BREVE NOTES

Newsletter
Southeast Chapter
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 three levels:

Regular ($15.00 U.S.)
Institutional ($20.00 U.S.)
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From the Chair

Grover Baker
Middle Tennessee State University


Szymanski

Mentoring.

That whole concept has been on my mind lately. Do you consider yourself a mentor? Has someone mentored you? It could occur in an "official" role, perhaps as a faculty peer helping you navigate the promotion and/or tenure process. Maybe it's more of an informal role with someone you can talk with freely… someone who gives you encouragement and good advice.

Prior to this past Spring semester, I hadn't ever thought of myself in that light. But this May, five of my Student Assistants received their degrees. That's the largest number I've ever had to graduate in the same semester! One of those students had worked for me all four years she was at MTSU, starting in Fall 2021, post-COVID, when she was still 17 years old. I attended her wedding the last weekend of May. Another of my students worked with me for three years and is currently taking a gap year before pursuing grad work in ethnomusicology. The third student came to me two years ago, after attending a library session I led for her "Survey of the Recording Industry" class. (I always use early-in-the-semester library sessions as opportunities to recruit student workers!) She graduated with a perfect 4.0 GPA and is currently working in the music industry before starting her law studies with a focus on Entertainment and Copyright Law. The fourth, a grad student in musicology, reached out to me last summer, wanting to talk about becoming a Music Librarian. Among other things, we spoke about places to get an ALA-approved master's degree in library/information science, especially those institutions where she could work on a doctorate in musicology at the same time. Of course, I told her that one of the most helpful things she could do to prepare for the career would be to get some experience working in a music library, and I immediately offered her a job! She'll begin working on her Ph.D. in Musicology this fall at the University of Illinois Urbana-Champaign, where she received a teaching assistantship and plans to work on her library degree when she gets those financial details arranged. The last of the five contacted me at the beginning of this past Fall semester, also wanting to talk about becoming a Music Librarian. Even though I was only able to give her a couple of hours per week at that time, I hired her, knowing I could spend more time with her this Spring. She will begin her graduate studies in Library Science and Musicology at Indiana University this fall. In case you can't tell, I feel like a proud papa!

In addition to the two I've already mentioned, I currently have another pair of students who want to become librarians! There must be something in the water!

I enjoy working with students, and I've always viewed the positions I can offer as a way to help them achieve their degrees. I've recently become aware that higher education is also beginning to view student employment as a "high-impact practice" connected to student success. (Savoca, Smith, and Kaur 2024) Ultimately, isn't the goal of mentoring to help the mentee be successful?

In this issue of *Breve Notes*, you'll find the transcript of my oral history interview with Chris Durman. A recurring subject during our conversation involved the people who impacted our careers and welcomed us into SEMLA. For Chris, Pauline Shaw Bayne was that mentor. Read the interview to hear about additional SEMLA members who inspired him! Tim Gmeiner would be that person for me. He was my boss for ten years

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at Belmont University and encouraged me to pursue the degree. During that time, he also became a treasured friend. My introduction to SEMLA was actually at the 2006 MLA meeting in Memphis. Tim introduced me to Robena Cornwell (University of Florida), Nancy Zavac (University of Miami), and Anna Neal (University of Memphis), all of whom were exceedingly friendly, hospitable, and gracious, immediately welcoming me into their circle and making me feel at home. I've learned to conceal it somewhat, but I am shy and introverted by nature (INFP on the Myers-Briggs), so the reception I received from these folks made me feel comfortable, and I'm sure it gave me the confidence to step out on a ledge later that year and give a presentation during my first SEMLA meeting at Columbus State University.

This fall, SEMLA will continue its tradition of training staff, students, and librarians to become more successful in the area of music librarianship, when it once again offers our day-long preconference workshop, *Music in Libraries: Just the Basics*. This is one of the ways we as an organization try to serve as a mentor, helping those who work with music in libraries to be more successful.

So… do you consider yourself to be a mentor? Do you have a mentor? If you find yourself in either or both of these roles, consider taking a moment to reach out and say thank you for being there and for putting their trust in you. And if you're able to join us this October in Winston-Salem, reach out to someone new or someone you don't know very well and help them feel wanted and welcome. That's a SEMLA tradition worth maintaining!

Marianna Savoca, Kelli K. Smith, and Simran Kaur. 2024. "Student Employment: The Next High-Impact Practice." *Assessment Update* 36 (5): 6–7. doi:10.1002/au.30410.



Grover with his Graduates (Clockwise from top right) — *Rayna Boyd, Angélica Trujillo, Christina Vongsiharath, Lily Warren, and Carol Patient*

SAVE THE DATE

SEMLA at UNCSA October 23-25, 2025

UNIVERSITY OF NORTH CAROLINA
SCHOOL OF THE ARTS

SEMLA 2025 Annual Meeting will be held October 23-25 in Winston-Salem, NC at the University of North Carolina School of the Arts. We'll be meeting jointly with our colleagues from the Atlantic Chapter and we look forward to seeing you all in Winston-Salem. In the August issue of *Breve Notes,* you will find more information about conference registration and things to do!



UNCSA, https://www.uncsa.edu/current-students/guide/resources.aspx

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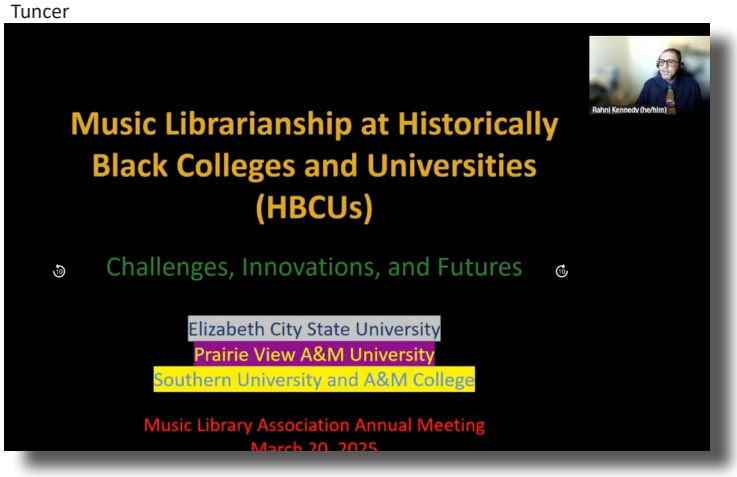
Music Library Association Annual Meeting Online, March 17–21, 2025

Kate Linton, Vanderbilt University

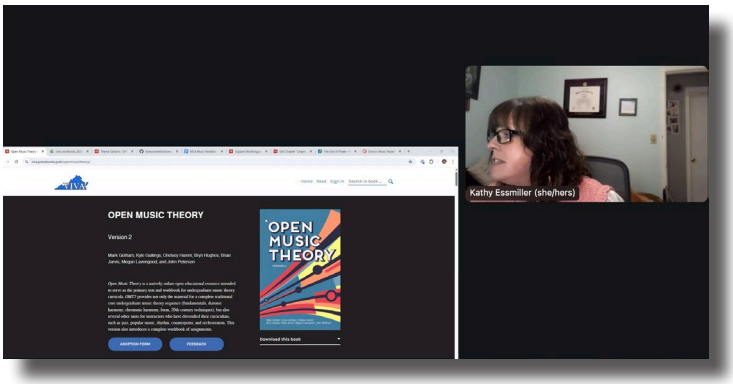
Congratulations to all the SEMLA members that presented at the Music Library Association Annual Conference in March 2025!

In no particular order, **Elizabeth Uchimura** kicked off the virtual conference as a panelist in the plenary session "Music Libraries and Community Music Making: Spaces, Collections, and Strategies" and she joined **Rebecca Shaw** and others for a poster session "From Feedback to Action: Introducing the MLA Social Media Toolkit and Upcoming Interest Group." **Peter Shirts** presented on two topics "Section 108(h): A Copyright Superpower for Libraries and Archives" and "Digital Score Archiving and the End of Finale" with Katherine Fisher.

Tuncer



Veronica Wells and **Shelley Rogers** separately started the Tuesday sessions with "Critical Approaches to Music's Canons, Collections, and Information Literacy" and "Remembering Forgotten Women: Exploring Hymnody in Early American Needlework Samplers." Two more poster sessions by SEMLA's very own were presented including: **Jacob Mauldwin's** "Concerts at Noon: A Grant-Funded Project from Idea to Realization" and **Beth Thompson** (and others) "Echoes of the Mountains: Teaching Traditional Music through the Mountain Youth Jamboree." Three more presentations by SEMLA folks along with others carried MLA



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virtual attendees to the end of the sessions for Tuesday: "A New Process for Getting Involved in MLA's Committees and Subcommittees!" presented by **Sonia Archer-Capuzzo**, "Public Services Town Hall" with **Veronica Wells** and **Patricia Sasser** among the speakers, and "From Idea to Impact: A Practical Guide to Developing Professional Development Events in MLA" with co-speaker **Laura Williams**.

A 3:00pm session sponsored by the Cataloging and Metadata Committee "Smashing Successes and Metadata Messes: A Series of Lightning Talks" was co-presented by **Keith Knop**, and Thursday found one session led by **Patricia Sasser** and **Laura Gayle Green** titled "Basic Music Reference at Ten."

We want to thank all those that represented the Southeastern Chapter! Give a big round of applause for the MLA Conference speakers and presenters.

As for us **Middle Tennessee music librarians**, we enjoyed the first day of the conference together! Holling Smith-Borne, Director of the Anne Potter Wilson Music Library at Vanderbilt University, invited Tennessee music librarians in the area to gather for the first day of the conference together. Grover Baker (MTSU), Michael Jones (VU), Meagan Prewitt (VU), Robert Rich (VU), Jake Schaub (VU), Amanda Scott (MTSU), Lina Sheahan (Belmont), Holling Smith-Borne, and myself spent the lunch hour eating Moe's and chatting. Following lunch, we stationed ourselves in our new Special Collections Room and watched the virtual conference from the SmartBoard. Conferences are always better spent together!

Linton



Don't Forget...

Hi, SEMLA folks!

Just a reminder that it's membership renewal time! If you have not yet paid your dues for the 2024-2025 membership year, you are currently in arrears. Please note that if a member is in arrears for one year, his or her membership is considered terminated.

Dues are collected through the Music Library Association website at https://www.musiclibraryassoc.org/page/JoinMLA. Instructions are available at https://semla.wp.musiclibraryassoc.org/become-a-semla-member/.

Regular (individual) members: $15.00

Student or retired members: $5.00

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If you have questions or comments, please contact Amanda Scott (amanda.scott@mtsu.edu).

Amanda Scott

Amanda Scott
SEMLA Secretary/Treasurer
Middle Tennessee State University

SEMLA Oral History Project:

Chris Durman

University of Tennessee – Knoxville
Chapter Chair 2015-2017

INTERVIEWEE: Chris Durman
INTERVIEWER: Grover Baker
DATE: June 10, 2025
LOCATION: Zoom
LENGTH: 1:28:02



Grover Baker: Chris, let's hear about your education.

Chris Durman: Yeah, well, it's weak, but as you know, I came to UT as an undergraduate, and I just refused to go away. Of course, the quirk of where I'm from is that three members of MLA are from Morristown, TN, where I graduated high school. Dick Grissom, Jane Cross, and me. So, it's something that was obviously in the water in Morristown that made music librarians out of folks.

GB: What was your major at UT?

CD: I was an English major… took very few music classes. I took some, but after I graduated, I took more music classes, because I got free hours at school. Earlier in my time at UT, I had extra time to take some classes and that kind of thing. Of course, that's exactly how I ended up getting my SIS (School of Information Sciences) degree, too.

GB: When did you graduate?

CD: I graduated undergrad in 1988 and started working full-time for the libraries. And there was a program offered by UT Libraries called the Career Employee Program that eventually drove me back to get a master's degree. It was a program that would give us a bump in our salaries, if we explored professional librarianship. So, we had to take some library classes in SIS, we had to participate in professional organizations, we had to join a few library committees, and I think we had to do some writing, too. I think I did that through the Center for Children's and Young Adult Literature here at UT. I was in the 1st class of that Career Employee Program at UT libraries.

GB: When was that?

CD: That was around '99, I believe… maybe '98. So, I had been working in the libraries for 11 or 12 years at that point already. I look back at my salary of those days and go, "How in the world did I live?" Because it was a really low salary, and I don't know how in the world I got through it! Living with people the whole time is how I did it, I suppose. But yeah, I started the Career Employee Program around '99, got through it around

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the same time, and that kind of fired me up about a career in librarianship. About that time the Music Library position as the Staff Daytime Supervisor opened up, and I applied for it and got it. That's when I moved over here to the Music Library.

GB: What part of the library were you working in before.

CD: I was in the Reserve Department, and of course that's kind of gone the way of the wind. It was an all-analog department when I started, and I was there for the "digitization" of the Reserve Department. We started delivering the stuff digitally while I was in that department. And, boy, technology has been the big change for everybody of our age working in libraries. I remember when they gave us our first emails! That is akin to remembering when the interstates first went through… which I also remember!

GB: Alright! Me too! Well, you've already talked about when you were in Reserves. So, when you got in as the Daytime Supervisor, what were you doing?

CD: You know, I did the reserves. I supervised the student workers. I worked the reference desk. I worked the circ desk if there wasn't anybody there to work it, but really, I was over the circ desk. So yeah, I did that kind of thing. A big thing that I did lead was the cassette replacement project. We had put all of our LPs onto cassettes sometime in the early eighties, before I was there, and nobody wanted cassettes anymore by 2000, 2005. You know, the early 2000s. So we tried to get everything that we could on CD. What that taught me a little bit about is the commercial nature of music, because they only digitized things they thought they could make money on. So, the classical… most of the classical rep was not reproduced for the exact performances that we had on LP. A few were, but most were not. The jazz, the blues, the traditional music… a lot of that was reproduced. So, it's interesting to see what the record companies would view as commercially viable re-releases and which ones were not. A whole lot of the art music was not viewed as commercially viable, I guess, because it was certainly not digitized and put out as CDs.

GB: And I imagine a lot of that old-time music… of course, jazz is different… but a lot of that [blues and traditional] was on independent labels, where that's all they did, right?

CD: Yes. You know, I'm really a big fan of Folkways, and Smithsonian, and those Rounder Records. A few of those kind of places.

GB: Bear Family?

CD: Bear Family came a little later, but yeah, Bear Family. That's the ball they took and ran with… all those older releases that had gone out of copyright.

GB: How did the library justify taking all those LPs and putting them on cassettes?

CD: I guess just to save space. I missed that. That was done in the late seventies, early eighties, when I was still in high school.

GB: So, did they get rid of them? Did they get rid of the disks?

CD: No, they couldn't, but they circulated the cassettes. And it allowed for quieter use. They thought the cassettes were better for repeat use in a library, which they probably were. So, I think that was the thought process. They tell me that when you were in the old Music Library, when they were still using the LPs, that it sounded like all of these little tiny symphonies playing around you, because you could hear the physical sound of the record player, but real quiet.

GB: Right! And I guess there were still a lot of Music Reserves being done for scores and recordings.

CD: Yeah, there was still a lot of that being done.

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GB: Were professors making their own compilations?

CD: Yes, they were. They were doing just that! They were certainly doing a whole lot of them! But when I came to Music, it was after they had started to digitize the reserve stuff. But it was before the ramifications of the Georgia copyright case really came to bear, which stopped most libraries from doing digital reserves. They shifted that to course management systems and, in my view, shifted the risks of copyright infringements to the professors, as opposed to the libraries. That's my ornery way of seeing that! (laughing) That may not be the right way of seeing it, but it looks like it to me!

GB: So, when did you graduate with your Information Science degree?

CD: Late 2005. I think Fall semester 2005, and they hired me. I had already been Interim Head of the Music Library. I was very lucky with the timing! Margaret Kaus (now Corby) and Pauline Bayne were the two librarians when I was the daytime supervisor. Pauline was moved up to Library Administration. Margaret, I believe, had just decided that she was leaving UT to go back to Kansas to be closer to home. So, there was a big opening there. I was made Interim Head when Pauline went up. And then, I guess there was a time period where Margaret must have still been here, or maybe Nathalie Hristov came over – I can't remember exactly – and I was not Head, but then they hired me back when it became clear that Pauline was not coming back to be Head of the Music Library again. She was staying in the main library, and Margaret was leaving. They hired me as the Music Librarian for Public Services, and about that same time Natalie Hristov was named the Music Librarian for Technical Services.



GB: I wonder if our time at UT in SIS overlaps.

CD: I think it does.

GB: Yeah.

CD: You were more of a traditional student, I believe, and I took every bit of 6 years to get through.

GB: Well, so did I, and I definitely wasn't traditional. I was in the first online cohort. I started in 2000, and I graduated in 2006.

CD: We totally overlapped. I started about 1999, and I graduated, like I said, Fall 2005. So, we're pretty much overlapping there!

GB: Yeah! did you do any of yours online?

CD: Two classes, and I hated it.

GB: That doesn't surprise me! What were those two? Do you remember?

CD: One was with Linda Phillips. It was a reference class, and I can't remember what the other one was. You could either be in person or be remote, and I mostly chose to be in person, because I just didn't like online classes. I had a hard time keeping my focus in an online class, same as I still do! I had a hard time keeping my attention on a computer screen.

GB: Alright. Well, finish out your career. I'm sure your titles have changed a few times, right? Or have they?

CD: Music Librarian for Public Services was first. And then I think I was the Coordinator of the Music Library. And oh, what? Two years ago or so, I got a call. I had still been telling people I was the Coordinator of the

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Music Library, and somebody had to call me and tell me my title had changed to Director of the Music Library. I didn't even know!

GB: Well, going from Coordinator to Director should have had a big bump in pay. I don't know if it did, but it should have!

CD: No. No bump in pay!

GB: That's funny! Your title changed, and you didn't even know it.

CD: I didn't even know.

GB: Well, it sure sounds impressive, though, doesn't it?

CD: Oh, it sounds a little better, you know.

GB: The next question asks about "changes in those primary responsibilities and activities as you advanced in your career." Has much changed in what you're doing, or was it just the title?

CD: Yeah, I think a bunch has changed. I guess you know the big sea change that we have all seen is the shift from all physical to e-content. And of course, humanities disciplines dawdled behind everybody, but we have certainly seen that transform things… when the pandemic hit in particular. A whole lot of the Music faculty had been resistant to going electronic, but they gave in. Especially the musicology faculty when they realize that e-books allowed them access during the pandemic, when they didn't have access otherwise. So, that all changed them. Obviously, we've gone more and more to the streaming databases for our content. Recently, we've gone more to score databases for content than we had in the past, and Nkoda is the most recent one in terms of score databases. Maybe not the most recent one, but the broadest, I guess is what I'm trying to say. It's the richest collection of digitized scores that we can get. That's going to change more and more as things go on and more and more people start playing from or feel more comfortable playing from electronic scores. I don't think it's necessarily an age-related thing. Some people are comfortable playing from digital scores, and some are just not. And I don't think the comfort level of playing from digital scores is necessarily an age-related thing. It's more reflective of an individual's comfort level with playing in front of people while using electronic scores and risking technology problems when playing live.

GB: Yeah, and some of it for me is vision, being able to see it. I don't have any device large enough that I would want to perform from.

CD: Right. Right. And that makes total sense to me. So much has changed in the library profession. Really, I think over my time in the libraries, it seems we have become more and more akin to the Hospitality Industry. That may sound like I'm being insulting to our profession, but I'm not. I think that we've always been a public service profession, but I think in recent years we have put a whole lot more effort into making our spaces exactly what people want. Back in the eighties and nineties we were competing against bookstores, and later on, just competing against everything – places students could be doing their homework instead of the libraries. We've done our best to make our spaces very inviting to people, and that's changed how we view the libraries! It's certainly made us more willing to put up with food… put up with noise. It's really changed how we do business.

And you know, one of the beauties of being in a small branch library is that you get a little peek into everything, because we try to do most of the work that the big library – the big house – does in our small space. So, we get to see how the technology changes affect us to some degree. Anybody that knows me knows that I'm not the most tech-savvy of all people. I'm not the absolute dullest knife in the drawer, but I'm certainly not the sharpest! So, I do think that one of the roles that I seem to hold is the canary in the technological coal mine. "If Chris

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can understand how to do it, anybody can!" And I'm good with that. I'm fine with that, you know, because somebody needs to take that role. At the end of the day, we're a public service profession, and if we get our technology too complicated, our users can't use it. Then we're missing something. That was a big old ramble!

GB: But a good one! Next thing… professional activities.

CD: Well, I started off exploring both the Tennessee Library Association (TLA) and the East Tennessee Library Association. But I think the Tennessee Library Association is the first meeting I ever went to as a professional, and that was when I was doing the Career Employee Program that I talked about earlier. But as soon as I figured out that I could go to the Music Library Association meetings, I totally shifted over to that! I have held various officer roles in TLA, and then I did most of the administrative roles in the old East Tennessee Library Association, which is now defunct. It is now no more, but I think I held every role beside Secretary in that one. I've held about every role besides secretary in SEMLA at this point. And I've mostly enjoyed the committee leadership I've done through MLA. As you know quite well, Grover, I was given the opportunity to lead the Music Industry and Arts Management Roundtable, and I was in over my head, because we (UT) did not support either one of those degrees particularly then. But I didn't let the group sink under my watch, anyway! And I think it's under your watch now, and it's still going. And I learned some stuff while there that was interesting. Every engagement that I've had with these professional organizations has given me an opportunity to learn something new, especially MLA.



Of course, I love SEMLA! SEMLA is my favorite of them all. It's the size. It's the people that are in it that I just… I find them all very endearing and easy to talk to. I've had just great experiences with so many of my SEMLA colleagues. Also with MLA colleagues, too, but it's the size, you know. I'm able to kind of get to know a little bit about everybody in SEMLA. For MLA… I don't think I'm going to achieve that goal with that big of an organization.

GB: You probably have a pretty good chance, or a better chance than most, of doing that, though! Just your personality and the way you reach out to people and talk.

CD: Well, I like to talk, Grover! (laughing)

GB: Alright! Any other professional or other organizations outside of that? Or that don't have anything to do with libraries? Can you call being a Dead Head a professional organization?

CD: I don't know about professional organization, but… Of course, I do still gig. I guess the things that I do here… that is, that I believe in… UT Libraries has given me room to participate in some local organizations, some community organizations. The big one I work with is the Louie Bluie Music and Arts Festival, which is in honor of Howard "Louie Bluie" Armstrong. It's held about 45

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miles north of Knoxville, in Campbell County, and it honors Howard Armstrong, who recorded as a member of the Tennessee Chocolate Drops in the historic St. James Sessions here in Knoxville.

The thing that I really like about this, and I think one of the points of my career, or one of the things I certainly like to point to, is that I am, as you know, Grover, from East Tennessee. I moved here when I was 2 months old, and I've been here ever since. I love it! But, I think that it would be really easy to come away and think that the story of music in East Tennessee is an all-white story. And it never has been. And that's why I'm so involved with Louie Bluie – to showcase that a little better than it might get showcased elsewhere. It's been my research interest for years: American popular music. And you know by that I mean all the way back to the dawn of it (music in America). And it's a complicated, fascinating story, I think!.

The other work that I get to do with my community organizations is the Rose Center in Morristown. I help book bands for them and help select bands to play for their festivals. It allows me to showcase that a little bit. Again, it allows me to point out the fact that the history of music in East Tennessee is not an all-white story. It has always been a multiracial story, and it continues to be one.

GB: Honors...



CD: Honors? What honors! Oh, Lord, I'm just honored to be here! I don't know that I have all that many honors. I've been given several honors through the years at the libraries for, you know, service. Of course, I've been here a very long time at this point. I think I'm in my 37th year of working full-time at UT libraries now, so I've been around a long time. I have found every time that I've been elected or chosen for some role in professional organizations or doing anything in the library, it's a real honor. I don't have a whole lot of honors, otherwise. The official ones… I probably have something, if I looked at my CV, but I can't think of what it is, right off.

GB: I don't know that we need to cover everything here, but the next question asks for a bibliography of writings about you...

CD: Oh, Lord!

GB: …and a bibliography of your writings, including papers read at meetings but not published… copy of most recent Vita… blah blah blah… that kind of stuff.

CD: I could send you that. You know, as I mentioned, my real interest is in American popular music, so I think probably the most impressive articles I've done are a discography of African American string band music and a videography of African American banjo songsters. But I've done a world of book reviews, mostly geared around African American and American popular music. But it's been other things in American popular music, too.

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GB: Your videography… talk about that. What exactly did you do on that, and where is it?

CD: Both of my big ones are in *Notes*, and it's really what it sounds like. I tried my best to find representations of African Americans playing banjo for the videography. My colleague here at the university – and a whole lot of librarians will already know this – but he teaches musicology and the history of music in Appalachia, and he often says that if the students go away with one thing from his class, he would like it to be that the banjo is an African instrument. I think there is something really big about that, and he does, too. And the joke I make often is that there's only one instrument I can name right off that, I think, is more stereotypically white than the banjo. And do you know what it is? Grover.

GB: No what.

CD: The accordion, of course!

GB: Oh, yeah!

(both laughing)

CD: You know, unless you're in Louisiana, maybe! You know, the banjo is a pretty darn, stereotypically white instrument. But it's not! It came from Africa, and it's totally been transformed by being in the Americas and by the Industrial Revolution, really. But it's pretty telling, you know, because I think the vast majority of people that are watching bluegrass today – and I see the *Bluegrass* book behind you on your shelves – it's largely a white audience, and very few of those people are going to realize that that banjo that they're watching came over to this country in the hands of enslaved people from Africa. And it's just really fascinating. So, a lot of that kind of stuff has been what I write about, and I hope it does some good.

GB: Well, I'm sure it does!

CD: And I've really appreciated the opportunities that this position has given me to do that. I don't read as much as I probably should. It does fire me up to keep my reading going when I do a book review. I've got a fun one right now that I'll ramble on, for just a second. I'm reading because it's really something that I need to know more about. It is folk music in the Works Project Administration slave narratives. Because the thing you learn, if you do the research, is that people like Cecil Sharp, who came and documented what ballads were being sung in the mountains here in East Tennessee and in the Carolinas, were only searching for one thing. They were looking for ballads. So, for instance, there's a real famous quote that is often cited of Cecil talking about how he was disappointed, because he went, found this place, and thought he was going to be able to find some ballads, and it was a whole town of black people – and he did not use that word. He used a very improper word. But if you're trying to get a historical notion of what was played, it's hard, because they were looking for one thing, and they were not being inclusive of all. So, they didn't want the Tin Pan Alley songs of the day. They didn't want the silly children's songs and stuff like that. They didn't want that. They certainly didn't want blues. So, the slave narrative book is going to give me another view into that window to see what people were actually playing. That was another long ramble. Sorry about that, Grover! (laughing)

GB: (laughing) Alright! Okay... (reading) "Philosophical questions. The source of vision and devotion to one's life work." (laughing) I don't know what that means! Ah! The profession! "What was the source of inspiration, or what were the circumstances that led the individual to become a music librarian?" I think we've kind of covered that. Right?

CD: We've covered a whole lot of that. Yeah, I think we have. And you know, the simplest thing I'd say is that when I came over to the Music Library from the main library – because I did start in a staff position in the main libraries that had nothing to do with music – it allowed me to bring my work and my hobbies together,

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and that's been a delight! And it's truly one of the things that I most love about my job, because music is an enormous field. There will always be more to learn, and it's been the obsession of my life. I love it. The students... The colleagues here... They have so much to teach me, and it's really been a gift. But bringing work and hobbies together was the key that got me over here.

GB: Oh, here's a good one! "How do you define the profession?"

CD: Well, I think I did a little bit of that earlier, you know. I view it as a service profession. I think we're here to help people – to serve people. And I think that may be one of my gifts in this profession. I really enjoy that. I enjoy the talking with the people, especially now that I came over here to music, and it's in my area – the discipline that I'm obsessed with, anyway, and I realize I have so much to learn, and I always will. I mean, you could spend 10 lifetimes and not learn all there is to know about music.

And the kindness, you know. I'll say one more thing. The kindness of librarians is not to be underestimated. I've worked with very, very many people, and they're almost always kind. The libraries draw very nice people. If you're going to work somewhere and going to have to spend that much time, boy it's sure nice to be around nice people that are kindred spirits! I think there's maybe five people in my entire career I would not want to work with again. There's nothing wrong. They're not bad people. We were just different, you know. But I've worked with hundreds of people, and to think that it's only five that I wouldn't want to work with again is pretty amazing.

GB: It's interesting that you have that exact number, though! So, do you have their pictures on a dartboard somewhere?

(both laughing)

CD: I know who they are. I know why I don't want to work with them! (laughing) Like I said, none of them are mean. We're just different people. Musicians are the same. At this stage of my career, I'm probably 6 to 9 years from retirement. It's dawned on me how lucky I am to work with the students, you know. I guess I've always known it to a certain degree, but it just becomes more and more clear with each passing year how lucky I feel to be working with the music students, because they're just really nice. They're kind people. They're really interesting. I really, really enjoy it! You ask anybody who ever works in academic libraries why do they like it, or what's the best thing, and every time I've heard that asked, people will say it's the students. Or they'll say their colleagues. And that's a fact. We've worked with great colleagues. The students we're lucky enough to serve as music librarians are a particularly dear and great group.

GB: Do you think that's the same at every institution? Or do you think…

CD: I have no idea. I would guess it probably is, though, and I think I know why I think so, too. I think it's the ensembles. I think it is working so closely together in ensembles and just having to play well with others, in all meanings of that! Having worked for so long in the main library, one thing I noticed is in terms of thievery. You could not leave a backpack lying around in the main library for 30 seconds without risking it disappearing. I came over to the music building on my first day of working for the Music Library. I walked in. There was an old room downstairs, the "Coke Lobby" is what they called it, and there are all these instruments laying around. There are no students, and I'm, "What is going on here?!" I thought I'd entered a parallel universe, because it was so different than it would be at the main library. I've seen that play out over and over and over again here. So little goes missing. I think the music students are a special breed. I think it's because they take care of each other, because they realize, "I can't steal his saxophone! I'm gonna be playing with him next week. He's gonna need that saxophone!" (laughing) I don't know. I have no idea what it is, but I do notice it, and it was really noticeable when I first came over here… how different that was from the main library.

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GB: Okay. "Do you consider yourself a librarian, a musicologist, or an information specialist?"

CD: Oh, I'm a librarian! I play a musicologist sometimes in my writings, but I'm keenly aware that I'm not. I had a good reminder of that this year. For the very first time, I was asked to be on a tenure committee. It was for a grad student in musicology, and it was a challenge. The other two people on the committee were both musicologists, and they came at it from a very different window than me, and it was fascinating! They have a lot of knowledge I do not have, even though I've been around it for as long as I have. I've pretended to be a musicologist at times, either in presentations or in writings, but no, I'm a librarian.

GB: We've kind of gotten into this, but what's your philosophy of librarianship?

CD: I think I've said it. It's a service profession. Everybody that's been here for any amount of time has heard me say, "Hire for nice." We can teach anybody to do the job. We can't teach them to be nice.

GB: Well, maybe that's why you only work around nice people!

CD: Maybe that's why.

(both laughing)

CD: That's important, you know, because it is a service profession at the end of the day. I think the negative stereotypes about librarians – that we're "shushers," and we're scary people – they don't make a whole lot of sense to me. But I think they are societal things that have lingered around, and I think there are people that are nervous around librarians. It may be that we're perceived to have greater knowledge than some or something. I don't know what in the world it is, but I think it is very much our job to make them feel at home and able to ask anything in the world they want to ask when they come into the music library. There's no shame in not knowing something. Lord! We all have deep wells of ignorance and things we don't know a thing about. I was over there doing orientation with the new students coming into the general libraries, and anybody that was coming in to talk about chemistry or physics or anything like that... there's not a thing I could do to help them (laughing), other than point them to somebody that knows something about what they're talking about! So I think that sums up my service philosophy to some degree. I try to be knowledgeable. I try not to waste their time. I try to help any way that I possibly can. I let them know that we are willing to try to acquire things and do anything we need to make their experience at the university the best it can be.

GB: Your comments about chemistry and other subjects lead into this next question. So obviously, you don't think you're qualified to be one of those librarians.

CD: No!

GB: What are the ideal qualifications for music librarianship?

CD: Isn't that an interesting one? I think everybody in the profession, or most in the profession who know me know that I'm probably undereducated, by most people's standards. Most people that I know who are music librarians have a master's degree in music, and I do not. I don't even have an undergraduate degree in music. I think I come at everything through library skills and through a fascination with music that I've nurtured my whole life.

GB: Well, don't sell your musical skills short!

CD: Well, I've got a little of that, too. Yeah, thank you, my friend! Thank you very much! I do still play, and I still enjoy playing. I enjoy listening to music, and I'm keenly aware that there's all kinds of new stuff to learn all the time. I think it's knowing and learning the discipline enough that you can support people in whatever they're trying to research, as best you can. Knowing when to send them on to somebody that knows something more

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than you. Don't be so unwilling to acknowledge what you don't know. For instance, sometimes I send things to Nathalie Hristov, my colleague here, who is going to know much more about classical music than me. I'm happy to send it to her when I know that it's something that she is going to be so much better at than me or is just going to have a basic knowledge of already.

Be open-minded to how things are going to change. Change is not one of my strong suits. Obviously, we've been in a sea change in our profession for a very long time, and that will continue. Be willing to look for ways that we can help people as their needs change. Just being aware of that, and…

GB: Well, that's leading right into the next question, Chris, which is, "How do you envision the future of music librarianship?"

CD: I think the formats are going to change. How it's all delivered is going to continue to change. I do think we need to make space for those that prefer physical materials to digital materials. I don't mean to be too much of a bummer, and I guess I am too, a little bit, but I do feel like we're at a time where the value of higher education is being questioned in our country. And I think we are going to have to make better and better cases for why it's important. I think we can certainly make that case pretty easily among people that are musicians and are wanting to use us. But that's going to get harder and harder with the people that are administrators, as well as other people. And I think there's a question regarding the value of the arts. So, we're going to have to watch how the trends change, how things change, and we're going to have to play along as best as we possibly can and be aware that we are not going to please everybody. There are going to be some people that are always going to question whether we have value and whether there should be so much money put into the arts in the United States. I think there are an awful lot of people who still value our services, who value what we do, who value music very much, and who are equally as obsessed as any of us with music. And those people will find us.

GB: Alright, Chris, while I'm thinking about it, smile for a photo. (taking a screenshot) That's a good one right there. Alright, I think that got it. We'll need to give Kate some photos to go along with this for *Breve Notes*.

CD: Oh, Lord! This is gonna be one of the rare ones without a beer! This is good!

GB: I can think of some others, like the clown and the emergency drinking beer.



CD: I like that one!

GB: I'm gonna go through my old *Breve Notes* photos and pull some for Kate, since I'm not sure that I want to give her full access!

CD: No! Don't do that!

GB: Although, she may already have it. I may have made that mistake already!

CD: Oh, well!

GB: "Career." I'm going to read through these next questions. Then we can come back, and you can talk about them. So, "Career. What was the person's concept of his or her role in American musicology, music librarianship, and

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information science." What was your concept of your role in all of that. "What were your personal goals? How did technological developments (for example, the compact disc, OCLC, MLA-L, databases, the internet, wireless, portable audio players, virtual reference) impact the profession and the individual's work as a librarian?"

CD: Oh, Lord!

GB: That's a lot of stuff there!

CD: I think I've said a whole lot about that already... what I view as my role in American musicology, music librarianship, and information sciences. Like I said, my research interests are American, United States, popular music, writ large and going back in time pretty far, too, often involving how it was commodified. That's something that I'm very much interested in, too. How did they make money out of it? We do live in a capitalist society!

GB: So, let's jump to goals.

CD: Personal goals… you know, I think I'm living the dream. I've told everybody in the libraries – and I suppose this is something I shouldn't say – but I have reached the zenith of my aspirations in librarianship! My goal now is to stay here in the music library until I retire. As I've alluded to earlier, I've come to realize how much I just love the music students, and how much I love serving them, and how fun they are for me. I don't think I'm going to make that much more money anywhere else in the libraries. Even though that would probably be nice, if I made myself as financially secure as I possibly could be, because we did not necessarily pick the career of bankers. (laughing)



GB: I'm trying to remember… are you Full Professor?

CD: No, I'm not. I'm Associate. So, I would like to complete that. I would like to become a Full Professor before I retire. That's probably going to take a few more really big articles to pull off, so we'll see if I get that done or not. So, my goal is to stay here and stay useful to people, and peeking at the next question, the technological developments are the things that make me question how useful I am sometimes. I think the gift I have, in terms of working in the libraries, is I usually know who to point people to, if I can't do it myself. And a whole lot of the technological stuff… I have to point people to someone. That may be what will eventually encourage me to give up the ghost and retire. Because if I feel like I cannot keep up or keep helping people with the technological aspects of it, I'll fail in my desire to be helpful to them. So far, so good! So far, I'm holding up! We'll see how AI is incorporated into librarianship, and we'll see where it goes from here... whether and how long I can hold on… and want to! Some of the time, with the technological side of things, I question whether I really have to learn it. Do I need to know how to work score notation software appropriately, or can somebody else teach that? So, we'll see how that all develops going forward. All the technological stuff has definitely changed the role. Of course, those are the things that make music librarianship different. This is kind of an understatement, but much of what people think of as library materials for the other disciplines are

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really different manifestations of print-based materials. Music is just different, because we have the different formats, and that's the rationale for having music libraries: keeping all the stuff together, so the music students can use all the stuff together… the scores, the books about music, the videos and audio formats of music, the sheet music itself.

GB: The next thing we're getting into is SEMLA!

CD: All right!

GB: What was the source of inspiration or the circumstances that led you to become a member of SEMLA?

CD: Pauline Bayne, my mentor and my former supervisor here in the Music Library encouraged me to go to SEMLA, and I went when it was at Furman, the time before this last one. That was my first. I enjoyed everybody very much. I was pretty new to the music library then. I had a pretty good case of imposter syndrome going, and I was pretty shy about it. The mistake I made for that one is I didn't go to the banquet! I went back to my hotel room and just entertained myself. Of course, I found out later on that the banquet was one of the greatest things of SEMLA… getting to go to the banquet and just talk to other people doing the same sort of work as myself. And that's always a treat! But Pauline encouraged me to go to both SEMLA and MLA before I was in a librarian's position. I was still daytime supervisor, a staff position, and I loved attending both! I met good folks at both, people that made me feel comfortable. The second time I went to SEMLA, I believe was in Baton Rouge. Sarah Dorsey, Catherine Gick (now Busselen), and Diane Steinhaus took me out to Tabby's Blues Box, where Chris Thomas King served us beer. We danced to the blues and watched Chris Thomas King play. He was later in *O Brother, Where Art Thou?* as the Robert Johnson character who sold his soul at the crossroads in exchange for musical talent. Tabby's Blues Box turned out to be King's dad's bar. I realized then that those SEMLA folks were my kind of people. They really made me feel welcome, and I was totally sold from then on out!





GB: I don't think I've heard that story before!

CD: Oh, it took me a long time to figure out it was Chris Thomas King, too. I asked him for a fancy beer, and he said, "Oh, this is my dad's bar, and all I have is a Heineken. That's the best I can do!" So I bought a Heineken. Later on, he came out from behind the bar, and he was the musical entertainment. And then I figured out who Chris Thomas King really was! I was pretty shocked, because he had a pretty big career, actually! (laughing) There he was at his dad's dive bar, working in the bar. (laughing) One of those unexpected but very, very cool things that happened at a SEMLA meeting!

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GB: So, what's your involvement in the chapter? What offices have you held?

CD: Oh, Goodness! What all have I done! I've been a Member-at-Large. I've been all the Chair roles [Chair Elect/Vice Chair, Chair, Past Chair], and all the duties that come along with the different roles. For instance, head of the Nominating Committee, head of the Travel Grant Committee. I've assisted with the Travel Grant a whole lot. I think that's what I've done in SEMLA, anyway.

In MLA, as I mentioned, I was Coordinator of the Music Industry and Arts Management Round Table. I've been on the Freeman Travel Grant Committee and Chaired it. Now I'm in the Dena Epstein Award Committee, and next year I will take over as Chair of that. So, I've held a bunch of roles in both organizations.

GB: Okay! What did you accomplish while serving as an officer for SEMLA?

CD: (laughing) Well, that's a good question! I don't know if I accomplished a whole lot. You know, nothing burned down! Does that count as an accomplishment? (laughing)

GB: Well… again! There were some difficult challenges that you encountered… that came our way while you were Chair. And that might fit in with this next question. "What is your concept of the role of the Music Library Association in SEMLA?"

CD: Well, what you're alluding to Grover, is that we were planning a joint meeting in North Carolina with the Atlantic Chapter, and House Bill 2, I believe it was in North Carolina, made it illegal for anybody that is non-binary to go to a bathroom that is not in accord with the sex that they were born with… which was a very unfortunate piece of legislation. It did affect people in our group. It led the President of MLA at the time to give me a call. The Atlantic Chapter backed out and we had to make a call among ourselves whether we wanted to continue. I asked the SEMLA membership to vote on that and our group chose to continue with the planned meeting in North Carolina. So, those were hard and frustrating times. Laura Williams... I always sing her praises for this, because she was the Local Arrangements person that put a whole lot of work into this, and she was totally willing to go with whatever decision was made by the group. We did decide to keep it there at Duke University, and it was a good meeting, but it was an interesting thing to work through. I think we did all right with it, in the end. We've got a meeting this coming year with the Atlantic Chapter, so we're finally going to make that joint meeting with the Atlantic Chapter happen, I believe.

GB: Yes, in North Carolina once again with that same issue in the foreground.

CD: No! Is it still there? That same issue still in the foreground?

GB: Yes. We've already talked and the issue and discussed it, and decided, at this point in time, because of our current nation-wide political situation, you can't pinpoint this issue to one location. The conservative leanings of our entire nation are apparent in every state and not just southern states. And it shows that this… I don't know if there was some naiveté involved back in 2016, or some folks had blinders on, or whether there might have even been a tad bit of "holier than thou" attitude mixed in, but I think now people see that we can't just throw this issue at and try to blame it on Southerners.

CD: And of course, you and I both know that we had a similar thing happen with MLA when they were going to come to Tennessee. A very similar issue arose, and the MLA Board decided not to come to Tennessee. Heaven knows, I wish we did not have these issues to deal with in terms of politicians' cruelty toward those they see as different or vulnerable.

GB: Well, maybe if there's any good that comes out of all of this, it's that people are seeing this is not a regional issue. These prejudices are everywhere. There are narrow-minded people everywhere you look.

CD: We don't have them all in the South. We've got plenty, but we don't have them all!

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GB: Yeah. All right. We may be getting ourselves into trouble! So, let's move on! "With whom did you work to achieve goals to further the chapter?" I think you've already mentioned Laura.

CD: Oh, but everybody! And when I was there, I had great colleagues. Every colleague that was in the administration at the time. I wish I'd have looked at this question before, so I could remember everybody's names! But all the officers throughout the time I was Chair… all the membership was really kind, because, of course, I had to poll the membership, and the membership was really kind to tell me their true feelings, and it was not uniform. It was a mixed bag. Everybody was very kind, and everybody expressed their thoughts in a very civil manner that I very much welcomed! Oh, just everyone! SEMLA is so great! You know I, I'm hesitant to name any name. Amy Strickland [Secretary-Treasurer, 2013-2017] leaps to mind. She was great. She was a pleasure to work with and someone I worked with a whole lot during my time. But all kinds of people were very, very helpful throughout and willing to give their time and their thoughts.

GB: This is kind of fitting into the next question: "What's distinctive about the Southeast Chapter as compared to other chapters in MLA?"

CD: Well, of course I don't know, because I've only been in one chapter! I have been told by other people that we have the friendliest chapter, and I certainly find them a very friendly bunch, pretty easy to get to know, interesting, and kind. And my accent doesn't stick out so bad down here as it would elsewhere! I do think it's a particularly warm and inviting chapter. I think we're a little bigger than some of the chapters. We have more people to pull from, so I think we can get perhaps a greater variety, different kinds of presentations than other chapters might have. I just find it a very nice chapter… nice people!

GB: Alright! Next… Did we do any chapter projects that were sponsored by MLA?

CD: The only one I really remember them giving money to is for this. Didn't the National MLA give us some money for the Oral History Project?

GB: Yes. I think, Renée [McBride] requested and got money to do transcriptions.

CD: To be honest, that's about the only chapter grant I remember us taking advantage of during my time in in SEMLA. Can you think of another?

GB: No, nothing that I can think of right off hand. "How did MLA help to develop the Southeast Chapter?"

CD: I can't speak to that for my time.

GB: Now, Pauline probably could.

CD: She could. She could 100% speak to that!

GB: So, the next question is asking for a description of chapter meetings while you were an officer, chapter meetings as a member, and national MLA meetings. We need another hour to talk about that! Stories about chapter meetings and…

CD: Oh, goodness! "So many good ones," is what I'll say. I'm just going to cut that really short and say that I've thoroughly enjoyed each one! I love that we've changed towns each time. That gives us a very cool window to see sites that others would not see in different towns. I'm reminded of Columbus, Georgia and the old opera house there, their performing arts space with the library. I think of… I think it's the University of Georgia… that had the enormous high-density storage that we toured. That was pretty fabulous. Columbia… the University of South Carolina… their very nice special collections area. That jazz club there that we went to and heard some great jazz that was the locals' place that they went to every week. I've already mentioned the Baton Rouge meeting with Tabby's Blues Box. The real joy of these meetings is going to

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different places that we would not have an opportunity to visit. We might, but you certainly wouldn't get the same depth of experience, and it wouldn't be so centered around music. We typically explore something related to the location as one of the presentations. Oh, yeah! All of them are coming back now! Oxford! I loved getting to go into Oxford. That was fun!.

Yeah, there's so many places that we've gotten to see that we would not otherwise. And so many weird and cool collections. Where was the one before last? The one that had such an enormous Bible collection. Oh! It's Emory, wasn't it?

GB: Emory, yes.

CD: That was a really enormous collection of Biblical stuff. I love that. Yeah, that's great fun! Did I kind of answer the question?

GB: Yeah, I think so. We have… What about presentations you've done? I can think of one in particular that I was part of. But what kind of presentations have you done for SEMLA?

CD: The first one I did was comparing Naxos versus Alexandra Street Press' Classical Music Database… streaming audio databases. My favorite is the one that you're alluding to, Grover. My favorite one was when we went to Nashville, and we did the history of country music, which included a whole lot of our members playing music and going through the history. I might call it an "Info-tainment" kind of presentation. I think a whole lot of people loved it, because it allowed us to see our colleagues playing some music.

GB: Who all was it? It was you...

CD: Holling Smith-Borne. You, Grover. Greg Johnson. Sarah Dorsey played. Jaden, Holling's son played. Who am I forgetting? Gary Boye. So, you know, that's a good crew there, and that was great fun playing a little bit of music for folks! And then I've done one on "Boundless," which is the program we have at UT, where we bring in musicians and let them get inspired by something they find in our special collections area. We commission them to write a song or a work of music for it. So, I've presented on that.

GB: Oh, well… "stories and recollections." That's the one we could have a whole other session on!

CD: And some of them we could even tell!



GB: Yeah, I know! And there's also the "stories and recollections about your time as a member of National MLA." You know, one of my favorite things about MLA meetings is our day to play hooky and go explore the city!

CD: Let's not put that in the interview! (laughing) But that is one of my favorites, too, Grover! You know that's one of my favorites!

GB: And that fits in with your philosophy of music librarianship. You have to learn. You have to get out of the library and into the locale, into the location. Get that authentic experience, right?

CD: And I think we searched for that, and we have found that quite often.

GB: Yeah.

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CD: And I've thoroughly enjoyed that. Actually, that is one of the great things of the national MLA.

GB: Right. You're supposed to go and explore the cities, right?

CD: Most certainly!

GB: …or else we'd just have it at the same place all the time. Right!

CD: Right! (laughing)

GB: "Who else was significantly involved? What do you recall about other MLA or Southeast Chapter officers? Do you have any photographs, programs, handouts, minutes."

CD: All of the above! All of the above! I've got all kinds of stuff. I'm a hoarder! (laughing) Oh, goodness! I think of all the people. There've been so many people that have gone through. I think of the ones that I've worked closely with and some of the ones I haven't. Some of the ones that I thought were total characters and fascinating! There've just been so, so many of them!

GB: Any you want to name?

CD: Well, you know there… um…

GB: Like me, I'm bad with names. I'd forget somebody!

CD: Oh, and I'm not as good with names as I'd like to be. You know, some of the folks that I could think of who don't come to meetings anymore are Joyce Clinkscales, who I really enjoyed. John Druesedow, who I really enjoyed. Obviously, Pauline Bayne, my great mentor, who I still do get to see. I think it's indicative of the organization and what we're like… how much we all were saddened and just heartbroken by Neil Hughes' death. He was just a jewel, and one of those people that went out of their way to make anybody feel welcome, right off. And that's something to say about all professional organizations. Don't we all just really appreciate that person who comes out of the crowd and makes us feel welcome? And that's something that Sarah Dorsey certainly did for me with SEMLA. That's something that Neil Hughes did for me with SEMLA. You can't over-thank those people uh, because they really made it feel like home, or homecoming to you. There've just been so many, so many good ones. I love our Tennessee contingent. We've got some great colleagues that I always very much look forward to spending time with: Holling, Lina, Joel, you, Jake, Amanda, and now, Kate… just really a good group of people. And I think the ability to run what is going on in our libraries against what's going on with them is just so valuable, so valuable to us. If for nothing else, to maintain our sanity in harder times to know that we're all going through the same kind of thing.

GB: "What are you most proud of achieving as a music librarian?"

CD: You know, I think it's truly keeping the Music Library here in the Music Center. Keeping it as a branch library is one of the things that I've worked really hard to try to do. And to keep it a very friendly place! That's my emphasis on public service and making the students feel comfortable, that they're welcome here, and that it's their own. I think those are the things I'm most proud of.

GB: "…as an MLA officer or member?"

CD: I'm very proud that SEMLA chose to make me their Chair at one point. That was a great honor. That's probably been my professional honor that I've enjoyed the most. I've served other duties for MLA, but really, the chair role of SEMLA is the thing I was most honored by.

GB: What about getting to play in the MLA rock band? (laughing)

CD: (laughing) That too! That's fun! But no, the biggest honor was getting elected Chair of SEMLA. By far!

see *Oral History Project* — continued on **page 25**

Oral History Project — continued from **page 24**

GB: I'm looking at the rest of these questions. You're not retired, so none of those.

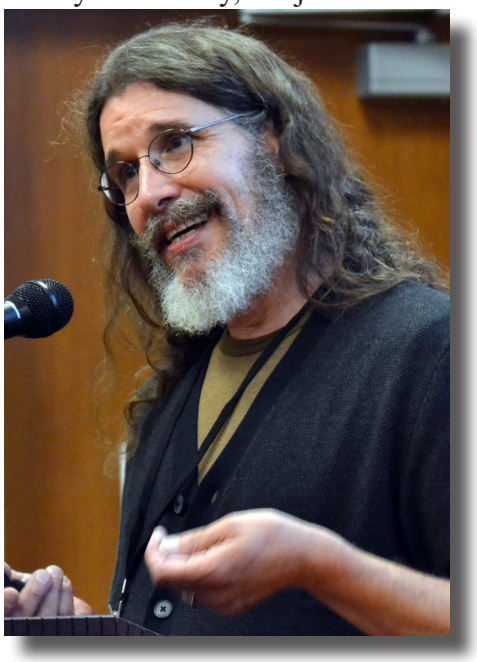
CD: Nope, I'm not retired.

GB: Your memorabilia… Just come to the house, right?

CD: (both laughing) Yeah, we'll make the crypt! How do you feel about digging in the sands of the desert, Grover? (both laughing)

GB: Alright! I think that's everything on the list. Anything else you want to throw out there that we haven't covered or talked about?

CD: I think we've covered everything pretty well here! I'm just going to repeat myself. Really, the jewel of SEMLA for me is the friends I've made through SEMLA. That is what I've loved about SEMLA. That is what I continue to love. I'm not somebody that feels like they have to travel all the time. But, boy, I look forward to the SEMLA meetings, where I get to go travel and see my friends, and spend time, and just catch up, and learn new things. It's a true treat.



CD: And that's how I feel about SEMLA. It's my favorite. One of the great perks of the profession… of my career in this profession… is that, if I had to join a professional organization anyway… Lord! I sure got lucky there! I got a great one! I enjoy talking with just about every single person I've ever met through SEMLA. In fact, I can't think of anybody that I did not enjoy talking with that I met through SEMLA. Some of the conversations were a little more stilted than others, but (laughing) …but they've all been kind and nice and interesting.

GB: Alright! Well… parting words of wisdom?

CD: Yeah. "Hire for nice!"

GB: That's pretty good! Alright, we'll consider it wrapped up.

CD: That's good to me. Edit to make me sound smart and not dumb, Grover! (both laughing!)

Member News

PUBLICATIONS

Berkowitz, Adam. "'Domo Arigato, Mr. Roboto': A Qualitative Content Analysis of AI Music in WorldCat." *The Journal of Academic Librarianship* 51, no.2 (2025). https://doi.org/10.1016/j.acalib.2025.103026.

Shirts, Peter. Review of *The Musical Relationship between Claude Debussy and Igor Stravinsky,* by Mark McFarland. *Notes: Quarterly Journal of the Music Library Association* 81, no.4 (June 2025): 746-748. doi:10.1353/not.2025.a960817.

PRESENTATIONS

Adam Berkowitz presented "Wicked Problems: Scraping Data from Copyrighted Works," at the STRAKER Workshop, a weekend symposium focusing on the matter of AI ethics in higher education at the University of Alabama. He also presented "Transparency Now! Decidion Guidance for GenAI in Libraries and Classrooms", at the Library 2.0 conference in March hosted by San Jose State University, https://youtu.be/S5CSbL_oAzI?si=F3UK1iTC7WVWFJUk.

Peter Shirts presented at two conferences in June.

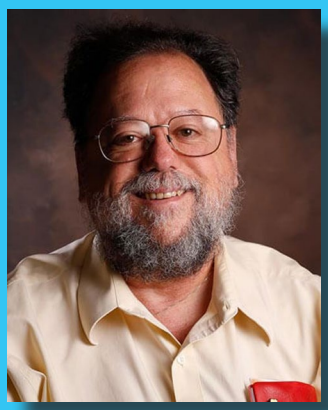
- "Solving Technical, Legal and Copyright Issues in Born-Digital Collecting from Independent Creators" with Kathleen DeLaurenti, Amy Hunsaker, and Kerry Masteller at the American Libraries Association Annual Conference in Philadelphia, Pennsylvania, June 2025.
- "A Copyright Superpower for Libraries and Archives: Section 108(h) and Music" with Treshani Perera and Marliese Thomas at the Kraemer Copyright Conference in Colorado Springs, Colorado, June 2025.



Shirts

CONGRATULATIONS!

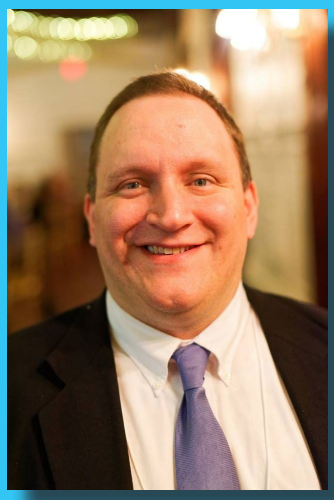
Robert Rich, Library Assistant, and **Jacob Schaub**, Music Cataloging Librarian, celebrated 25 and 15 years of service, respectively, at the Anne Potter Wilson Music Library at Vanderbilt University.




Adam Berkowitz successfully finished his doctoral coursework and has been admitted to candidacy where he will focus his writing on the future of music librarianship over the course of advanced in generative artificial intelligence.

NEW POSITIONS

Reed David is the new Special Formats Description Librarian at Duke University. In this position, he is responsible for cataloging library materials in various non-book formats, with an emphasis, due to his background, on music materials. Reed holds a BA in music


David

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Member News

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from the University of Pittsburgh, an MA in musicology from the University of Kentucky, and an MS in library science from the University of North Texas and has previously held professional positions at the University of Montana, the University of Alaska Anchorage, the University of California, Berkeley, the New York Public Library, and Washington State University. He is a member of MLA's Cataloging and Metadata and Emerging Technologies and Services committees and is looking forward to getting involved with SEMLA.



Wells

Veronica Wells recently accepted a position as Associate Dean for Learning & Research at Appalachian State University.

UPCOMING EVENTS

Vanderbilt University's Blair School of Music and the **Anne Potter Wilson Music Library** will host a **2-day Symposium** honoring the life and legacy of **Dr. Yusef Lateef on September 12-13, 2025**. Scholars and musicians will gather together to further the scholarship on Yusef Lateef and perform Lateef's music. Masterclasses will be offered as well as performances by Lateef's contemporaries and students. A closing concert will feature Autophysiopsychic Millenium, an afrofuturism ensemble that furthers the work of Lateef and honors his legacy. Registration opens in July.



Vanderbilt University Special Collections

NORA NEWS!

Kate Linton and husband Rob brought Nora Grace Linton home from the NICU on March 26, 2025 after a 69 day stay. She left the NICU at 6lbs 3oz, without the need of oxygen or a feeding tube, and is now weighing in at a wopping 10lbs. She is loving her new home where she lays among a wildflower garden of butterflies and bees. She is smiling and getting stronger more and more each day. Nora's already visited three states, trekked across the Ohio River (with the help of Mom of course), and visited the chiropractor. Mom and Dad are beyond happy to have her home!



Linton



Linton

Pauline Shaw Bayne Awarded MLA Citation

MLA Citation text reprinted from MLA News and announcement



Bayne

Pauline Shaw Bayne, Professor Emerita at the University of Tennessee, Knoxville, is, through her many achievements and accomplishments, a librarian's librarian.

Pauline began her music library career in 1973 when card catalogs and printed resources prevailed. During the 1980s and 1990s, she facilitated and collaborated on digital initiatives including the UT Song Index and the UT Analysis Index, the former introduced as microfiche and the latter on cards. Both indexes now are available on the web. She also collaboratively introduced Digital Audio Reserves to the UT campus.

Over the course of her career, Pauline has authored or edited many distinguished publications in music bibliography. She served as a founding editor of MLA's flagship music collection development tool, *A Basic Music Library*, Pauline was an editor of the first edition ("Essential Scores and Books," 1978). She then steered the compilation work of the second edition (1983) through the initial page-production stage. *A Basic Music Library* is now in its fourth edition and can be found in libraries around the world. Pauline is also the author of *A Guide to Library Research in Music*, now in its second edition. *The Guide* is noteworthy for explaining library concepts and writing styles to undergraduates, non-academic researchers, and other music research novices.

In addition to her scholarly contributions, Pauline's service to MLA on the national and regional level is especially notable.She served on the MLA Board of Directors as Fiscal Officer from 2003-05. She helped to develop the Southeast Chapter of MLA (SEMLA) and was elected as its second chair in 1974. She served in a variety of offices in SEMLA through the 1990s, including Executive Board member (1976-78, 1992-1994, 1995), Program Committee chair (1993), and as host of SEMLA meetings in 1976 and 1989. A committee that meant a great deal to her is the SEMLA History Committee, on which she served from 1993 through 1995, including as chair in 1995.During her years at the University of Tennessee, Pauline was mentor to countless students and aspiring music librarians.

In recognition of her extraordinary service to music librarianship, the Music Library Association is delighted to award the MLA Citation to our colleague, Pauline Shaw Bayne.

Presented this 21st day of March 2025
Paula Hickner, President

Southeast Chapter of the Music Library Association, Inc.
Business Meeting Minutes

Friday, March 28, 2025
9:30 a.m., CDT via Zoom

1. Call to order

   Chair Grover Baker called the meeting to order at 9:33 AM CDT with the Yellow Hammer of Despotism.

2. Welcome new members/first-time attendees

   The chapter welcomed the following new members/first-time attendees:

   a. Reed David: will begin a new position on May 1, 2025, as Duke University's Special Formats Cataloger

   b. Amelyn Enriquez (may be second time): Originally from Nova Southeastern University

3. Approval of October 26, 2024 Business Meeting minutes (2024-10 SEMLA business meeting minutes)

   Motion: Sarah Cohen; Second: Shane Watson. The minutes were approved.

1. Treasurer's Report (2025-03 SEMLA Treasurer's Report)

   Secretary-Treasurer Amanda Scott presented the Treasurer's Report. In addition to the information contained in the report, she noted that the membership data show a drop of 11 people from last March. [After the meeting, Amanda issued a corrected version of the Treasurer's Report (2025-03 SEMLA Treasurer's Report CORRECTED 2).]

4. Upcoming meetings

   a. 2025: Joint SEMLA/AtMLA meeting at University of North Carolina School of the Arts

      i. Dates: October 23-25, 2025

      ii. Member-at-Large Joel Roberts has been working with Janet McKinney (chair of the Atlantic Chapter's program committee). There will be three committee members each from SEMLA and AtMLA. Joel and Janet have discussed possible themes, including disaster preparedness and Moravian music. Lynne Jaffe noted that the 1996 Annual Meeting in Oxford had a 1-day workshop on disaster preparedness.

      iii. Grover confirmed there will be a "Music in Libraries: Just the Basics" preconference.

      iv. Grover stated that we've held two joint meetings with the Texas Chapter, and he is looking forward to having a joint meeting with another chapter.

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b. 2026: SEMLA is planning on holding an Annual Meeting at the University of Miami

c. 2027: Joint SEMLA/Midwest meeting in Nashville
Grover reported that the Midwest Chapter is enthusiastic about meeting with SEMLA, although they do have some concern about cost. No date has been scheduled and no host institution has been determined (such as Vanderbilt University, Belmont University, or Middle Tennessee State University). Communication between SEMLA and the Midwest Chapter will continue.

5. Best-of-Chapters update

Chair-Elect Peter Shirts reported that Lynne Jaffe and Lauren Lundy are on the committee. They are starting to create a ballot and hope to hold the vote in a couple of weeks. Member-at-Large Elizabeth Uchimura will contact presenters to collect slides. It was reported in chat that the "Pets of SEMLA" slideshow is not eligible for the MLA award.

6. Travel Grants update

a. Committee: Laura Williams (outgoing Past Chair), Alison Nikitopoulos, Chris Durman, Shelley Rogers, and eventually Vice Chair-Chair Elect Peter Shirts were on the committee.

b. Peter reported there were no applicants for the SEMLA National MLA Travel Grant

c. The committee also examined the timeline for the grants' award cycle. They recommended keeping the timeline as it currently is with both grants awarded before the Annual Meeting, and the Executive Board approved their recommendation.

i. Pauline Shaw Bayne Travel Grant: look for the announcement in July with applications due at the end of August

ii. SEMLA National MLA Travel Grant: announcement in August with applications due mid-September. The committee hopes to notify the winner by the SEMLA Annual Meeting.

d. Grover encouraged the membership to encourage their students or others who would benefit from attending the meetings to do so and to apply for the grants. He also noted that if attendees have had their funding cut, that can be taken under consideration. The Chapter wants to help who it can.

7. Nominating Committee update

a. Member-at-Large Elizabeth Uchimura issued a call for service on the nominating committee (2 people).

b. SEMLA will be voting to elect a new Secretary-Treasurer and Member-at-Large. Elizabeth asked the membership let her know if interested in running, noting that if you are on the nominating committee, you probably will not run for office. She encouraged people interested in running to consult with current or past officeholders.

c. Alyssa Nance and Shelley Rogers volunteered to serve on the committee.

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8. Membership Committee

a. Introduction

Grover introduced the launch of a new SEMLA membership committee, with current committee members including him, Elizabeth Uchimura, and Lina Sheahan (who is a member of MLA's membership committee). He asked anyone else interested in joining to let him or Elizabeth know. Rebecca Shaw and Jennifer Martin volunteered for the committee during the discussion. Grover mentioned that membership yo-yos depending on the time of year. Questions to be examined include do we need to do something to address membership decline; recruiting; what benefits we should be providing members; and communication (as not all SEMLA members are on SEMLA-L). He also brought up administrative questions: Is this an ad hoc committee? Would we need to edit the Chapter's Bylaws?

Elizabeth stated that she planned to address outreach, talking to people, conducting follow-up with previous members who do not renew, focus on retention and community-building (such as via social media), talking to institutions in the area, encouraging state groups like the informal Tennessee music librarians group, and MLA's MLSTEP (Music Library Student and Emerging Professionals Interest Group)

b. Discussion

i. Social media

Grover suggested that Library Ann could provide advice posts on social media, but, as a member pointed out via chat, "SHE WILL HAUNT YOUR NIGHTMARES!" Peter Shirts mentioned that social media takes a lot of time to do well, and that it frequently is not worth the effort.

ii. SEMLA-L

There was much discussion about SEMLA-L. Rebecca Shaw asked if people could be added automatically to it when they join SEMLA, and Alison Nikitopoulos asked if a check box could be added to the membership form. Keith Knop is the listowner of SEMLA-L and can add and remove people. Amanda Scott mentioned that SEMLA doesn't have control over the membership form and periodically receives its roster of members from MLA. Therefore, people probably couldn't be added automatically to SEMLA-L when they join, but, as Keith stated, it would be possible for new members to periodically be added to SEMLA-L administratively. She also mentioned that MLA uses YourMembership as its membership management platform, and if it can add checkbox to allow someone to request to join SEMLA-L to the form as Alison suggested, that might simplify the process somewhat. Grover wondered if MLA automatically adds people to MLA-L; Amanda said that she believed that MLA uses a separate email list to communicate with members. Grover stated that he thinks SEMLA-L needs to be advertised more. Lynne Jaffe suggested including information about the list in

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preconference registration, and Rebecca suggested that we include an introduction to SEMLA-L as a part of the preconference. Several members expressed a wish that they had known about SEMLA-L earlier. Patricia Sasser noted that the American Musicological Society's Southeast Chapter refreshes its email list when new officer terms begin.

iii. Miscellaneous

Shelley Rogers pointed out that SEMLA is an incredible bargain, and that should be emphasized. Alyssa Nance mentioned that she has contacted regional library schools in the past to request they forward something to their students, and the people she has interacted with have always been "really kind and willing."

9. *Breve Notes*

Grover reported (on behalf of Kate Linton) that the latest issue of *Breve Notes* is available (*Breve Notes* no. 127 (January 2025)). Please send corrections to Kate. She thanks contributors and for everyone's patience with the delay in the issue's publication. Kate is working on the next issue (due to be released in April). For future issues, she wants more news, including 200-word blurbs from attending MLA and pictures. A call for news is forthcoming. SEMLA's oral history project will be resuming with an interview with Chris Durman. Kate is open to hearing new ideas for future issues. Grover showed a picture of Kate's infant daughter Nora, who was discharged from the NICU two weeks early and weighed 6 lbs., 3 oz. at the time of the meeting.

10. Website

Grover asked attendees to send any comments on the website to Web Editor Ricky Caboverde, noting that Ricky has been responsive to feedback. Grover observed that there are still things Grover he does not like about the new WordPress site [through no fault of Ricky or previous Web Editor Jake Schaub].

11. Oral History Project update

a. Introduction

Grover reported that SEMLA's Oral History Project will be resumed once meetings with previous SEMLA chairs are scheduled, and once Grover finds the questions used in past interviews. They are going to try Zoom and its captioning functionality. See *Breve Notes* no. 106 (January 2016) for a description of the project. The first history was published in *Breve Notes* no. 107 (April 2016) with Pauline Shaw Bayne. The last history completed thus far features Renée McBride, and it is in *Breve Notes* no. 114 (January 2019). As noted above, Chris Durman will be the first to be interviewed. (Chris is at a music festival and unable to attend this meeting but sends his greetings.) Grover will also interview Lynne Jaffe.

b. Discussion

Alison Nikitopoulos asked if audio has been archived from the oral histories. Grover doesn't

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think it has been. Jake Schaub responded that he and Ricky Caboverde have access to the files, and they can get them to John [Baga, SEMLA's Archivist]. [Note: the article in *Breve Notes* no. 106 states that "All recorded interviews, written responses, transcriptions, and separately published interviews are safely housed and well cared for in our Chapter Archive at East Carolina University."]

12. Climate Disaster Grant Taskforce update (Grover/lisa)

    a. Grover announced that lisa Hooper, Sarah Cohen, and Rebecca Shaw will be members of the Climate Disaster Grant Taskforce, adding that more people can also join the committee. The three members thus far all have personal experience with climate disasters.

    b. Charge: Members of the Climate Disaster Recovery Grant Task Force will work to:

        i. Establish parameters for the grant;

        ii. Determine whether this project is feasible and sustainable within SEMLA's scope or whether it is better suited for the national organization (MLA);

        iii. If the latter, create a proposal to present to the MLA Board;

        iv. Present their recommendations at the 2025 SEMLA Annual Meeting.

    c. lisa expressed excitement and said she is interested in new members or hearing from others about the work of the taskforce. Deborah Morris volunteered to join.

13. SEMLA archive

    a. Background

    Grover reminded attendees that John Baga is SEMLA's Archivist, and the archive is located at East Carolina University Music Library. The archive doesn't have anything beyond 2015; the last report to MLA in the archive is from 2000; the last list of officers, 2006; and the last time John did anything was when he digitized materials in 2019 or 2020. In 2019, there was a possibility of transferring the SEMLA archive to ECU's archives. John did not think it is conventional for Chapter archives to be housed in a general university archive, but the archivist at ECU was eager to take on the responsibility. However, once COVID hit, other things took priority. John pointed out that if SEMLA were to house the Chapter archive within the ECU archive, we would have better long-term preservation and digitization options, but this move would also introduce a knowledge barrier because university archive staff will probably not be familiar with SEMLA. It would also create difficulties for the chapter archivist when they need to access the archive.

    Grover asked John to inquire about other chapters' archives. John discovered the following:

        i. Atlantic Chapter: archive is at the University of Maryland with MLA's archive. They do not have an archivist. Their archive is not digitized.

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ii. Mountain-Plains Chapter: archival materials are digitized and available online via Google Drive. Physical materials have been discarded.

iii. New York State-Ontario Chapter: referred John to Sibley [Eastman School of Music's library] and their archive.

iv. According to MLA's website, most Chapter archives are in music library special collections.

b. Discussion

Grover noted that we haven't talked about the archive lately, and maybe the board and archivist need to discuss the collection policy. We may simply need to add things to the officers' calendar. We may need to revisit what is added to the archive. Some information that will need to be included in the archives is available on the website, such as a list of officers and issues of *Breve Notes*. Lynne Jaffe mentioned that meeting programs should be included in the archive.

Grover asked if anyone has a role or background in archiving and is willing to lend their expertise. Deb Morris mentioned that she did archival work in her practicum and worked with archives in previous positions.

Peter observed that we are probably not adding much to the physical archives anymore and asked about the procedure for adding to the digital archives. He also noted that if there is no backup for the archive, then moving to an archival [software] platform might make sense. Grover noted that he has a few old physical *Breve Notes* to add to the physical archives but agrees with Peter that most new additions to the archive will be digital. He also mentioned that SEMLA's archive policy should include details on how things are digitally stored. (Grover was on the committee that wrote the archive policy with David Hursh.) Grover mentioned that we may need to issue a call for members who have things to add to the archive in physical format to bring them to our Annual Meeting. Peter also asked if MLA archives the SEMLA website. Jake Schaub reported that he does not know.

Grover concluded by saying this is something that we will need to look at on an ongoing basis to make sure we're keeping the right things in the right way.

14. New Business

a. SEMLA Directory

i. Introduction

Grover opened by asking how many attendees knew there is SEMLA directory, how many had gone on the SEMLA website and looked at it, and how many people wanted their information included in an online directory. He explained that this issue was raised by Secretary-Treasurer Amanda Scott. He noted that a lot of people have objections to having their information on the internet, and a SEMLA directory raises some questions. Do we need permission to post people's information? The MLA directory is accessible only to MLA members, but SEMLA's directory is freely available. SEMLA used to

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publish a chapter directory once a year in *Breve Notes*, with the editor collecting updates from people, along with their permission to include that information in the directory. Responsibility for the directory then moved to the web editor, [and the directory is published on the website]. Is this a violation of members' privacy? According to FERPA, directory information can be published, although Grover did not know whether it requires institutions to provide an option to opt out. [Note: FERPA applies to educational institutions that receive federal funding.]

SEMLA needs to decide what to do about the directory going forward. One way would be to use MLA's directory, if it is possible to limit it to SEMLA membership and no longer create a SEMLA public directory. However, Grover also noted there might be downsides to doing that. For example, would SEMLA members who are not members of MLA be able to log in and access the directory? Another option would be to implement an opt-in or opt-out form for members. SEMLA also needs to decide what information to include in the directory. We probably would not like to include phone numbers.

ii. Discussion

Grover conducted an informal straw poll in the meeting. Close to half of attendees were hesitant about having their information included in a freely available online directory. Members suggested directory information to include. Lynne Jaffe suggested including names, employers, and work emails. Shane Watson suggested only names and employers. One attendee mentioned that she would prefer to use her work email in a public directory [as opposed to her personal email, which she currently uses for MLA and SEMLA]. Deb Morris mentioned that this question would be a good one to ask university lawyers. Shane Watson suggested just listing members' institutions. Shelley Rogers suggested using a log in on the website to access the directory. Grover admitted that he would hate that. Lynne pointed out that the Best of Chapter committee needs access to the list for its work. Shane suggested polling the membership to collect feedback. Peter Shirts volunteered to do so.

b. Other new business:

i. Shane Watson asked if we could award an extra travel grant next year to attend the Salt Lake City MLA Annual Meeting, since we did not award a National MLA Travel Grant this year. Jake Schaub stated that he thinks this has been done in the past.

ii. Shane Watson asked if the Chapter needs a parliamentarian. Grover said the Board can discuss the question.

15. Announcements

a. Joel Roberts had to leave today's meeting early today, because he is a nominee for the University of Memphis's Susan Te Paske "See Me" award for faculty "[whose actions and goals display and allow every student the opportunity for access to learning through mutual respect, understanding of disability, and sincere efforts to accommodate individual needs]." Joel will be recognized at the Disability Advocacy Week Awards Cerenoty and Luncheon.

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b. Kate Linton's daughter, Nora Grace Linton, came home from the hospital two days before this meeting and is at her first pediatrician's appointment.

c. Pauline Shaw Bayne was the recipient of this year's MLA Citation. During her acceptance speech, she mentioned Chris Durman and Phil Vandermeer by name.

d. lisa Hooper shared information about the Association of Creative Technologies in Academic Libraries (https://actalibraries.org), which is a useful and affordable organization for those whose libraries lend technology.

16. Adjournment

Motion: Shane Watson; Second: Rebecca Shaw
Grover adjourned the meeting at 11:08 AM CDT using the SEMLAGator.

Southeast Chapter of the Music Library Association, Inc.
Treasurer's Report CORRECTED
For period October 22, 2024 to March 24, 2025
Submitted by Amanda Scott
Murfreesboro, TN
March 28, 2025; updated April 3, 2025, and June 13, 2025

Net Worth as of October 22, 2024 $33,750.78

INCOME		
Dues		$0.00
Annual conference registration fees		$25.00
Donations		$0.00
Savings account interest		~~$0.79~~[1] $0.97
Hotel refund (erroneously charged for too many rooms, 10/23)		$351.98
	TOTAL:	~~$377.77~~ **$377.95**
EXPENSES		
SEMLA Travel Grants		$500.00
Pauline Shaw Bayne	*$500.00*	
Annual conference/preconference workshop expenses		$3,729.68
Instructors' hotel rooms, 10/23	*$1,231.93*	
Preconference instructor honoraria	*$250.00*	
Reimbursements to Furman[2]	*$2,247.75*	
Annual banquet expenses		$1,830.22
Reimbursement to Furman	*$1,830.22*	
PayPal fees		$0.99
	TOTAL:	**$6,060.89**
Checking account balance as of March 24, 2025		**$1,972.47**
Savings account balance as of March 24, 2025		**$24,095.37**
PayPal balance as of March 24, 2025		**$2,000.00**

Net Worth as of March 24, 2025 $28,067.84

*1 A typo in the ledger led to the savings account inter*est and total income to be off by $0.18 in the original report.

2 *Details:*

Preconference instructor and LAC dinner	*$303.80*
Preconference lunch	*$246.07*
Reception catering	*$1,697.88*

see ***Treasurer's Report*** — continued on **page 38**

Treasurer's Report — continued from **page 37**

Travel Grant Summaries	
Pauline Shaw Bayne (10/22/2024)	$2,941.53
Income	~~$0.00~~ $50.00[3]
Paid out	-$500.00
Balance (3/24/2025)	$2,491.53
National MLA (10/22/2024)	$2,576.06
Income	$0.00
Paid out	$0.00
Balance (3/24/2025)	$2,576.06
Total balance (3/24/2025)	**$5,067.59**

Memberships as of 3/14/2025	
Paid Individual members	57
Institutional members	0
Complimentary members	7
Total members	64

Neil R. Hughes and Marty Tanner Hughes Annual Meeting Banquet Fund	
Starting balance (10/22/2024)	$7,575.90
Expenses	-$1,830.22
Balance (3/24/2025)	**$5,745.68**

3 This figure was incorrect in the original report, but the balance was correct.