

*Atlanta 2014  
Update*

**TEMPLETON  
MUSIC COLLECTION**

*Impressions  
from a First-Time Attendee*

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# SEMLA

## Southeast Chapter of the Music Library Association

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Images in this issue of *Breve Notes* courtesy of Alston Avritt and the Charles H. Templeton Sr. Music Museum at Mississippi State University Library, Joyce Clinkscales, and Renée McBride.

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

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Membership in SEMLA is available at three levels: Personal (\$10.00 U.S.), Institutional (\$15.00 U.S.), and Student (\$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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# FROM THE CHAIR

Joyce Clinkscapes

Emory University



Have you looked at the website for the San José meeting recently? Lots of program content has been posted at <http://mla2013.musiclibraryassoc.org/program/handouts>. Even those who couldn't make it to San José can reap some benefits of the national meeting from this site. Of course, nothing can substitute for being there in person, as Matthew Vest reminds us in this issue ([page 13](#)). Thanks to Matthew for describing his first MLA experience, and welcome to all our first-time attendees ([pictured, page 14](#)).

I was quite disappointed at having to cancel my trip to San José at almost the last minute, but one thing that never concerned me was handing over my responsibilities to our capable Vice Chair, Renée McBride. Many thanks to Renée for taking over on short notice and for chairing the SEMLA meeting as well as the preceding Executive Board meeting. Unfortunately she had to do it all without the yellow hammer of despotism, but rest assured that she'll get to use the revered hammer to adjourn our meeting in October.

If one meeting's over, it must be time to plan for the next two! You have only a few months to file those travel request forms, save your pennies, and make your preparations for Nashville and then Atlanta. Mark your calendars for our chapter meeting in Nashville, October 10–12, 2013. Part 7 of the February business meeting minutes in this issue contains some details about that ([page 24](#)). Consider submitting a paper/presentation proposal, too ([page 15](#)).


Because SEMLA is hosting the Atlanta MLA meeting, we need chapter members to work the registration desk and help with other numerous tasks. Please make Atlanta a high priority, whether your stay is long or short. There'll be plenty to do before, during, and after the meeting, and plenty of good times along with the work. The meeting

dates are February 26–March 1, 2014. Congratulations and thanks to the Local Arrangements Committee (Shelley Rogers and Kevin Fleming, Co-Chairs) for the terrific video invitation to Atlanta that was shown in San José.

The Executive Board has been quite busy this year. Most notably, Secretary-Treasurer Amy Strickland has been pursuing adventures in banking. After taking over the position in February, Amy set out to establish a SEMLA account at a bank in her vicinity. That turned out to be annoyingly complex (perhaps as a result of the recession and the banking crisis), but Amy jumped through all the hoops with good grace, established the accounts, and completed the transfer of funds from our former bank. Wells Fargo, our new bank, is so widespread that we hope there'll be no need for a change when a new Secretary-Treasurer takes office.

The Travel Grant Funding Task Force has submitted its report to the Board, and we thank Diane Steinhaus (chair), Sonia Archer-Capuzzo, and Sara Nodine for their excellent work. You'll be hearing more about grant funding soon via SEMLA-L.

I hope you enjoy the rest of this issue as much as I have. Under "Member News" ([page 17](#)), I find that we have 22 new members this year! Welcome to all of you—we'll look for you in Nashville. Reading John Baga's article on the [Templeton Music Collection](#) makes me want to get on I-20 and head over to Mississippi State. It would be such a treat to see and hear those instruments.

Please contact me with any questions or suggestions you may have concerning the chapter. Meanwhile, here's wishing everyone an enjoyable spring and a wonderful summer vacation. 

[On the cover — Victor IV, circa 1902. Courtesy of the Charles H. Templeton Sr. Music Museum.](#)



# A SOUTHERN GEM

## THE TEMPLETON MUSIC COLLECTION AT MISSISSIPPI STATE UNIVERSITY

JOHN BAGA, MISSISSIPPI STATE UNIVERSITY

**THE** Templeton Music Collection has been a prized gem of the Mississippi State University Library's archival collections for over twenty-five years. The collection represents a unique period of popular American music, namely ragtime, blues, jazz, Broadway tunes, and other popular dances and songs composed between the 1890s and 1930s. Containing 20,000 pieces of sheet music, 15,000 recordings, and 200 music players from this era, this substantial collection is the largest of its kind in the country.

see *Templeton Collection* — continued on page 5

Templeton Music Museum interior — *In the background, a selection of sheet music is on display behind glass cabinets. From left to right, the three instruments in the foreground: Ten-sixty-nine orthophonic record player (1927); Regina Hexaphone (1908); Piano-Forti Music Box (1880). Courtesy of the Charles H. Templeton Sr. Music Museum.*

AVRITT





*Templeton Collection* — continued from page 4



*These handsome cabinets display a selection of sheet music from the collection. Courtesy of the Charles H. Templeton Sr. Music Museum.*

## THE DONOR AND MUSEUM

The origin of the collection was a result of the musical interests of Charles H. Templeton Sr., a business owner and music dilettante from Starkville, Mississippi. Mr. Templeton was an amateur oboist, having played in his high school band and in Mississippi State University's Famous Maroon Band during the 1940s. It was not until later in the 1950s that he began to take an avid interest in accumulating musical instruments and materials from this early period of American music. His wife, Mary Ann, said that it was she who first stimulated that interest by coaxing him into buying a record player for their home décor. From that point on, Templeton developed an enthusiasm for old gramophones, player pianos, and music boxes. He was fascinated by the mechanics and aesthetics of these instruments, as well as their commercialism and fashion in the United States during the early 20<sup>th</sup> century. Questions such as why the Victrola was more popular than the Edison instruments fueled his collecting impulse. Over the next 40 years, Templeton built up his collection by finding materials at estate sales, auctions, and antique stores. Initially focused on

instruments, Templeton's collection would grow to encompass a vast quantity of sheet music, recordings, and memorabilia. Templeton named his collection "The Business of Music" because it offers insight into the popular music business in America from the 1890s to the 1930s.

What began as an amateur's hobby eventually became an important source of musical scholarship. Templeton recognized this and, in 1987, generously donated the collection to Mississippi State University. Originally under the care of MSU's Department of Music, the collection was housed in a separate building on campus, which functioned as a museum. Although the museum thrived and employed two curators over the course of its existence, it eventually closed in 2001 due to budgetary reasons. In hindsight, the museum proved to be an inadequate location for the collection owing to its poor security and infrastructure. Templeton passed away in 2000 and so his wife and son took a role in safeguarding the legacy of his collection.

## WHAT BEGAN AS AN AMATEUR'S HOBBY EVENTUALLY BECAME AN IMPORTANT SOURCE OF MUSICAL SCHOLARSHIP.

Saddened by the closing of the museum, Mrs. Mary Ann Templeton provided funding in 2004 to renovate the library, thereby establishing a permanent museum for the collection. The new museum opened in 2006. Visitors can take a guided tour and actually hear the self-playing instruments and music boxes. Each instrument has been meticulously researched and the museum labels include technical details, date of production, even the original cost of the instrument. Essentially a "closed collection" with no expected additions, its scope is purely intended to represent Templeton's personal collection.

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**Templeton Collection** — continued from page 5

### THE INSTRUMENTS

It was fortunate for MSU that Templeton had kept the instruments in good repair and had restored them prior to making his donation. MSU continues to oversee the care of the instruments so that their functionality is maintained. The collection boasts nearly 200 instruments manufactured in the late 1890s to early 1930s. On view are machines

produced by the three major phonograph companies of the day: Edison, Victor, and Columbia. Specifically, the museum has many of Edison's early phonograph models, the phonographs engineered by Eldridge Johnson, co-founder of Victor Talking Machines, and gramophones made by

Columbia. These instruments are a visual history of the development of the phonograph. Visitors can visually trace this development by seeing the variety of instrument models with different horn, cabinet, and turntable sizes. Additionally, the instruments reveal the progression of the sound recording format from the flat metal disc of the late 1890s to the phonograph cylinders and to the Edison discs prevalent in the 1910s and '20s. The bulk of the instrument collection is the phonographs and gramophones issued by Victor Talking Machines. David A. Jasen, musicologist and ragtime scholar, believes "The Charles H. Templeton, Sr. Music Museum contains the most complete collection of Victor Talking Machines from the beginning in 1897 to 1930."

In addition to the Victor and Edison models, this collection has several unique treasures, such as a vintage Link automatic piano, an Aeolian Orchestrelle player reed organ, and the Berliner Gramophone. The Link automatic piano from 1925 was frequently used in theatres and plays a 15-minute paper roll, which museum visitors can watch as it feeds through the interior cabinet of the piano.

Another popular show piece in the museum is the Aeolian Orchestrelle player organ of 1910, noted for its full sonority and visual appeal as musical furniture. However, the most historically significant instrument in the collection is the Berliner Gramophone of 1895. This



(above left) Link Automatic Piano, circa 1910 — *The Link piano, which plays a 15-minute roll, was often used in movie theatres to accompany shows of its silent films.* (above right) Aeolian Orchestrelle, circa 1900 — *This player reed organ can be pumped by foot or by the electric motor and can play rolls or be played manually.* Courtesy of the Charles H. Templeton Sr. Music Museum.

instrument essentially put Edison out of business. It was the first flat record gramophone and became featured in the famous Victor trademark image of "His Master's Voice." Another prized instrument in the collection is the New Century Disc Box made in 1904, which is an exceptionally rare music box playing 18-inch discs; only six of its kind are still functional today.

Other curious objects in the museum include a Victorian Birdcage Automaton, a musical cigar box, an Edison phonodoll that plays nursery tunes, a fairy phonograph lamp (combination of lamp and phonograph), and a Peter Pan

see **Templeton Collection** — continued on page 7



**Templeton Collection** — continued from page 6

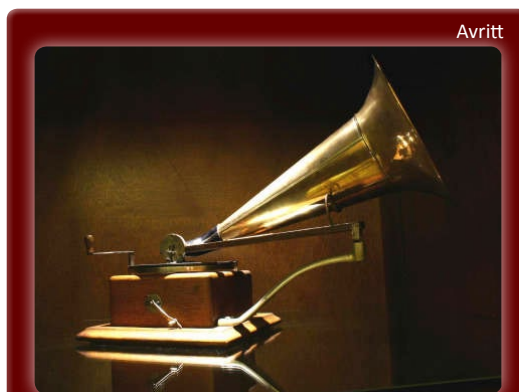
Portable gramophone from 1927, perhaps the personal stereo of its day. Additional interesting items on display include several vintage replica statues of Nipper, also known as the RCA Victor dog, and a quartoscope, which is a coin-operated arcade showing Charlie Chaplin film stills on picture cards.

## THE RECORDINGS

The Templeton Collection is comprised of approximately 15,000 sound recordings. These range from paper rolls and flat metal discs to wax cylinders and phonograph records. Originally stored on the back porch of the first museum, the record collection has suffered from damage, as many of the Edison Diamond Discs are fragile and break easily. Most of the records have not been inventoried or cataloged and are therefore a hidden collection. Some of the unique gems of the sound recording collection include flat metal discs from 1897, an early Enrico Caruso recording, and rare cylinder recordings of Thomas Edison and Theodore Roosevelt. Among the latter are recordings of Roosevelt's speeches, "The Right of the Rule" and "Social and Industrial Justice."

## THE SHEET MUSIC

Before donating his sheet music collection to Mississippi State University, Templeton sorted the music by the following categories: ragtime, blues, movie tunes, show tunes, foxtrots, popular music, war songs,



*Berliner Gramophone circa 1895 — This was the first disc gramophone. It was invented by Emile Berliner and played a 7-inch disc. It became the Victor "trade mark" model and is seen in Barraud's famous painting with Nipper, the dog. Berliner's machine differed from Edison's in its use of a disc record rather than a cylinder. It also used a lateral groove rather than vertical. Courtesy of the Charles H. Templeton Sr. Music Museum.*

specialty music, and works by Irving Berlin. The sheet music is stored in 200 archival boxes and housed in special collections.

Within the collection are a number of rare pieces including several rags with the composer's portrait printed on the cover. This was atypical in American sheet music publishing of the early 20<sup>th</sup> century. Covers usually exhibited portraits of singers who popularized a particular song or a charming illustration showing various scenes, locales, and musical celebrities. It is therefore remarkable that the collection contains only one of five known publications

of Scott Joplin's works with his portrait on the cover. An endearing facet of the collection is the large number of scores with "Mary" in the title, which is said to be Templeton's tribute to his wife.



*Cylinder recordings of Theodore Roosevelt's speech, "The Right of the People to Rule"*

Insight into the history of music printing, paper size, and cover illustrations can also be gained from examining the collection's sheet music. Before 1918, music was printed on large 13 ½ x 10 ½ inch sheets. During WWI, a paper shortage spurred publishers to print music on smaller sheets, which eventually became the standard 12 x 9 inch size still in use today. Several scores on display in the museum show this

evolution of printing practice. Cover art was

see **Templeton Collection** — continued on page 8

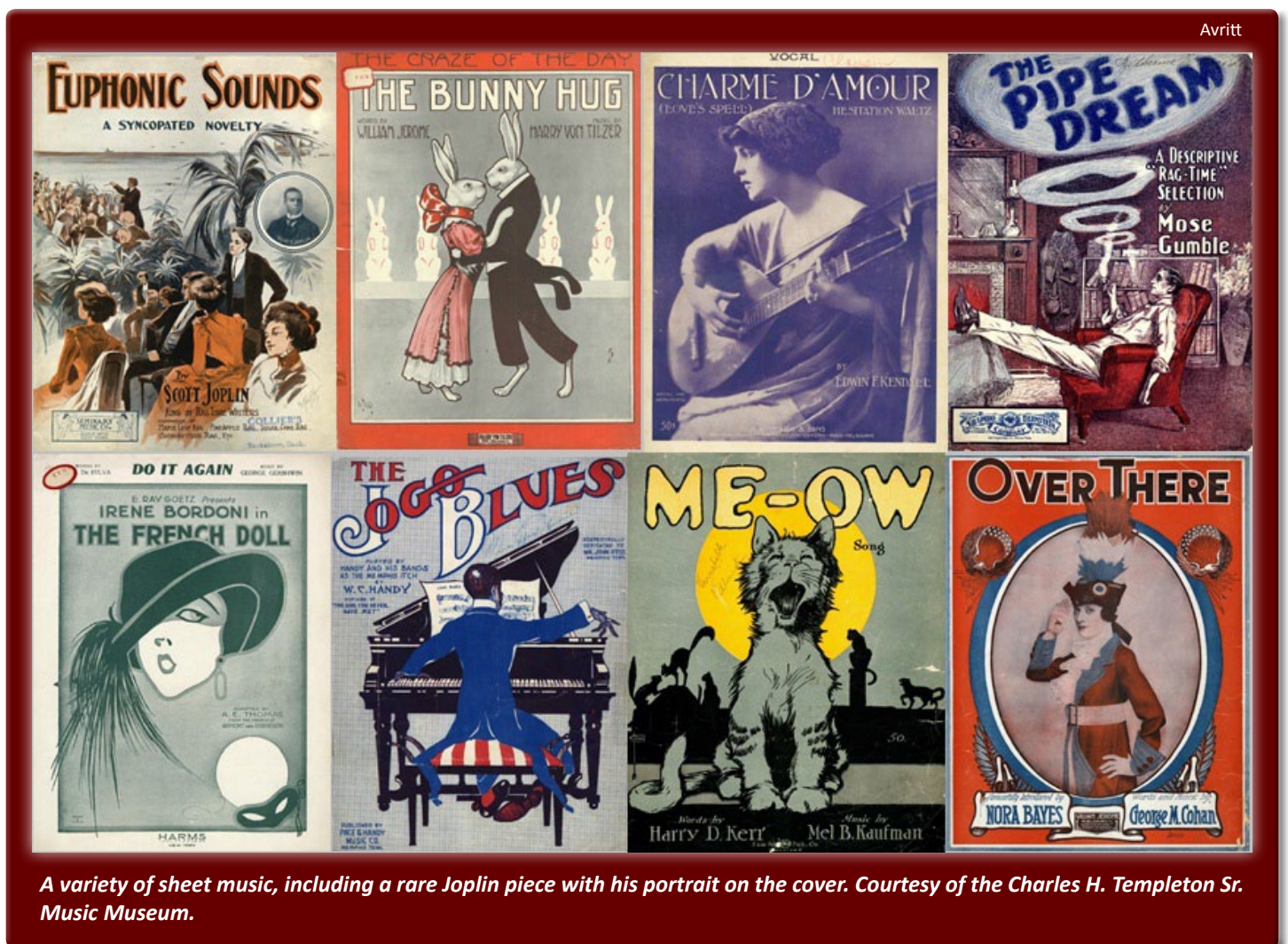
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**Templeton Collection** — continued from **page 7**

an important element in marketing American popular sheet music during the early 20<sup>th</sup> century. Prior to the advent of Tin Pan Alley, music covers typically had elaborate lettering, borders, and classical imagery like muses, cherubs, and floral designs. Once American publishers realized that popular music with aesthetically appealing covers sold more copies, they recruited a host of illustrators and graphic artists to create lavish cover designs.

Randal McMillen, MSU's Digital Projects Coordinator who is responsible for digitizing the Templeton sheet music, believes these covers are an untapped resource. "While the sheet music collection was originally envisioned to serve musicians, it has increasingly appealed to social and cultural historians, and even graphic

designers," he said. The sheet music covers portray the trends, attitudes, politics, and hot topics of the times: jitney busses, racism, patriotism during WWI, and popular singers. Many patrons from a range of scholarly fields have expressed interest in studying the covers. So beginning in 2008, the digital collection's metadata has incorporated illustrator names and descriptions of covers for nearly 6,000 scores. This enables a user to keyword search for all cover art depicting moons, forests, cars, etc. For example, the collection recently provided unique resource material for a patron in Argentina who was writing a dissertation on American car culture in the 1940s. Another scholar showed interest in the covers because he was writing a book about interior fashion in the jazz age. The covers appeal to artists, as well. A graphic designer at MSU's Mitchell Memorial



*A variety of sheet music, including a rare Joplin piece with his portrait on the cover. Courtesy of the Charles H. Templeton Sr. Music Museum.*

see **Templeton Collection** — continued on **page 9**



**Templeton Collection** — continued from page 8

Library fashioned images from the covers into a series of collages. These are currently on display in the Templeton Museum and are reproduced as posters and notecards. Clearly, there is more than just a music lover's interest in the collection, and Randall's ideal project would be to create a parallel collection of the covers alone.

**THE DIGITAL COLLECTION**

Since 2000, the library has undertaken a massive digitization project that has culminated in the scanning of roughly 12,000 scores. Templeton's original categorization by genre has been maintained in the digital collection, which is managed by CONTENTdm.

The digitization process has been standardized over the course of 13 years. In the early phase, everything was digitized including multiple copies of the same score. Scanning was selective in the sense that boxes were not scanned in any particular order. It was not until 2007 that the approach was modified to digitize only unique titles and not multiple versions. Although all 200 boxes were eventually completed, there are roughly 10,000 scores that were omitted from the digitization process. Some of these are not in the public domain, in which case only the covers were scanned. Most are simply duplicate copies of scores with different

covers. However, the Digital Projects Coordinator has recently considered retrospectively scanning all covers because of their potential value to users.

For those interested in the technical details of digitizing, MSU uses Epson and HP scanners. Scanning is done at 600 DPI 24-bit color for covers. Interiors, i.e. the printed music, are done in grayscale and manipulated to look black and white. In the early years of digitizing, scanning was done in full color of the entire score, which resulted in yellowed pages and a large file size. When patrons began complaining about the download time, the policy for scanning the music in grayscale and thereby reducing the file size was developed. As a corollary, scanning in grayscale has ensured that the scores are optimized for printing.

Due to the large amount of scanning involved, the digital collection has been archived. After the



(above left) Victor "Monarch," circa 1901 — *This Monarch was so named because it was the "King of Talking Machines" at that time.* (above right) Edison Home circa 1901 — *This model, a Home, has the "new style" cabinet using the banner transfer which appeared on the cover of previous models. It is now known as the "long-case Home." This instrument has an attractive blue morning glory horn with painted flowers.* Courtesy of the Charles H. Templeton Sr. Music Museum.

scanning process, each page of a score is saved in the Tagged Image File Format (TIFF). In the early 2000s, the TIFFs were stored on DVDs, but this medium proved to be unreliable, as some files or entire DVDs became corrupt. Today archiving is done totally by local server.

The scanning, processing, and some metadata entry are handled almost entirely by student workers. They apply barcodes to each box and folder, insert the scores into archival sleeves, and generate

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metadata according to Dublin Core. Metadata in CONTENTdm has been supplied through a distributed approach in which student workers, library staff, and catalogers contribute various levels of metadata. In the early years, catalogers also contributed full bibliographic records to OCLC, but this became a daunting task that resulted in a backlog. Once OCLC began harvesting the digital collection's metadata, original cataloging with MARC records ceased altogether.

One challenge that the Digital Collections department has faced is maintaining authority control. Many composer and lyricist names do not have records in the Library of Congress Name Authority File. As is often the case in publishing, variant spellings of a composer's or lyricist's name are occasionally printed on the score. When LC name headings are unavailable, names are entered as they appear on the piece. This has led to inconsistent headings in the database, which may be improved in the future through a retrospective project devoted to authority control.

Since September 2011, MSU Libraries has participated with the Sheet Music Consortium,

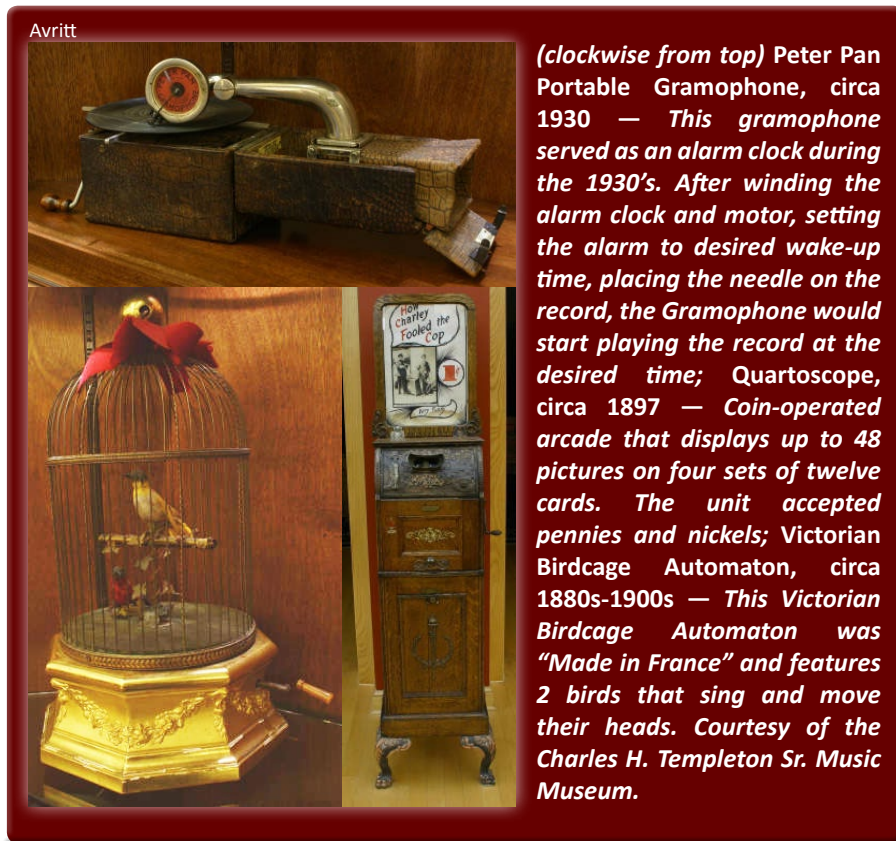
which uses the Open Archives Initiative Protocol for Metadata Harvesting. According to Randall, the Digital Projects Coordinator, the physical sheet music is rarely perused by patrons and scholars. Making the collection available online, however, has provided access for music lovers all over the world and created a surge of traffic and interest in the collection. "The best thing is receiving emails from people who were elated at finding a score their grandma kept in her piano bench," Randall commented. "Finding a piece from their childhood means so much to people who have sentimental attachments to the music."

**A VALUE TO THE LIBRARY**

Since its opening in 2006, the museum annually receives visitors from all over the world, in addition to a steady number of university music students. Other visitors include older patrons who are delighted at finding a particular gramophone their parents once owned. Interest in the collection stems not only from music lovers and scholars, though. Interior design students visit the museum to study the furniture legs, scrollwork,



Brass Plate Player — Courtesy of the Charles H. Templeton Sr. Music Museum.



(clockwise from top) Peter Pan Portable Gramophone, circa 1930 — This gramophone served as an alarm clock during the 1930's. After winding the alarm clock and motor, setting the alarm to desired wake-up time, placing the needle on the record, the Gramophone would start playing the record at the desired time; Quartoscope, circa 1897 — Coin-operated arcade that displays up to 48 pictures on four sets of twelve cards. The unit accepted pennies and nickels; Victorian Birdcage Automaton, circa 1880s-1900s — This Victorian Birdcage Automaton was "Made in France" and features 2 birds that sing and move their heads. Courtesy of the Charles H. Templeton Sr. Music Museum.

see **Templeton Collection** — continued on page 11



**Templeton Collection** — continued from page 10

and decorative cabinets of the player pianos. The museum is a magnet for public school field trips, church groups, and students who happen to be in the library at any given time. Indeed, many of MSU's students routinely visit the museum to have their photo taken with Nipper. Lynda Graham, the museum tour guide, relates that some students get their graduation day photos taken in the museum.

The museum also sponsors the Charles Templeton Ragtime Jazz Festival, which has been held annually at MSU since 2006. Some of the world's greatest ragtime and jazz pianists join this festival to give seminars and performances in the museum. The three-day festival draws in a diverse crowd of ragtime musicians, scholars, and devotees from across the country, thereby increasing the museum traffic. Hosting the festival at the museum enables the Templeton Collection to be seen and appreciated by a larger audience. Indeed, festival turnout has increased each year and the collection certainly has become more renowned as a result.

Future ideas and projects for the collection include researching, inventorying, and digitizing the sound recordings; weeding the digital collection to remove duplicate versions of scores; and digitizing any sheet music that has been overlooked. Lastly, ideas have been suggested for integrating digital



*New Century circa 1890's — New Century music boxes were manufactured by Nernid Freres in St. Croix, Switzerland and are very rare today. Courtesy of the Charles H. Templeton Sr. Music Museum.*

kiosks in the museum that show videos of ragtime festival performances and interviews with the pianists speaking about the value of the Templeton Collection.

## IN CONCLUSION

The Templeton Collection, which began as a private collection of one man, has blossomed into an invaluable resource of primary documents, artifacts, and scholarship for an important musical era. In addition, the collection provides a museum that offers visitors an enjoyable excursion into the genres of ragtime, blues, jazz and other types of early 20<sup>th</sup> century music. Perhaps David A. Jasen states it best: "The concept of having artifacts illustrate the 'business of music in the United States' is unique and is not only important for serious students of popular music, but for history buffs, sociologists and everybody interested in knowing how music influenced this country during the entire 20<sup>th</sup> century and continuing in the 21<sup>st</sup>." Mississippi State University Library is pleased to serve as custodian of the collection and is proud to play an important role in the preservation of the materials produced in this special niche of American music history.

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*Symphonion — Popular from 1886-1920s, this music box with vertically oriented disc will play for the price of two pennies or a nickel. It was manufactured in Leipzig, Germany and plays 19-inch discs. Courtesy of the Charles H. Templeton Sr. Music Museum.*

**Templeton Collection** — continued from page 11

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**Nipper** — This trademark of “His Master’s Voice” was first used circa 1900 by Emile Berliner (European His Master’s Voice) & Eldrige Johnson (subsequently Victor, USA) The original picture of Nipper listening to the phonograph was made with Nipper and the phonograph sitting on top of a casket with the now famous turn-of-the-head Nipper listening to the recreation of his master’s voice. Nipper came on salt and pepper shakers, pie tins, and of course advertisements.



**Nipper, circa 1884-1900** — The brown ears and glass eyes of this dog are characteristic of the earliest dogs made. This particular Nipper stood in the window of the O.K. Houck Piano Co. in Memphis. When “Father of the Blues” W.C. Handy was in good favor with Houck, Handy’s music would be placed in the window. When Houck was angry with Handy, this dog would be seen instead of the music.



# Impressions

## from a First-Time Attendee

Matthew Vest, Davidson College



This spring in San José, I was able to attend my first MLA meeting. Having worked in music libraries since 2006, I have been looking forward to going for some time. Last April, I left a position in User Services at Indiana University's Cook Music Library to join Davidson College as their Music Librarian.

I was excited by the prospect of working at a liberal arts college – my background before IU was in the liberal arts. Although many aspects of the transition from a large research institution were not particularly surprising to me, attending the MLA meeting afforded me opportunities to think about the transition and its challenges in different ways and provided a number of resources applicable to my new position.

There were many sessions that were directly related to my work at Davidson. In fact, the sessions on information literacy and collection development on the program originally inspired me to take the leap and plan a trip to California this spring. The session “And Now for Something Completely Different: New Exercises to Keep Your Students Engaged in Library Instruction” was particularly useful for me, as it contained examples of innovative classroom practices, including a flipped classroom model, and clear examples of how they were enacted. As I had been interested in implementing more assessment tools in my teaching,

the concept of using minute papers presented in “Using In-Class Assessments as an Active Learning Tool” was also beneficial for me. Scott Stone’s poster, “You Bought It, But Is It Being Performed,” challenged me to think about the correlation between performance and collection development of scores at a small college.

As I prepared for the trip, I was eager to get involved with the conference. I worked at the registration table and also with the silent auction and with exhibitor tear-down. Because I was a first time attendee, and was therefore meeting many people for the first time, it was great to have the chance to introduce myself in this way and to see (in a limited way) the effort that goes into making the meeting run smoothly. Since I had not yet been able to attend a SEMLA annual meeting, it was valuable for me to go to the SEMLA meeting at MLA. It was nice to meet and speak with librarians from across the southeast and close to my new home in North Carolina.

It was nice to meet and speak with librarians from across the southeast and close to my new home in North Carolina.

Another highlight of the meeting for me was the Small Academic Libraries Round Table meeting. There, I met librarians with whom I shared similar situations and obstacles. The discussions about responsibilities in

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*Impressions* — continued from page 13

our ever-evolving environments was both enlightening and reassuring. At this meeting, my thoughts on my transition from a large research institution to a liberal arts college began to come into focus. Previously, I had spent quite a bit of time considering the different needs in information and collection for both types of institutions. At this meeting, I met others who were considering these differences and were adept in navigating the changes currently occurring in small institutions. Their knowledge of the development and trends in small academic institutions helped give me perspective and understand better the focus of collections and services at smaller libraries.

I would be remiss if I failed to mention how welcoming the MLA community was. It was such a fantastic experience to be around Music Librarians who are engaged and considerate. The diversity of approaches to the discipline was refreshing, and it was energizing to hear various perspectives on issues of particular interest to me. Upon returning home from San José, I was both exhausted from travel, time changes, and the meeting schedule, and motivated from interactions with new-found colleagues. It would be difficult to say what the most valuable parts of the meeting were for me, but I would place social events high on that list. ■



First-Time Attendees — (l-r) *Matthew Vest (Davidson College), Jen Wochner (University of South Carolina), and Chris Holden (UNC-Chapel Hill).*



# SEMLA 2012

## Call for Papers

The SEMLA 2013 Program Committee is currently accepting proposals for papers/presentations for the upcoming SEMLA conference in Nashville, Tennessee, on October 10-12, 2013. If you are interested in submitting a paper/presentation proposal for this meeting, please include a title and brief abstract of its projected content, and whether this would fit best into a 30-minute or 45-minute time slot. You may submit all proposals to the SEMLA Program Chair, Jacob Schaub:

[jake.schaub@vanderbilt.edu](mailto:jake.schaub@vanderbilt.edu)

Note that any co-presenters will be required to register for the SEMLA Conference as well, even if only for a single day.

**The deadline for submissions is  
Tuesday, April 30, 2013.**

# Member News

## Publications

**John Baga** (Mississippi State University): “Online, Practical, and Free Cataloging Resources: An Annotated Webliography.” *Library Resources & Technical Services* 52:2 (April 2013) by John Baga, Lona Hoover, and Robert E. Wolverton, Jr. (Be sure to read John’s cover article beginning on [page 4](#) of this issue.)

**Harry Eskew** (retired) continues to write hymn stories that are added to his web site ([singwithunderstanding.com](http://singwithunderstanding.com)). Recent hymn stories have included “To God Be the Glory”, “What Wondrous Love Is This”, “I Heard the Bells on Christmas Day”, and “Holy, Holy, Holy, Lord God Almighty.”

## Presentations & Panels

**John Baga** (Mississippi State University) delivered two presentations at a conference: “RDA State of the Union” and an “RDA Implementation Panel” with Robert E. Wolverton, Jr. Both sessions were held at the Mississippi Library Association Technical Services Roundtable, April 19 2013.

**Grover Baker** (Center for Popular Music, Middle Tennessee State University), along with Susannah Cleveland, Andy Leach, Nicholas Meriwether, and Steve Weiss, participated in a panel entitled “Collecting the Pop Soundscape: Popular Music in Libraries and Archives,” during the *EMP Pop Conference: Curating the Pop Soundscape* held in Cleveland, Ohio at the Rock and Roll Hall of Fame and Museum. The panel was moderated by Jason Hanley.

## Grants

**The Center for Popular Music at Middle Tennessee State University** has been awarded two major grants.

The first grant, in the amount of \$19,993, comes from the GRAMMY Foundation to inventory, preserve, and provide access to the *Charles K. Wolfe Audio Collection*.

There are nearly 4,000 tapes in the *Wolfe Audio Collection*, many of which are oral histories of musicians or field recordings. Dating from the 1930s to 2000, this is likely the premier collection in the American Mid-South region. The Center will inventory the contents, conserve the recordings, transcribing to digital format when appropriate, and make the collection publicly accessible.

See the complete press release from The Recording Academy at [“GRAMMY Foundation Grant Program Awards \\$200,000 for Music Research and Sound Preservation”](#).

Additionally, the Center in collaboration with the American Antiquarian Society has received a major grant from the National Endowment for the Humanities to digitize, catalog, and provide web-based public access to their American vernacular music manuscripts.

This award of \$127,956, made under provisions of the “Humanities Collections and Reference Resources” program, will enable the construction of an “American Vernacular Music Manuscripts” website featuring a searchable, multi-field database and high resolution page images. A far-reaching aspect of the project is that it will establish vernacular music manuscript cataloging guidelines so that hundreds of other archives, libraries, and historical societies with similar manuscripts may catalog and make available their holdings.

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## Member News — continued from page 16

The manuscripts included in this project, which date from ca. 1730-1910, include commonplace books, copybooks, and single and double leaves. Each manuscript, of course, is unique, and each typically documents music-making by a single person at a specific time and place and for a specific function. Since the manuscripts are prima facie evidence of musical taste or usage, they serve a scholarly function distinct from printed music, which typically documents only accessibility.

The two collections to be cataloged and digitized hold fiddle/fife/flute dance tunes, hymns, songs, ballads, and keyboard pieces, totaling about 9,000 pieces of music. Together there are more than 8,000 manuscript pages in approximately 250 manuscripts, most all of American provenance.

A sense of the American Vernacular Music Manuscripts website and its intended function may be enjoyed by visiting the “Demonstration Website” at <http://popmusic.mtsu.edu/AVMM/vernacular.html> and following the instructions. (Be sure and browse through the manuscript using the cool page-turning software!)

Any queries about these projects can be addressed to **Grover Baker** at 615.898.5512 or [grover.baker@mtsu.edu](mailto:grover.baker@mtsu.edu).

### **Transitions**

In January, **Jacey Kepich** left the University of North Carolina at Greensboro and began a new position as the Assistant Music Librarian at Interlochen Center for the Arts (Michigan). SEMLA’s loss is the Midwest Chapter’s gain. Our best wishes to Jacey!

**Lois Kuyper-Rushing** (Louisiana State University) assumed the role of Interim Assistant Dean of the LSU Libraries on March 1. She was appointed by Interim Dean Elaine Smyth, following the retirement of Dean Jennifer Cargill. Lois will also continue her duties as music librarian for at least the near future. The complete story (as well as a wonderful portrait of Lois!) is available on the [LSU Libraries Blog](#).

**Matthew Vest** joined Davidson College as Music Librarian in April 2012. At Davidson, he is responsible for the music collection and provides reference and information literacy services for music and other disciplines. Previously, he worked in User Services at the Cook Music Library, Jacobs School of Music in Bloomington, IN. He earned a MLS, Music Librarian Specialization, from Indiana University and a MM in Music Composition from Butler University in Indianapolis. (Be sure to read Matthew’s article beginning on [page 13](#) of this issue.)

### **New Members 2012-2013**

SEMLA welcomes our new members!

- Melissa Burel**, Florida State University
- Kayla Burns**, University of Alabama
- Sarah Dugas**, Florida State University
- Elizabeth Durusau**, University of Georgia
- John Fabke**, Center for Popular Music,  
Middle Tennessee State University
- Sarah Griffin**, Duke University Libraries
- Virginia Hill**, University of South Carolina
- Christopher Holden**, University of North Carolina  
at Chapel Hill
- Nathan Humpel**, University of Alabama
- Tina Huttenrauch**, Louisiana State University
- Deb Kulczak**, University of Arkansas
- Janet Lee-Smelter**, University of Alabama
- Ann Lindell**, University of Florida
- Rose Loucks**, University of Alabama
- Eleanor McClellan**, University of North Alabama
- Lindsay Million**, Center for Popular Music,  
Middle Tennessee State University
- Haruyo Miyagawa**, Birmingham Public Library
- Anthony Paganelli**, Western Kentucky University
- Susan Richardson**, Birmingham Public Library
- Lina Terjesen**, Belmont University
- Matthew Vest**, Davidson College
- Imelda Vetter**, University of Alabama, Birmingham

# Atlanta 2014 Update



*MLA 2014* Local Arrangements Committee has been actively planning various events for attendees of the 2014 Music Library Association Annual Meeting in Atlanta, GA.

Tour options available Wednesday afternoon will include the Jimmy Carter Library and Museum, the Atlanta Botanical Garden, and the Atlanta Symphony Orchestra Library and Archive.

There will also be discounted tickets available for a Thursday evening performance of the Atlanta Symphony Orchestra with special guest Hilary Hahn, as well as a Friday evening performance featuring the music of Georgia native Johnny Mercer at the Rialto Center for the Arts on the campus of Georgia State University.

Kevin Fleming, Co-Chair  
Shelley Rogers, Co-Chair

If you didn't get an opportunity to see the Atlanta 2014 Preview Video during the MLA Business Meeting in San José, it may be viewed at:

<http://www.screencast.com/t/YGv3Og75>.



# CALL FOR NOMINATIONS 2013 OFFICER ELECTION

The SEMLA Nominating Committee is soliciting nominations for two SEMLA officers:

**Member-At-Large**  
and  
**Secretary-Treasurer.**

Descriptions of SEMLA officer positions are in the SEMLA Officers' Handbook:

<http://semla.musiclibraryassoc.org/handbook.html>.

**Nominations are due June 15, 2013.**

Biographies of the candidates, voting procedures, and ballot will be included in the August 2013 **Breve Notes**. Election results will be announced at the end of the October 2013 business meeting in Tuscaloosa.

Please send nominations, or any questions for the committee to:

**Sara Nodine, chair, Florida State University**  
[snodine@fsu.edu](mailto:snodine@fsu.edu)

# SEMLA Invites Applications for the Pauline Shaw Bayne Travel Grant

The Pauline Shaw Bayne Travel Grant supports portions of the expenses related to attending this year's annual chapter meeting in **Nashville, Tennessee, October 10-12, 2013**.

The Travel Grant may be awarded for up to \$500. Reimbursable expenses include: conference registration; lodging for the two nights of the conference (Thursday and Friday) at one-half of the double occupancy rate; subsistence expenses ("Meals & Incidental Expenses") at the [CONUS](#) rate for one full day (Friday) and two partial days (Thursday and Saturday); travel by car/plane/train/bus, generally by the least expensive method. The request for reimbursement must be submitted to the SEMLA Secretary-Treasurer by **December 27, 2013**.

Supporting our colleagues' involvement in the life of the chapter is a priority! **Please note that music library paraprofessionals, support staff, and library school students are eligible** for this opportunity and are encouraged to apply.

Applicants must reside at the time of the meeting in one of the states or territories comprising SEMLA (Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North and South Carolina, Tennessee and Puerto Rico), and also be in at least one of the following eligible categories:

- a) A graduate library school student (by the time of the conference in October 2013), aspiring to become a music librarian;
- b) A recent graduate (within one year of degree) of a graduate program in librarianship who is seeking a professional position as a music librarian;
- c) A music librarian (holding a Master of Library Science degree or qualifications granting an equivalent status at her/his employing institution, e.g., a certified archivist with other graduate degree working extensively with music materials) in the first two years of her/his professional career, or;
- d) A library paraprofessional/support professional working with music materials as a significant portion of his/her job responsibilities.

Applicants in categories a-c must not have attended more than one prior SEMLA meeting before applying for the grant. This restriction does not apply to paraprofessionals/support professionals.

see [Travel Grant](#) — continued on **page 21**



*Travel Grant* — continued from page 20

**Applicants must submit the following to arrive by August 23, 2013:**

1. A letter of application that includes an explanation of the reasons for attending the SEMLA annual meeting, a justification of financial need, and a budget (the single or double room rate in Nashville, Tennessee is \$124.00 plus \$21.00 tax per night). For those applicants currently working in libraries or archives, justification of financial need must include information that one has sought financial support from one's employing institution to attend the meeting and that such a request was either denied or insufficiently met;
2. A current résumé or vita;
3. One letter of support. Where applicable, it should be from a current supervisor.

**Award recipients who are not already members of SEMLA are expected to join prior to attending the October meeting.** Join online at the [SEMLA website](#). Annual student membership in SEMLA is currently \$5.00; a regular membership is \$10.00.

Hotel accommodations will be funded at the double-occupancy rate (rates are \$124.00 plus \$21.00 tax per night) i.e., one-half of the room cost plus taxes.

Send application and supporting materials either electronically (preferred) as Word attachments or via U.S. post (priority mail), to arrive by **August 23, 2013** to:

[Renee McBride](#)  
 Davis Library, CB 3914  
 UNC-Chapel Hill  
 Chapel Hill, NC 27514-8890

If you have any questions, please contact [Renee by email](#) or phone (919-962-9709).

Recipients will be notified no later than September 6, 2013 and announced on SEMLA-L immediately thereafter. Please note that SEMLA may elect to pay directly for travel and hotel expenses on the recipient's behalf and only supply the balance, if any, of an award following the Nashville meeting. If mileage for a personal vehicle is awarded, it will be paid at the [current IRS rate](#) at the time of the conference (the business standard mileage rate beginning Jan. 1, 2013 is 56.5 cents per mile).



Southeast Chapter, Music Library Association  
Interim Business Meeting  
San José, CA  
Renée McBride, vice-chair, presiding  
February 28, 2013  
43 in attendance

1. Called to order by Renée McBride at 6:35 p.m.
2. Approval of minutes, October 20, 2012 chapter meeting, Tuscaloosa, AL.
  - Minutes were approved.
  - Renée McBride announced that Lisa Hooper had resigned the position of Secretary-Treasurer. Amy Strickland has been appointed Secretary-Treasurer in the interim until the election to be held at the October 2014 annual meeting.
3. Welcome to new members and first-time attendees
  - 3 first-time attendees/new SEMLA members
4. Treasurer's Report – Lisa Hooper

2013 SEMLA BUSINESS MEETING – TREASURERS REPORT  
@ MLA Conference – San Jose  
Prepared 2/25/2013 by Lisa Hooper

**FUND SUMMARY**

Savings Account Balance (as of 1/31/2013)	\$16,300.48
(Interest earnings since 9/30/2012)	.82)
Checking Account Balance (as of 2/25/2013)	\$9,657.91

**PAULINE BAYNE SHAW TRAVEL FUND**

Donations received (as reported on 10/19/2012)	\$817.58
Grant awards paid out	-\$172.23
<b>Total Balance as of 2/25/2013</b>	<b>\$645.35</b>

**2012 CONFERENCE REGISTRATION & COSTS**

*NB –this includes expenses paid out after the 2012 conference and therefore not included in the 2012 Treasurers Report.*

Conference Balance as of 10/19/12	\$1,718.52
Breakfast & coffee break catering	-\$826.28
Transportation/Shuttle fees	-\$170.00
<b>Total Balance as of 2/25/2013</b>	<b>\$722.24</b>

- It was asked what the current balance of the Pauline Shaw Bayne Travel Grant was; Lisa noted that not all of the travel receipts for the grant had been received, but that she was confident there would be some money left in the fund.
- Cynthia Miller submitted additional receipts for the SEMLA 2012 meeting at the MLA 2013 meeting; the SEMLA 2012 meeting balance will be updated once those expenses are paid.



## 5. Committee Reports

- Best of Chapters – Renée McBride
  - The committee, consisting of Renée McBride of UNC-Chapel Hill, John Baga of Mississippi State, and Liza Weisbrod of Auburn, have recommended two presentations to be considered by the MLA Best of Chapters Committee:
    - Mac Nelson & Jacey Kepich, “Promoting the UNCG Cello Music Collection through Digitization: The Bernhard Greenhouse Project”
    - Lora Lennertz, Jetton, “Parler Songs: Folklore Surrounding a Folk Music Collection”
  - Joyce Clinkscales will formally submit these presentations for consideration later in spring 2013.
- Nominating – Sara Nodine
  - Elections for Member-At-Large and Secretary-Treasurer will be held in the fall and will conclude during the Nashville meeting.
- Local Arrangements for Nashville Meeting, October 10-12, 2013 – Renée McBride
  - The members of the LAC will be Jacob Schaub (Vanderbilt), Sara Manus (Vanderbilt), Holling Smith-Borne (Vanderbilt), Robert Rich (Vanderbilt), Lina Terjesen (Belmont), and Grover Baker (Center for Popular Music at MTSU).
- Program for Nashville meeting – Jacob Schaub
  - Jacob will call for program submissions via email within the next few days.
- Travel Grant – Renée McBride
  - The committee consists of Renée McBride, Laura Williams of Duke University, and John Leslie of the University of Mississippi.
  - The travel grant information on the website is up-to-date and an announcement was sent to SEMLA-L at the end of January 2013; the information will be sent to SEMLA library schools during the summer; Renée requested that SEMLA “get the word out.”
- Travel Grant Fundraising Task Force – Diane Steinhaus
  - The task force, consisting of Diane, Sarah Nodine, and Sonia Archer-Capuzzo, was asked at the fall meeting to follow up with ideas to make the travel grant sustainable.
  - It has been determined that an endowed fund is not practical because it takes a great deal of money to establish a fund that can support a disbursement.
  - Diane has been getting ideas from MLA officers, and the situation will be discussed further at the MLA 2013 Chapter Chairs’ breakfast.
  - The task force is still gathering information.

## 6. MLA 2014 meeting in Atlanta – Kevin Fleming, Shelley Smith, Renée McBride

- Kevin Fleming and Shelley Smith are Local Arrangements Committee Co-Chairs.
- Current status of planning: the logo was approved by the Local Arrangements Committee; a website is being constructed; Kevin and Shelley met with the Grand Hyatt Hotel and the Convention and Visitors’ Bureau, which supplied images for the welcome video which will be shown at the MLA 2013 Business Meeting.
- Shelley listed possible tours/events and requested feedback.
  - Atlanta Symphony Orchestra: tour of the ASO on Tuesday, concert with Hilary Hahn on Thursday
  - Georgia State University, Johnny Mercer Collection: Friday evening jazz concert with the Georgia State jazz band
  - Other tours: High Museum of Art, World of Coke, CNN Center, Georgia Aquarium (all under \$30 and accessible from MARTA)

Shelley commented that most of these tours were common ones that the hotel arranges. Discussion centered on the number of tours (too many?), whether a minimum number of participants would be required, the difficulties of coordinating groups on the MARTA versus funding van transportation, making special transportation accommodations for those with disabilities, whether tours could be self-guided, and whether some of these attractions could just be listed on the meeting website with directions. Other tours were suggested, including the Botanical Gardens, which would require arranged transportation. The LAC was encouraged to “use its best judgment” in deciding which tours to include, and it was suggested that members of the LAC or other SEMLA members could volunteer as tour guides. Shelley noted that there will also be entertainment at the banquet.

- Kevin stated that the next step is to identify possible sources of funds and to provide the contact information for those sources to the Development Officer (DO); Shelley will email members of SEMLA to get that contact information; the DO will be responsible for contacting these sources and soliciting funds.
- The video will be shown at the MLA 2013 Business Meeting; it was suggested to put it up on YouTube or embed it on the meeting website so those not attending MLA 2013 would be able to see it. It was decided that Renée would introduce the video, highlight Kevin and Shelley as Local Arrangements Committee Co-Chairs, and introduce SEMLA as the hosts; Shelley will hand out peach candy. Laura Gayle requested that the introduction be as brief as possible so that the Business Meeting could end on time, allowing the room to empty so that it could be prepared for the MLA 2013 banquet.

#### 7. Future SEMLA meetings

- 2013 – Nashville – Jacob
  - The dates are October 10-12, which is fall break.
  - Hotel will be the Vanderbilt Holiday Inn: \$124 per night plus tax, with free Wi-Fi, free parking, and a complimentary shuttle within a 3-mile radius; a 15-room block is available at this rate until September 10<sup>th</sup>, and is expandable as needed.
  - An alternate hotel option for those on a budget is the Scarritt Bennett Center: \$50 per night plus tax; repurposed dorms with 2 rooms sharing a bathroom.
  - Events: the central library and music building performance halls are reserved for meetings; there will be a preconference on the 10<sup>th</sup> at the central library featuring modules on Reference and RDA Cataloging.
  - Reception options are still being investigated.
  - The website will go live as things are finalized.
- 2014 – Baton Rouge – Lois Kuyper-Rushing
  - Lois confirmed the location of the meeting, with more details to come later.
- 2015 – Athens – Neil Hughes
  - The dates are possibly the last weekend of October, but fall break dates haven’t been confirmed; the hotel cannot be confirmed until the dates are set.
- 2016 – Joint meeting with Atlantic Chapter – Renée McBride
  - Laura Williams of Duke University has agreed to host.
  - Renée will be contacting Atlantic Chapter chair Dick Griscom to discuss the sharing of expenses and organizational responsibilities.

#### 8. New website design – Elizabeth McCraw

- Elizabeth has been working on modernizing the website to make it more mobile-friendly; the test version is almost ready for the chapter members to view.



9. New Business?

- No new business

10. Announcements?

- Lois Kuyper-Rushing's presentation from SEMLA 2011 will be presented at the Best of Chapters session during MLA 2013.

11. Adjourned at 7:15; photos were taken of all of the attendees and of the new members/first-time attendees.

*Minutes submitted by Amy Strickland*

**San José 2013**



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

Name:

E-mail Address:

Institutional Affiliation:

Preferred Mailing Address

Street Address:

City, State, Zip:

Fax:

Are you currently a member of the national Music Library Association? Yes No

Membership categories:

Personal \$10.00

Student \$5.00

Institutional \$15.00

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

Amy Strickland  
SEMLA Secretary/Treasurer  
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Coral Gables, FL 33124