



Rogers



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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.

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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. A membership form with an online payment option also available on the SEMLA website at:

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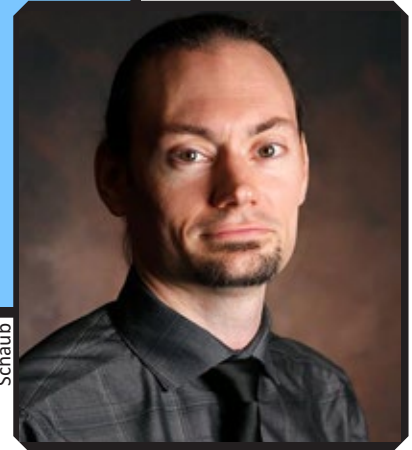
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FROM THE CHAIR

Jacob Schaub

Vanderbilt University



Greetings, SEMLA!

This has been a strange summer.

I hope you all are carrying on as our institutions wring their hands, wondering if their quickly drawn-up plans will be dashed at any moment. Many of us are awaiting the return of our students in person, and others virtually. Although they unwillingly received some frantic experience in working in a virtual environment this past spring, our faculty are still trying to navigate a world of blended classrooms, audio/video equipment, appropriately socially-distanced physical learning spaces, and acquiring the library resources they need in an environment of physical item quarantines, limited on-site staffing, and the subtleties of complicated agreements with the likes of HathiTrust and others regarding what we can and cannot circulate.

Some librarians are already back on site, while some of us are stuck working virtually for a myriad of different reasons, and some of us are furloughed. This overall situation has not led to any shortage of collective frustration, but we do what we must, and the last few months have certainly upped the ante in what we are willing to do to deal with an unpleasant situation. And equally,

people have devised rather intriguing and innovative solutions to the unexpected problems that arise.

I haven't set foot in a grocery store in months now. Was this an unnecessary step to take? I'm not sure, but I rationalized it by deciding I could minimize my own risk while enabling a third party to be employed, and I was willing to tip handsomely due to the risk that party undertook. The situation has also evolved over the past few months. Flour has reappeared on the store shelves here in Nashville at least, and I'm realizing that one of the two best inadvertent investments I have made is the bread maker.

The other is the piano, which has served as a major source of escape, especially on dark evenings when it is inadvisable to go anywhere, and Bach and Cole Porter pass the quiet hours with whatever else I happened to have had checked out from the library before this all came down. Also, since piano tuners recently decided they would start tuning again, it doesn't sound quite so conflicted as the rest of society.

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While I've enjoyed watching the figs ripen and the hummingbirds do battle in this semi-seclusion, it's hard to know what the right balance of hermit panic and interactive life should be. Dwelling on the situation seems unhealthy, but flouting concerns and courting disaster seems equally unhealthy. On occasion, I have tried getting out a little bit within boundaries, just for a small escape. There was a trip to the Nashville Zoo, and a later one to Cheekwood Botanical Gardens, but both involved planning and careful perusal of their respective websites to assess what safety guidelines were in place and equally what behavior was expected of patrons like me. Today's world seems to involve a lot of preemptive homework like this. The visits themselves were a mixture of fresh air and wary watchfulness, and I did make some less-than-rational decisions that haunted me later (e.g., why did I opt to go into the Cheekwood mansion with all those other people, even if they were wearing masks?). But, after monitoring symptoms for a couple of weeks, things were more at ease once again, and living something resembling normalcy seemed somewhat possible.

On the other hand, there was one moment I thought I had caught It. It was after a walk through what turned out to be a crowded suburban public park next to a neighborhood where It had been making remarkable rounds as per the local authorities. Symptoms of general unwellness arose five days afterward (right on target), but their nature wasn't quite lining up with the official "list" one associates with It; but, what is usual isn't always clear, which makes it difficult to know when to get an It-test or not. I have had several family

members struck by It thus far, but not all in the same way. What my sister experienced was not quite what my cousin experienced and was certainly not what my uncle experienced (and eventually was taken by). It can feel like everything is a roll of the dice sometimes. After a few days, my symptoms went away. Luck again, while it lasts.

I hope all of you and yours are safe. Our surroundings are evolving, but our community has shown itself to be remarkably mobile and adaptable, as will be seen in October when we hold our first virtual SEMLA meeting. Things change, and we must change with them to maintain our connection. As well, other events of late have forced us all to reconsider who we think we are, what we believe in, and what we plan to do. This world seems complicated, but I suppose it always has been in some way, and we must hope to be a positive force in it.

Peace, my friends. I look forward to seeing you soon.



"Sign, sign, everywhere a sign" — Social distancing signage displayed throughout the campus of Middle Tennessee State University

sempla Virtual Conference

16 October 2020

By Patricia Puckett Sasser,
Program Committee Chair

This year's conference will feel slightly different (as we gather online rather than in person), but much about it will also be familiar. The Program Committee (Katherine Arndt, Guy Leach, Peter Shirts, and myself) have selected what we hope will be an engaging set of sessions—you can look forward to hearing about the challenges of managing a small library, circulating musical monuments, facilitating statewide arts programming, teaching MEI, and much more!

We will convene our meeting via Zoom. There is no cost but you must pre-register on the conference website to receive the link to access the meeting. Information about the meeting can be found on the SEMLA website, as well as details about each session and presenters. Visit <http://sempla.musiclibraryassoc.org/sempla2020/program.html> to preview the full slate of events and times.

During a usual SEMLA meeting (as you all know), we always enjoy the chance to learn more about local collections unique to the host institution. We had obviously planned to be at Emory in 2020, but we will have to wait to explore their libraries and archives until next year. Instead—with the generous support of SEMLA's board—we have the unique opportunity to hear from a keynote speaker. Joy M. Doan (Head, Marta



Joy M. Doan — our keynote speaker.

and Austin Weeks Music Library, University of Miami) will be joining us with a talk entitled “Equitable Collections Should be the Norm: Considerations for Music Library Professionals.”

Joy is an accomplished music librarian with a strong commitment to information literacy, faculty and student engagement, collection development, and diversity and inclusion. Prior to joining the University of Miami, Joy served as the Music Instruction and Research Librarian and Radio, Film & Television Librarian at Northwestern University. In this role, she oversaw public services operations in the Music Library, taught information literacy classes, and participated in Faculty Learning Communities, among other responsibilities. Joy has also worked as a liaison librarian at Cal State

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University, Northridge, and as a music librarian at University of California, Los Angeles (UCLA). While at UCLA, she developed strategies to expand the collection of multimedia music resources and coordinated public programming for Jazz Appreciation Month that included exhibitions and performances.

Joy has served as an Institute of Jazz Studies Fellow at Rutgers University and as an Association of Research Libraries and Music Library Association (MLA) Diversity & Inclusion Fellow. She has also earned grants to support professional development and research projects. She is a frequent presenter at MLA Annual Meetings and has published articles and reviews in library and music journals on information literacy, library-faculty relationships, libraries and social justice, mentoring, and film music resources. Joy holds a Master of Library and Information Science degree from San Jose State University, an M.A. in Music History from Case Western Reserve University, and a B.A. in English and Music from the University of Michigan.

We are thrilled to have Joy as our invited speaker and even more delighted that she is now part of our SEMLA region. We hope you will be able to join us not only for her talk but for the whole conference, which represents the diverse interests and accomplishments of SEMLA's membership. ■

Rogers



Sign of the times — Shelley Rogers cross-stitched this bookmark recently.

Music Library Video Tutorials: The Frontier of Virtual Instruction at East Carolina University

By John Baga,
Assistant Music
Librarian



Over the summer I created a series of music library [video tutorials](#) to substitute for in-person and virtual library instruction classes at East Carolina University (ECU). These were made on short notice in response to an anticipated impact on music library operations this fall due to COVID-19. I had no experience or skills creating videos. My main responsibility is music cataloging. But with a short-staffed department and no one else able to teach about using the music library, it was up to me. In eight weeks—between late June and early August—I produced 12 videos amounting to two hours of content. This has been the most challenging project of my young career and I would like to share my experiences, explain the videomaking process, and advocate for the value of video tutorials.

Some background and recent history about the ECU Music Library is necessary to set this story in context. We are a medium-sized music library serving on average 250 undergraduate and 70 graduate students. Over the last decade, we typically teach about five library instruction classes a year to students in music history, theory, therapy, and education programs. We

also teach three or four classes to Theatre & Dance students. These classes are requested by the professor and we are allotted 50 minutes to cover everything about using library resources: 40 minutes of information and demonstrating databases with 10 minutes for a tour of the music library afterwards. We hold our classes in the music library's computer lab, a separate room that can fit up to 20 people before it gets crowded.

Normally library instruction was handled primarily by the Head of the Music Library, with the Assistant Music Librarian (me) acting as backup. However, since 2018 we have been without a full-time head. Many of you will know that David Hursh resigned from his position owing to health problems. He left in February 2018 on short-term disability and remained out for over two years. I took over as interim head. It was also in 2018 that the music library lost a valuable technical services position that the university slashed due to budget cuts. Therefore, we have been perpetually short-staffed and compelled to shoulder additional job duties. By the end of 2019, however, good news arrived. A part-time interim head stepped in and relieved me of the administrative burdens of being the interim, so I could get back to cataloging. It seemed like we had finally turned a corner and caught our breaths.

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Enter COVID-19. Like every other library, we scrambled to adjust to the campus closing while all the students were away on spring break. We went virtual, mailing materials to patrons or meeting them outside the music building with the item(s) they requested. Virtual services continued into the summer, and in June an announcement was made that the campus would reopen in the fall. We shifted gears and scrambled again. The music library would indeed be open, but with a new norm: occupancy limits, up to two staff working at a given time, no student workers (no budget), and additional responsibilities involved with managing the space during pandemic conditions. We envisioned needing to control the entry and exit, make sure everyone entering had masks, and provide personal assistance to ensure patrons got what they needed and left quickly.

As this big picture crystallized, it dawned on me that it would be impossible to conduct an in-person library instruction class, which traditionally is done in the music library. With the new occupancy limit in place, I didn't see how I could do it. Having to micromanage the entire library space alone or with another staff member also meant that me leaving the library to visit a class was unworkable. Likewise, stepping away to conduct a virtual class through Zoom or WebEx was impractical. "We'll do it live!" was not an option.

Apart from these impediments, I personally do not favor videoconferencing as a venue for teaching. The format is constrained by its own technology and prone to technical problems. A webinar format isn't ideal for library

instruction, in my opinion. It makes a boring subject to our students even more tedious to sit through. It's hard enough teaching about Oxford Music Online or bio-bibliographies in a way that sounds exciting. Additionally, I have always been hamstrung when demonstrating databases through screensharing, even on a big screen in a classroom. The students can't tell what they should be looking at, I can see their attention wander, and I lose precious time waiting for database pages to load.

With all this in mind, it clicked with me that the best way forward was to think outside the box: move the content of my class to video format. In a nutshell, I wanted to distill the content of my 50-minute classes into short prerecorded videos, upload them to YouTube or a similar video hosting platform, and create a playlist so that each video plays one after the other. Then it would be up to the professor to show the playlist to their class, whether virtual or in person. Essentially these video tutorials are a surrogate for the library instructor. And "tutorial" is the operative word here. I didn't want to merely record my lecture and chop it into smaller segments. I wanted to make informational videos that were aided by instructional design elements like graphics, animation, text, and screen recordings to create a visual learning experience for the student.

My first problem: I didn't know how to do any of this. I began this video project with zero experience or knowledge about video making, instructional design, using video editors, or recording voiceover. The next problem: I didn't have time to learn any of these things. I had eight weeks to produce videos before the fall, which entailed making videos tailored to both

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our music and theatre & dance students. In preparation, I needed to do the following: 1) choose the right video editor, 2) find a good microphone, 3) take pictures and video footage of the music library (and main library), 4) write scripts and storyboard the tutorials, and 5) record spoken audio.

Picking a suitable video editor was more of a gamble than a careful decision, but I got lucky with one that did everything I needed and gave me no headaches. I went with Movavi, which is somewhere on the spectrum between Windows Movie Maker and Adobe Premiere. It is designed for beginners and offers a clean interface and few menus. What sealed the deal on Movavi was that it came as a discounted bundle if I bought the video editor plus Movavi's screen recorder program for about \$70. The Movavi video editor has been amazing. It's very easy to use, came loaded with a variety of built-in assets (animated graphics, transitions, text), and had all the features I needed to create a semi-professional video. It also never once crashed on me. Next, I needed to find a decent microphone, which was straightforward. Our music library circulates the Zoom Q2n, a good video and audio recorder aimed at students for recording their performances.

With a video editor and microphone ready, the next step involved taking pictures and capturing video of the music library (and our main library for the theatre & dance students). I pulled out my Galaxy S9 android and snapped pictures and recorded video footage of the library spaces. In hindsight this was a mistake. I should not have taken pictures and raw video before storyboarding the tutorials and writing the scripts. Consequently, I had to return several

times and retake pictures or video. Had I more time to prepare I would have instead solicited a university videographer to help. My raw footage was ghastly and unusable; very little of it was incorporated into the final tutorials. Holding a phone and panning it around a room while walking seems like a cool idea in theory, but it resulted in wobbly footage, herky-jerky movement, and presented insurmountable problems of trying to fit all that raw video to scripted narration before I had actually written a script. The shaky camera footage was the most egregious issue, though. I even bought a budget camera stabilizer, but it only made the wobbling more unpredictable.

Unless you can hire a professional videographer or have the patience to choreograph moving your phone or video camera around with a steady hand, it's better to use still images with visual cues (animated arrows, circles, text). In one video I planned to give a virtual walkthrough to find theatre & dance books in our main library. I did this entirely in video, thinking it would turn out well. It didn't. The shaky camera screamed "amateur hour." As a result, I ended up using mostly still frames from my captured video. When it came time to fit the video to voiceover, I had problems with the timing being off; the video was too short or too long to properly align with my spoken narration. Fortunately, the Movavi video editor has some nice features for trimming and slowing down or speeding up the playback of video files. Although I went about this the wrong way by capturing so much raw video, I did at least have still frames I could obtain from these.

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Storyboarding the tutorials was an organic process. I started with a basic framework for each tutorial, derived from my lesson plans. The framework encompassed: 1) an overview of the library space and services, 2) a tour of important physical resources, 3) the research process, 4) finding materials with the library catalog, and 5) using databases. Writing a script for each tutorial was not easy since I had a lot of material to go over. Keeping each tutorial shorter than 10 minutes was a task. If I had more than a couple months to work on this, I would have preferred making much shorter videos, but the best I could do was 8-10 minutes. I also needed to simplify sentences and remove all librarianese from my vocabulary. Even when these scripts were finished, they were constantly revised while recording audio. Like any actor who reads from a script and notices that something won't work, I had to remove words or phrases that look fine on the page, but sound awkward when spoken aloud.

Recording voiceover is really where I ran into the most problems, mostly stemming from my inexperience. I knew after testing a few of my recorded voiceovers that I needed to record multiple takes of one sentence at a time. You'd be amazed at how bad your voice can sound on recording and how easy it is to fumble words when you're reading from a page. Getting the best take matters. So I captured 10-15 takes per sentence, trying different emphases on words, inflection, and altering my pacing each time. This is hard for me because I am naturally soft-spoken and a bit monotone—I'm a cataloger for a reason—and could never have passed basic training in the military because my voice doesn't project loud enough. I had

to find my speaking voice and what you hear in these videos is a performance. To get my voice sounding loud and close on recording, it was crucial to speak a few inches away from the mic. However, this added a negative wrinkle. It generated what is known in the recording world as P-pops or plosives. These are words with strong consonants beginning with P or B that blast air into the mic causing a distorted pop sound. Words like "page," "composer," and "book," for example. I tried a workaround of tilting my head away from the mic as I spoke these tricky words. I wised up later and bought a pop filter for my mic to prevent this from happening.

There are settings on the mic such as gain control which will pick up the voice at a louder volume, but it's also more sensitive to picking up background noises: air conditioning, dogs barking, lawn mowers outside, my own breaths and other mouth noise. Keeping the gain knob at around 5-6 (out of 10) got me the best results. Ultimately, I discovered the best place for recording my audio was in a walk-in closet. The enclosed space with lots of fabric diffused any room echo. I also discovered through trial and error that the room for recording matters a great deal. Being in a room with a lot of hard surfaces creates an echo that will be caught on recording. Being too close to windows and even having doors open will affect the reverberation. I also learned that it is better to record the entire audio for one tutorial in a single session. Taking a break or adding another recorded line the next day would throw things off. I would end up sounding totally different because the recording conditions from the previous day weren't duplicated. I noticed my voice timbre changed throughout the day, my energy level

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fluctuated, the room didn't sound the same; all of this made any extra line I recorded sound noticeably off from the surrounding narration.

Once my voiceovers were recorded, I copied them over to my laptop and imported them into the video editor. I could then playback everything in the editor itself and pick the best audio take, using trimming tools to cut audio. I even spliced together phrases from multiple takes if it meant getting a more pleasing cadence in the complete spoken sentence. The entire process of recording and culling audio for one tutorial takes about 12 hours of work on a good day. Once I handpicked my best audio takes, the next step was adding all the video assets I needed to begin piecing together the video: pictures, gifs, animated graphics and text, and raw video. For maximum visual interest, I wanted to use some stock photos, which I retrieved from [Unsplash](#), a website of searchable and free-to-use photos. To add a professional vibe and mood to the tutorials (and cover up imperfections in my recorded voice), I used royalty-free music from [Bensound](#).

For tutorials needing screen captures, such as those showing how to use databases, I used Movavi's screen recorder, which got the job done but wasn't as robust as I expected. It didn't have the ability to zoom in on portions of the screen in real time, so I had to use the Windows 10 magnifier tool and manually zoom in while recording. This was not only clunky and difficult to execute smoothly, it resulted in a double mouse pointer showing up on the screen. By the time I figured out how to turn the pointer off, I already screen captured everything for this video project and didn't have the energy to redo it all. So the double

mouse pointers are an unfortunate artifact in most of these videos. More profoundly, I realized by the time I got working on my last video, *Finding Music Resources in the Library Catalog*, that screen recording isn't that great anyway. Panning and zooming on still images with arrows and other video elements resulted in a much better presentation. I wish I had realized that before finishing 11 videos.

Here is a list and description of the tutorials I created for the music students. Several other tutorials for Theatre & Dance can be viewed on our [video tutorial page](#).

- [Music Library Tour and Services](#). An introduction to the music library space and amenities, technology in the library, our circulating equipment, and various services like ILL and Holds.
- [Music Research from Start to Finish](#). A step-by-step guide on which library resources to use, how to evaluate internet sources, avoid plagiarism, and cite sources.
- [Music Library Resources: A Virtual Tour](#). An overview of all the major types of resources we have available and where to find biographies, bibliographies, and thematic catalogs.
- [5 Databases Every Music Student Should Know](#). A curated list of the best databases to use and how to use them.
- [Finding Music Resources in the Library Catalog](#). A list of tips and tricks for finding scores and books about music in our catalog.
- [WorldCat and ILL](#). A guide to using WorldCat and submitting ILL requests.

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These tutorials received much attention a week after going live. They were seen by the ECU Libraries administrators, shown in a staff meeting to the main library's Reference and Instruction department, and acclaimed by the director and assistant director of the School of Theatre & Dance, who was especially ecstatic to have these available for new students. This fall, Theatre & Dance has moved almost all their course content to video or podcast format: dance instruction, stage design projects, and theatre performances. Having videos about using the library fit perfectly with their needs.

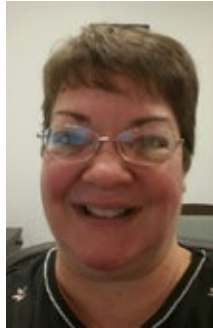
Showing these tutorials as a virtual surrogate for the classroom instructor does have drawbacks, of course. I am not there to read the room, answer questions, or prompt students with questions of my own, and thus the dynamic of an interactive class is gone. But to be honest, I didn't really have time to indulge interaction and questions in my classes anyway. I had 40 minutes to cover everything about using the music library's resources and it was critical to stay on track. Considering the new landscape where people go to YouTube to take virtual tours of places or learn how to sew a button, I believe video tutorials are long overdue in libraries. Looking back on the quality of my in-person classes compared to the content presented in these tutorials, it's obvious which is more effective. The tutorials I produced are superior to any instruction I could do in person. They are far more engaging visually, they present information more cogently, and they convey more than I could cover in a 50-minute class. In addition,

they succeed much better as a vehicle for demonstrating the use of our website, library catalog, and databases. Plus, I sound better on recording than I could hope to sound on a good day of teaching in a classroom. I simply cannot replicate what I've done here in the classroom setting. I've already received positive feedback from graduate students and faculty, and we've seen an uptick in our ILL and hold requests, a service I spotlighted in a video that I know was shown to a class of music students.

In the last couple weeks, ECU has moved all undergraduate classes online in response to an emergence of COVID-19 clusters around campus. By having music library tutorials available, we are meeting the demands of an unprecedented moment in library instruction at ECU. I'm not an information literacy guru or a veteran library instructor—I'm a cataloger—but I would argue that we as librarians need to think about using better tools to facilitate learning. LibGuides are frankly not enough. Traditional bibliographic instruction classes should also evolve. We need to think beyond always assuming that classrooms are where information is learned. The video tutorials I developed can be shown in sequence to emulate a class lecture, or they can be viewed one at a time as needed. That is what a generation of students raised on YouTube expects. By many accounts, COVID-19 is going to change higher education forever and now is the time to innovate and think of new ways to reach students. ■

Creating Video Tutorials through Screen Captures at University of West Georgia

By Shelley Rogers,
Senior Cataloger



Rogers

The videos that John Baga created are wonderful and I am awed by his work. Like John, I also created videos to serve in lieu of a one-shot class presentation. My purposes, processes, and results were very different, so I am sharing them here to help inform you on additional options. Perhaps the relatively simple road that I took would meet your needs.

Several years ago, when I was teaching one-shots to music students, I was informed by a music faculty member that the graduate music education degree was moving to 100% online. This professor taught a graduate course about music research. Since in-person one-shots were not possible, would I create music tutorial videos about how to search the catalog and other basic topics? I had no experience with ever creating a video. I am that person who is constantly challenged by technology, but what could I say? Of course, I agreed and dived in.

I started by asking a librarian colleague at my institution who also possesses a master's degree in computer science if she would help me choose software. Luckily for me, Jean

Cook took me under her wing. She showed me the Camtasia software that she uses with a University license, which allows one to create and edit videos, but cautioned me that it was not very intuitive. I agreed with that assessment. She ended up recommending TechSmith's Jing software, a free download and very easy to use; far fewer bells and whistles to perplex me. My intent was only to capture screenshots that demonstrate how to do library research, with my voice providing narrative, and the legally required closed captioning. I had no intention of creating a wonderful short film with background music or special effects.

At the time, Jing would not record a video that was more than about four minutes in length. Since I could not edit it, I would have to record it in one session. Naturally, this took some practice. I never got it right in the first take. I learned from Jean that a script was very helpful to prepare ahead of time. As I practiced takes and edited my script, I arrived at a final script that satisfied me and gained enough practice working on the demo in real time to create videos that concentrate on a topic in under four minutes. I read the script from a monitor on my left, with my left index finger holding my place, while on my right monitor I used Jing to capture the demonstration with my right hand manipulating the mouse. A headset with a microphone was used to

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record my voice. Another tip from Jean was to capture only part of the screen, like the upper left two-thirds or so, as my monitors are large but not everyone would be viewing the video from an equally large screen; their device's viewpoint might not show the key areas of my demonstration.

After recording a video that satisfied me, I uploaded it to screencast.com, as Jing wanted me to do. I also saved it on my office computer. After that I uploaded it to YouTube and added the script to create the closed captioning. I also created a tab for the tutorials on my University's music research LibGuide and links out to them on YouTube. As the technology has updated since I initially created my music tutorials, I will not describe those steps in detail here.

I did not time how long it took me to create the eleven video tutorials that I eventually uploaded to my YouTube channel, but I can tell you that I spent many hours to create videos that took less than 30 minutes to view. You know that practice makes perfect, so today I am much faster, although still far from perfect.

Some databases to which we subscribe have been discontinued since I created those videos, and the catalog changed from Voyager to Alma with a new Primo interface, so from time to time I deleted some videos and created others. Currently there are five music videos on my channel, and I invite you to view them (cf. Shelley Rogers, UWG). The music playlist is at: <https://www.youtube.com/playlist?list=PLnf7bfz2VsHoy4rkMIKphtCJJnTYEtp0>.

As a result of the pandemic, librarians were forbidden to conduct one-shots this fall. I decided to create videos for an Art professor who asks me do one-shots for her art history classes each semester. I went back to my old buddy Jing, only to discover that it would not work. Always technology challenged! As it turns out, Jing was replaced by Capture (also by TechSmith) this year. It is still a free download and works very much the same way: super easily. Over the course of a few partial days I created four videos. The software wanted me to save them on screencast.com again, but I had technical difficulties in saving the videos to my office computer (naturally!). Jean rescued me again via email with several possible solutions and I made it work. After having them saved locally, I was able to upload them to YouTube. I noticed that YouTube has made great strides with closed captioning since I created my music tutorials. It synced the script to my voice to my satisfaction; I saw no need to tinker with the syncing to improve it. If you view these new Art videos on my YouTube channel, you will hear an occasional pause while I tried to get my place in the script coordinated with what my right hand needed to click on, but I think the results are okay. The art playlist is at: https://www.youtube.com/playlist?list=PLnf7bfz2VsHqvRYgUqxkSUQLPOHW_9wvl.

When originally training me, Jean described various options on YouTube. I decided not to allow comments on my videos or likes/dislikes. They are straight-up learning tools and I do not care about popularity. I do not want to monitor comments to head-off anything inappropriate, either.

see *Tutorials* — continued on page 15

Tutorials — continued from page 14

My library has a YouTube channel and I was recently made a Manager on it, but I still need to copy my videos from my channel to the Library's channel. If you create tutorials for YouTube, think about their final placement before you upload them.

At my library, the instruction librarians are deliberating branding considerations. It is possible that in the future I will record my videos again so that they have the same branding message (end cards). Think about how your library does its marketing so your videos can have consistent messaging.

If you view my music tutorials, you will notice that I did not discuss biographies, bibliographies, thematic catalogs, or other particular tools related to music research, as John did. My purpose was different, as the professor who wanted the tutorials was teaching a semester-long course in how to do music research; presumably she covered those topics. She asked me to focus on demonstrating how to do library research on a computer. You will not see a tour of our music resources, either.

No matter how I adjusted the microphone or the sound settings, I ended up with a slight hissing sound on each "s" that I pronounced in the music tutorials. That headset had the old fashioned larger jack, but since that time, I got a new University computer that did not accommodate the large jack. I got a new headset with a USB type of connection to fit in the new computer. Thankfully, no more hissing when I pronounce an "s."

I have been hearing from librarian colleagues that students will not watch long videos. They will not watch a seven-minute video. They won't even watch a four-minute video! I deplore the Twitter short attention span. I wonder about the implications for accreditation, but that's a different story. Unlike John, since I did not have to fill a standard class period in its entirety, I deliberately created videos that are as short as I possibly could to deliver the most basic content. I made no attempt to show students everything I know.

That's not meant to sound boastful; hopefully, you understand that students can be overwhelmed with too much information. I understand from colleagues and the professors who wanted the videos that students do not pay much attention to videos until they have an actual assignment to complete, and they want to get started quickly; the videos are very short so they do not lose patience and can start research on a topic that interests them.

In a one-shot, I typically begin by asking the students what happens when they Google something. I think this makes a nice segue into why they should use the library's website when they want to get serious about doing research. I have to skip this kind of audience interaction/student engagement in the videos. In a one-shot I need students to follow each demonstration closely, so I go slowly. I stop after each topic is covered to take questions. A student watching a video can replay it as often as needed, so I demo as quickly as possible in the online tutorials.

see *Tutorials* — continued on page 16

Tutorials — continued from page 15

Finally, I would like to comment on how we best help each other. I'm getting on my soap box here. Jean could have told me that she did not have time to help, and believe me, she is one busy lady! It would have been perfectly true, and I wouldn't have blamed her a bit. She could have told me that I could figure it out and to go investigate it, thinking that I would learn the most from that trial and error. That would have been an acceptable methodology too, and no blame attached to her. I am so grateful that Jean took the opportunity as a teachable moment and trained me. Of course, I spent many hours completing the project after her training, but her assistance saved me incalculable hours and frustration.

I have been a librarian for almost 32 years now. I have encountered librarians who

expected me to learn on my own, but my fondest memories are of those who took a great deal of their time to sit down with me and train me, like Jean and Tom Zantow at B.G.S.U., who showed me how to create my first original music cataloging, and Grover Baker, who is the soul of patience in working with me on the Adobe InDesign software that we use to create this newsletter.

To this day I try to pay it forward. I sit down and work through a problem, project, or situation with anyone who asks me for my expertise. If you need help getting started creating videos, and the information in this short article is not enough, let me know and perhaps we can work something out while observing COVID-19 protocols.

Good luck! 🍀

If you want to view my music tutorials on YouTube, please watch them in this order:

Music Research Guide (3:04) <https://youtu.be/xN7jHyIW9Ec>

Searching the Catalog (4:16) <https://youtu.be/47qACHtYFOU>

Quick Article Search (2:56) <https://youtu.be/NmNwSPlybTA>

Oxford Music Online (4:11) <https://youtu.be/Mt4KApE1T7c>

Music Index (4:26) <https://youtu.be/aqrp2E9mxAE>

If you want to view my art tutorials on YouTube, please watch them in this order:

Getting Started on Art Research (2:08) <https://youtu.be/KT6i7G90yh4>

Finding Books on Art (3:53) <https://youtu.be/dpjoINWgXmw>

Academic Search Complete (4:09) <https://youtu.be/-5ajafx7vL0>

Using Art Databases (3:41) <https://youtu.be/g5sT3sYdYts>

Southeast Music Library Association 2020 Officer Election and SEMLA Bylaws Amendments Ballot

Candidate biographies appear on [pages 19-20](#).

Vote for only one candidate for each office.

Member-at-Large:

_____ lisa Hooper, Tulane University

_____ Nurhak Tuncer, Elizabeth City State University

_____ Write-in candidate: _____

Vice-Chair / Chair-Elect:

_____ Greg Johnson, University of Mississippi

_____ Laura Williams, Duke University

_____ Write-in candidate: _____

SEMLA Bylaws Amendments

Link to the current SEMLA Bylaws: <http://semla.musiclibraryassoc.org/bylaws.html>

Article I: NAME

The region covered by the Southeast Chapter shall include the U.S. states ~~of~~ Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee, and the U.S. territory of Puerto Rico.

Approve _____ Disapprove _____ Abstain _____

Article II: AMENDMENT OF BYLAWS

These Bylaws may be amended in a ballot by a two-thirds vote of ballots cast by the voting membership. Proposed amendments should be submitted in writing and signed by four members. The ballot shall include the complete text of the proposed amendment.

Approve _____ Disapprove _____ Abstain _____

see **Ballot** — continued on page 18

Ballot — continued from page 17

Article IV: OFFICERS

B. Term of Office and Succession

1. The Vice Chair-Chair Elect shall spend one year in that office, two years as Chair, and one year as Past Chair. The Secretary-Treasurer shall spend two years in that office, and act as Past Secretary-Treasurer for six months or until the conclusion of the upcoming national MLA meeting, whichever is first. All other terms of office shall be for two years. All other officers may serve a maximum of two consecutive terms in the same office.

Approve ____ *Disapprove* ____ *Abstain* ____

Members in good standing have **two options** for casting a vote:

1. Email your vote to Monica Figueroa, Nominating Committee Chair, at monica@unc.edu by the start of the Fall 2020 Business Meeting.

Important! To be counted, your email must include **your full name and the full names of the candidates** for whom you are voting.

2. Print and return this ballot to Monica Figueroa at the following address:

Monica Figueroa
2443 Briar Chapel Pkwy
Chapel Hill, NC 27516

Important! Members must **sign the outside of the mailing envelope** so that membership status can be verified before the votes are counted. It is suggested that members also **write “Ballot” on the envelope** to prevent confusion if they need to correspond with the Committee Chair during the balloting process. Mailed ballots must be **postmarked by Friday, October 9** to be counted.

There is still time to renew your membership!

Renew today at <http://semia.musiclibraryassoc.org/app.html>.

Candidate Biographies

Member-at-Large

Hooper



lisa Hooper has been a member of SEMLA for 11 years since becoming head of media services at Howard-Tilton Memorial Library, Tulane University. Over the course of those many years, lisa has served in administrative roles within her local context as member and chair of various committees of the Library Department (the governing body for librarians within the Howard-Tilton Memorial Libraries system). This includes Standing and Active Search Committees, Professional Development, the inaugural Promotions Review Task Force, and as chair of the Executive Committee where most recently she's had to work closely with the Nominating Committee to fill the most recent ballot. Her good fortune to have had the opportunity to host SEMLA's annual meeting in 2017 provided some exposure to the process and needs of program planning for SEMLA

Nurhak Tuncer has been at Elizabeth City State University in North Carolina since 2018. Previously Nurhak worked at Malcolm X College in Chicago as an adjunct librarian, at Chicago History Museum as a full-time project cataloger, and completed a practicum at University of Chicago Regenstein Library. She has an M.L.I.S. degree from Dominican University and an M.A. in Music from the University of Northern Iowa. She also has a conservatory degree in clarinet performance from "9 September State University" of Izmir. Her primary career interest/research areas are music cataloging, digital librarianship, music librarianship, and international librarianship. She is currently serving as a member of the Diversity Committee of MLA and the International Relations Round Table (Projects and Papers Subcommittee) of the American Library Association; previously she served in various committees within MOUG and MLA, as well as IAML. During her spare time, Nurhak mostly enjoys gardening, painting, drawing, swimming and playing her instrument.

Tuncer



see [Candidate Bios](#) — continued on page 20

Candidate Bios — continued from page 19

Candidate Biographies

Vice-Chair / Chair-Elect

Greg Johnson has served as the Curator for the Blues Archive in the University of Mississippi's Department of Archives and Special Collections since 2002. He received his Masters of Library and Information Science from the University of Southern Mississippi in 2002, where he also received a Bachelor of Music in history and literature in 2000. Greg holds an Associate of the Arts from Meridian Community College, Meridian, Mississippi (1997). He has served as president of the board of the Society of Mississippi Archivists and the Yocona International Folk Festival. Greg is the co-author of *100 Books Every Blues Fan Should Own* (Roman & Littlefield, 2014) and was the consulting editor for the *Encyclopedia of the Blues* (Routledge, 2006). Greg is a multi-instrumentalist, playing anything from Celtic tunes, blues, Americana folk, classical, early music, to jazz. During the pandemic, he currently misses playing music with others!



Wall



Williams

Laura Williams has been the Head of the Music Library at Duke University since 2010. Before making the transition to music librarianship, Laura was a technical services specialist for both music and rare materials, first at the University of North Carolina-Chapel Hill and then at Duke University. She holds an M.A. in Musicology from UNC-CH and her research interests are focused on 19th-century Italian opera. Her M.L.S. degree is from North Carolina Central University, where she pursued an academic libraries track, and also delved into international librarianship, which continues to be a major interest. Her passport stamps in recent years represent memorable visits to libraries in Italy, Denmark, Sweden and Scotland, as well as the opportunity to engage with IAML, in particular for the Rome conference in 2016 where she presented a paper. Education has been an important focus of her work in professional associations. Laura is a certified instructor for the Southeast Chapter of the Music Library Association, and has co-taught pre-conference workshops for SEMLA on Music Collection Development and Acquisitions.

She has been a member of the MLA Education Committee since 2014, and co-chair of the Annual Meeting Workshop Working Group for the last couple of years. Laura has been active in SEMLA and was the Local Arrangements Chair for the Annual Meeting at Duke in 2016, served as Member-at-Large from 2016-2018, and has been a member of the Program Committee, the Pauline Shaw Bayne Travel Grant Committee, and Best of Chapters. Her interest in vocal music extends to being a keen, although highly amateur, singer. This pursuit is helped along during times of “sheltering at home” by having a husband who is an accompanist, making the occasional Zoom mini-concert possible. ■

Don't Forget...

Hi, SEMLA folks!

Just a reminder that it's membership renewal time! If you have not yet paid your dues for the 2020-2021 membership year, you are currently in arrears. Please note that if a member is in arrears for one year, his or her membership is considered terminated.

You can pay dues online at <http://semla.musiclibraryassoc.org/app.html>. The dues rates are as follows:

Regular (individual) members: \$ 15.00

Student or retired members: \$ 5.00

Institutional members: \$ 20.00

If you have questions or comments, please contact Lina Sheahan.

Lina Sheahan

SEMLA Secretary/Treasurer

Lila D. Bunch Library

Belmont University

1900 Belmont Blvd.

Nashville, TN 37212

lina.sheahan@belmont.edu



Member News

Publications

Shelley L. Rogers (University of West Georgia) reviewed *Is it Still Good to Ya? Fifty Years of Rock Criticism 1967-2017*, by Robert Christgau, for *Notes* 76:4 (June 2020), 601-603.

Transitions

Tony Miller, who retired from the Atlanta-Fulton Public Library (now titled Fulton County Library) in December 2013, plans to move into Presbyterian Village Athens (in Georgia) once it's built around the end of this year. Meanwhile, he and his wife have sold their house and are living with their son's family in Loganville. Tony writes that "maybe once I'm a short drive from UGA, I can do some more prefaces for *Repertoire Explorer* (<https://repertoire-explorer.musikmph.de/>) which is a series of reissues of neglected compositions in full score. They have solicited volunteers to write prefaces for forthcoming titles on the MLA listserve and, I think, on SEMLA-L. I responded and wrote prefaces for Leo Delibes' suite *Le roi s'amuse* and Charles Gounod's *Marche religieuse*." Well done, Tony! Best of luck on the upcoming move.

Renée McBride retired from her position as Head, Special Formats and Metadata Section, Davis Library at the University of North Carolina at Chapel Hill on June 1. "WOOHOOOOO!!!! It has been a wonderful ride with you all," writes Renée, "and I will miss seeing you as regularly as before. My main plan for retirement is to put more time into organ and church musicianship – if I'm ever able to get back to an organ. Wishing you all peace and good health." We wish you peace, good health, many opportunities to make beautiful music, and a happy retirement, Renée!



Renée playing the organ at the Cathedral Church of St. Luke during the 2017 MLA Organ Crawl in Denver, CO.

Recognitions

The SEMLA Best of Chapters Committee is pleased to announce that the presentation "Librarian on the Go: Facilitating Experiential Learning Abroad" by **Lina Sheahan** (Belmont University) was selected to represent SEMLA in the national MLA Best of Chapters Competition. This year, as in years past, we had so many wonderful presentations at our chapter meeting that we could have recommended them all. Thank you to those who submitted nominations, and we wish Lina the best in the next round and hope to hear from her again about her Norway trip at the national meeting. Thanks to the members of the Best of Chapters Committee this year, Sara Fay (chair), Amy Strickland, and Scott Phinney, as well as our SEMLA Chair, Jake Schaub. Congratulations, Lina! 🎉

This is a photo of Shelley's cat, Ginger Rogers (a.k.a. "Gingy"), taken recently.



Choose your caption:

- A. Ginger Rogers displaying her famous dancing feet.
- B. "I don't think I'm in Kansas anymore."
- C. "Pandemic? Wake me when it's over."
- D. "No poultry in here. Bummer!"
- E. "Just keep playing Brahms' Lullaby and no one has to get hurt."
- F. "Somebody stole my ruby slippers and I'll get you, my pretty!"
- G. A cat organ? Yeow!
- H. "I don't see any fog creeping in."
- I. "This is definitely not a tuba. I don't think it's a French horn, either. It could be an oboe, though."
- J. "Oh, yeah? Well, you don't look so hot, either!"
- K. The paws that put Meowaukee on the map.