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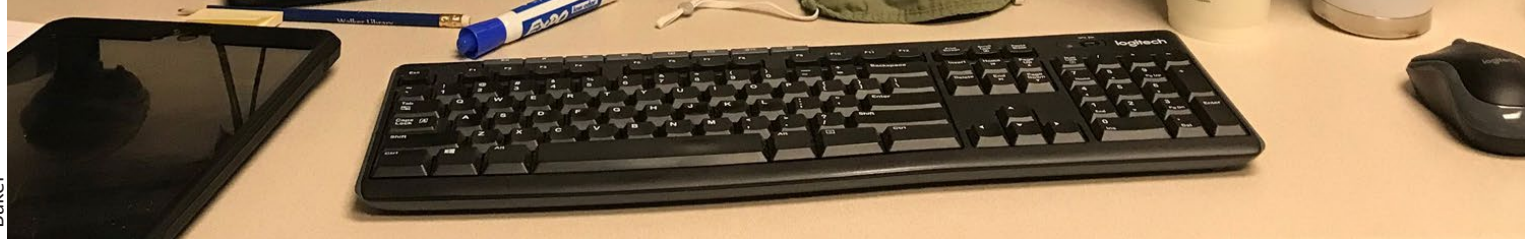
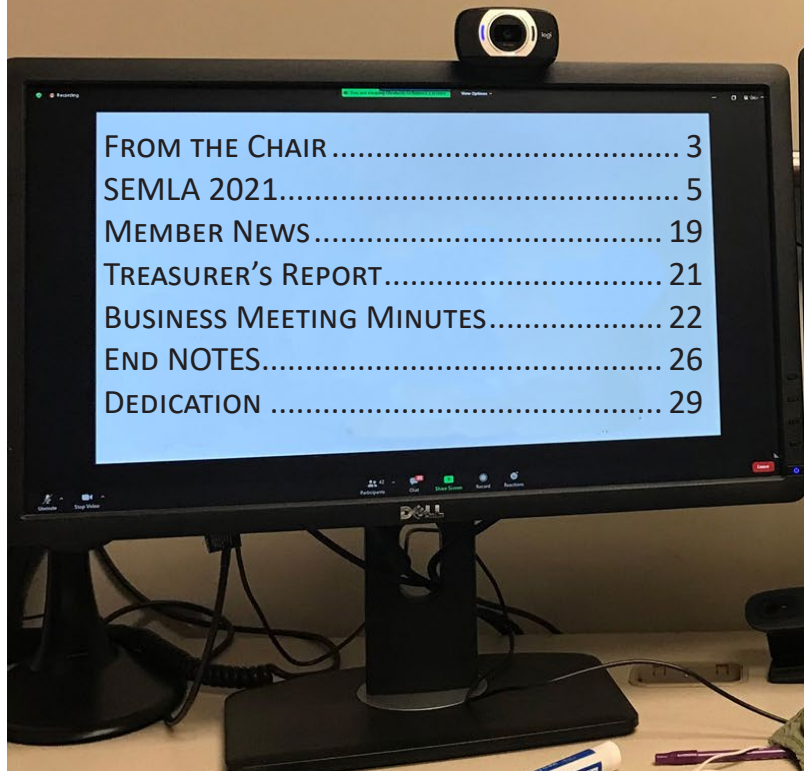
2021 ANNUAL MEETING

SECOND ANNUAL VIRTUAL MEETING
OCTOBER 14-15, 2021

Virtual Again!

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

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SEMLA-L

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FROM THE CHAIR

Laura Williams

Duke University



I think it's fair to say that 2022 is not shaping up as any of us expected!

The anticipated turning point in the pandemic instead took a detour into yet another variant, extending our excursion through the Greek alphabet, and making inroads into our ability to grapple with each new and exhausting phase of burnout. Who would have thought that our libraries would shut down within weeks of returning from our energizing meeting in Norfolk, and that two years later, we're still awaiting the opportunity to get back together again? We've all experienced bewildering changes to our work lives, but more than that, transformations to our outlook and a renewed appreciation of our networks of family, friends, and colleagues and the interlocking and durable fabric of support that they form. Although I know all of us are looking forward with eager anticipation to reuniting in Tallahassee, we've enjoyed some memorable virtual meetings (thanks to our wonderful, trailblazing hosts at Vanderbilt, dedicated program committees, and exceptional roster of speakers) and enjoyed many evenings of friendship and solidarity through the SEMLA virtual get-togethers that Nurhak Tuncer inaugurated last year. It's at times like this that the warmth and cohesion of an organization like SEMLA is most apparent and meaningful.

Not least among the changes that we're confronting this year as an organization is the transfer of the editorship of *Breve Notes* from the very capable and creative hands of Grover Baker

and Shelley Rogers to an as-yet-to-be-named editor. You could be that new editor! Someone recently characterized *Breve Notes* as reflecting the soul of our organization and also constituting an essential archive of the history, professional engagement, and spirit of our chapter. I hope you all will consider nominating yourself for this rewarding and much-appreciated role within our organization.

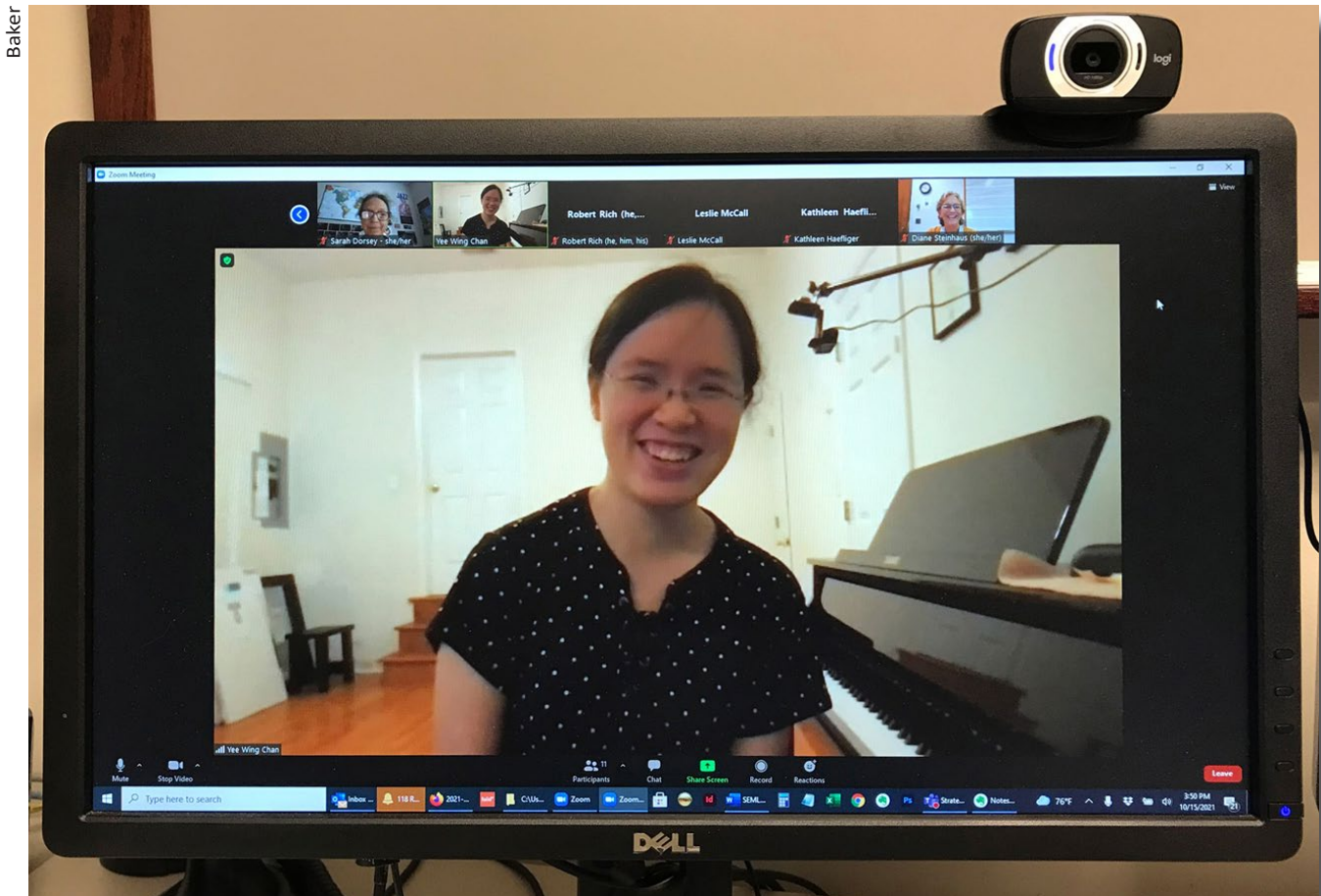
Perhaps the most staggering and unfathomable news which met us at the start of 2022 was the passing of our dear friend and colleague Neil Hughes. I wanted to make everyone aware of opportunities to make individual donations to several notable causes in honor of Neil. One is the [Neil R. Hughes Memorial Fund](#) to underwrite a Chamber Music Athens performance in Neil's name, which is an especially wonderful musical tribute. Donations to the [State Botanical Garden of Georgia](#) will likely be used for a bench dedicated to Neil. Donations may also be made in Neil's name to the [Sea Turtle Conservancy](#). It is with our deepest appreciation for Neil's leadership in many SEMLA roles, including Chair (1999-2001) and Editor of *Breve Notes* (1994-1997), and with the highest regard and affection for Neil as a member of our professional family, that we dedicate this issue of *Breve Notes* to him. ■

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Interim Business Meeting

Friday, March 11, from 4-5 p.m. EDT/3-4 p.m. CDT

[Please click here to register by the end of the day on Wednesday, March 9th](#)



Baker

First-Time Attendee — Yee Wing Chen

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2021 ANNUAL MEETING

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Conference Reports

Report by Katherine Arndt
University of Alabama

Gary Boye of **Appalachian State University** kicked off the presentations this year with his session, “**The Matanya Ophee Collection at Appalachian State University’s Special Collections Research Center.**” Gary started by sharing some important contextual information about his role at Appalachian State and how he came to be involved in the acquisition of these materials. He also outlined the fascinating life of Matanya Ophee, an Israeli-born pilot, sometime art dealer, classical guitarist, and publisher of Editions Orphée, who was the original owner/curator of the collection. Gary discussed his collaboration with the guitar studio at his institution, in particular the support of guitar professor Dr. Doug James, in acquiring and beginning to process these materials. Comprising 86 boxes, this collection brought a number of challenges, ranging from the size and purchase price to more technical issues, such as plans for cataloging, addressing preservation needs, and even developing some specialized language skills to work with the materials. Some of the highlights of the collection include the only extant complete manuscript of *Dix Etudes* by Giulio Regondi, as

well as music by Argentinian guitarist Domingo Prat, guitar music by women, and works written for Russian seven-string guitar. It was exciting to see the research potential for these materials and the excellent work that Gary has done in overseeing this addition to Appalachian State’s library.

“**CHECK THE RESUME: Applying the Theory**” was presented by **Clarence Goss, Maurice Carpenter, Stephan Naylor, Jasmyn Cooper,** and **Shanese Jones** of **Elizabeth City State University.** “Check the Resume”

was conceived as an opportunity for students to gain valuable experience producing live popular music performances and recordings, featuring a different musician or group from their campus community every two weeks. In keeping with the student-centered spirit of the project, students joined faculty members to present on the live performance series, which started in 2020. The project prepares students for careers in the music industry by

providing them with real-world, behind-the-scenes experience, such as producing video and audio, working with tight deadlines, and fixing problems as they arise in a live performance. Faculty presenters emphasized the importance of letting

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Baker



Gary Boye

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students figure things out on the spot as part of their active-learning approach to teaching. Through active learning, students also build networking, teamwork, and critical thinking skills. Students from the wider campus community have been involved not only in performance but in providing graphic design and live drawings for the shows. The speakers discussed challenges presented by the coronavirus and opportunities, such as collaborating with a fellow HBCU, Tennessee State University, for an online performance. They also discussed the future of the program and new avenues that they are exploring for collaboration and outreach, such as bringing high-school students on board. It was refreshing and inspiring to learn about this student-centered project. In addition to learning about the future of the project, one of the highlights was hearing individual students reflect on their experiences in the program.

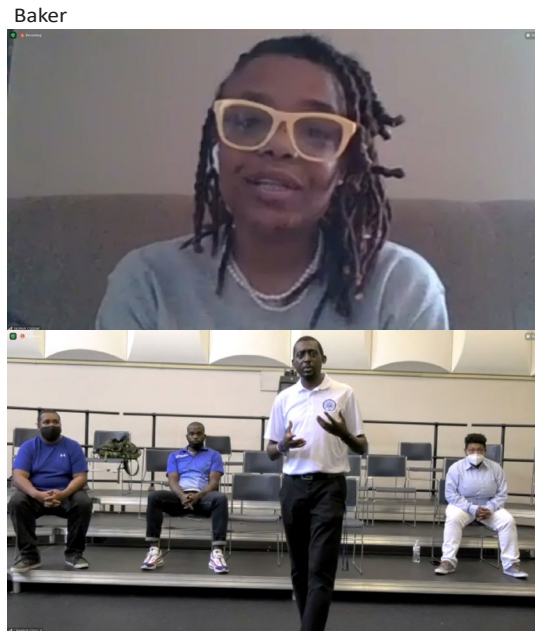
Sarah Dorsey of the University of North Carolina-Greensboro (UNCG) presented “Supporting Decolonization: OER and EDI Curriculum Revision Grant at UNC-Greensboro,” in which she discussed an Open Educational Resource (OER) mini-grant project underway at UNCG’s School of Music. In her presentation, Sarah described the genesis of this initiative as a “perfect storm,” capitalizing on the University’s emphasis on OERs, interest in Equity, Diversity, and Inclusion (EDI), key changes

in the governance and operational structure of the School of Music, and an overhaul of the general-education curriculum. Sarah discussed how (ethno)musicology faculty members were working to implement music history resources that would serve as an alternative to standard music history textbooks, such as *A History of Western Music*, published by W. W. Norton (ed. Burkholder, Grout, and Palisca). This initiative was conceived as a way to both foster curricular objectives related to EDI and save students money on the cost of textbooks, an estimated \$70,000 over the course of a single year. Work is underway, with plans for implementation in Fall 2022. Sarah’s presentation offered valuable insight for librarians seeking to assist their own faculties in engaging with issues of power and representation within and beyond music programs.

Report by Beth Thompson Western Carolina University

“@fsuMusicLibrary: Social Media for the Understaffed and Inexperienced”

This very interesting session was presented by **Elizabeth Uchimura** from Florida State University. Elizabeth shared with us a little about herself, having worked as a student worker in the library, moving up to a faculty librarian position, helping with social media, and then in 2018, taking on the social media coordinator role for the music library. Uchimura discussed how the



Checking the Resume — (top) Jasmyn Cooper; (bottom, l-r) Maurice Carpenter, Stephan Naylor, Clarence Goss, and Shanese Jones.

Sarah Dorsey



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larger FSU library has a team for social marketing communications, but the music library was left to their own devices.

Uchimura showed the progression of social media activity for the FSU music library from pre-2016 with limited engagement, to some activity from 2016-2019 posting to 2019-now with “posting diversified content across multiple platforms.”

InternFSU is a paid internship program offered to students at FSU. As part of the social media coordinator role she took on, Uchimura tapped into this on-campus resource. She shared that they have had great success with interns and they currently employ two part-time interns working 8 hours a week for 14 weeks per semester. Besides getting paid, interns gain experience writing résumés, cover letters, and interview experience. One of the things the interns do is to create content for the Music Library’s social media pages (Facebook, Instagram, and YouTube). Some of the social media content they have created are staff profiles and announcements. They also share such content as new library resources and memes and other humorous media posts.

Interns help market the library by creating fliers to post around the College of Music and they assist with library events. They have also helped to create training videos for staff and informational videos for the public.

Microsoft TEAMS has successfully been utilized to organize the calendar. It keeps everything in one

place and allows the interns to be self-sufficient.

Uchimura shared some technology tips that have helped her be successful working with social media, such as setting up posts in advance and scheduling them. She said to tell your story by telling about the library and its workers, to be consistent and schedule as much as possible ahead of time, to follow on social media other libraries and accounts you want to be like and share, to stay on top of statistics by using insights on the app, export regularly to keep track of what is and isn’t working, and to be flexible because not all social media sites work the same way.

At the end of her presentation, Uchimura shared that since the Music Library is not part of the centralized social marketing team, it allowed them more freedom. She added that it would really be nice if Social Media Coordinator was part of

someone’s job, not just a special project someone took on. She also said that Tik Tok is the next social media platform she can see their library adding to their social media activity.

“The Jewish-American Influence on Memphis Music”

This first session of day two was presented by **Joel Roberts** from the **University of Memphis**. This very interesting and informative session discussed a number of Memphis musicians and songwriters/composers who were Jewish-American. Roberts discussed some background

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(top) Elizabeth Uchimura; (bottom) Joel Roberts

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on Jewish immigration to Memphis, and how the musical roots in Memphis have been influenced by a number of groups and populations; however, the Memphis Jewish-Americans have typically been left out of the conversation, and Joel's research will hopefully bring forward their influence on Memphis's musical development.

The first person discussed was Saul Bluestein. Bluestein owned a music store in Memphis and encouraged the organization of most of the city and county school bands. He wrote and published a rag in 1909 called "Dish Rag." W. C. Handy (who is not Jewish) composed "Memphis Blues" around this same time. Roberts shared that Bluestein's ragtime music influenced Memphis's beginnings of the blues.

Bob Miller was discussed next. He was the son of Russian Jewish immigrants and a successful blues composer. He was also a song writer mostly of country music, a recording artist, producer, and publisher. Miller was the first child of his family born in the U.S.A. and the most successful Jewish songwriter from Memphis. He claimed to have written over 7,000 songs. Some of them were early examples of the leftist slant to folk music. Before moving to New York, Miller wrote in the blues style during the 1920s. Some of his early works were marketed as having been written by black composers, which shows how authentic his blues compositions were.

Besides being one of the first musicians from Memphis to perform on the radio, Miller toured the South with his band, the Idlewild Orchestra. His music was influenced by the music he heard in those regions, switching from blues to hillbilly music. Roberts played the song "Eleven Cent Cotton Forty Cent Meat" as an example of Miller's hillbilly music. Miller also had a fascination with the common-man theme during the Depression era, as demonstrated by his compositions of songs for political action. He was a popular music writer and

could transition between multiple different musical styles. Roberts played the song "Shine On Harvest Moon," which was recorded in Memphis by Bob Miller and His Orchestra in December 1927 and was sold by Saul Bluestein's Music Shop.

The third Jewish-American Memphis composer discussed was Snooks Friedman, who was the son of a Hungarian immigrant born in Memphis and eventually moved to New York. He was the band leader of the Memphis Stompers, who served as Miller's backing band on his 1927 recording in Memphis. Once in New York, Friedman had a fairly successful recording career as the band leader of the Memphis Stompers during the early 1930s. Friedman was involved in writing music for Fleisher Studios for some of their cartoons. Fleisher Studios is known for cartoons such as Betty Boop, but Friedman did not write music for that particular cartoon.

Harry Philwin was the last Jewish-American Roberts talked about. Philwin, son of Jewish immigrants from Lithuania, was a vaudeville singer that sang in Memphis. Around 1923, he began to make regular appearances as a singer on the radio in Memphis. Philwin recorded the song "The Judge Cliff Davis Blues" in Chicago in March of 1926. The song became one of his biggest hits and was even issued on piano player rolls. Philwin is one of the earliest white artists to record the blues under his own name.

Roberts said that all these individuals were Memphis musicians that left their mark on Memphis music. His presentation certainly brought this to light and opened our eyes to these important and influential songwriters and musicians.

"Chapter Share: Our Favorite Activities for Music Library Instruction"

This rather fun and fast-moving session featured 5 people who shared some fun activities they use in their own library instruction. I will cover each person and their session in order of appearance.

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Grover Baker from **Middle Tennessee State University** shared an activity he uses with his graduate music students to explain Boolean searching. He demonstrates this activity with an oversized deck of playing cards. Students pick a card from the deck. Then, as an example, he asks students to raise their hand if they have a certain type of card. To teach AND, he asked students to raise their hand if their card is a face card and a heart because AND limits the number of results. To teach OR, he asked students if their card is a club OR a diamond to raise their hands. That should have expanded the search. Next, to teach NOT, he asked students to hold up their card if it is black. But if their card is black and NOT a face card, to keep holding it up. He used his own name as an example for Boolean searching: search for “Grover Baker NOT sewing machines.” Because there is a Grover & Baker Sewing Machine, this search will populate all results without sewing machines.

Sarah Dorsey from the **University of North Carolina-Greensboro** spoke about Slido. This was a phone app Sarah used for her MUS135 class. It is an interactive app. To demonstrate Slido, Sarah had us all go to [Slido.com](https://www.slido.com), or you can use a QR code, and in the poll we told Sarah what you are listening to right now. Sarah had Slido open on the screen and it created a word cloud using our answers that were inserted into the poll. She said that whatever word that is used the most becomes the largest image in the word cloud. She said you get to keep the image it creates. Slido is free, but it times out after a while.

Next, **Greg Johnson** from the **University of Mississippi** shared his activity, “Putting the Cart before the Horse: Studying Primary Sources to Find Research Topics.” Greg said that students sometimes had very clearly defined research topics but other times they did not and had limited options for writing a research paper. For this activity, he divided the class into groups. He handed out objects like a penny, paper clip and

water bottle, and asked the students to take a couple minutes to think about questions they could ask about the objects. He said this form of questioning gets people to think about simple questions they can ask, and he gave some examples. Then he said you can take this type of questioning into a musical direction. Greg showed them a receipt of payment they had in their collection for W. C. Handy, who played on campus. He had students ask questions about the receipt. Greg said he uses examples like this to get students thinking about research questions and also interested in learning about the items in the collection.



Greg Johnson

“Using Grove Music Online to Teach Students How to Find Works in Historical Sets” is an activity **Joel Roberts** from the **University of Memphis** uses this activity to teach students how to find specific works within a historical set. When Grove Music moved to the online environment, he needed to find a different way to teach this. Joel added a link to Grove Online from his library homepage to make it easy for bibliography class students to find the website. He had them search in Grove for Wolfgang Amadeus Mozart, click on Works on the left-hand side, find which edition the work is in in the NMA column, then write down all the information under that column. Then they go to their library website to link to the Composer’s Collected Works digital scores database. After that, they can search for the correct Mozart edition in NMA Online.

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“Music and Metadata: a Lesson in Iconography” was shared by **Lina Sheahan** from **Belmont University**. She uses this activity for her music and metadata lesson in her ancient-1700 music history course. She usually teaches this lesson for their costume design classes and she further adapted this for Zoom. Students search in Google for the images and share their findings. They go into different resources and search for the image. She uses Padlet to upload the picture. She goes over images uploaded in Padlet. Students have the link so they can look at the page later. Students learn about iconography by engaging with resources they may not always use. This is a good lesson in metadata and its importance and students learn how to properly cite and attribute images.

Baker

*Lina Sheahan.*

Report by Peter Shirts Emory University

Shelley Rogers, Senior Cataloger and Professor at the **University of West Georgia**, presented “Harmful Content Statements: a DEI Initiative.” This presentation centered on her work to help develop harmful content statements, which “warn the public that materials with harmful language or images are present,” for the UWG Special Collections. These statements have their roots in television, music, and video games ratings.

Recently, besides ratings, streaming video distributors have started including statements about “outdated cultural depictions”; similarly, library archives do not create content, but can still warn their users about content.

Harmful content statements are a good Diversity, Equity, and Inclusion initiative that can build community and alleviate stress on collection users; however, sometimes it is difficult to make sure these statements are visible to users can see them. Additionally, some users may find the statements themselves objectionable.

Shelley was invited by the Head of UWG Special Collections, Blynn Olivieri, to work with her and the serials cataloger to write harmful content statements for a recently acquired archival collection that had numerous examples of derogatory language. In her research, Shelley found 42 statements written at other archival institutions and one published article on the topic. After reviewing these statements and writing UWG’s, her advice is to keep your statement simple and direct and place it where it can be seen, whether on finding aids, introductory webpages, and/or archival catalog records.

Throughout the presentation, Shelley also shared information about and pictures of the University of West Georgia’s Special Collections.

Report by Scott Phinney University of South Carolina

The Friday early afternoon session of the 2021 SEMLA Meeting consisted of a number of excellent presentations on the panel topic of institutional recordings. The first, “A Historical Perspective of Institutional Recordings: Looking Back and into the Future,” was a joint presentation by **Liza Weisbrod** (Auburn University) and **Beth Thompson** (Western Carolina University), drawing upon their research into the history of recording collection and curation among music libraries across the United States.

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Weisbrod's and Thompson's research began with an observation that many people were writing to the Music Library Association's general listserv MLA-L asking for help managing their institutional recordings. This prompted them to survey MLA-L participants for a 2020 MLA conference panel session, which they followed up with the present SEMLA panel.

The presentation for SEMLA focused on their work with select group of institutions well-known for their music programs and libraries: the Curtis Institute of Music, the Eastman School of Music at the University of Rochester, Indiana University, the University of Wisconsin-Madison, and the University of North Texas. These libraries have been collecting recordings made at their institutions for many years, the earliest being recorded at Curtis in 1924.

Given the longevity of their collecting and the technological changes in sound recording over its history, each of the libraries has a wide variety of formats to support. Among these are: 78 rpm discs, 16-inch glass or aluminum transcription and other laminated discs, 33 1/3 rpm LP discs, open reel magnetic tape, audio cassette tape, DAT, digital open reel tape, CD-R discs, magnetic discs, PCM F1, and various "born digital" formats, including cloud-based digital recordings. Weisbrod and Thompson also found that various video recordings were used, including pre-Beta Sony, VHS, Beta, 8 mm (hi-8), and DVD-R.

The musical content recorded on these various media also varied by institution. Curtis's earliest recordings were originally made for broadcast by

local radio stations, but they did not start recording recitals until 1969. Eastman only recorded large ensembles early in its recording history, adding individual recitals in the 1950s. Indiana also focused on larger ensembles, although it recorded on two different formats in case one of them failed. Wisconsin did not keep recordings of student recitals, but it does have thousands of live public radio shows on transcription discs from the 1940s.

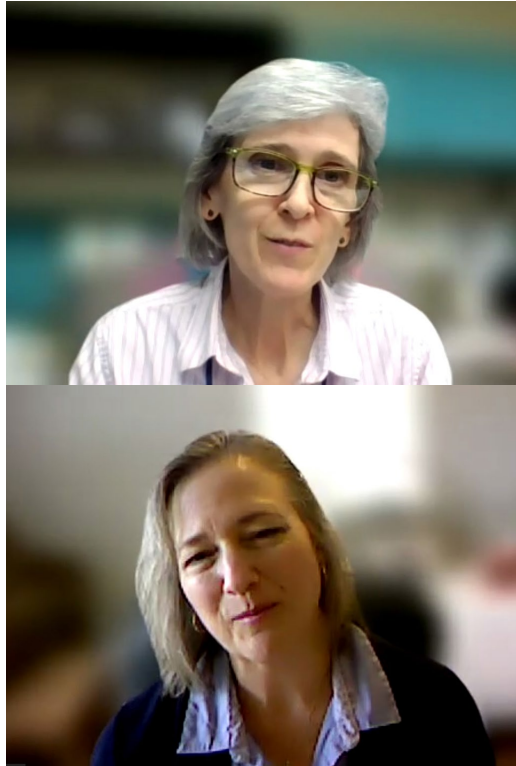
The University of North Texas has a more recent history of recording, beginning in 1950, and their lab band recordings go back to the 1960s. Weisbrod and Thompson discovered that tape recordings were reused and/or recycled in the 1970s, so many are no longer extant. Undergraduate recitals are not archived at UNT.

Weisbrod and Thompson queried their colleagues about providing access to institutional recordings. They found that most restricted access to the current institutional community only, while some had some open access collections. Indiana includes links to digitized printed programs along with their digitized recordings; in

other cases, the librarian may be contacted for a use recording file. They noted that the Curtis music library is not open to the public, but the current institutional community there may access post-2017 student recordings.

Weisbrod and Thompson determined that there was little published literature about managing institutional recordings. They submitted a proposal to edit a book for A-R Editions, which was accepted. They are hoping for the book to be published sometime in 2022.

Baker



(top) Liza Weisbrod; (bottom) Beth Thompson

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“Listening to Metadata,” the second presentation of the institutional recordings panel, was by **Patricia Sasser** (Furman University). Sasser began with the observations that most music libraries are responsible for maintaining their institution’s recordings, and the recordings are important as an archive of music in time in addition to their pedagogical value. Furman University has a history of performing music in Greenville, SC for more than 150 years and has an archival record of performances going back more than a century. Typically, the sound recordings produced by the Music Department and the University’s IT and managed by the Maxwell Music Library have a very short active use life – they are frequently used within a few days of the original performance, but the usage drops considerably after about a year when they are transferred to University Archives. With the decline of CD drives in new computers and the fact that the locally produced CD was considered *the* master copy of institutional recordings, Furman began digitizing their recordings and uploading them to CONTENTdm. Furman’s CONTENTdm instance for these recordings is password-protected for current faculty, students, and staff access. In the interests of getting the recordings ingested into CONTENTdm and available as quickly as possible given the short active use life, they adopted the MPLP (More Product, Less Process) standard, choosing to only list Title, Creator Name, Performer Name, and some standard subjects. Using this process, they have been able to make the recordings available on CONTENTdm within just a few hours. Focusing on recordings from the 1960s to the present with 6-10 tracks per recording and 134 recordings per academic year, they have created some 48,000 MPLP metadata records.

Baker



Patricia Sasser

In Summer 2021, the Maxwell Music Library undertook a project to encode music metadata not included under MPLP with three goals in mind: analyzing the representation of different composers and their works in the Furman performed music repertoire over a period of time, exploring the relationships between sacred and secular music in the performance choices, and other realities on practical questions. Specifically, the metadata they wanted to add to analyze their recordings were Title of individual works (e.g. contents), Subject Headings, and Series information (where applicable). The scope of this project was a sample of recordings created between 2012 and 2020, a time frame that reflected new curriculum requirements following the transition to the semester system from the trimester system and marked 10 years since Furman’s formal separation from the Southern Baptist Convention and establishment as a non-religiously affiliated institution. With the help of two summer fellows, they enhanced metadata records with 80 hours of work and analyzed those newly-enhanced records over the course 10 hours. They found that Bach, Mozart, and Brahms were the composers whose works were most frequently programmed among the 20% of composers whose works made up 80% of the recorded repertoire. They noted that 1,300 composers made up the remaining 20%, and 88% of works were never performed more than once. “Battle Hymn of the Republic” was the most frequently performed piece. The analysts found that 10 years since Furman’s separation from the Southern Baptist Convention, sacred music still constituted a significant portion of the programming (44%). It was determined that Tuesdays in April

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were the most common days for performances. They also worked with a sample from the period 1894-1961, and found that while Bach's works were still among the top three composers, overall top 20 list was different from the 2012-2020 sample.

Sasser noted that data itself does not explain; it only describes. For example, sacred music performances did not change much after separating from Southern Baptists, but it is also true that sacred music has always been important in the Western canon regardless of institutional affiliation. The description of data *can* help to address problems of representation by identifying them. It can also highlight interesting facts about the musical life of an institution – Furman found that 70% of musical activity on campus is NOT related to degree-seeking and is instead non-major participation. Sasser closed the presentation by posing the following questions to others who might want to embark on a project like this at other institutions: 1) What do you want to learn from this metadata? 2) What is the least amount of work that you can do to get these answers? 3) What will be the limitations and the opportunities of this data?

The third presentation of the session, “Digital Curation of Music Items from Faculty and Students,” was by **Nurhak Tuncer** (Elizabeth City State University). Tuncer described her work establishing ECSU as a participant in [NC DOCKS](#) in 2018 initially for the institution's music materials. First launched in 2007, NC DOCKS (North Carolina Digital Online Collection of Knowledge and Scholarship) is “a cooperative effort to make the scholarly output of the University

of North Carolina System more available to the world.”¹ Besides ECSU, institutional participants include Appalachian State University, East Carolina University, Fayetteville State University, North Carolina Central University, UNC Asheville, UNC Charlotte, UNC Greensboro, UNC Pembroke, UNC

Wilmington, and Western Carolina University. The repository currently includes more than 20,000 faculty and student works. Tuncer serves as the program coordinator for ECSU's instance of NC DOCKS in addition to her regular music librarian duties, uploading items from all departments of the university including Music. Of the 188 items that were in the repository

as of the presentation, 151 of them were for music materials.

The music materials may be found browsing [MUSIC AND VISUAL ARTS](#). The content types are broadly Text (music scores, music student compositions, teaching resources), Image (profile pictures, photographs of artwork), Sound (mp3 music recorded in the recording studio), and Moving Image (live performances, clips, interviews). Tuncer noted that at times she must convert file types to PDF for access via NC DOCKS. To promote student work on the internet, the students are given profiles with a picture, brief biographical data, and links to their works within the repository. Examples shown include a mp4 video [The Town Waltzes](#) featuring accompaniment by Renée McBride on the piano.

1 About Us, NC DOCKS (North Carolina Digital Online Collection of Knowledge and Scholarship). Available: <http://libres.uncg.edu/ir/about.aspx> (accessed November 22, 2021).

see **Annual Meeting** — continued on page 14

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Dublin Core metadata records from NC DOCKS are automatically harvested into OCLC WorldCat, but Tuncer noted that the mapping to MARC has led to some misleading or inaccurate results, over which they have no control. In particular, the Format defaults to “Downloadable archival material” which hurts discoverability of items like mp3 sound recordings. Tuncer and colleague Reed David further explored the accessibility issue at last year’s MOUG conference.

Tuncer spoke of the challenges associated with the repository. Outreach ranges from mentions during library instruction to direct faculty communication via e-mail to presenting a poster at Faculty/Staff Institution Week at ECSU. Keeping profile bios up to date is time-consuming. The repository itself has limitations; one of which is a 500 MB maximum file size which can hinder ingest of large sound and video files.

The presentation closed with the assessment that

Baker

benefits to maintaining ECSU’s presence in NC DOCKS outweighs the challenges. Electronic content is archived at a stable URL, scholarly work is further shared, and the library’s role in providing this service helps to increase its visibility at the university.

Report by Peter Shirts Emory University

There were five presentations in the lightning round. The first and fourth presentations were from a team at the [University of Tennessee—Knoxville](#), including **Kathryn Shepas, Ethan Graham Roeder, and Nathalie Hristov**. They presented “Hitting the Wall: Music Library Outreach in a Pandemic Year,” about having student assistants create virtual and digital displays during the pandemic, which taught the students what the library does, educated

see **Annual Meeting** — continued on page 15

(below, l-r) Kathryn Shepas, Nathalie Hristov, Ethan Graham Roeder, and Ethan Graham Roeder.

The screenshot shows a Zoom meeting interface. At the top, there's a recording indicator and a status bar that says "You are viewing Ethan Graham Roeder's screen". The main content is a presentation slide titled "George F. DeVine Music Library". The slide has a white background with orange horizontal lines. It features three circular portraits of individuals: Kathryn Shepas (Library Supervisor), Nathalie Hristov (Music Librarian), and Ethan Graham Roeder (Former Library Supervisor). The University of Tennessee Knoxville logo is in the bottom right corner of the slide. A small video inset on the right shows Ethan Graham Roeder speaking. The Zoom control bar at the bottom includes icons for Unmute, Stop Video, Participants (57), Chat, Share Screen, Record, Reactions, and a Leave button.

Annual Meeting — continued from page 14

them about music, gave them transferrable skills, and kept them excited about the work. The UT–K team also presented “Representing the Underrepresented: Local Collection Reflects the Values of Music Students and Faculty at the University of Tennessee,” about a project collecting more scores by Black and Latinx composers in response to a 2020 petition asking for more diversity in music programming at the school. They identified 415 scores for purchase and created a local tag for the item record; additionally, they will continue purchasing scores and advertise the new collection and expand beyond these two under-represented groups.

Valencia Thevenin at **Elizabeth City State University** presented “**The State of Music Education in Pasquotank County, North Carolina.**” She was trying to determine why ECSU has such low enrollment for string majors and she focused on the lack of options offered in secondary education in area. Of the 3 high schools, 3 middle schools, and 7 elementary schools in the county, only 3 had string programs, one of which was at a private arts academy. Going forward, she hopes to develop relationships with principals (especially at the “alternative” school), find professional development for music teachers and money to purchase instruments, and create concerts to promote string playing.

(right) *Valencia Thevenin;*

(bottom, l-r) *Reed David, Sarah Hess Cohen, and Laura Gayle Green.*

Reed David at **Washington State University** presented “**Music Library Database Maintenance as a Remote Work Project**” on his pandemic project to update the machine-readable Enumeration/Chronology information that was lost in a recent ILS migration. This project had to be done manually and involved all three types of records: bibliographic, holdings, and items.

The final lightning presentation was from **Laura Gayle Green** and **Sarah Hess Cohen** at **Florida State University** and was titled “**Is That Donated Item a Maybe?: Managing Your Donations with Less Stress.**” They presented a strategy to get more items from the gift backlog into the catalog so that 1) people could request the items, and 2) they could cut down on purchase duplication. To recreate their process, you would need to hire and train someone to search and download records, create space to store the unprocessed gifts, create workflow to catalog and process once the items are checked out, and publicize about the collection. Their process was complicated by a migration to Alma and the pandemic. 📺



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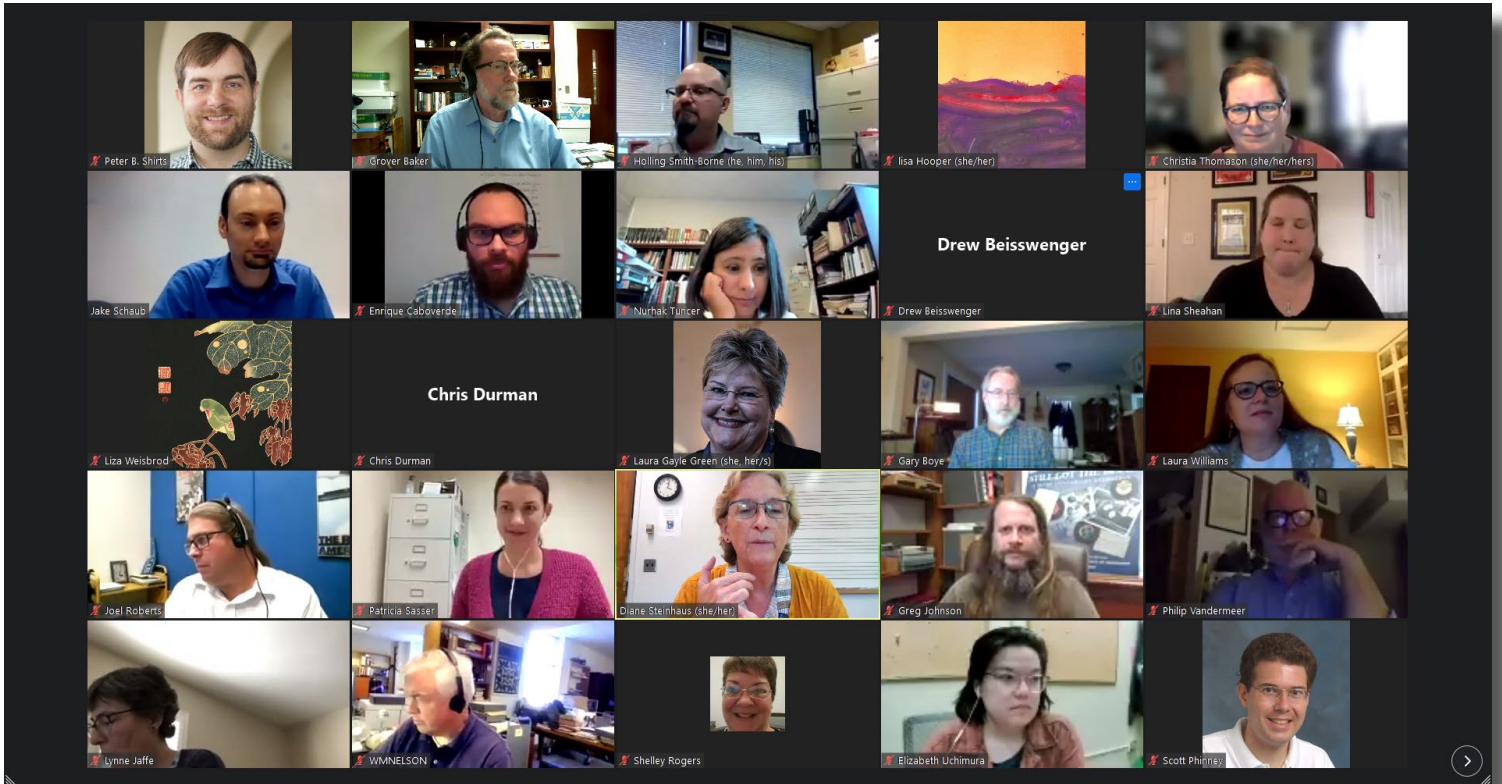
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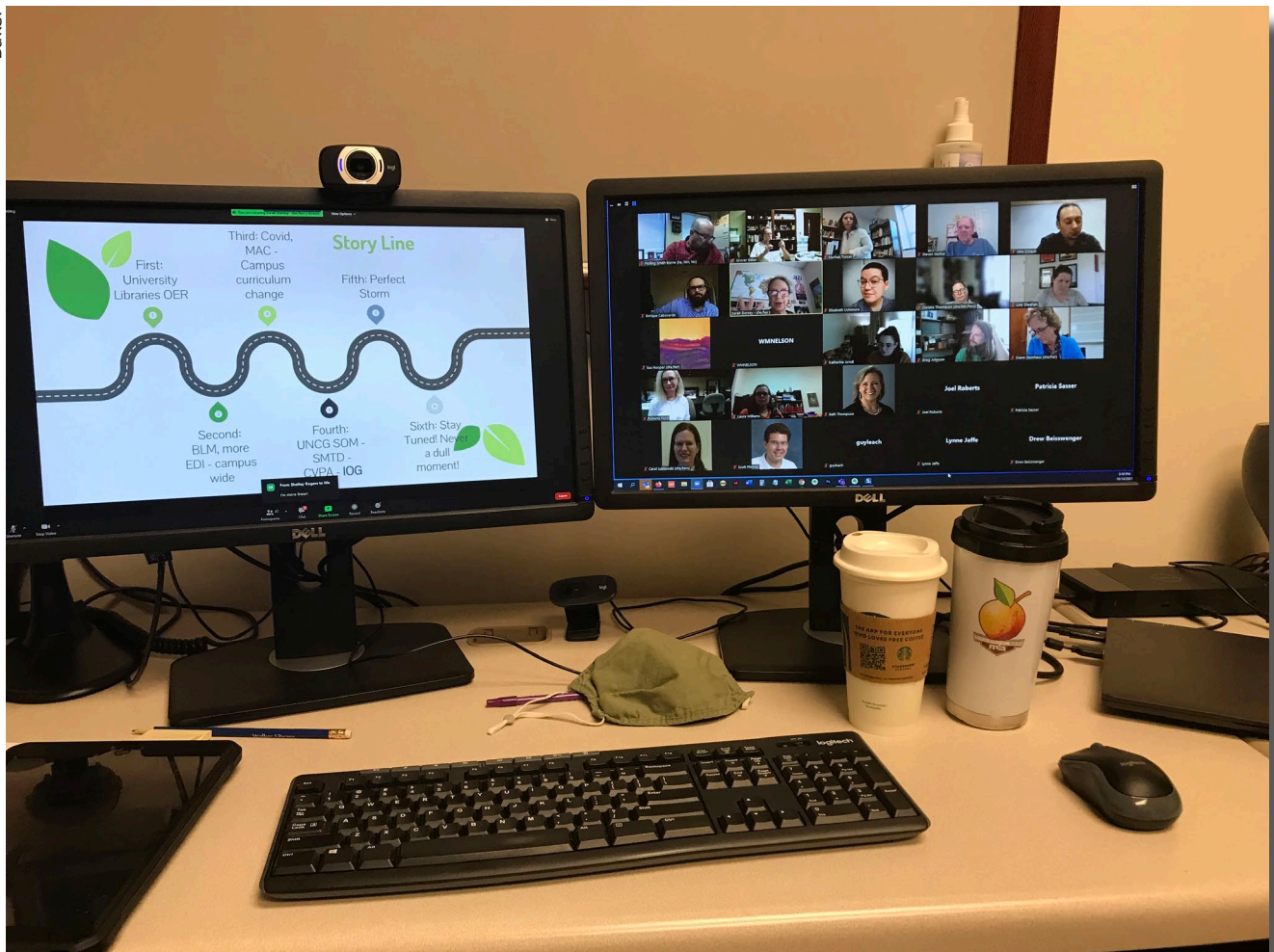
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Member News

Presentations

Shelley Rogers (University of West Georgia) served as a panelist on “Masters of Tech Services: A Virtual Panel,” sponsored by the Technical Services Interest Group of the Georgia Library Association, on November 15, 2021.

Transitions

Diane Steinhaus (University of North Carolina Chapel Hill) is delighted to announce that after two of the three FTE employees of the UNC Music Library retired in fall 2021 (Phil Vandermeer and Carrie Monette), she has hired **Margaret Neville** as new Library Manager starting in February! While Margaret was an undergraduate at UNC-CH, she worked four years as a student employee extraordinaire in the Music Library, and since graduating with her B.Mus. in viola performance in 2013, she has been working as the Music Student Liaison and Film Liaison and then the Library Outreach Specialist at UNC School of the Arts down the road in Winston-Salem. As the new Library Manager at UNC, she will have responsibility for the daily operation of the Music Library (which is a brief way of saying “a lot!”). She also hopes to become more involved in SEMLA. Welcome, Margaret!



Steinhaus

Margaret Neville

Acquisitions

Melissa A. Weber, curator of the Hogan Archive of New Orleans Music and New Orleans Jazz at Tulane University is pleased to announce that the Lorraine Goreau Interviews & Recordings and The Lynn Abbott Interviews, oral history recordings about Mahalia Jackson and Black gospel quartets in the South, are now digitized and available online

The personal stories of famous musicians, politicians, industry executives, and community leaders regarding renowned “Queen of Gospel” Mahalia Jackson are now available online via the Tulane University Digital Library. This digitization project, administered by Tulane University Special Collections, is made possible by a 2019 Recordings at Risk grant from the Council on Library and Information Resources (CLIR). The [Lorraine Goreau Interviews and Recordings](#) feature Mahalia Jackson, her family members, and others who worked with and knew Jackson, including entertainers Ella Fitzgerald, John Hammond, Della Reese, and Dinah Shore; Southern Christian Leadership Conference (SCLC) co-founder Reverend Ralph Abernathy; television host Ed Sullivan; gospel stars J. Robert Bradley, Thomas A. Dorsey, Sallie Martin, and Albertina Walker; and Pulitzer

see *Member News* — continued on page 20

Member News — continued from page 19

Prize-winning author Studs Turkel. These interviews were conducted by Jackson’s biographer and *New Orleans States-Item* journalist Lorraine Goreau as part of her research for her 1975 authorized biography of Jackson, *Just Mahalia, Baby: The Mahalia Jackson Story*.

Says Melissa, “I’m astounded by the range of interview subjects and topics that Goreau covered. There are even live music excerpts that she captured, such as Mahalia Jackson singing impromptu a cappella verses of ‘His Eye is on the Sparrow’ at a 1971 press conference in Tokyo.”

CLIR funding also enabled digitization of interviews conducted in the 1980s by historian Lynn Abbott for his 2013 book, *To Do This, You Must Know How: Music Pedagogy in the Black Gospel Quartet Tradition*, co-authored by Doug Seroff. The [Lynn Abbott Interviews](#) feature Black gospel quartet singers and practitioners in the South who both predated and assisted Jackson’s international success. This includes gospel performers such as Mary Thames Coleman, Reverend Paul Exkano, and Bessie Griffin; and New Orleans blues and rhythm & blues artists such as Chuck Carbo and Snooks Eaglin.

“Knowing that people around the world now have access to these recordings, many of which have not been heard for decades, is very exciting,” says, Jillian Cuellar, director of Tulane University Special Collections. “Hearing intimate recollections of Jackson and her musical antecedents firsthand personalizes history for the listener, giving them the opportunity to interpret these stories without mediation.”

For more information about these collections, contact Melissa at mweber3@tulane.edu or 504-247-1807. To learn more about Tulane University Special Collections, visit the TUSC website at library.tulane.edu/tusc, email specialcollections@tulane.edu, and follow them on [Facebook](#) and [Instagram](#). 📱



Gospel Giants — Mahalia Jackson singing, accompanied by Thomas A. Dorsey on piano, circa 1960, Lorraine Goreau collection, LGPH0155, Tulane University Special Collections, Tulane University, New Orleans, LA.

Southeast Chapter of the Music Library Association

Treasurer's Report

For period March 19 to October 14, 2021

Submitted by Lina Sheahan

My Living Room -- Nashville, TN

October 15, 2021

Net Worth as of March 18, 2021 **\$20,422.08**

INCOME	
Membership Dues	\$1,180.00
Donation to SEMLA General Fund	\$300.00
Donations to Pauline Shaw Bayne Travel Fund	\$38.00
Savings account interest	\$0.16
TOTAL:	\$1,518.16

EXPENSES	
.....	
TOTAL:	\$0.00

Checking account balance as of 10/14/2021	\$13,051.58
Savings account balance as of 10/14/2021	\$2,672.56
PayPal balance as of 10/14/2021	\$5,764.10*

Net Worth as of October 14, 2021 **\$21,488.24**

Travel Grant Summaries	
Pauline Shaw Bayne	\$1,315.53
MLA National	\$2555.06
Total Balance (as of 10/14/2021)	\$3870.59

Paid Membership as of 10/13/2021	
Individual Members	55
Institutional Members	2

*We had about \$400 extra in our PayPal account in the last Treasurer's Report. I checked the amount, and there was a donation that cleared PayPal between reports.



**Southeast Music Library Association
Chapter Business Meeting
October 15, 2021
Virtual meeting via Zoom**

1. Call to Order

Chris Durman motioned to call the meeting to order with a second by Enrique Caboverde; the meeting was called to order at 3:02pm CDT.

2. Last call for voting for new officers (Patricia Puckett Sasser)

<http://semmla.musiclibraryassoc.org/brevenotes/BN122.pdf> (page 10)

Patricia Sasser gave attendees a last-call to vote by email. Jake Schaub reminded everyone that candidates and their bios are in *Breve Notes*.

3. Welcome new members and first-time attendees

Diane introduced one of her students – Yee Wing Chen.

4. Approval of minutes from interim business meeting, March 19, 2021 (Zoom)

<http://semmla.musiclibraryassoc.org/brevenotes/BN121.pdf> (page 11)

Jake reminded everyone the minutes are available in issue 121 of *Breve Notes*. Shelley Rogers motioned to approve the minutes with a second by Lynne Jaffe; the minutes were approved as written.

5. Treasurer's Report (Lina Sheahan)

Lina Sheahan presented the Treasurer's Report with a reminder to update memberships and pay SEMMLA membership dues

6. Travel Grant announcement (Laura Williams)

Laura Williams thanked Enrique Caboverde and Chris Durman for working on the travel grant committee. Because of the virtual meeting, we decided not to award the Pauline Shaw Bayne grant but encourage donations to both that and the national grant. The committee is accepting applications for the MLA National grant through this Monday, October 18, and we are providing funding whether you attend in-person or virtually. It is directed towards library students, early career, paraprofessionals, and members of underrepresented groups are encouraged to apply.

7. Pre-conference report (no pre-conference this year)

There was no pre-conference this year.

8. Future SEMMLA meetings

a. 2022 – Florida State University (Tallahassee, FL)

Laura Gayle reported new carpet and chairs to show off but no update on the football schedule.

b. 2023 – Emory University (Atlanta, GA)

9. MLA in Salt Lake City, UT (March 2-6, 2022)

As far as we know, MLA is still happening in-person in Salt Lake City. Per MLA, SEMMLA is not supposed to meet during the conference but should meet before or after.; stay tuned for details

see *Minutes* — continued on page 23

Minutes — continued from page 22

10. New Business

- SEMLA Bylaws Referendum:

Jake proposed a change in the Bylaws to clarify e-ballots (via email or some other e-format). See ACCOMPANYING DOCUMENTS/TEXT at the end of this document.

- Webpage updates

Jake provided an update on webpage migration to MLA umbrella WordPress. The response on from MLA on September 21, 2021 is that they have created a ticket for his request and would get back to him within a week. As of October 7, the security certificate is an ongoing issue but the SEMLA site could be moved to WP by some point in January.

Jake updated the membership on this issue. We are one of two chapters with non-Wordpress sites, and we will migrate in 2022.

Updating the Music Collections in the Southeast U.S. database is on hold until we can get the Wordpress/security certificate issue solved.

- MLA Best-of-Chapter Update

In June, the committee submitted two presentations for consideration that were voted Best-in-Chapter: Erin Fulton (University of Kentucky) and Jake Schaub (Vanderbilt)

- Neil and Marty Hughes banquet donation for 2021

The intent is to provide \$1,500 annually for the indefinite future to subsidize the cost of the SEMLA banquet meal for each attendee. While this offer was first made in late 2019, COVID-19 has precluded a SEMLA banquet in 2020 and 2021. In 2020, the Hugheses opted to direct their funds to MLA to help defray costs incurred due to a cancelled hotel contract in Cincinnati. In 2021, other offers were made, especially in light of the possibility of the SLC MLA meeting happening in person, but chose to hold off for this year pending more information. We are hoping that we can take advantage of this in 2022 and formally thank Neil for his donation.

- *Breve Notes* Editorship

Jake reported that Grover Baker and Shelley Rogers intend to step down from their duties following the January 2022 issue. Grover has been editor since 2009 and Shelley co-editor since 2015. He encouraged others to get involved and turned filling those positions over to Laura.

- SEMLA Annual Report—Goals submitted end of summer/early fall

We were asked to submit a report to MLA with our future goals and how they fit into the MLA strategic plan. See ACCOMPANYING DOCUMENTS/TEXT at the end of this document.

- Other New Business?

Diane Steinhaus would like to propose that SEMLA help the Big-Band with their expenses. \$1000 to help with their costs. If MLA does not happen in-person, propose that donation go to MLA para-pro scholarship fund.

Diane made a motion to donate \$1000 to the big band with a second from Grover Baker. Lina proposed an amendment – assuming we have the money in the bank and MLA will meet in person, we will make a recurring donation. There was discussion, and Grover suggested we think of wording that will fit every situation – Diane and Lina will work on this.

There was a vote on Diane's original motion; the motion passed unanimously.

Minutes — continued from page 23

11. Announcements

- Thanks to all who helped in this meeting
 - Holling Smith-Borne for running Zoom and keeping everything going. Thanks to Vanderbilt for agreeing to host.
 - The SEMLA Board and outgoing members (Lina Sheahan and Patricia Sasser) – Thanks to Lina for handling finances, and to Patricia for serving on program committee and Chairing nomination committee this year. Hope both of you choose to serve SEMLA in the future.
 - Membership – thank you for keeping SEMLA alive – 51 years and counting.

12. Election and Referendum Results

Patricia announced our new officers:

Member-at-Large: Sarah Griffin

Secretary/Treasurer: Amanda Scott.

She also thanked Lisa Hooper and Stacey Krim for putting their names forward.

Laura Williams received 24 votes, which was more than 50%, all in favor; the Bylaws referendum passed. Jake will update the website accordingly.

13. Adjourn

Jake [virtually] handed the gavel to Laura. Laura thanked Jake for all of his hard work, especially in the past year.

Scott Phinney motioned to adjourn the meeting with a second from Patricia Sasser; the meeting was adjourned at 3:48pm CDT.

14. Photos?

ACCOMPANYING DOCUMENTS/TEXT

Referendum text

Pursuant to the process outlined in Article IX of the SEMLA Constitution:

SEMLA Bylaws

Article IV: OFFICERS

A. Nomination and Election Procedures

5. At the annual business meeting the candidate receiving the majority of the total votes cast, ~~both by postal or electronic mail and at the meeting~~ *both by physical and/or digital ballots*, will be considered elected to the office for which that candidate was nominated. If no majority is reached on the first ballot, balloting shall be continued among the members present until the final decision is reached. The votes shall be counted by members of the Nominating Committee and reported to the membership at the meeting.

Minutes — continued from page 24

SEMLA 2020-2021 Report, Future goals reported:

- Continue SEMLA Oral Histories project
 - Strategic Plan: Expand Membership Opportunities at All Levels of the Association
 - SEMLA has for some years been involved in gathering oral histories of past SEMLA Chairs to be presented both in *Breve Notes* and posted on the SEMLA website. However, we are currently two behind schedule, and wish to rectify this. Instilling a sense of institutional history is desirable in defining an identity for a community, and this project is one small way of pursuing that goal.
- Continue planning the SEMLA 2021 Annual Meeting for 14-15 October 2021
 - Strategic Plan: Expand Membership Opportunities at All Levels of the Association
 - We had negotiated and deferred this in-person meeting one year ago, again to take place at Emory University. As the year has progressed and the Delta variant has gained prominence, it again appears this would be an impossibility.
 - SEMLA has opted to host a virtual meeting once more. Despite the lack of in-person interaction, virtual meetings have the ability to expand attendance well beyond those with the necessary means, and include those from beyond the borders of our membership proper.
- Continue to pursue virtual means for maintaining a sense of community among the membership
 - Strategic Plan: Expand Membership Opportunities at All Levels of the Association
 - Since our membership cannot meet in person during the course of the COVID-19 pandemic, individual members of SEMLA have opted to host virtual meetings for anyone who wishes to attend and interact.
 - This goal is in the interest of maintaining some sense of community in a medical and social environment that may not foster it otherwise.
- Transition the SEMLA webpage to a Wordpress environment
 - Strategic Plan: Expand Membership Opportunities at All Levels of the Association
 - The SEMLA webpage still lacks an SSL security certificate.
 - This goal entails cooperation with the MLA Webmaster in creating a base Wordpress environment that the SEMLA Webmaster can then flesh out as well as otherwise reorganizing the site.
 - Having a secure, useful, and professional-looking web presence is essential in today's day and age. A good one can attract new members, and a bad one may deter them.
- Investigate revamping the “Music Collections of the Southeast” listings on the SEMLA website
 - Strategic Plan: Expand Membership Opportunities at All Levels of the Association
 - This listing of collections is severely out-of-date. We know that others outside the music library community have been referencing it, and bringing it into line is a priority.
 - Accomplishing this goal effectively, however, is dependent upon the larger migration of the SEMLA website to WordPress, for which we require the assistance of MLA. ■

End NOTES from the Editors

“On this autumnal Saturday morning, over here in your sister state of North Carolina, I am pleased to offer you the position of *Breve Notes* Editor, and I sincerely hope you will be able to accept.” It was October 2009, and that invitation came from John Druessedow, SEMLA Chair at the time. Spoiler Alert!!! I accepted the offer! Now, more than twelve years later, it’s time for someone else to receive that opportunity, which coincidentally will be extended by another SEMLA Chair from Duke.

Why should you consider taking on the role of Newsletter Editor? If you’re looking for a way to get more involved with or serve SEMLA, then this may be the perfect opportunity for you. There’s no better way to get to know the people in SEMLA... who they

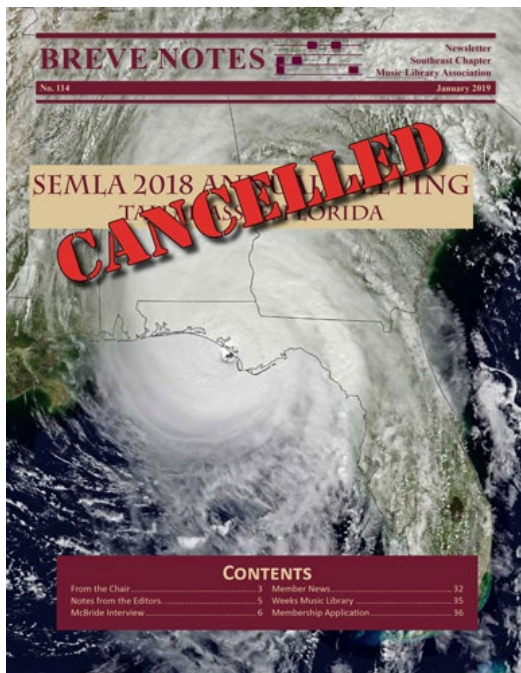
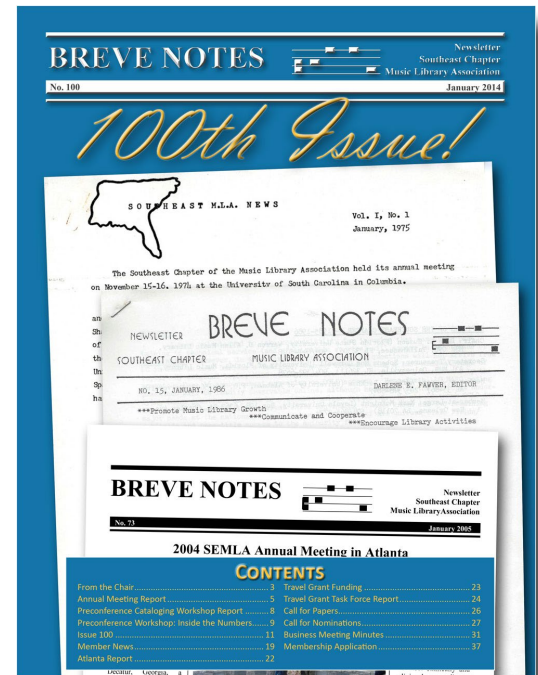
are and what they’re doing, both present and past members. One of my favorite issues to prepare was No. 100, for which I was able to reach out to past editors, all of whom were happy to share their reminiscences, not to mention being extremely supportive.

If you have an artistic bent (and we’re all musicians, so we all do!), you can be as creative as you want with each issue. I’ve always enjoyed designing the covers, and we’ve included some of our favorites here. One that is particularly memorable for me is the Hurricane Michael cover. It will

always make me think of Neil Hughes. Being a past editor, Neil was always complimentary of every issue, but he thought that particular cover should be nominated for an Apex Award for publication excellence. That’s a compliment I will always treasure from a person whose memory I also treasure.

Are you in a tenure-track position? Editing three issues each year of your professional organization’s newsletter will look good in your portfolio!

Do you want to be innovative? Now is a prime opportunity! Before I edited my first issue (No. 88), it just so happened that one of the journalism professors at MTSU was teaching a series of



see *End NOTES* — continued on page 27

End NOTES — continued from page 26



opportunity for me, frankly, as well as an interesting challenge and most importantly, a meaningful way to serve the members of an organization that I support. I am glad that I was appointed, which meant not only helping to produce the newsletter three times a year, but also serving as a member of the SEMLA board.

It isn't always easy for me, a natural introvert, to interact with others, so I was happy when it was immediately clear that Grover

accepted me as his co-editor. I knew nothing about Adobe InDesign at the time, so I drove up from Carrollton to learn from Grover at MTSU a couple times. Grover invited me to stay with his family. He—

they—couldn't have been kinder. In his office at MTSU, he showed me the software and I tried to wrap my head around it the first time. The second trip, I took more notes. We talked on the phone when I couldn't remember how to do something, and he'd walk me through it while I took more notes. It always made sense when he explained it, but when you only do something three times a year . . . well, I would forget how to do it in between. Software, as you know, also constantly changes, and if it wasn't intuitive before those changes, it was even less so afterwards. (Shouldn't it be the other way around?)

noontime workshops on Adobe InDesign, so I decided to try that out with *Breve Notes*. We're still using InDesign to create our issues in PDF format, but that doesn't mean our newsletter needs to continue as a PDF. This may be the perfect time to investigate other possibilities.

Maybe you don't want to go it alone and would prefer a co-editor. I definitely benefitted from working with Shelley. Her dedication, flexibility, and willingness to take on any task (even learning InDesign!) made her a perfect partner. The bonus was that I gained a good friend along the way!



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see **End NOTES** — continued on page 28

End NOTES — continued from page 27

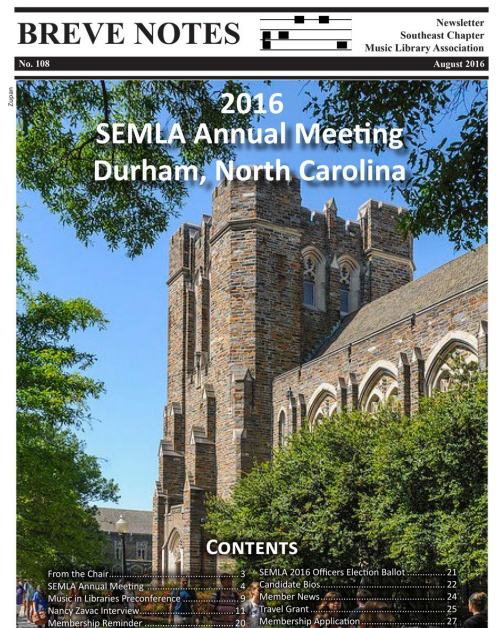
I made another trip up to MTSU after a major software change, trying to understand it better. Grover could not have been more patient. He never had a harsh word or expressed disappointment with me; he was unfailingly courteous and friendly. I also tried to learn more about graphic design and benefit from his example, but my skill set falls far short of Grover's in that area, too. We eventually fell into a habit where I would insert all the news and photos that I could, doing my best to get the details right and make the issue visually interesting, but then Grover would take over (when his very busy schedule permitted) and finish the issue. Please believe me when I tell you that there was a huge difference in every issue from when I stopped working on it to when you saw it. I marveled at the magic of Grover's

touch. He is the one who made *Breve Notes* “come alive.” Those wonderful graphics, the humanity of his personal style—that, and more, was all Grover that you saw as you read *Breve Notes*. Jacob Schaub, as our webmaster, also played an integral role in making every issue available to you.

I think it's time for me to devote myself to other endeavors, but I will continue to treasure the friendship I developed with Grover and a fondness for all things SEMLA. I hope someone else will pick up the mantle, maybe using Adobe InDesign, or maybe other software. Maybe we will have co-editors again. I encourage anyone thinking about it to throw their hat in the ring. I grew professionally and personally during my time as co-editor and I am grateful for that. I want to give a big THANK YOU to Grover for everything. Thanks to all of you for your contributions to

Breve Notes, too! Please continue to share your news and give of your time, because the friendliness of this organization is something we don't find elsewhere and it has tremendous value above and beyond the professional support of excellent programming. I thank you for the honor of serving.

This is the 36th issue of *Breve Notes* that I (Grover) have had the privilege to edit on my own or co-edit with Shelley. I speak for both of us when I say it has been an honor to serve SEMLA in this way and to help document the incredible activities of the fabulous members of this chapter. Within the pages of each issue, we've attempted to convey the comradery, fellowship, and joy that is so evident whenever and wherever SEMLA members gather together as a group. We are grateful to have had this opportunity. ■



Thank you, Neil.



Neil Hughes
1955-2021