



Baker



Baker



Jaffe

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SEMLA

Southeast Chapter of the Music Library Association

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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.

Make checks payable to SEMLA. Send membership applications, renewals, dues, corrections, and updates to:

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Breve Notes (Newsletter)

Grover Baker, Shelley Rogers, Co-Editors
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SEMLA-L

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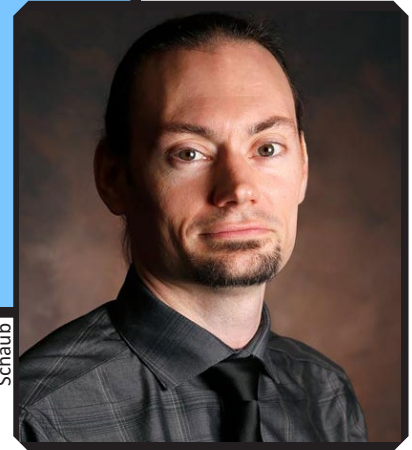
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FROM THE CHAIR

Jacob Schaub

Vanderbilt University



Schaub

GREETINGS to all those near and far ... although to me it feels as if everyone is a little further to the far side presently. While still loping along in an ever-evolving stride, this is a strange new world, and our last MLA meeting in Norfolk now feels as if it occurred on another planet.

My trip home involved a layover in Atlanta, which was packed with people like usual. I counted three travelers wearing masks (and three more later in Nashville). This attracted minor notice at the time, only because it looked so different. There *was* a small something-in-the-air that made me wonder if It was already lurking somewhere in the broad, noisy corridors—and in retrospect It

probably was—but outside of those few masks, no one appeared to be acting any differently than usual. Just people going about their business. Indeed, my little townhouse was still standing when I arrived home, there were piles of new acquisitions to address when I got to work again, and things seemed largely normal for the

next week. At least, until a group of confident, self-assured students returning from a Spring Break trip to Spain turned the whole plot on its head.

After It was detected in a second campus community shortly thereafter—this occurrence among the medical center staff—my institution told us to work from home. Like most universities around the country, much of the groundwork had already been laid for such a transition, and while at first this new rhythm felt unusual, it wasn't terribly uncomfortable. I felt fortunate to be in a line of work that could be adapted to fit the new stay-at-home orders and continue to collect a salary. Juggling which of the multiple bits of software we now are using to communicate took some getting used to, but a routine gradually coagulated. Although the number of meetings I had to attend curiously multiplied, I quickly learned that I could discreetly continue to do my work whenever the topics being discussed became a bit dull. I suspect I'm not unique in doing that. As well, one had to learn to be careful about the little comments to oneself during these meetings, since the mute button was easily untoggled inadvertently and broadcasted one's private observations to a less-than-receptive audience.

As someone who typically is at work until well into the evening, there were many little aspects of being in my home neighborhood during the day that were relatively unknown to me before: the path of the light over the course of the day, the sound of jackhammers from an unseen construction site beyond the trees off to the west somewhere, the sheer number of dogs that

Schaub



"From the Papasan" — Jake's customary workspace next to a window

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

From the Chair — continued from page 3

must live in the surrounding units that emerge with their humans *en force* in the afternoon, etc. I learned when the squirrels typically dropped by to dig in my herb garden, when the mourning doves changed shifts at their nest in one of my hanging flower pots, and the whole scene seemed rather at peace overall.

In contrast, the grocery and hardware stores have been populated with creatures much more preoccupied with It, and there is clear tension. Hours, rules, and product availability have changed seemingly overnight, and although I had tried to anticipate this bottleneck by stocking up on a few basics a couple of weeks before the mass panic began, seeing shelves actually empty has been unsettling. It feels as if the muted lunatic deep inside each of us has itself suddenly broken quarantine. I admit my own annoyance with my fellow beings has been rearing, simmering in turn at the mass stockpilers and shoppers who pay in loose coins, and smolderingly wondering what cause could possibly require someone to block an entire aisle in careful deliberation as to which yogurt to buy. Why so *slow*? Just grab it and go. Everything from touched surfaces to congregations of more than two to an idle sneeze in some neighboring aisle now seem rife with potential threats.

Home is still a refuge, but now a more ambiguous one. I live alone outside of a small array of plants who rarely talk back, and the ever-present silence of the indoors can often be deafening. Cheapskate that I am, there are no subscriptions to Hulu or Netflix or Amazon in my demesne, and I'm finding myself tantalized by public television travel programs dedicated to parts of the world it is no longer possible to visit, cooking shows featuring basic ingredients that are now difficult-to-impossible to procure, and dramas that hearken to another age when social distancing wasn't so hyper-acute in the public consciousness. As if we didn't know what we had when we had it ...

There are small respites: an aloe vera plant unexpectedly putting forth a stalk of modest blooms despite my recurrent neglect, the fresh breeze and fresh leaves, the vibrant spring colors, the constant birdsong, and the memory of the sun in the warmth of the patio under my feet in the evening. I wish at times that I could be away from all of this instead of feeling impotent and sitting frustratingly idly by as news filters in of It invisibly emerging among my own family and casually settling to It's devastating task.

But we do what we must. I sincerely hope all of you and yours are well. To all those who have experienced affliction, need, pain, anxiety, and loss in these last few weeks, we empathize with you. Our communities are what we have, in whatever form we can make them. Peace. **E**



Schaub



Schaub

Fauna and Flora — (at top) *One of Jake's doves takes its turn on the nest.* (above) *A close-up of Schaub's squabs.* (below) *The bloom stalk from Jake's aloe vera.*



Schaub

A Few NOTES from the Editors

As this issue hits the internet, we find ourselves planted firmly in an unsettling moment of world history. If you're like us, the events of the COVID-19 pandemic unfolded quickly and reacting to them was our only recourse. Here's how things played out for Grover at Middle Tennessee State University (MTSU). It may be similar to what you experienced.

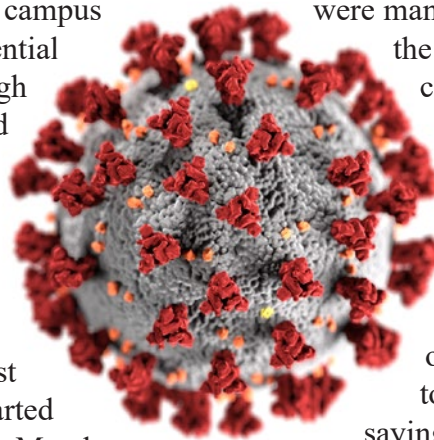
- March 1 Return from MLA's Annual Meeting in Norfolk.
- March 2/3 Tornados touch down in Nashville and middle Tennessee during the late-night/early-morning hours.
- March 4 Library's dean sends out the first "stay at home if you are sick" email related to the COVID-19 virus.
- March 5 News is released of Tennessee's first confirmed case of COVID-19 (in Williamson County, where I reside).
- March 7 MTSU Spring Break begins.
- March 9 MTSU's President closes campus for a "Day of Service" so members of the campus community can assist with tornado clean-up.
- March 9 Vanderbilt cancels in-person classes (through March 30, at that time), the first university in Tennessee to make that decision.
- March 11 MTSU extends Spring Break through March 22 and announces that all classes will be converted to "online delivery" beginning March 23.
- March 13 MTSU's Walker Library closes to the public at the end of the day. Library faculty/staff are encouraged to work from home.
- April 2 Governor issues a "Stay at Home" mandate.
- April 3 All library faculty/staff required to work from home.

All campus activities have been cancelled until further notice, and all summer classes will be delivered online. MTSU's campus remains closed to non-essential personnel at this point, although other employees will be allowed to work on campus, maintaining social distancing guidelines, when the Governor's mandate expires on May 1.

Shelley reports a similar sequence of events at the University of West Georgia (UWG). Employees started working from home on Monday, March 16, which was the start of their spring break.

Instruction was originally suspended until March 29, but as that date drew closer, faculty were mandated to teach all classes online for the rest of the semester. All summer courses will also be delivered online.

How instruction occurs in the fall will be determined by the Board of Regents for UWG and the other twenty-five institutions in the University System of Georgia. Interestingly, the administration of UWG did not allow the Library to post signs or online language saying they were "closed," as they were still working from home. The library was



see [Notes](#) — continued on [page 6](#)

Notes — continued from page 5

allowed to post a banner on their website saying (in red): **“UWG has moved to online instruction for the rest of the spring semester and will deliver all summer semester courses online. For more information, please visit our COVID-19 page.”**

You probably have similar stories to tell. We are certain that everyone in SEMLA has been touched by the pandemic. Undoubtedly, some of you are having a difficult time. Some are dealing with “social distancing” and working from home better than others. You’ll find a few examples in “Member News” on [page 21](#). We hope and pray that you and all of your loved ones are well. We encourage you to mourn the loss of your “normal.” As time goes by, we will laugh together, and we will weep together. That’s what communities do, and SEMLA is a community. We don’t know what the future brings. We may be facing the cancellation of an on-site SEMLA annual meeting for the second time in three years. If discretion requires us to go with an online meeting, we’ll make the best of it. We’re professionals, and that’s what professionals do! Stay well! 📺

Shelley & Grover

Green



SEMLA National Travel Grant winners — (l-r) Alex Chisum, UNC Chapel Hill and Alyssa Nance, UNC Greensboro.



SEMLA Member Presentations: A Conference Summary

as submitted by the presenters (indicated by *)



So You Got a Job . . . Now What?

***Laura Williams** (Duke University)

Panel Session

This session was focused on providing advice and information for new professionals preparing to start their first position. Grace Haynes and Laura Thompson presented the findings of a survey they conducted to find out more from library professionals working with music collections regarding what challenges they faced in starting their first position, what enabled them to succeed, what they wish they had known before starting their first position, and what advice they would offer to new professionals. I participated in a panel that included Avery Boddie, Treshani Perera and Michele Hahn in which we responded to questions that Grace and Laura had posed in this survey, reflecting on our own experiences in starting our first or current positions, offering our perspectives and advice, and recommending resources that had been helpful to us. There was also ample time at the end for all of the panel participants to address questions from the audience. This session was recorded and panelist comments are also available at <https://tinyurl.com/mla2020nowwhat>.

The Changing Curriculum for the MLS: How Well Does It Meet the Needs of Music Librarians?

Lisa O'Connor (University of North Carolina-Greensboro)

***Nurhak Tuncer Bayramli** (Elizabeth City State University)

Panel Session

The entire panel session's focus was to discuss the education of the upcoming new music librarians and basic core competencies for music librarians. What are the changing curriculum elements, and what kind of experiences should a developing librarian go through in order to become a music librarian? Those are some questions that we tried to answer. I shared my own learning experiences, pre-MLIS, while working on my MLIS, and after, including professional association meetings as well as additional professional development activities.

see *Norfolk* — continued on page 8

Norfolk — continued from page 7

Managing Institutional Recordings

Amy Strickland (University of Miami), ***Beth Thompson** (Western Carolina University), and ***Liza Weisbrod** (Auburn University)

Panel Session

As academia focuses more on scholarly production, institutional recordings and access to them have become hot topics of conversation. These recordings are a vital part of the history and scholarly output of music departments, but preserving and providing access to these important artifacts presents many challenges. While some institutions have already found platforms and developed workflows to provide access to their institutional recordings, many others have yet to tackle the backlog and are unsure of where to start. In our panel presentation, we discussed the successes and challenges encountered in managing institutional recordings. We also discussed findings from a recent national survey about handling institutional recordings. Our presentation covered copyright and performance rights, support and funding (or lack thereof), best practices, aspects such as streaming and preservation, and the logistics of maintaining this type of collection. We hoped that the variety of panelist perspectives and results of the survey provided insight into how libraries are managing institutional recordings and provided models for institutions to follow when establishing their own institutional recordings collection.

The State of Music Reference

***Peter Shirts** (Emory University)

Panel Session

Peter Shirts and other panelists presented preliminary results of the MLA Reference and Access Services Subcommittee (RASS) survey of the music reference services of 167 NASM-accredited institutions of varied sizes. Some selected findings:

- While half of the responding institutions have not experienced change in the past 5 years, the other half is experiencing or anticipating changes; these changes most often include staff reduction and adopting tiered reference models.
- A distinct half of institutions only use librarians for reference, while the others use varying combinations of students, paraprofessionals, and professionals.
- There was no agreement on whether the number of reference interactions are increasing, decreasing, or staying the same.
- One third of music libraries expect changes to their current reference model in the next 5 years.

RASS is expecting to publish a more detailed report in the near future.

Music Library Paraprofessional Showcase

“Do You See What They See? Cost Effective Solutions for Improving Signage”

***Jon-Marc Ryan Dale** (East Carolina University)

Panel Session

Highlighting key features of a library space can increase usage as well as promote repeat customer satisfaction. Using simplicity in design as a key motto, East Carolina University music library created various ways to improve the library experience.

see *Norfolk* — continued on page 9

Norfolk — continued from page 8

Being able to identify an item's location can be difficult in larger spaces. By changing the “norm,” we can use less signage to identify library areas by changing the various colors of range markers. This is both cost effective and unique enough that patrons will notice the various space differences. Larger signage can make an area feel smaller or even a bit overwhelming for the library patron. Within our library we replaced large signage with vinyl on central locations to help build an “open” library environment.

The last area where we improved our signage was font color compared to the background. The prior signage used white lettering on light gray backgrounds. By using a darker font color, our patrons have been successful at finding items within the music library. These small cost-effective changes can inspire a sense of “freshness” to a library space and promote user satisfaction.

Plenary II: Emerging Topics in World Music Studies

***Phil Vandermeer** (University of North Carolina, Chapel Hill)

Panel Session

Sounds studies and ecomusicology have taken their respective places as fully emerged fields of study in musicology, ethnomusicology, and music theory. Both of these growing fields have found their ways into the scholarly infrastructures (curricula, conferences, symposia, and publications) that constitute music studies in general. As multidisciplinary fields that share many commonalities between them, a particularly fertile concept that provides a common space for broader study of both is found within the idea of “acoustemology” a term coined by Steven Feld “[conjoining] acoustics and epistemology to theorize sound as a way of knowing.” And as we look to the future, how will all these ideas affect music libraries and librarianship?

Diversifying the Portfolio: Engaging Non-music Students as Music Librarians

***Joel Roberts** (University of Memphis),

Poster Session

I began hosting events at the University of Memphis in 2018. Initially, my goal was simply to gauge the success of events at the University of Memphis Music Library. I quickly learned that my events were pulling in primarily non-music students, who were also giving me very positive feedback. As a result, I decided that I would begin to focus more on that demographic. After all, since I am located geographically in the School of Music, music students are essentially a built-in patron base. I have hosted a variety of events—Songwriting Workshops, Open Mic Nights, and a tutorial session on digitizing LPs. While pulling in some music students, these events have pulled in mostly students from the campus in general. As a result, gate counts indicated that 2019 saw almost 2,000 more patrons enter the Music Library compared to 2018; and 2018 had seen an increase of just over 1,000 from 2017. Once these non-music students enter the Music Library, many of them become regular patrons. Some merely use our space as study space, but others have begun to use resources such as our LP collection. In a time when the administrations of some universities can look at libraries as underutilized space, these events have greatly increased my foot traffic.

see *Norfolk* — continued on page 10

Diversifying The Portfolio: Engaging Non-Music Students As Music Librarians

Joel Roberts
University of Memphis

Events Create Opportunities To Engage Everyone!

Non-music students and community members who attend can become regular music library patrons

University of Memphis Events:
Songwriting Workshops
Record Digitization Workshops
Open Mic Nights



“Simply put, the personal, creative, educational, and professional impacts of attending this workshop were momentous...I cannot remember the last time I have left a presentation feeling more inspired to learn!”
—English Department graduate student after Fall 2018 Songwriting Workshop

Future Events and Lessons Learned:

Consider other campus events when scheduling! Our least attended event was the same night as a basketball game

Social Media attracted more people than posters and emails

New events could include soldering workshops for building guitar effects, as well as performances and lectures

Why Non-Music Students?
Increased Traffic
Community Engagement
Donations (like this reel-to-reel player):



University of Memphis Songwriting Workshops brought in an average of 12 attendees each, and only one of these was a music student

Open Mic Nights brought in an average of 20 spectators and 10 performers each, and none of these attendees were music students

Engaging our students — Joel Roberts' poster.

Regional Band Librarians: A Little-Known World of Performance and Librarianship.

*Jon-Marc Ryan Dale (East Carolina University)

Poster Session



Regional bandsmen are military personnel who perform in designated areas of the country (such as the Midwest) as well as internationally across Europe and Asia. Military bandsmen play a variety of genres, ranging from rock to classical, for various local and state events, including concerts, school programs, parades, ceremonies, and even television broadcasts. Apart from performing in the band, each member is also responsible for secondary duties, such as tour managing, budget analysis, marketing, and band librarianship.

Regional Band Librarians — Jon-Marc Ryan Dale's poster.

Norfolk — continued from page 10

This poster provides an overview of regional band librarianship, a specialized field of performance librarianship with its own unique duties and challenges. The poster examines the core job responsibilities and day-to-day challenges experienced by regional band librarians, incorporating information garnered from survey responses and first-hand knowledge from the presenter.

Breaking the Stigma: Mental Health Issues in Music Librarianship

***Sara Manus** (Vanderbilt University)

Presentation

The session situated mental illness among library workers within disability studies and critical librarianship and gave participants the opportunity to explore their own attitudes towards mental illness during self-reflection and group discussion. Sara hopes that this marks the beginning of an overdue discussion of mental illness within our profession.

Post-Piracy: The Influence of DIY and Hacktivism Cultures on the Distribution and Consumption of Recorded Music

***Katherine Arndt** (University of Alabama)

Presentation

Dramatic shifts in the landscape of recorded music, more specifically new channels for music creation, distribution, and consumption available to the public, have left the mainstream recording industry, and by extension library collections, in a state of crisis. My presentation examined the current state of recorded music through the lens of internet culture, online activism, and DIY music creation. First, the aggressive litigation of intellectual property in online spaces has reinforced the views of those who feel that information should be shared freely and without outside intervention, including a particular subset of internet users known as hacktivists (those who use hacking as a means of activism). Anonymous and other hacktivists have become a source of inspiration for some independent artists, such as the British Djent-Grime-Rap group Hacktivist, which borrows their band name from the movement. Second, with the increased availability of recording and production technology and the use of online platforms to sell and promote new works, discussion of how distribution channels impact music's consumption and valuation has expanded from file-sharing to include DIY musical activity and streaming platforms such as YouTube, Spotify, and Pandora. Ultimately, I advocated that the library community must place its current collecting practices, outreach, and information literacy curricula in dialog with the complexities of online spaces, including the larger issues of "sound literacy," intellectual property, freedom and privacy on the web, and sustained access to information. To do so, I believe we must also interrogate our understanding of the cultural and monetary value of music, as well as the ways in which music can serve as a platform for activism and innovation both in its content and in its mode of distribution.

see *Norfolk* — continued on page 12

Norfolk — continued from page 11

Celebrating Ten Years of Collective Success: The Ivy Plus Libraries Music Librarians Group

***Laura Williams** (Duke University)

Panel Session

Duke University Libraries belongs to the Ivy Plus Libraries Consortium (IPLC), which consists of thirteen academic research libraries. Together the IPLC Music Librarians Group created a cooperative collection development program for contemporary scores in 2009, which has continued to grow and evolve. The program now includes over 2,000 contemporary composers whose scores are collected comprehensively among our member libraries, with more recent efforts to foster works of women composers, identify younger emerging composers to collect, and in general expand the diversity of our score collections. The goal of this program has been to increase the breadth of works we can collect through our cooperative efforts. In 2014, the IPLC Music Librarians Group also launched the [Contemporary Composers Web Archive](#) (CCWA), which preserves the ever-changing content of the websites of contemporary composers identified in our collection development program, and was one of the first web archiving initiatives of the IPLC. In this 10-year anniversary retrospective, we talked about the development and growth of our collaborative agreement, provided a perspective on how new members have gotten started with and contributed to the program, and highlighted current initiatives.

Publishing Opportunities in Music Librarianship

***Rachel Scott** (University of Memphis)

Panel Session

Rachel Scott, co-editor-in-chief of *Music Reference Services Quarterly*, joined with editors from this journal and also from the MLA Basic Manual Series, MLA Index and Bibliography Series, MLA Technical Reports and Monographs in Music Librarianship Series, *Notes*, and *Fontes Artis Musicae* to discuss a variety of current publishing opportunities in music librarianship. They discussed how audience members can become involved as authors of books, articles, or reviews. The panelists highlighted editorial and review procedures, best practices in preparing manuscripts for submission, and open access opportunities. Published authors also shared their experiences publishing in these venues. 📖

Green



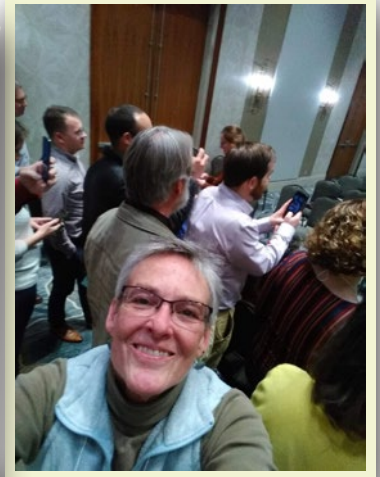
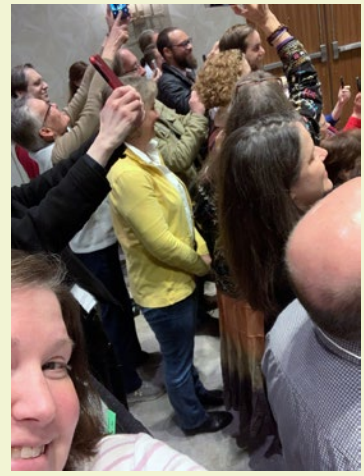
mla norfolk 2020

Sheahan

McBride

McBride

Sheahan



Green

McBride

Weisbrod



Boye

Jaffe



Boye



January 31, 1970

Red,

...When I first started writing there was a lot happening to and around me that weighed on my mind and it seemed that it would help to talk it out. A lot more has happened since that time and it does help to talk about it—but only with people who can comprehend what it's all about and that is the crux of my problem. It has become more and more a chore, almost an impossible one, to write to people back home. You live in a nice, comfortable, fat world with only a few elementary fears to disturb it. Nobody rips up the ground around you with an automatic weapon, shrapnel doesn't buzz or bullets crack past your ears, you've never hid twenty feet from people wanting to kill you or had jets lay napalm a hundred yards away from you....

While we're over here we don't fit in your world but only in our own—and, conversely—you don't fit in ours and it's almost impossible for me to write any more....You people can't really understand—and I sincerely hope you never can.

George Olsen
d. March 3, 1970

Baker



Boye



Baker





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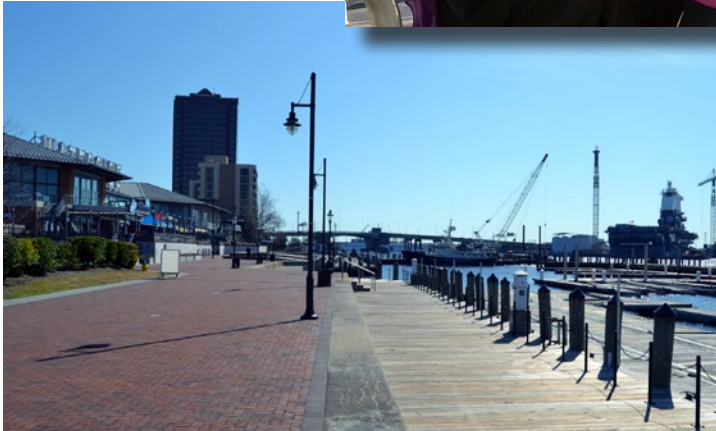


McBride



Baker

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Baker

Boye



Baker



Baker





Steinhaus



Baker



Green



First-Time Attendees at Norfolk — (l-r) Alex Chisum, UNC Chapel Hill; Ryan Johnson, Duke University; Alyssa Nance, UNC Greensboro graduate.



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Boye



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Call for Proposals

2020 Annual Meeting

The SEMLA 2020 Program Committee is now accepting proposals for presentations for the upcoming Annual Meeting at Emory University (Atlanta, GA), October 15th – 17th, 2020.

If you are interested in submitting a proposal for this meeting, please prepare a title and a brief abstract (100-250 words) of its projected content. Indicate whether the presentation would fit best in a 30-minute or 45-minute time slot. Presenters and co-presenters are required to register for the SEMLA meeting, even if only for a single day.

In light of COVID-19, note that the meeting may be conducted virtually or in a hybrid format. The program committee and SEMLA board will seek to determine the most equitable and accessible approach as this situation develops.

Submit proposals via the online form:

<https://furman.libwizard.com/f/semla2020>.

The deadline for submissions is **Friday, May 22nd, 2020**.

SEMLA 2020 Program Committee

Katherine Arndt, University of Alabama

Guy Leach, University of Georgia

Patricia Sasser, Furman University (chair)

Peter Shirts, Emory University



EMORY UNIVERSITY



EMORY
UNIVERSITY

SAVE THE DATE! SEMLA 2020 ATLANTA OCTOBER 15-17, 2020

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



Atlanta skyline

sem^{la}

Member News

Presentations

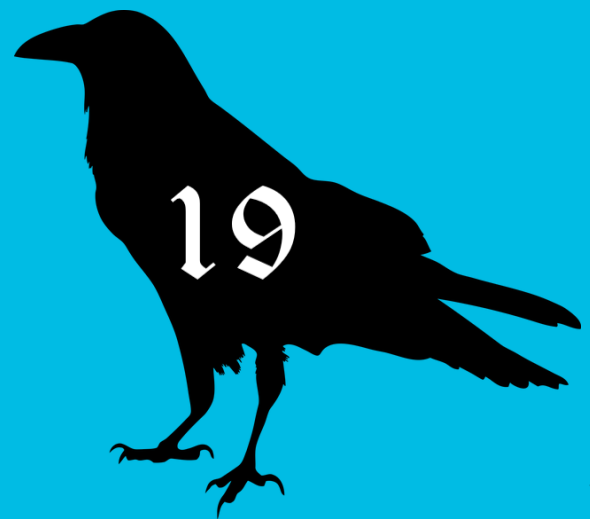
Nurhak Tuncer Bayramli (Elizabeth City State University) presented, with Reed David, *Institutional Repository Music Item Records in OCLC* at the Music OCLC Users Group meeting on February 25 in Norfolk, Virginia.

Transitions

David Hursh has transitioned to long-term disability and resigned as Head Music Librarian at East Carolina University. After two years of short-term disability and a year of strict adherence to complicated antibiotic and herbal protocols, my fight with Chronic Lyme Disease is still far from over," says David. "I wish you all well as you continue the good work. Unfortunately, fatigue and severe arthritis will keep me from doing that in any fashion for the foreseeable future. I feel blessed to have had the opportunity to get to know so many of you during the last two decades as we worked to further our profession." You have blessed us in many ways, David. All of SEMLA wishes you well... and wellness!

Coping with COVID-19

Peter Shirts (Emory University) was inspired by people often misspelling COVID as "corvid" (which is the family of birds that contains crows, ravens, magpies, and jays) to start a fictional band called Corvid 19 with other Emory library employees (who do actually play instruments in real life). "We are taking suggestions as to what genre of music we will play, after social distancing is over." Their logo is at right.



Scott

Amanda Scott (Middle Tennessee State University) has been wildlife-watching when not working remotely. A pair of robins built a nest on her deck and raised a brood of chicks. She captured the photo at left during dinner time.

see *Member News* — continued on page 22

Member News — continued from page 21

During the pandemic, **Shelley Rogers** (University of West Georgia) is finding that “home improvement is king! There have been 4 new roofs that went on my near neighbors’ houses in the past month. I am getting my shower remodeled in a couple weeks.” Prior to that, she’s having new carpet installed in her living and dining rooms. “The WiFi will be disconnected, so I am taking a vacation day! Here’s a photo (at right) of Brian painting my dining room. Look at the platform he devised for the paint. (The ceilings are about 17’ or 18’ high in these rooms.) I tell you, there is nothing I value more than a responsible adult son!”

Rogers



Beth Thompson (Western Carolina University) reports that one person shared, via an all-library email, what they were listening to while working remotely and then asked everyone else to share their listening preferences. The responses were a variety of things: podcasts, Spotify playlists, Youtube videos, individual artists, etc. One of their staff put together a Spotify playlist based on the responses. “We now have our own playlist: [Hunter Jams](#),” says Beth. “I personally like to work in silence.”

Lynne Jaffe (At Your Service: Library Contract Cataloging) has been “at loose ends, as my client closed their campus before the library staff was able to send me any more materials to catalog.” To fill the time, she has been practicing piano for lessons via Zoom and cooking up a storm. “I have no idea what’s next, maybe some movies ... or more binge-watching. [See below for her suggestions.] There are also virtual workouts with my local YMCA, gardening, listening to audiobooks while cooking, and crocheting.”

At Duke University, transitioning to online library instruction has required a significant shift for **Sarah Griffin**, **Jamie Keesecker**, and **Laura Williams**. Sessions requiring considerable thought in order to develop new strategies included a 2-hour class on Music Research for graduate students taught via Zoom, and a Zoom session provided for students in the Duke violin studio and chamber music students.

The Duke Music Department provided a nice write-up of the studio session in their newsletter [Duke Notes](#). The section on Laura’s and Sarah’s session is reproduced on the next page.



Everybody’s Doin’ It — (l-r) Sarah Griffin and Laura Williams Zooming.

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Now more than ever, it's essential for students to be aware of the resources available to them online.

Duke Music Librarian Laura Williams and Public Services Coordinator Sarah Griffin held a Zoom session for Professor Hsiao-mei Ku's violin and chamber music students. [Listening to Music, Finding Scores, and Research Resources for Music](#) presented new perspectives and resources for student performers. The students gained the knowledge to dig deeper into the musical works they are learning to play, honing online research skills that are especially important while the students are away from campus.

Ku says, "I feel compelled to turn the current situation with COVID-19 into an opportunity to encourage our students to learn in multiple ways and to be intellectually flexible. With Laura's and Sarah's wonderful talent and support, we were able to broaden and deepen my violin and chamber music students' knowledge in a way I hadn't attempted before."

Viewing Suggestions during a Pandemic

The following are recommendations from a few of our members for movies to watch or TV series to binge during social distancing.

Lynne Jaffe has been watching:

- 1-hour concerts on Saturday evenings by Nefesh Mountain – "Songs of Love and Healing," <https://www.facebook.com/nefeshmountain/> - cool music and comforting.
- The CBS show *God Friended Me*. It's a feel good show in the vein of *Touched by an Angel*, but different.
- HGTV's *Home Town*.

Peter Shirts recommends:

- *The Dark Crystal: Age of Resistance* on Netflix. An ambitious, well-written, beautiful, and inspiring TV series; though before binging, you may want to watch the original movie, *The Dark Crystal* (1982), if you haven't (strangely, only available to rent online). The creators managed to lovingly honor the original material while significantly building onto the world and adding additional mystery—not often done well in sequels. Besides the puppetry (it's amazing what can be done with puppets), the voice cast is also excellent, especially Simon Pegg and Mark Hamill. The music is great, and a few times figures diegetically into the plot. Also, after you finish, do watch the making-of documentary and prepare to be amazed.

Grover Baker suggests:

- *Cold Pursuit* (2019). I was about 15 minutes into this film before realizing it was a black comedy. I was expecting a typical Liam Neeson action pic, but I found myself laughing in the wrong spots!
- *Miracle Workers: Dark Ages* (Season 2) is a TBS comedy series featuring Daniel Radcliffe and Steve Buscemi, among others. I started watching with Season 2 and now plan to watch the first season as well. It's somewhat irreverent with a scattering of adult language, but it makes me laugh out loud!
- HGTV's *Home Town*. If you like home improvement shows, I second Lynne's recommendation. The series even takes place within our SEMLA region... in Laurel, MS. 🏠

Music Library Association Southeast Chapter Business Meeting Minutes

MLA 2020, Norfolk, Virginia

February 27, 2020

7:00 p.m., Salon F

Submitted by Lina Sheahan

- I. Call to Order (Jake)
Jake called the meeting to order at 7:02pm

- II. Welcome new members and first-time MLA attendees (Jake)
Jake welcomed new members and first-time MLA attendees: Alyssa Nance, UNC Greensboro graduate; Ryan Johnson, Duke University; Alex Chisum, UNC Chapel Hill student

- III. Approval of minutes, October 2019, Oxford, MS (Jake)
MOTION (Diane Steinhaus; second Amy Strickland) to approve the minutes as written; Minutes were approved

- IV. Treasurer's Report (Lina)
Lina gave the Treasurer's Report. She asked the membership to consider pursuing transitioning membership information and dues collecting to the system used by MLA. She was already in contact with Rick McRae, Secretary-Treasurer for the NYS/O chapter, and he sent all of the information he received from the MLA Business Office. Right now SEMLA is one of the last chapters to transition their information, and this would ease the burden of keeping up with the membership database.
MOTION to pursue (Amy Strickland, second Lynne Jaffe)
There were questions about how we get out money, if there is an audit like MLA.
MOTION to bring to the SEMLA board (Lois Kuyper-Rushing, second Reneé McBride); motion passed unanimously.
Diane Steinhaus asked if there are two separate 'pots' for the National and SEMLA Travel Grants; Amy Strickland explained that there is nowhere to indicate where the donation goes, and when the national travel grant was formed there were not separate funds allocated to it, but we can definitely allocate the money.
MOTION (Diane Steinhaus; second Laura Gayle Green) to split up two grants going forward; motion passed unanimously.

- V. National Travel Grant winners (Jake)
Alyssa Nance and Alex Chisum were the SEMLA National Travel Grant winners

- VI. Best of Chapters Committee (Jake for Sara)
There is a committee set up (Amy Strickland, Scott Phinney); call for nominations coming out soon.

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- VII. Call for both the Bayne Travel Grand and the National Travel Grant will be coming out soon. The Travel Grant committee members, besides the Chair (Sara Fay), will be Sara Dorsey and Gary Boye.
- VIII. Future SEMLA meetings
- a. 2020 – Emory University, Atlanta, GA (Peter). Peter gave updates about the Emory meeting – have a hotel and banquet location. Local arrangements committee includes Shelley at W. Georgia and and Kevin Fleming
 - b. 2021 – Florida State University, Tallahassee, FL. Sara reported that we don't have a date yet because there is no football schedule yet.
 - c. 2022 – ?
- IX. Program Committee (Jake (in lieu of Patricia))
Jake reported we are at beginning stages; call going out for papers for this fall
- X. Nominating Committee (Monica)
Monica reported that Amanda Scott and Sara Manus are on the nominating committee.
- XI. New Business
- a. SEMLA oral histories. We are currently behind on SEMLA chair interviews. What do we want to do with them on the website? Renee reported that Shelley Rogers offered to transcribe. If we keep up, it's only one every couple of years. Right now we are publishing each transcribed issue in an issue of *Breve Notes*. Should they go to the MLA archive?

Jake asked if we want to make them public on the website; Lynne Jaffe suggested we just put a radio button on the SEMLA website to publicize them.
 - b. Ongoing SEMLA donation from Neil Hughes – Neil and his wife were in the position and wished to donate \$1500/year to SEMLA to subsidize the cost of the banquet. We are trying to find a regular, recurring annual banquet cost that we feel would be sustainable to our membership going forward. It was mentioned that members can always pay a little bit more if needed. We are trying to see how it will work at Emory. The Board will figure out a number that works for the upcoming meeting.
 - c. SEMLA Website – Migration and SSL Certificate – Other chapters have migrated to WordPress websites that are under the umbrella of MLA. Jake talked to Katie Buehner about this, and she is willing to bring this to MLA and set up a template for us to start moving our data.

Questions: Will WordPress do everything we want it to do? Big question is Music Collections of the SE and the limitations WordPress poses to that. Is it sustainable to keep that list updated? Jake wants to appoint a task force to work on that. Amy Strickland reported that the UMiami library uses WordPress for the website, there probably would not be a problem using that. Jon-Marc did a redesign for ECU's Music Library page – WordPress has a lot of widgets you can add on to make it easier.
 - d. Future of SEMLA Treasurer Position – Discussion: Right now we have a 2-year position, might consider moving it to a 4-year position. There might be a Treasurer-elect, Secretary portion makes it a little bit more unique. A few complications: if we turn it into a 4-year position, the new person would start this October. The nominating committee must submit the final slate of candidates 60 days before the fall meeting, which necessitates finding willing candidates

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obviously before then. Would have to change the Bylaws, which requires a vote, but Bylaws don't say how you change the Bylaws. Most votes have happened at fall meetings, but at least one has been done in the spring.

Questions: Lois asked to hear from any other Secretary/Treasurers. They reported that it sounds like a feasible thing. Peter wondered if people were able to run for re-election. Would it be 8 years? Lina responded that technically it would be 7 years because you would be shadowing yourself for 1 year.

XII. Announcements

a. Diane Steinhaus is about to roll onto MLA board. She gave us 2 things to think about:

1. Next year's meeting is in Cincinnati in early March. Would be in conjunction with Theatre Library Association. Program-wise, will try to have a performing arts focus.
2. Funding of endowment to fully-endow the para-professional travel grant is about \$10,000 short of its endowment goal. The MLA Board is asking membership to come up with the rest. She thought we could take the lead and challenge other chapters to meet us with a \$1000 donation.

MOTION (Diane Steinhaus; second Leslie Kamtman) that SEMLA donate \$1000 from its general fund to donate to PPL fund as a challenge to other chapters.

Renee McBride mentioned that she would love for every chapter to match us, but other chapters might not be able to match us. Lois Kuyper-Rushing suggested that the wording could be "We challenge you to meet or contribute." Lynne Jaffe suggested "We challenge you to donate..." It would be nice to do it tomorrow morning, then possibly at the Chapter Chairs meeting.

MOTION passed unanimously.

XIII. Adjourn

MOTION (Jake Schaub, second Sarah Hess Cohen) to adjourn the meeting; the meeting was adjourned at 7:53pm

XIV. Photos (Grover)

- a. All meeting attendees
- b. New members and first-time attendees

Since Grover was feeling under the weather, we all took fun selfies of the group. 📸

Green



Southeast Chapter of the Music Library Association

Treasurer's Report

For period October 9, 2019 to February 24, 2020

Submitted by Lina Sheahan

Norfolk, VA

February 27, 2020

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

INCOME		
Dues	\$45.00	
Annual conference registration/ banquet	\$365.00	
Donations	\$600.00	
Savings account interest	\$0.27	
TOTAL:		\$1,010.27*
EXPENSES		
Travel Grant paid (SEMLA)	\$340.08	
<i>Nurhak Tuncer</i>	<i>\$340.08</i>	
Annual conference/ preconference workshop expenses	\$4,353.17	
<i>Preconference lunch</i>	<i>\$223.25</i>	
<i>Preconference dinner</i>	<i>\$182.23</i>	
<i>Preconference instructor Honoraria</i>	<i>\$250.00</i>	
<i>Instructor hotel reimbursements</i>	<i>\$487.92</i>	
<i>Tallahatchie Gourmet (banquet)</i>	<i>\$2200.00</i>	
<i>MyMichelle's (reception alcohol)</i>	<i>\$240.67</i>	
<i>MyMichelle's (reception food)</i>	<i>\$769.10</i>	
MLA Big Band donation	\$1,000.00	
Miscellaneous	\$211.91	
<i>SEMLA Checks</i>	<i>\$185.56</i>	
<i>Postage</i>	<i>\$26.35</i>	
Paypal/Banking Fees	\$19.17	
TOTAL:		\$5,924.33
Checking account balance as of 2/24/2020	\$15,482.81	
Savings account balance as of 2/24/2020	\$2,672.04	
PayPal balance as of 2/24/2020	\$5,288.04	

Net Worth as of February 24, 2020 \$23,442.89

Travel Grant Summary as of 2/24/2020	
Balance (as of 10/8/2019)	\$2,172.67
Paid out	\$340.08
Balance (as of 2/24/2020)	\$1,832.59

Paid Membership as of 2/24/2020	
Individual Members	83
Institutional Members	4

*This number was incorrect on the version that I handed out at the Norfolk meeting. This is the correct amount.



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://sempla.musiclibraryassoc.org/app.html>

