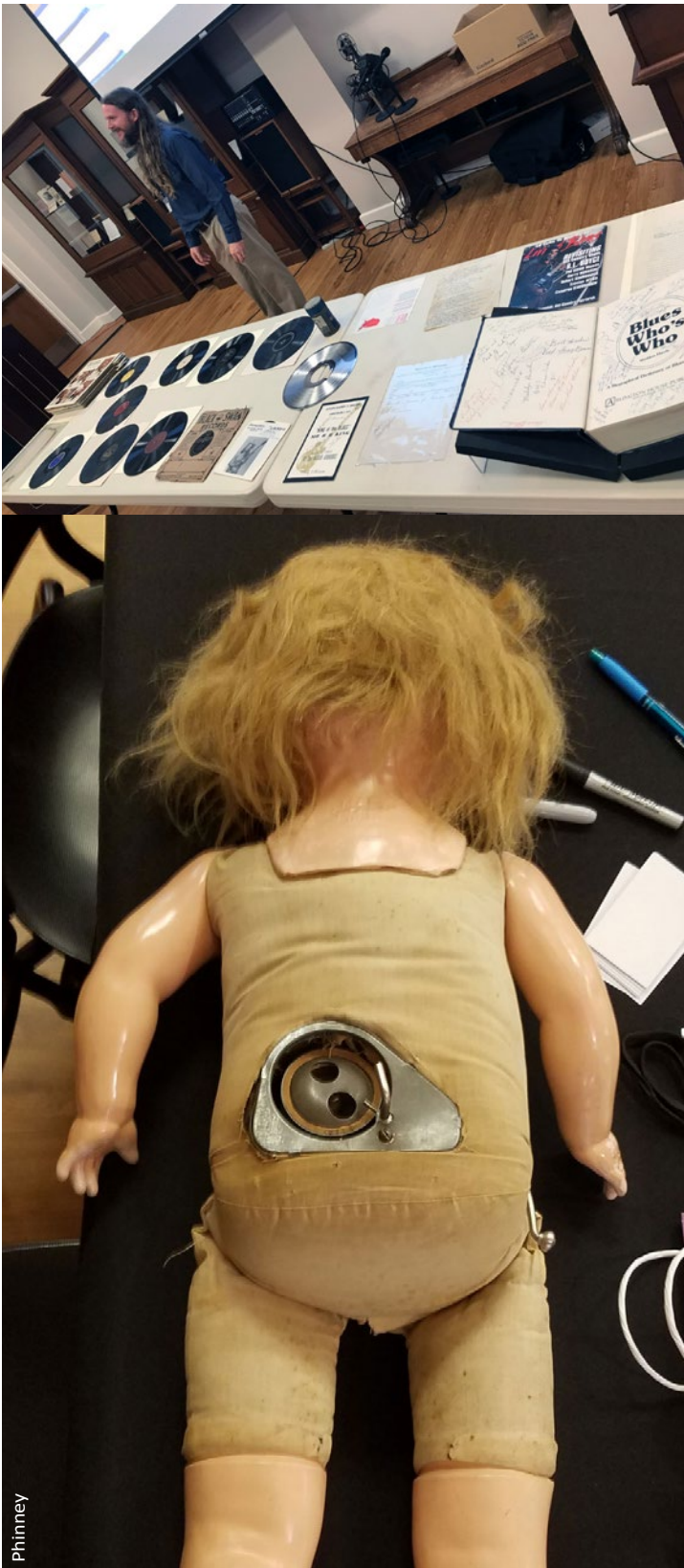


Post-Lunch Pick-Me-Up — (above, top-bottom)  
Chris Durman, Stacey Krim, and Mac Nelson.

particular collection, creating deliverables, and presenting them during a campus-wide celebration in the late spring semester, with photos of the art faculty's works for the publicity images. (The budget cuts my institution is experiencing have me keeping this idea quiet for now.)

**Mac Nelson** and **Stacey Krim (University of North Carolina—Greensboro)** followed with *Untangling the Lore of Ennio Bolognini*. Bolognini was a famous cellist, composer, conductor, aviator, boxer, street brawler, ladies' man, mob-connected man, etc., etc. Stacey provided the background about this fascinating musician, noting the challenges of separating the musical from the non-musical intrigue, and then Mac performed (brilliantly) on his guitar a Bolognini composition that paired a Bach fugue with a fandango! Several of us laughed when the fandango portion started. Bolognini was quite a character.

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**Show and Tell** — (top) Greg Johnson shows off a few of the treasures contained in the Ole Miss Blues Archive. (bottom) A look at the recording component in the back of the “Library Ann” doll.

After another refreshing break, the program featured a Blues Archive presentation and tour by **Greg Johnson**. The Archives at Ole Miss contains the Blues Archive (basically, the only/best blues archive there is). We saw an exhibit in our main conference room about narratives of enslavement and freedom and also saw a blues exhibit in the display cases outside the room. The funniest moment of the conference was when we were shown the scary “Library Ann” doll (see [cover image](#) and this page at left) from 1922 and heard the recording contained in its abdomen; think “grandmother of Chuckie.”

It was hoped that a double-decker bus tour of the city would occur next, but it was canceled due to rain, so attendees met up again at the banquet at Tallahatchie Gourmet on Oxford Square. This featured a delicious buffet and a live blues performer.



**Kicking Off Saturday Morning** — (above) Renée McBride.

On Saturday the 12<sup>th</sup>, the session topic was *Collection Management*. **Renée McBride (University of North Carolina—Chapel Hill)** presented *The UNC Italian Opera Libretto Collection*. The handout she distributed accompanies this report on the [next page](#). Renée described the collection, purchased for \$60K in 1983, of which approximately one-third

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Courtesy of McBride;  
Used by permission

### ***The UNC Italian Opera Libretto Collection***

presentation by Renée McBride at SEMLA Annual Meeting, Oxford, MS  
October 12, 2019

UNC-Chapel Hill University Libraries catalog: <https://catalog.lib.unc.edu/>

Reference sources in the UNC-Chapel Hill Music Library that aid in the study of the *UNC Italian Opera Libretto Collection*:

- *Preliminary catalog of librettos of operas performed in Italy, 1600-1900: a special collection in the University of North Carolina Music Library*. Ref ML136.C35 U5  
Available via the Internet Archive at <https://archive.org/details/preliminarycatal00univ> (vol. 1), <https://archive.org/details/preliminarycatal02univ> (vol. 2), and <https://archive.org/details/preliminarycatal03univ> (vol. 3)
- Warfield, Scott, compiler. *A composer index of the Preliminary catalog of librettos of operas performed in Italy, 1600-1900: a special collection in the University of North Carolina Music Library*. 1986. Ref ML136.C35 U5 Suppl.  
Available via the Internet Archive at <https://archive.org/details/composerindexofp00warf>
- Lasocki, David, compiler. *Catalog of librettos numbered 02561-04418 in the rare opera libretto collection of the Music Library, University of North Carolina at Chapel Hill*. 1987. Ref ML136.C35 U5 Suppl. 2  
Available via the Internet Archive at <https://archive.org/details/catalogoflibrett00univ>
- *Italian opera libretti*. [between 1980 and 1985?] Ref ML136.C35 U5 Suppl. 3  
Description of the collection with a general note on libretti for Italian opera houses.

*arr. by  
accession #*

*arr. by  
composer*

Useful resources for cataloging Italian opera libretti:

- *Grove Music Online*
- *Dizionario enciclopedico universale della musica e dei musicisti*. Torino: UTET, 1983-1984.
- Sessa, Andrea. *Il melodramma italiano, 1861-1900*. Firenze: Leo S. Olschki Editore, 2003.
- Sessa, Andrea. *Il melodramma italiano, 1901-1925*. Firenze: Leo S. Olschki Editore, 2014.
- Stieger, Franz. *Opernlexikon*. Tutzing: Schneider, 1975.

Other important Italian libretto collections in the United States:

- *Taddei Libretto Collection* at UC-Berkeley (as well as their *Sicilian Libretto Collection*, which didn't come into play in the cataloging of the *UNC Italian Opera Libretto Collection*)
- *John Milton and Ruth Neils Ward Collection* in the Harvard Theatre Collection

Article in which image from our collection appears: Trippett, David. "An Uncrossable Rubicon: Liszt's Sardanapalo Revisited." *Journal of the Royal Musical Association* 143/2 (2018), 361-432.

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required original cataloging. All of these records will eventually be on the Internet Archive. She mentioned that she did not trace performers in her original cataloging. She did include a general note for a series-like title of the collection:

**500: UNC Italian Opera Libretto Collection. \$5 NcU**

**Amanda Scott (Middle Tennessee State University)** spoke next about *Adding LCMPT Terms to Legacy Records*. She utilized Sierra's Create Lists and Global Update functions for small batches of scores in order to accomplish adding the Library of Congress Medium of Performance Terms to the MARC 382 field. She focused on areas of active growth in the collection like Low Brass and Band, areas of recent high circulation (Voice, Cello, Band), and some test areas (Voice, Organ). Her workflow included searching for scores with subject headings and other criteria in Create Lists, exporting the bib record number, location, title, and statement of responsibility, and adding the appropriate 382 field with Global Update. It took 19 batches done on 863 total records changed.

**Peter Shirts (Emory University)** rounded out the session with his presentation, *The Bane*

*of a Music Librarian's Existence: How Music Libraries Rebind Spiral- and Comb-bound Scores*. He mentioned that spiral and comb bindings are more common in music materials because of the need for the pages to lie flat and referred to the 2008 MLA *Preservation of Scores and Sheet Music* guidelines (see <http://committees.musiclibraryassoc.org/Preservation/Scores>). Peter provided a nice overview of a literature review. He described the study that he performed in which he sent a survey to MLA-L with 25 questions; he received 50 responses. Loose pages and floppiness were cited as the two most prevalent

perceived problems in both spiral and comb bindings. Of the respondents, the #1 solution: send them to a commercial bindery; #2: use custom boxes. Peter brought examples from the collection for attendees to peruse. The

Archival Products binder using tacket stitching to the spiral or comb binding was new to me. The SEMLA business meeting was the final event of the conference. It was called to order by **Sara Fay**. There was a last call for voting for new officers; a welcome to new members and first-time attendees; approval of the February minutes; a treasurer's report by



**Wrapping Up** — Amanda Scott (left) and Peter Shirts (right) brought an excellent program to its conclusion.

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**Lina Sheahan**; a travel grant announcement by **Jacob Schaub**; a preconference report by **Grover Baker** (who reported 9 attendees at the preconference); future SEMLA meetings announced at Emory University (Atlanta) for 2020, and 2021 possibly at Florida State University. Regarding the Emory meeting, **Peter Shirts** mentioned that the hotel will provide a free breakfast; also, MARTA (the Atlanta train system) will get attendees from the airport to the hotel (with one change of train) and attendees will be provided a shuttle from the hotel to Emory. The hotel does charge \$12 per day for covered parking. In other business, it was announced that MLA in Norfolk, Virginia will be February 26—March 1, 2020; reserve your hotel room by February 3. There were a number of New Business items: 1) \$1000 was voted to be given for the MLA Big Band instrument rental; 2) **Lina Sheahan** suggested that financial guidelines for the annual meeting

be drawn up; 3) **Diane Steinhaus** suggested a financial maximum policy for the banquet; 4) **Sara Manus** mentioned a Vanderbilt encoding workshop; 5) **Lisa Hooper** announced a new curator of folk and jazz at Tulane University; 6) **Laura Williams** announced that Duke has a new music cataloger, **Ryan Johnson**; 7) **Amy Strickland** mentioned a new head of the music library at Miami, **Joy Doan**. In other announcements, best wishes for a speedy recovery were extended to **Alan Asher**, who could not be present at the conference. **Keith Knop** announced the election results: **Lina Sheahan** as **Secretary/Treasurer** and **Patricia Puckett Sasser** as **Member-at-Large**. Congratulations, ladies!

A big **thank you** to the Local Arrangements Committee, capably chaired by **Greg Johnson**, and for the work of the Program Committee, under the guidance of **Monica Figueroa**, for a wonderful annual conference. See you in Norfolk for our interim meeting. 📺



**In the Seats of Power** — *Lina Sheahan* (left) was re-elected as Secretary/Treasurer and *Patricia Puckett Sasser* (right) was elected as Member-at-Large.

# Reflections from a First-time Attendee

## Katherine Arndt

Music and Fine Arts Librarian  
University of Alabama

Arndt



The 2019 SEMLA meeting in Oxford, Mississippi was not only the first SEMLA meeting I have attended, but also my first opportunity to present at an MLA chapter meeting, and I felt right at home in this welcoming and close-knit group.

Not only were the presentations excellent, but the program itself was well balanced, offering a little something to pique everyone's interest. I was inspired by the creativity and commitment to outreach that Grover Baker and Lina Sheahan exhibited in their presentations on engagement with faculty and students. I also enjoyed learning more about how music librarians in our chapter have been fostering the use of archival materials. Mac Nelson and Stacey Krim shared the fascinating story of Ennio Bolognini, as well as a live performance of his music. Chris Durman chronicled his experience working on the Boundless project, which invited musical artists to create works based on archival collections at the University of Tennessee. Renée McBride and Amanda Scott each presented on recent projects in music cataloging and metadata. Since I am not a metadata librarian, I very much appreciate being kept in the loop and hearing discussion of new developments and approaches in this field. Likewise, the presentations that drew attention to issues of building and maintaining modern music library collections, including Peter Shirts' presentation on score binding and the *Should Libraries Collect CDs?* panel, I found very relevant to the challenges that I know many of us encounter. The Faulkner Room at the J. D. Williams Library was a convenient setting for the conference, favorable for presenters and audience members to interact. In addition to the other conference presentations, I enjoyed learning more about the Blues Archive at Ole Miss from Blues Curator Greg Johnson. And of course, I'm sure the crown jewel of the collection, the eerie Edison-cylinder talking baby doll will give us all nightmares for years to come!

*Reflections* — continued from page 15

As an early-career librarian, I particularly appreciate the opportunity to have open discussions about common issues in the profession. I found that both presenting and auditing challenged me to continue to refine my understanding of the future of music libraries.

Thanks to the Program Committee, Local Arrangements Committee, presenters and all involved in making this a great conference! 📱





# Basically, the Best:

Just the Basics One-Day Workshops on Music Reference and Collection Development/Acquisitions

Enrique Caboverde  
Florida International University

**How** were the workshops, you say? Well, I'm so glad you asked! While I'd love to go on about all the wonderful folks I met at SEMLA '19, the spectacularly verdant campus, or the finger lickin' Southern fare—and this having been my very first meeting experience ever—I can sense your eagerness to know more about the preconference instruction, so I'll spare you those details and just get to the good stuff.

The morning session, delivered by Laura Williams of Duke University and Holling Smith-Borne of Vanderbilt University, covered the complexities of collection development and acquisitions. Getting at the main purpose for collection development, we studied various strategies for identifying user needs

You can call me "Ricky" — Enrique (2nd from left, in blue shirt) and other workshop participants.



King

and how these informed and necessitated creating collection development policies (CDP) for our institutions. Each attendee reviewed a different online CDP and compared it with the others. The



limited class size really made for an intimate and dynamic learning experience that was more conversational than I had anticipated of a workshop. Following this exercise, we reviewed the basics of vendors and approval plans

and concluded with considerations regarding gifts and weeding. Almost coming full circle, we briefly revisited the importance of creating an effective CDP, especially as it assists in navigating possible gifts scenarios like explaining to an enthusiastic donor why we are refusing to accept their personal collection of pop singer Engelbert Humperdinck's best recordings on tape—while perhaps a veritable goldmine for some, not so for my particular community of users.

A delicious lunch break was catered by Newk's Eatery, and after a quick run to Starbucks (since by this time, we had already exhausted our gracious

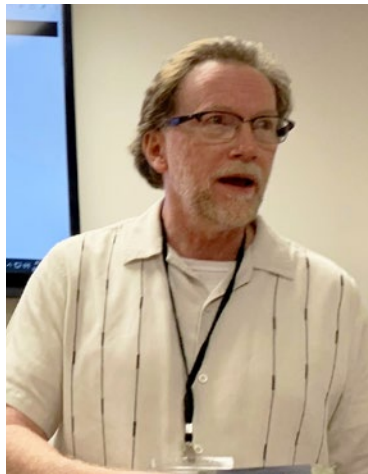


King

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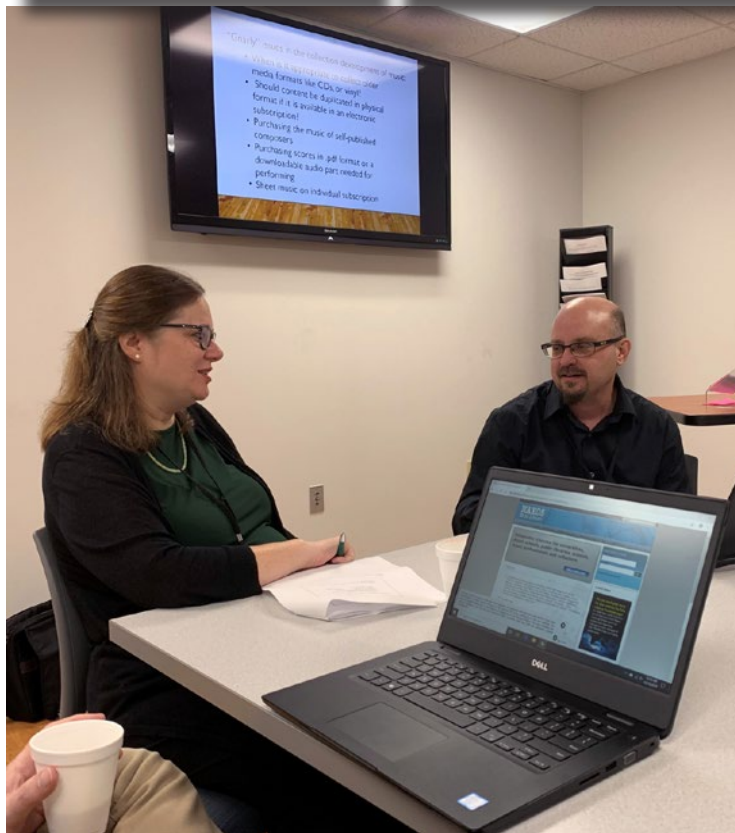
host's coffee carafe), Grover Baker of Middle Tennessee State University and Liza Weisbrod of Auburn University led an informative afternoon session intent on dispelling the mysteries (or so they were to me, at least) of music reference. We began with some introductory icebreakers which revealed a wide range of reference-related experience among attendees, showing that it's never too late to come to one of these workshops even if just as a refresher. Grover and Liza proceeded to discuss reference challenges presented by music resources, namely their various formats and editions, naming conventions, mediums of performance (including arrangements), and terminology, among others. They explained that only



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No. 117 • January 2020

after these concepts are understood can we hope to successfully assist patrons in finding not just what they want but, on occasion, what they actually need. Sufficiently prepared and furnished with limited information (as in many real-life reference scenarios, or so I've heard), we were tasked with finding various resources in online catalogs and afterwards discussed important considerations and useful tools and tips for conducting more effective searches.

Though there was a great deal of information to take in, both workshops were expertly presented in an accessible manner; and every bit was so very helpful. I am thankful to have participated, to say the least. And if anyone reading this has not yet attended these workshops, I could not commend them to you

more. They were, basically, the best. ■



# Music in Libraries: Just the Facts

(with apologies to Jack Webb)


Grover Baker  
Middle Tennessee State University



**SEMLA** hosted its ninth *Music in Libraries: Just the Basics* preconference on October 10 in the J. D. Williams Library at the University of Mississippi. The nine attendees hailed from Florida, Louisiana, Mississippi, North Carolina, Tennessee, and Texas. Four 3-hour workshops were presented on the topics of Cataloging Musical Scores, Cataloging Videorecordings, Music Collection Development/Acquisitions, and Music Reference.

This year's instructors were:

- Amy Strickland (University of Miami),
- Keith Knop (University of Georgia),
- Holling Smith-Borne (Vanderbilt University),
- Laura Williams (Duke University),
- Liza Weisbrod (Auburn University), and
- Grover Baker (Middle Tennessee State University).

More information is available on the [preconference website](#). 

Tuncer



# Save the Date!

## SEMLA 2020 Atlanta

### October 15-17, 2020

### Emory University

Hotel: Hampton Inn & Suites Decatur/Emory  
116 Clairemont Avenue, Decatur, GA 30030  
404-377-6360

\$149 + taxes for Single King (approx. \$178 total)  
\$159 + taxes for Double Queen (approx. \$189 total)  
Covered parking: currently \$12 per day



City Clock Magazine

Atlanta skyline (City Clock)



Matt Phillips

**Woodruff Library** — *This is the library at Emory University where SEMLA 2020 will be meeting.*

# SEMLA Travel Grant Awardees Announced

By Jake Schaub

Congratulations are in order for the recent awardees of our two travel grants.

For the Pauline Shaw Bayne Travel Grant to the most recent meeting at Ole Miss: **Nurhak Tuncer** of Elizabeth City State University, who actually had been awarded this grant a year before, but found her plans then and ours as well stymied by Hurricane Michael.

For the SEMLA National MLA Travel Grant to the February 2020 meeting in Norfolk, Virginia: **Alexander J. Chisum**, of the University of North Carolina—Chapel Hill; and **Alyssa Nance**, of the University of North Carolina—Greensboro.

Once again, congratulations! ■

# Member News

89<sup>th</sup> Annual Meeting of the Music Library Association in Norfolk, VA, February 26-March 1, 2020



## On the Program at Norfolk

### Thursday, February 27<sup>th</sup>

- 11:00 a.m. – 11:55 a.m. **Laura Williams** (Duke University), “So You Got a Job . . . Now What?” Panelist. Salon D. [Streaming](#).
- 11:00 a.m. – 12:25 p.m. **Lisa O’Connor** (University of North Carolina—Greensboro) and **Nurhak Tuncer** (Elizabeth City State University), “The Changing Curriculum for the MLS: How well does it meet the needs of Music Librarians?” Panelists. Fraim Center.
- 1:30 p.m. – 2:25 a.m. **Liza Weisbrod** (Auburn University), **Beth Thompson** (Western Carolina University), and **Amy Strickland** (University of Miami), “Managing Institutional Recordings.” Panelists. Salon E. [Streaming](#).
- 1:30 p.m. – 2:55 p.m. **Joy Doan** (University of Miami), “Change the Tempo: Dismantling Vocational Awe in Music Librarianship.” Panelist. Salon D.
- 2:30 p.m. – 2:55 p.m. **Peter Shirts** (Emory University), “The State of Music Reference.” Panelist. Salon E. [Streaming](#).
- 4:30 p.m. – 5:25 p.m. **Jon-Marc Ryan Dale** (East Carolina University), “Music Library Paraprofessional Showcase.” Panelist. Salon E. [Streaming](#).

### Friday, February 28<sup>th</sup>

- 9:00 a.m. - 10:25 a.m. **Phil Vandermeer** (University of North Carolina, Chapel Hill), Plenary II: “Emerging Topics in World Music Studies.” Panelist. Salon DE. [Streaming](#).
- 10:30 a.m. – 2:55 a.m. **Joel Roberts** (University of Memphis), “Diversifying the Portfolio: Engaging Non-Music Students as Music Librarians.” Poster.  
**Jon-Marc Ryan Dale** (East Carolina University), “Regional Band Librarians: A Little-Known World of Performance and Librarianship.” Poster.  
 Main Ballroom Foyer.

see *Member News* — continued on page 24

# Member News

— continued from page 23

## Friday, February 28<sup>th</sup> (cont.)

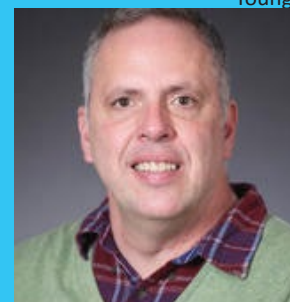
- 11:00 a.m. – 11:55 p.m. **Sara Manus** (Vanderbilt University), “Breaking the Silence: Mental Health Issues in Music Librarianship.” Presenter.  
Salon D.
- 12:00 p.m. – 12:25 p.m. **Katherine Arndt** (University of Alabama), “Breaking the Silence: Mental Health Issues in Music Librarianship.” Presenter.  
Salon E. [Streaming](#).
- 1:30 a.m. – 2:25 a.m. **Laura Williams** (Duke University), “Celebrating Ten Years of Collective Success: The Ivy Plus Libraries Music Librarians Group.” Panelist.  
Fram Center.
- 1:30 a.m. – 2:25 a.m. **Michael Harris** (University of Memphis), *Community Choice: Featuring Presentations Selected by the MLA Community*: “The Past, Present, and Hopeful Future of the Collections of Cinema and Media Music Database.” Panelist.  
Salon E. [Streaming](#).

## Saturday, February 29<sup>th</sup>

- 11:00 a.m. – 12:25 p.m. **Ana Dubnjakovic** (University of South Carolina) and **Rachel Scott** (University of Memphis), “Publishing Opportunities in Music Librarianship.” Panelists.  
Salon E. [Streaming](#).

## Transitions

**David Young** (University of North Carolina-Pembroke) has a new job title at the Mary Livermore Library. In August 2019, he changed from being Catalog Librarian (a position that he held for 18 years) to Research Services Librarian. In his new position, he no longer catalogs at all. (We forgive you, David!) He now works at their reference desk, teaches the semester-long class, *Introduction to Academic Research* for 3 credit hours, teaches one-shots, and conducts library tours. He reports that he loves his new responsibilities. Way to go, David! We are happy for your continued success.



Young

**Beth Thompson** has a new faculty position as Cataloging & Metadata Librarian at Western Carolina University. While her job responsibilities will be similar, she will no longer be the music liaison librarian but will be working on cataloging scores and creating workflows for these. She will also be more heavily involved in digital collections and a possible move to a new content management system. Beth also hopes she will be able to bring attention to music unique to the area. “My husband and I are very excited about our move from the ocean to the mountains,” says Beth, “and we are looking forward to warmer weather so we can start exploring and hiking.”



Thompson

## Publications

**Gary Boye** (Appalachian State University) has started a new blog on Ken Burns’ *Country Music* series. The blog, titled *Between the Wagon Wheels*, can be found at <https://betweenthewagonwheels.movie/>. 



# Ole Miss



# Ole Miss



# Ole Miss



# Ole Miss



KING



# Ole Miss



Johnson



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# Ole Miss



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# Ole Miss





# semla *Ole Miss* 2019



**Music Library Association Southeast Chapter**  
 Business Meeting Minutes  
 October 12, 2019  
 Oxford, Mississippi  
 Submitted by Lina Sheahan

Agenda

1. Call to Order
  - Sara Fay called the meeting to order at 10:48am
2. Last call for voting for new officers
3. Welcome new members and first-time attendees
  - First-time attendees to SEMLA were Alan Munshower (Ole Miss), Enrique Caboverde (Florida International University), Nurhak Tuncer (Elizabeth City State University), Katherine Arndt (University of Alabama)
4. Approval of minutes from interim business meeting, February 21, 2019 (St. Louis, MO)  
 Motion (Amy Strickland, Second Sara Manus) to approve the minutes; the minutes were approved
5. Treasurer's Report (Lina Sheahan)
  - Lina gave the Treasurer's Report; our current net worth is \$28,798.43
6. Sara thanked Monica for leading the program committee for the 2019 meeting as well as the local arrangements committee from Ole Miss.
7. Travel Grant announcement (Jacob Schaub)
  - Jake Thanked Drew Beisswenger and Beth Thompson for their help with choosing the winners of the travel grant.
    - a. The Pauline Bayne Shaw Travel Grant Awardee for 2019 was Nurhak Tuncer of Elizabeth City State University, North Carolina
    - b. The SEMLA MLA National Travel Grant Awardees for the 2020 MLA annual meeting in Norfolk are Alexander J. Chisum of UNC-Chapel Hill and Alyssa Nance of UNC-Greensboro.
8. Pre-conference report (Grover Baker)
  - Grover reported that we had 9 attendees for the pre-conference. We had some new people from UT Martin, University of Florida, and one person from Texas. We are still drawing people from outside the region, most heard about it from website postings. Greg got a list of every librarian in Mississippi with 'music' in their title and emailed them.
  - Grover received lots of great feedback and some suggestions for future topics. He reported that the smaller classes are good, but SEMLA absorbs a lot of the cost.
9. Future SEMLA meetings
  - a. 2020 – Emory University (Atlanta, GA)  
 Peter Shirts gave us all a "Save the Date" card for the 2020 SEMLA meeting at Emory. The hotel is lined up – in Decatur – it's on the MARTA line, and we will make sure there is transportation from the hotel to Emory. It will be a little bit more expensive, but there is free breakfast. Peter will send out more instructions on how to book the hotel, and there are rooms reserved on either side of the conference dates if you want to come early or stay later.

see *Minutes* — continued on page 37

**Minutes** — continued from page 36

- b. 2021 – Florida State University (Tallahassee, FL)  
Elizabeth Uchimura volunteered FSU for the 2021 SEMLA meeting. It might be a little bit later because of football schedules.
  - c. Sara Manus suggested that we avoid scheduling on the Jewish high holy days so that all of our members can be here.
  - d. Diane Steinhaus reminded everyone that it's not too early to think about hosting for 2022.
10. MLA in Norfolk, VA (February 26 – March 1, 2020)
- Registration is not open yet, but hotel reservations need to be done by Feb. 3.
  - Laura Williams and Sara Manus are presenting.
11. New Business
- a. Diane Steinhaus reminded everyone that SEMLA has a long tradition of supporting the big band at MLA, and she suggested making a contribution towards covering their expenses at MLA. Diane made a motion to donate \$1000, seconded by Sara Manus; motion passed.
  - b. Lina Sheahan suggested that we create a “Meeting Planning Guide” for our fall meetings. It could go into the handbook and/or be an online “portal.” She will set up a task force that includes the last 3 years of local arrangements heads.
  - c. Diane Steinhaus proposed that the Board develop a policy of SEMLA subsidizing the cost of the banquet so that we don't go above a certain amount, which is becoming a hinderance. It could be a guideline going forward, or perhaps a lower rate for first-time attendees and students.
12. Announcements
- Jake Schaub announced that, for anyone who wants their content on the website, to email him. Sara thanked him for his work on the website.
  - Lisa Hooper announced that Tulane has a new curator for Hogan Jazz – Melissa Webber, aka DJ Soul Sister.
  - Sara Manus announced the Music Encoding Initiative workshop at Vanderbilt the 24-27 of October. Registration closes on October 17. You don't need any skills, just a piece of music to practice encoding. If you are interested in attending, the Scarritt-Bennett Center is a housing option for a lower price.
  - Nurhak Tuncer noticed that the library collections information on the SEMLA website is great, but a lot of the information is out of date. It will be task force appointed and has been identified by the SEMLA Board as a priority for the next 2 years.
  - Laura Williams announced that they have a new music cataloger at Duke, Ryan Johnson. He is a recent library school grad who interned at IU. Hopefully he will be at the meeting in Atlanta.
  - Amy Strickland announced that Weeks Music Library at Miami has a new head, Joy Doan. She started 2 weeks ago. Nancy is happily retired.
13. Election Results (Keith Knop)
- Keith announced the election results:  
Secretary/Treasurer – Lina Sheahan  
Member-at-Large – Patricia Sasser

see **Minutes** — continued on page 38

*Minutes* — continued from page 37

14. Adjourn

Sara passed the gavel to Jake; Jake adjourned the meeting at 11:20am. 🗨️



**Southeast Chapter of the Music Library Association**  
**Treasurer's Report**  
**For period February 18, 2019 to October 8, 2019**  
**Submitted by Lina Sheahan**  
**Oxford, MS**  
**October 12, 2019**

**Net Worth as of February 18, 2019** **\$24,876.96**

|   |                   |
|---|-------------------|
| <b>INCOME</b>                           |                   |
| Dues                                    | \$800.00          |
| Annual conference registration/ banquet | \$4,225.00        |
| Donations                               | \$425.00          |
| <b>TOTAL:</b>                           | <b>\$5,450.00</b> |

|  |                   |
|--|-------------------|
| <b>EXPENSES</b>                                    |                   |
| Travel Grant paid (National)                       | \$803.26          |
| <i>Elizabeth Uchimura</i>                          | <i>\$803.26</i>   |
| Annual conference/ preconference workshop expenses | \$500.00          |
| <i>Tallahatchie Gourmet (deposit)</i>              | <i>\$500.00</i>   |
| JotForm Fees                                       | \$28.50           |
| Paypal/Banking Fees                                | \$139.02          |
| <b>TOTAL:</b>                                      | <b>\$1,470.78</b> |

|  |                    |
|--|--------------------|
| Checking account balance as of 10/8/2019 | <b>\$20,137.75</b> |
| Savings account balance as of 10/8/2019  | <b>\$2,671.77</b>  |
| PayPal balance as of 10/8/2019           | <b>\$5,988.91</b>  |

**Net Worth as of October 8, 2019** **\$28,798.43**

|   |                   |
|---|-------------------|
| <b>Travel Grant Summary as of 10/8/2019</b> |                   |
| <b>Balance (as of 2/18/2019)</b>            | <b>\$2,740.93</b> |
| Funds from dues (Shaw)                      | \$125.00          |
| Funds from dues (National)                  | \$65.00           |
| Paid out                                    | \$803.26          |
| <b>Balance (as of 10/8/2019)</b>            | <b>\$2,172.67</b> |

|  |    |
|--|----|
| <b>Paid Membership as of 10/8/2019</b> |    |
| Individual Members                     | 80 |
| Institutional Members                  | 4  |



**SEMLA**  
**Southeast Chapter of the Music Library Association**  
**Membership Application Form**

Name:

E-mail Address:

Institutional Affiliation:

Preferred Mailing Address

Street Address:

City, State, Zip:

Is the above address an institution address or a home address (circle one)? Institution      Home

Phone:

Fax:

Are you currently a member of the national Music Library Association (circle one)? Yes      No

Membership categories (circle one):

Regular \$15.00

Student \$5.00

Retired \$5.00

Institutional \$20.00

Please make your check payable to SEMLA and mail it along with this form to:

Lina Sheahan  
SEMLA Secretary/Treasurer  
Belmont University  
Lila D. Bunch Library  
1900 Belmont Blvd.  
Nashville, TN 37211

A membership form with an online payment option (PayPal) is also available on the SEMLA website at:  
<http://semmla.musiclibraryassoc.org/app.html>

