



Site of SEMLA 2021

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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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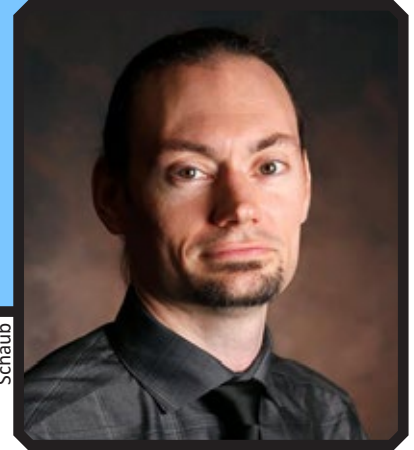
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FROM THE CHAIR

Jacob Schaub

Vanderbilt University



Schaub

The last of the figs on the potted tree on my patio have ripened, and another summer has drawn to a close. Although there were massive wildfires out West and have been floods north and east of our region, I have to admit that the summer wasn't too unpleasant in the Mid-South. Moderate temperatures, periodic showers ... Sometimes it's nice to be overlooked by greater forces and *not* be in the news.

And one last column for me. This is my final release as SEMLA Chair, and I'm forced to reflect that this pandemic has defined nearly all of my time in this seat. As usual I have procrastinated the ritual of writing this. This is partly out of laziness and indecision, but also partly out of hoping some late-arriving panacea will have emerged to solve all of our remaining societal problems, and I can be the first to spread the good news. So far that method hasn't been particularly effective.

But there was *some* good news for a while. For two to three months over this summer we had a brief respite from the hunkering and cowering and a lot of the masking as the infection rates dropped due to the vaccine campaign. I still wasn't permitted to patronize the Vanderbilt medical sector food courts due to my wont of being a patient myself or an official visitor of a patient, so my lunches were still solitary, make-do affairs off in some remote corner of the music building in which I work. But on the occasional weekend, I did summon up the courage to patronize a small number of restaurants in Nashville suburbia, if under a bit of social pressure. I can't say it was particularly easy-going, since after spending more than a year

completely removed from such experiences, one forgets a bit how to be at ease in a semi-chaotic environment of noise and movement and different smells in all directions, always a bit on edge, eyeing strangers with suspicion, wondering if one is losing one's head and making a terrible, terrible mistake. Tasting fares that were actually made by *other* people also reminded me not just how unskilled and uncreative a cook I am, but also how my tastes over the last eighteen months of semi-seclusion have remained quite plebeian and only a small step above what they were in grad school. They have stewed in their own juices and resemble the tastes of others less by the day. The same goes for a lot of social interactions, which now feel a tad stilted and uneasy, although I hope that will improve with effort and time.

I also went to a used bookshop for the first time in well over a year, although I was the only masked being that I could see. So many things to look at and interact with, fresh meat compared to the well-picked selections on my own bookshelves, and a far more eclectic range of material than regular bookstores would ever stock. I bought more than necessary, but the check-out lines were long and *slow* and unsettling. Again, not the easiest ritual to transition back into.

But now, even these minor excursions are on hold again. I spoke too soon in thinking that we were well on our way out of this. "Delta," the new terrible

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

From the Chair — continued from page 3

goddess to whom we pay fealty and beg forgiveness, has emerged en force and is in process of conducting a grand tour through her new domain, dominating our attention and our medical and emotional spaces for the duration. Her presence is a stark reminder that the before and the after of this little blip in history may resemble one another less than we'd like.

There is a lot of animosity in this country right now over how to handle this ever-evolving situation, and I'm not sure that I always understand people or their motives very well at all. American culture has a strong reputation for individualism, and although this trait has led to a lot of disagreement and resentment and rebellion, it has also led to a huge array of creative achievements both artistic and scientific, including *three* vaccines in a very short amount of time. We may not get along well on a regular basis, but I still try to have faith in our capabilities as a society despite the record as of late.

Sometimes I feel like this whole experience is a little like driving home across a metropolitan area with a dark, looming storm quickly approaching. You are just trying to get *home* and *off* the roads, but even well before the driving rain comes pounding on the windshield, there is already a tension in the air, the collective anxiety is palpable, and people around you start doing crazy things behind the wheel. All of us react to stress in erratic, irrational ways, and our animalistic impulses rise to the surface. So, the journey turns into a wary and watchful pacing through each intersection by intersection and light by light, cautiously optimistic of the progress made and of the lessening remaining distance. Disaster may seem like it is always waiting

in the wings for its cue ... but usually we are lucky enough to escape it another day, and home comes at last.

I don't know if we'll beat this storm or not, but we are learning more every day about it and ourselves, and I for one feel I have a better grasp of my own capabilities and strengths after having had to grip with this for over a year-and-a-half now. I know now that months of white rice, bread machine bread, homemade pasta, and herbs from the patio aren't luxurious, but they're not bad fare either. Being forced to make different choices and live on less has had its positive side, and while the negatives may seem legion, any measure of mental buoyancy is a boon in the long run. I'm usually too cynical a being to channel Pollyanna, but

I sense good parts of this experience that I will miss when it finally passes.

And speaking of passes, shortly after our fall virtual meeting, *le marteau de despotisme* will pass on to Laura Williams, the next SEMLA Chair. Given the circumstances, it will not be a traditional passing on. Instead, *le marteau* will be marooned *sans*

maître for a few days until the United States Postal Service deposits it and its accoutrements safely in Durham, North Carolina, where it once lived with John Druessedow not too many years ago. This minor amendment to custom is necessary due to our overall situation, but it's all just one small part of our history as it slowly unrolls into the present. We must adapt.

It has been an honor to serve in this role for the past two years. I thank the membership for granting me this privilege to briefly wield the SEMLA scepter (both figuratively and in the physical form of a squeaking alligator). I consider myself lucky to have crossed paths with you all and wish you all the best. ■



Lunch Partner — A squirrel in the library courtyard making a mess of a magnolia pod.

sempla Virtual Annual Meeting

October 14 & 15

Nurhak Tuncer,
Program Committee Chair

Greetings! I would like to start my words by quoting from one of my favorite poets and playwrights, Bertolt Brecht, who said “Do not fear death so much but rather the inadequate life.” We fear death because we see it as a threat to the meaningfulness of life and a threat to the completion of life projects. What makes us worth living this life are our personal constructs, accumulation of memories, and projects that we were involved with throughout the years.

Therefore, I welcome you to this year’s virtual SEMLA annual conference that we hope will contribute to your professional journey and inspire you with its thought-provoking and engaging sessions. We are very excited that this year has a full program with well-designed, great presentations from our valuable presenters. Spread over a day and a half, there are lightning talks, individual & combined sessions, and even a virtual happy hour. The conference is starting on Thursday, October 14, at 1:00 pm Eastern Time, and it will end on Friday with a business meeting concluding at 5:00 pm.

I would like to thank my program committee members (Lisa Hooper, Christia R. Thomason) who have helped me to select and create a well-organized and diverse program consisting of a total of 12 sessions (1 panel session, 5 lightning talks, 6 sessions, and a happy hour). I would also like to thank SEMLA chair Jacob Schaub, who guided me throughout this process. I must also say that I benefited very much from my close communication with Patricia Puckett Sasser, who was the previous program chair.

I also would like to highlight one of the sessions for you that I am also excited to be part of with Patricia Sasser, Lisa Weisbord, and Beth Thomson. We will be presenting a panel session about institutional repositories and talking about institutional recordings of ensembles, faculty recitals, guest artist recitals, and student recitals that provide a record of the scholarly and artistic activity of an academic institution. With this presentation, we hope to provide a historical perspective on the development of institutional recording collections.

We are very confident that you will find a session according to your interest area during this year’s virtual conference. Below is a brief list of subject headings from the sessions:

- digital curation,
- string education,
- harmful content statements (DEI),
- social media, interns, patron engagement, programming,
- institutional recordings, metadata, archives,
- live music, production, video,
- donations, processing, visible collections,
- OER, EDI, music curriculum revision, decolonization,
- classical guitar, Matanya Ophee, archives, Regondi
- cataloging, classification, database maintenance,
- musiclibrary instruction, music librarianship.

We hope that you will be able to join this year’s conference and participate in some of the interactive sessions that would be of interest to you. These sessions will come to life and gain more

see [Annual Meeting](#) — continued on page 6

Annual Meeting — continued from page 5

momentum and meaning with your interactions, feedback, and questions. When we meet in this virtual forum and toss our glasses, please do not forget to say cheers behind the screens to our esteemed colleagues who worked hard to present and share what they have accumulated throughout the years.

List of presenters:

- Kathryn Shepas, Ethan Graham Roeder, Nathalie Hristov
- Patricia Puckett Sasser, Nurhak Tuncer, Liza Weisbrod, Beth Thompson
- Valencia Thevenin
- Shelley Rogers
- Joel Roberts
- Elizabeth Uchimura
- Clarence Goss, Jr., Stephan Naylor
- Laura Gayle Green
- Sarah B Dorsey
- Gary R. Boye
- Reed David
- Grover Baker, Sarah Dorsey, Greg Johnson, Joel Roberts, Lina Sheahan

For additional information, including details about registration, visit the annual meeting website at at <http://semmla.musiclibraryassoc.org/semmla2021/>. ■

Attention, Please!

At the SEMLA business meeting in October, we will be voting on a brief amendment to the current bylaws that will more easily allow for confidential digital ballots in future. Please stay tuned for the details of this amendment and feel free to contact the Executive Board with any questions in the interim.



National MLA Travel Grant

SEMLA invites applications for the SEMLA National MLA Travel Grant, which is intended to support travel and hotel expenses and to cover registration for the [Music Library Association's Annual Meeting in Salt Lake City, Utah in March 2022](#) either in-person or virtually. Assistance with technology expenses to enhance applicants' ability to attend the meeting virtually will also be considered.

Individuals from underrepresented groups are encouraged to apply.

Applications are now being accepted through **October 18, 2021**. More information concerning the grant, eligibility, and the procedures required to submit applications can be found on the SEMLA website:

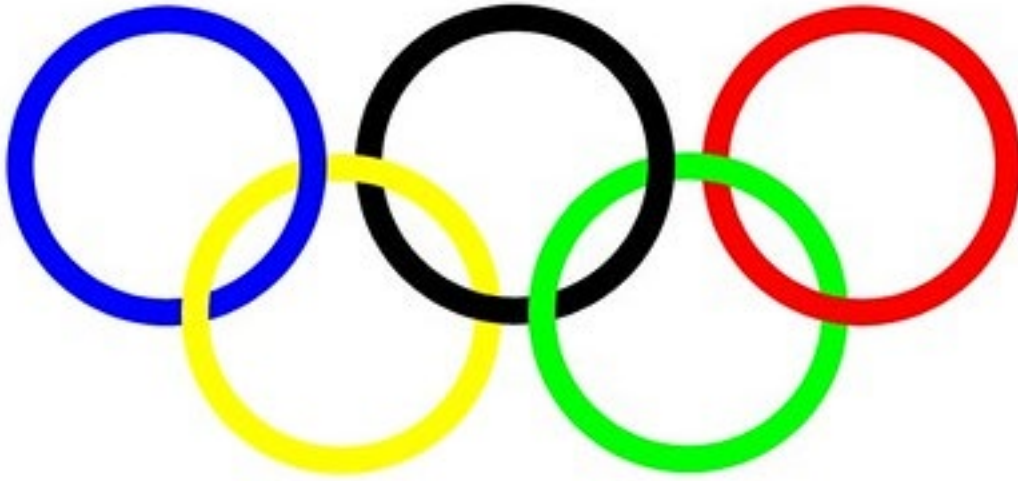
<http://semla.musiclibraryassoc.org/travelgrant-mla.html>.

Applicants must submit all required documents electronically (PDF or Word files preferred) to SEMLA Travel Grant Committee Chair Laura Williams laura.williams@duke.edu

If you have any questions, please contact Laura by e-mail or by phone at (919) 660-5952.

Recipients of the SEMLA National MLA Travel Grant will be notified no later than November 1, 2021.

Please consider applying for one of these grants! ■

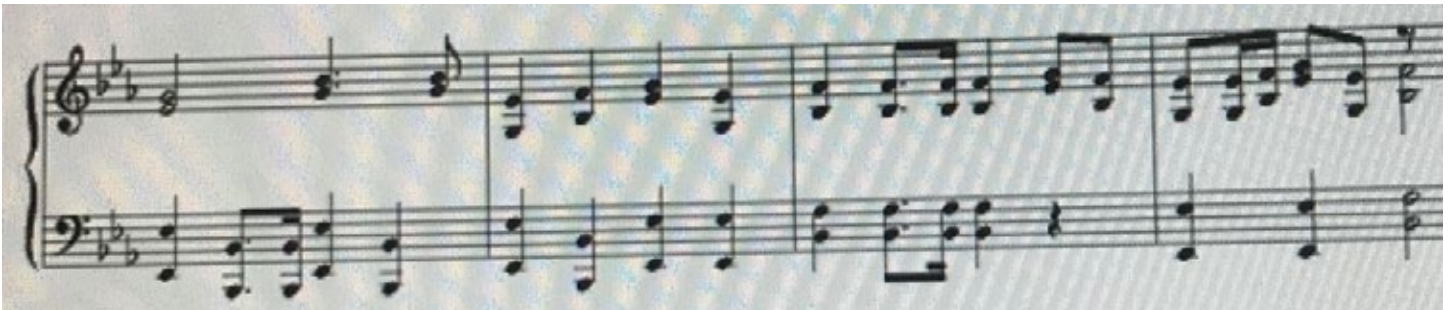


"Olympic Rings" by orangejack is licensed under CC BY-NC-SA 2.0

Glory days: A short remembrance

By Shelley Rogers

Rogers



As I write this, the Olympic Games are being held in Tokyo. When I hear the Bugler's Fanfare, it makes me a bit nostalgic for several reasons. I think other SEMLA members may have some similar experiences, so please indulge this brief trip down memory lane.

The first reason I get nostalgic is that I won a bronze medal in the Junior Olympics for the 200-yard relay race. This was back in junior high school. I used to be fleet of foot, tall and strong. I have a blue ribbon for broad jumping 6'6"—a respectable distance even today. (In case you're wondering, I am 5'7" tall.) I guess I peaked in junior high school,

when each of my four team members won this medal, because it has been downhill physically ever since!

Rogers



The second reason that I get nostalgic is because when I was in marching band (the Band from Panther Land) at Whitmer High School in Toledo, Ohio during the late 1970s, we played the Bugler's Dream as our pregame processional. It was a majestic way to take the field. Did your band play it? I remember our band director, Mr. Dale Dentel, spending quite some time instructing and drilling us so that we would get the

dotted eighth and sixteenth rhythm exactly right. (That sixteenth note is very quick!)

see [Glory Days](#) — continued on page 9

Glory Days — continued from page 8

The closest I got to Olympic glory as a musician was the Solo and Ensemble Contest. I went to the largest high school in Ohio at the time, with about 1000 people per class level. Everything was very competitive, and band was no exception. Our band took top honors at Ohio's Solo and Ensemble Contest every year. We band members competed individually as soloists and in various ensembles. As a clarinetist, I participated in clarinet quartets, wind quintets, etc. The photo below shows the medals I won during those competitions. They aren't Olympic medals, but they might as well be to me; I can't imagine being any prouder of those accomplishments.

Those glory days are long over, but the good memories will remain for a lifetime. 📌



"The Marching Band" by kevin dooley is licensed under CC BY 2.0



Rogers

Southeast Music Library Association

2021 Officer Election Ballot

Candidate biographies appear on [pages 11-12](#).

Vote for only one candidate for each office.

Member-at-Large:

_____ Sarah Griffin, Duke University

_____ lisa Hooper, Tulane University

_____ Write-in candidate: _____

Secretary-Treasurer:

_____ Stacey Krim, University of North Carolina Greensboro

_____ Amanda Scott, Middle Tennessee State University

_____ Write-in candidate: _____

Members have **two** options for your method of voting:

1.) Email your vote to Patricia Sasser, Nominating Committee Chair, at patricia.sasser@furman.edu by Friday, October 8, 2021.

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

2.) Print and return this ballot to Patricia at the following address:

Patricia Sasser
Maxwell Music Library
Furman University
3300 Poinsett Highway
Greenville, SC 29613

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 in the event that they need to correspond with the Committee Chair during the balloting process. Mailed ballots must be postmarked by Friday, October 8, 2021 to be counted.

You must be a **member in good standing** or your vote will be discarded. ■

Candidate Biographies

Member-at-Large

Griffin



Sarah Griffin is the Librarian for Public Services at the Duke Music Library, where she has worked since 2012 – and for many years prior to that, as a graduate student assistant. She wears many hats in her current role, overseeing and liaising with other libraries on campus regarding Access Services, as well as Course Reserves, assessment, and outreach. She has served on the Duke Libraries’ Strategic Planning committee, and also assists with research and instruction services.

Sarah grew up in North Carolina, then left for Ohio to earn her BA in Latin and BMus in Violin Performance at Oberlin College and Conservatory. She went on to complete a MMus in Violin Performance at the New England Conservatory, before wisely deciding to return to the far less snowy climate of NC to earn her A.M. in Musicology at Duke, focusing on medieval music and literature.

In addition to being a librarian, Sarah is an active freelance violinist around the Triangle, playing in orchestras, string quartets, operas, and Broadway show pits at the DPAC – or did, in the pre-Covid days! She’s even backed up Weird Al Yankovic. If Sarah seems distracted on a Zoom call, it’s probably due either to her 6-year-old wanting to make My Little Pony crafts, or to her 9-year-old lab mix who is rather terrified of rain.

Hooper



lisa Hooper has been head of Media Services at Howard-Tilton Memorial Library (Tulane University) since 2009. The core of her work continues to be collection development as well as instructional and support services for the music department and the dance and theatre department in addition to collection development of the film collection for all disciplines. Over the years, her role has expanded to include collection management and services for microforms and physical newspapers. She spends a lot of time thinking about collection development and how to best enable her team and colleagues to find fulfillment in their work and be their best.

Candidate Bios — continued from page 11

Candidate Biographies

Secretary-Treasurer

Krim



Stacey Krim is Assistant Professor and Curator of Manuscripts in the Martha Blakeney Hodges Special Collections & University Archives at UNC Greensboro. She holds curatorship over archival collections devoted to local and regional history, visual and performing arts, creative writing, and women's history, including the UNC Greensboro Cello Music Collection, which provides access to researchers of the musical collections of cellists noted for their distinguished contributions in the areas of composition, performance, and pedagogy.

Her responsibilities include overseeing archival processing of these collections, research support, donor relations, collection development, instruction and community outreach, and marketing. Stacey's research interests include interdepartmental collaboration, donor relations, and equity, diversity, and inclusion in archives.

Scott



Amanda Scott has been the Music and Media Cataloging Librarian at Middle Tennessee State University's James E. Walker Library since 2018, where she was recently awarded tenure and promoted to Associate Professor. She is responsible for cataloging scores, sound recordings, and video recordings and served on the library's implementation team for its migration from III's Sierra to FOLIO.

From 2012-2018, she was the Cataloging Librarian at Auburn University at Montgomery, where she cataloged materials in all formats and subject areas, provided reference assistance, and provided collection development in the areas of music and religion. In addition, she was the supervisor for the library's collection of grant-seeking materials published by the Foundation Center. She was also involved in campus governance, serving on the Faculty Senate and the Senate's Executive Committee. In 2009, she was appointed Secretary of the Alabama Chapter of the Special Libraries Association, a role she held until 2011, and she was Secretary/Treasurer of the same organization from 2013-2015. ■

Member News

Publications

Metaldata: A Bibliography of Heavy Metal Resources, by **Sonia Archer-Capuzzo** (University of North Carolina - Greensboro) and Guy Capuzzo has been published by A-R Editions! See the details at <https://www.areditions.com/archer-capuzzo-and-capuzzo-metaldata-ib043.html>. Congratulations on this wonderful milestone, Sonia!

Peter Shirts (Emory University) had another article published in *Notes*: “An Open Access Scholarly Encyclopedia for Music: A Call to Action” in *Notes: Quarterly Journal of the Music Library Association* 77, no. 4 (June 2021): 509–18. <https://doi.org/10.1353/not.2021.0036>

Transitions

Steven Gerber (retired) writes that “to keep from growing too listless and undisciplined in retirement, I applied for adjunct teaching at North Carolina Ag & Tech (“Aggies”) here in Greensboro, and will teach the Form and Analysis class to their music majors this fall. I’m very busy prepping, as it has been some time (decades!) since I’ve had to think systematically about such things.” Good luck, Steve! We’re sure you will do well in the classroom at this challenging time.

Jeannette Thompson (temporarily unretired) writes that the “Tulane libraries asked me to return to work on a temporary project, working on needed data cleanup related to our move from Voyager to Alma. (Our Go-Live date was July 8.) As much as I’ve enjoyed retirement, I am thrilled to see my former colleagues, to be surrounded by library materials, and to learn to do all sorts of things in Alma as I work on the catalog data. I’m hoping that the 3 or so remaining months of this work will be uninterrupted by tropical weather (for more reasons than data cleanup)! I know that I’ll enjoy my freer schedule when I’m re-retired, but meanwhile, I continue to delight in library work and especially library people!” Hey, we’re not surprised by this, Jeannette! They’re lucky to have you back temporarily.

Phil Vandermeer retired from **UNC-Chapel Hill** on September 22, 2021, and will be moving back to East Tennessee, where he grew up, went to college, and had his first library job at the University of Tennessee under the wise mentorship of Pauline Bayne. He is looking forward to being close to family and his beloved Smoky Mountains and continuing his research into the music cultures of Appalachia. “One of the best parts of moving back to the southeast, after my years at the University of Maryland, was getting involved with SEMLA,” says Phil. “And my best memory of SEMLA was the 2011 meeting in Chapel Hill when the chapter helped us celebrate the 75th anniversary of the UNC Music Library. I’m looking forward to being able to attend SEMLA more often, especially since Maryville, TN is well placed for me to take some great southeastern road trips.”

see *Member News* — continued on page 14

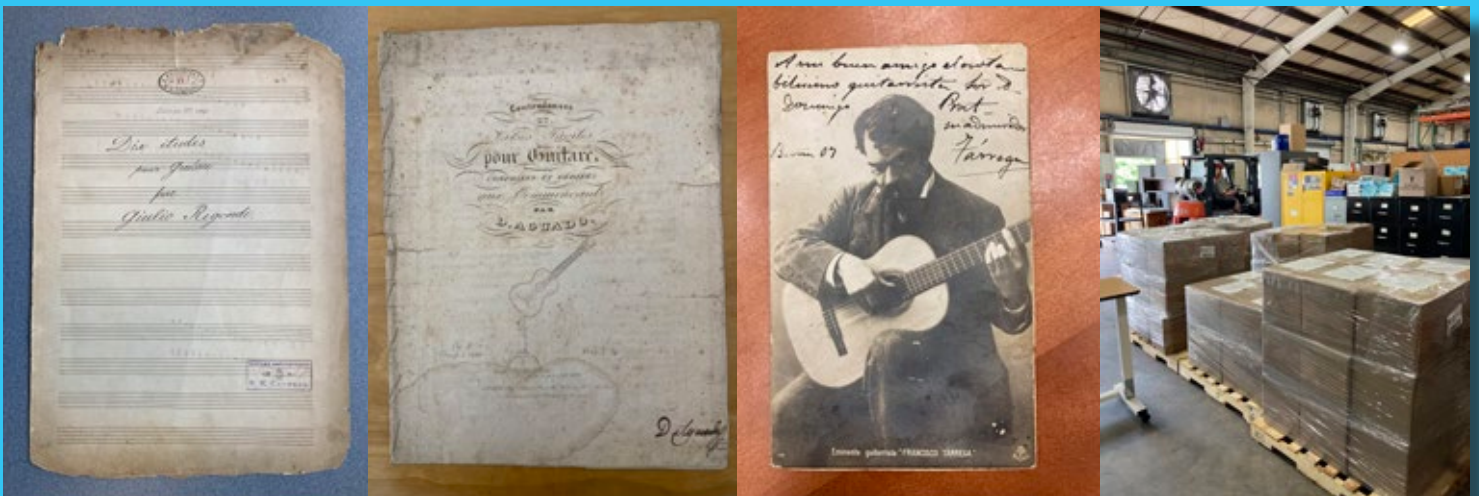
Member News

— continued from page 13

Acquisitions

Gary Boye is pleased to announce that the Special Collections Research Center of Appalachian State University in Boone, NC has acquired the collection of guitar scholar and publisher Matanya Ophee (1932-2017) [Ophee rhymes with “coffee”]. Acquired through J & J Lubrano Music Antiquarians, this is one of the largest collections of nineteenth-century printed guitar music in existence and will be kept intact as the Matanya Ophee Collection. Highlights include over 500 first and early editions of all major guitar composers including Sor, Giuliani, Carcassi, Carulli, and many others, as well as the only complete manuscript of the Dix Etudes by Giulio Regondi, discovered by Ophee in 1987. The collection also includes the personal scores and papers of Argentinian guitarist Doming Prat (1886-1944), as well as a large amount of rare music for the Russian 7-string guitar from the nineteenth and twentieth centuries.

Matanya Ophee Collection — (right) Modern editions readied for incorporation into Dr. Doug James’ guitar studio; (below, left to right) the only known manuscript of the Dix Etudes by Giulio Regondi (1822-1872); an early 19th-century copy signed by the author, Dionisio Aguado (1874-1949); a 1907 photograph signed by the guitarist/composer, Francisco Tárrega (1852-1909); some of the 86 boxes being unloaded at the AppState warehouse. All photos courtesy of Gary Boye.



see *Member News* — continued on page 15

Member News

— continued from page 14

The Anne Potter Wilson Music Library, as part of the Heard Libraries at Vanderbilt University, is partnering with the National Museum of African American Music (NMAAM) to purchase archival collections. The Academic Archives Purchasing initiative is a faculty funding opportunity through the Provost's Office to support the expansion of the Libraries' collection of books, scores, sound recordings and material objects related to African American music. One million dollars will be spent over the next four years to support research and teaching related to African American music. The collections will also be used to support student learning experiences such as Immersion Vanderbilt and the Buchanan Library Fellows Program. Items acquired by the Heard Libraries will be made available to researchers and loaned to NMAAM to support their exhibit program and educational events.

Two archival collections have already been purchased as part of this initiative. The first is the John Birks "Dizzy" Gillespie Collection. The collection includes his own collection of photographs, autographs, personal records, appointment/address books, signed LPs from fellow musicians, and scrapbooks that document the life and career of Gillespie. In 1956, the U.S. State Dept. commissioned Gillespie to organize a band to go on tour of the Middle East which was well-received internationally and earned him the nickname "the Ambassador of Jazz." Included in this collection are three scrapbooks that document this important tour. The second collection consists of two costumes worn by Janet Jackson during her "Rhythm Nation" tour made by Richard Tyler and purchased at auction. For inquiries about these collections, please contact Holling Smith-Borne at holling.smith-borne@vanderbilt.edu. 📧



Pop Preservation — (left) Dizzy, Fozzie, and Jim Henson; (above) Janet Jackson's jacket
All photos courtesy of Holling Smith-Borne.

Don't Forget...

Hi, SEMLA folks!

Just a reminder that July 1st was membership renewal time for the 2021-2022 membership year! The dues rates are as follows:

Regular (individual) members: \$ 15.00

Student or retired members: \$ 5.00

Institutional members: \$ 20.00

All dues are collected through the Music Library Association website. Instructions for renewal are available [on the SEMLA website](#).

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

Lina Sheahan

SEMLA Secretary/Treasurer

lina.sheahan@belmont.edu

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