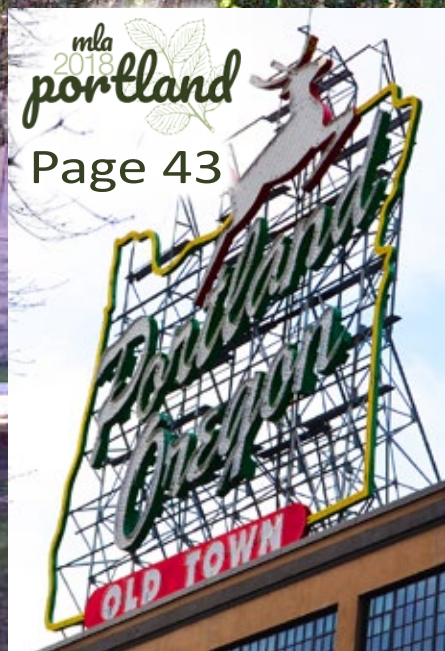


# SEMLA/TMLA 2017 Annual Meeting New Orleans, Louisiana



## CONTENTS

From the Chair.....	3
SEMLA Annual Meeting Report .....	5
Music in Libraries Preconference .....	31
Lois Kuyper-Rushing Interview .....	35
Call for Proposals.....	40
Call for Nominations.....	41
Member News.....	42
MLA Portland.....	43
Minutes of New Orleans Meeting .....	48
New Orleans Treasurer's Report .....	54
Minutes of Portland Meeting .....	55
Portland Treasurer's Report .....	57
Membership Application .....	59



# SEMLA

## Southeast Chapter of the Music Library Association

### Executive Board

#### Chair

SARA NODINE  
Florida State University

#### Past Chair

CHRIS DURMAN  
University of Tennessee, Knoxville

#### Secretary-Treasurer

LINA SHEAHAN  
Belmont University

#### Member-at-Large, 2016-2018

LAURA WILLIAMS  
Duke University

#### Member-at-Large, 2017-2019

KEITH KNOP  
University of Georgia



#### Archivist

DAVID HURSH  
East Carolina University

#### Web Site Editor

JAKE SCHAUB  
Vanderbilt University

#### Newsletter Co-Editors

GROVER BAKER  
Middle Tennessee State University

SHELLEY ROGERS  
University of West Georgia

Unless otherwise indicated, images in this issue of *Breve Notes* appear courtesy of Grover Baker. Other images courtesy of Lynne Jaffe and David Young. All rights reserved.

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

### Membership Information

Membership in SEMLA is available at four levels: Regular (\$15.00 U.S.), Institutional (\$20.00 U.S.), Student (\$5.00 U.S.), and Retired (\$5.00 U.S.). An application for membership appears on the back page of this newsletter.

Make checks payable to SEMLA. Send membership applications, renewals, dues, corrections, and updates to:

Lina Sheahan  
SEMLA Secretary/Treasurer  
Belmont University  
Lila D. Bunch Library  
1900 Belmont Blvd.  
Nashville, TN 37211  
[lina.sheahan@belmont.edu](mailto:lina.sheahan@belmont.edu)

### SEMLA Web Site

Jake Schaub, Web Editor  
<http://semla.musiclibraryassoc.org/>  
[jake.schaub@vanderbilt.edu](mailto:jake.schaub@vanderbilt.edu)

### Breve Notes (Newsletter)

Grover Baker, Shelley Rogers, Co-Editors  
*Breve Notes* is published electronically on the chapter website three times a year: January, April, and August. Send submissions to:

Grover Baker: [grover.baker@mtsu.edu](mailto:grover.baker@mtsu.edu)  
Shelley Rogers: [shelley@westga.edu](mailto:shelley@westga.edu)

### SEMLA-L

To subscribe, send a message to [LISTSERV@LISTSERV.UGA.EDU](mailto:LISTSERV@LISTSERV.UGA.EDU) and type only the following in the body of the message:

**SUBSCRIBE SEMLA-L <your name>**

You will receive a confirmation from the list.

# FROM THE CHAIR

Sara Nodine

Florida State University



Greetings, SEMLA friends! First, I want to say how wonderful it was to see so many of you at our recent chapter meeting in New Orleans. You are all so delightful to be around that the time we are together seems to fly by way too quickly. Second, I want to thank you for entrusting me with the responsibility of being your Chair for the next two years. I am humbled by the opportunity and look forward to what lies ahead.

While I pondered what to write and, like a good librarian, reread what others have written in the past for their first column, what kept coming back to me were the relationships I have formed. When I started working in the Allen Music Library at FSU in 2007, I really wasn't sure what I was getting myself into. I eagerly started working and began library school, hoping to figure out how I might fit into this larger community.

After graduating from library school in August of 2009, I decided to attend my first SEMLA meeting in New Orleans. I assumed going to a chapter meeting would be the perfect way to start networking as I started out on the job market. From the moment I got on the first shuttle from the hotel to Loyola, I was greeted by the kindest people who seemed so genuinely

interested in getting to know me, the whole me, not just the music librarian I was hoping to become.

I was so inspired by all the presentations and blown away by the camaraderie of all the attendees. I knew immediately these were my kind of people, and I haven't missed a meeting since! What I didn't anticipate was creating immediate bonds and friendships with those I met. On October 9, 2009, just before the banquet at that New Orleans meeting, I got word that my grandmother had just passed away after battling breast cancer. I had been traveling back and forth for about 8 weeks between Tallahassee and Clemson, visiting her and my family, trying to spend every moment I could with them.

As the SEMLA meeting approached, my mom encouraged me that it was still so important that I attended this conference rather than skipping to come home for the weekend. Before leaving Tallahassee to drive to New Orleans, I called and got to speak to my grandmother who was so proud that I was going all by myself to this meeting in New Orleans. She, of course, reminded me to be careful! I didn't tell many

see *From the Chair* — continued on page 4

*From the Chair* — continued from page 3

people at the conference what had happened, but those that found out gave such words of encouragement, along with what seemed like a million hugs, which warmed my heart and was such a comfort during that time. I knew this was a special bunch of people.

For those of you who are just starting out or looking to be more involved in SEMLA, these are some of the kindest and most genuine

people you will meet. They are supportive colleagues and true friends, those whom you call to share exciting news or grieve with during tough times. I encourage you to engage with this community as often as you can. I encourage you to engage with this community as often as you can. I enjoyed seeing so many of you in Portland and wish you all a healthy and happy summer! ■



**SEMLA has a new Chair ...and that's no croc(k)! —** In lieu of *le marteau plastique du despotisme*, Chris Durman passes *l'alligator en plastique* to Sara Nodine to adjourn the New Orleans meeting.



# SEMLA/TMLA 2017 Joint Annual Meeting

## Tulane University, New Orleans, Louisiana

### October 12-14



Along the Mississippi River — View in New Orleans, Louisiana

## Conference Reports

Shelley Rogers  
University of West Georgia

Scott Phinney  
University of South Carolina

Thursday evening through Friday morning:  
by Shelley Rogers

The conference began on Thursday evening, October 12, 2017 at the Joseph Merrick Jones Hall Gallery at Tulane University with a reception just outside the Special Collection Exhibit Room. The exhibit was *Building a Tradition: The Multifaceted Legacy of Women in New Orleans Music*, from the Hogan Jazz Archive, curated by Alaina W. Hebert. The photographs and documents of this exhibit were both interesting and informative. I enjoyed a letter from a woman

who didn't take herself too seriously, as demonstrated by her opening sentence: "This fat ole gal . . . ." Another display case noted that one woman musician, who also worked as a prostitute to support her family, had suffered the removal of several fingers by her pimp!

see *New Orleans* — continued on page 6



Catching up with friends and colleagues during the opening reception.

**New Orleans** — continued from page 5

Friday morning sessions were held at the Lavin-Bernick Center at Tulane. The welcome and opening remarks were delivered by David Banush, Dean of Libraries and Academic Information Resources. The first session was *James Caldwell, Italian Opera, and Anti-Immigrant Politics in Antebellum New Orleans*, by Mark McKnight (University of North Texas). His session was followed by Barbara Strauss of the Moravian Music Foundation, with *Halfway between Oratorio and Opera: Early Moravians Love of Sacred Dramatic Music*. After a break with delicious refreshments, we heard from Trish Nugent and Elizabeth Kelly (Loyola University New Orleans) about *Introducing Music Students to Archival Research: Case Studies from Loyola University New Orleans*. This session was followed by Adam Nunzio La Spata (University of North Texas) with the topic: *Sketches, Scores, and “Open Style”: Working with the Larry Austin Collection at the University of North Texas Music Library*. After this session, attendees broke for lunch on their own.



**Friday Morning Speakers** — (clockwise from top left) David Banush, Mark McKnight, Barbara Strauss, Trish Nugent, Elizabeth Kelly, and Adam Nunzio La Spata

### Friday Afternoon Sessions: by Scott Phinney

The Friday afternoon session of the 2017 SEMLA-TMLA Joint Meeting consisted of a number of excellent presentations by members of the Texas chapter. The session began with

a joint presentation by Dr. Jean Harden and Joshua Macias on their effort to apply macro-level techniques to cataloging an enormous collection of LP and 78 rpm records.

see **New Orleans** — continued on page 8



Jaffe



**Mardi Gra costumes** — Native American costumes at the Backstreet Cultural Museum are all handWsewn. It takes a year to make each one, and a new one is made each year. Lynne Jaffe and Scott Phinney visited the museum.

Jaffe



*New Orleans* — continued from page 6

### Friday Afternoon Sessions

- “MarcEdit and Connexion in the Audio Rapid Cataloging Project at University of North Texas: Students and Professionals Working Together to Process a Hidden Collection”
  - Jean Harden – Coordinator of Music Technical Services, & Joshua Macias, The University of North Texas
- “The Texas Composers Database Meets OpenRefine”
  - Maristella Feustle – Music Special Collections Librarian, University of North Texas
- “Is This Thing On?: Observations on Preserving the Oral History Association Sound Recordings”
  - David Huff – Sound Preservationist, The University of North Texas
- “I’d Do Anything for Love: Preserving the Denton Music Scene”
  - Sara Outhier, Music Librarian for Digital & Audio Services, The University of North Texas
- “Revitalizing Printed Sheet Music through Digitization and the Creation of Audio Files”
  - Faedra Wills – Digital Project Librarian, The University of Texas at Arlington

The University of North Texas (UNT) Music Library was tasked with providing RDA-level MARC records for each of the 600,000 LPs and 700,000 78s as quickly as possible. Dr. Harden estimated that if everyone did nothing else but catalog LPs and 78s at their maximum efficiency, it would take 75 years to complete the task. She worked with Mr. Macias to develop a workflow whereby a team of student workers could search for usable MARC records in OCLC Connexion and Dr. Harden could render them RDA-compliant, all using batch processes.

The student workers do the majority of the work on the project, which allows Dr. Harden and the other professional catalogers to continue other work in between batches. After verifying the content of the LP and 78 boxes from the

library’s remote storage facility and inspecting for mold or other damage, the student workers generate batches of searches using the Title and Music Number fields, qualified by Material Type and Language. For example, a search for the CBS Records Masterworks LP recording of Shostakovich’s Concerto no. 1 in E-flat major for Cello and Orchestra, op. 107 and Kabelevsky’s Concerto no. 1 in G minor for Cello and Orchestra, op. 49 would be rendered as “mn:1p7629 and ti:concerto and ll:eng and mt:lps” in OCLC Connexion. The student enters one such search criterion in the Connexion batch search per album in a storage box. After all of the searches are entered, the batch search retrieves results, also in a batch. In some cases, a particular criterion retrieves one acceptable record; in others, multiple results

see *New Orleans* — continued on page 9



*New Orleans* — continued from page 8

are returned and the student must choose the best match. Sometimes, no results are found. When no matches are found, the album goes into another queue for individual searching, and if this is also unsuccessful, to professional cataloger to create an original bibliographic record. The students apply “constant data” to each bibliographic record indicating to which collection the albums belong, the student cataloger who did the work, and a code to create an item record once it is imported into UNT’s Sierra library services platform. A barcode label is affixed to each album and the barcode number is inserted into the item record code.

The students keep statistics on all aspects of the process using a spreadsheet mounted on UNT’s SharePoint site. These include the collection to which a remote storage box belongs, the number of albums in the remote storage box, the number of batch search results, cases in which too many results were found, albums not found after two attempts, albums sent for original cataloging, albums already held by UNT, items that were added as copies or not, the number of bibliographic records ready for RDA processing, the date completed, the number of

albums returned to the storage box, the storage box barcode number, additional notes, and which student cataloger did what work.

After a student finishes assembling a batch of bibliographic records, he or she notifies Dr. Harden to begin the process of rendering the records RDA-compliant. Dr. Harden uses the bibliographic editing tool MarcEdit (<http://marcedit.reeset.net>) to make

macro-level changes to all of the records in the batch. Specifically, her MarcEdit tasks remove the [sound recording] tag known as the General Material Designation or GMD; reformats the publication information



(l-r) Jean Harden & Joshua Macias

from the older 260 field into appropriate 264 fields; changes “sound disc” to “audio disc”; and adds RDA Content (336), Media (337), Carrier (338), and Sound Characteristics (344) fields generated from codes in the 007 and Material Type fields. This process generally takes about five minutes.

Dr. Harden then informs the student that the records have been processed. The student checks the Performer, Composer, and Musical Group fields (700 and 710, respectively) against the OCLC Authority File and controls them to ensure validity. Once the name fields have been

see *New Orleans* — continued on page 10

*New Orleans* — continued from page 9

controlled and validated, the student exports the batch into UNT's catalog. Unfortunately, this process currently requires the student to press the Spacebar after each record; variability in the amount of time it takes Connexion to export each record does not permit using a script to automate the Spacebar action with reliable results.

About 12,00 bibliographic records for the 78s and LPs have been added to UNT's catalog over the course of 20 months. The rate of pure student production is nearly 11 bibliographic records per hour, though factoring in writing documentation and developing additional processes by the lead student, it is closer to 7 records per hour overall. The students' production output allows the project to move forward in such a way as capacity is still available for the professional catalogers to work on other projects.

Maristella Feustle continued the afternoon's series on macro-level data management with her presentation on the use of OpenRefine (<http://openrefine.org>) to provide authority control for the large Texas Composers Database hosted by TMLA. Ms. Feustle provided a brief overview

of OpenRefine and some of its many uses. Previously known as Google Refine before it was spun off as a separate project, OpenRefine uses GREL (General Refine Expression Language) to facilitate large-scale data editing. OpenRefine is increasingly the go-to tool for those who need to clean less-than-perfect data, and is frequently used in concert with MarcEdit in cataloging operations; preparing, migrating, and reformatting old finding aids;

reconciling data against controlled vocabularies; generating scripts that can be reused on other projects; and overall improving the consistency of data. Beyond re-ordering, removing, splitting or merging columns, OpenRefine can make the whitespace in data consistent, facet data into discrete

groupings for targeted work, and cluster similar data that may represent exact matches. Users familiar with regular expressions and GREL will find many other uses for OpenRefine.

The major portion of Ms. Feustle's presentation was to demonstrate in real-time how OpenRefine could be used for music library work. As an added benefit, she made the demonstration data available for attendees to follow along.



Maristella Feustle

see *New Orleans* — continued on page 11



*New Orleans* — continued from page 10

Ms. Feustle exported the Texas Composers Database into an Excel spreadsheet and loaded into the OpenRefine tool on her presentation computer. After demonstrating how one can change the views of data in OpenRefine, she performed some small- and large-scale data manipulations to bring the composers birth and death dates into a form reconcilable against an authority file, as well as splitting them into separate columns. She then used the “Facet / Filter” feature to identify and fix an entry in which the data had been split into too many columns, noting that the “Undo / Redo” feature tracks all edits made to the data. The “Undo / Redo” feature’s history can be extracted into a JSON script to be used again in the future. By shifting the “Facet / Filter” into Numeric mode, she was able to show the date range of the set and indicate when the majority of the composers in the database were living.

Ms. Feustle used the “Cluster & Edit” feature to help find groups of different cell values that actually represent the same thing; in this case, unify the varying forms of occupation notes in the database. For example, “Composer” and “composer” were condensed to “Composer”; “Singer, guitarist” and “singer, guitarist” were condensed to “Singer, guitarist.” While these data obviously represent the same things to a human, “Cluster & Edit” ensures that they also represent the same things to a more exacting computer. The Metaphone3 Keying Function can even detect phonetic spellings of names.

The presentation concluded with a more advanced demonstration of using the RDF Extension to reconcile names via VIAF (Virtual International Authority File) to see which composers in the database already have an

authority file, and if they do, what the preferred forms of their names are. This method has many potential uses to bring the authority control librarians are accustomed to finding in their traditional MARC catalogs to external databases with considerably less work than was possible just a few years ago. Ms. Feustle provided a bibliography of web-based resources for additional information about working with OpenRefine and large datasets in general.

From data cleaning to physical media cleaning, the afternoon session continued with UNT Sound Preservationist David Huff’s presentation on the Oral History Association’s (OHA) audio preservation and reformatting project. In 2016, the OHA approached the Music Library with a request to digitize 181 open reel and cassette tapes from the 1960s and 1970s in preparation for the OHA’s 50<sup>th</sup> anniversary conference. They were able to meet an October 2016 deadline largely through the considerable technical expertise of one of the Music Library’s volunteers. Mr. Huff described the audio editing conducted during the digital transfer process: normalizing the overall volume to a listenable level; reducing the hisses, pops and other noises inherent in analog tape recording; and tracking the sound files into discrete units so that a given tape was not just one long sound file. He reported that they used the Apple Mac OSX iZotope RX 6 software to do much of the sound editing.

A particularly useful section of the presentation was the discussion of the technical problems encountered during the project. Ten of the open reel tapes had what is known as “Sticky Shed Syndrome” (SSS) in which the iron oxide flakes off of the plastic tape when the binding agent

see *New Orleans* — continued on page 12

*New Orleans* — continued from page 11

deteriorates into a sticky substance. SSS renders affected tapes unplayable; attempting to play them without intervention will destroy them. The Music Library used dehydration baking at 130-140 degrees Fahrenheit for 8-12 hours to rebind the iron oxide to the plastic tape, though Mr. Huff advised that tapes must be played as soon as possible after baking, since the binding agent breaks down again within a week. During this project, the baking process was timed to maximize transfer throughput so that tapes were played and digitized as soon as they were ready.

Another problem reported was the Loss of Lubrication issue associated with open reel tapes, characterized by high-pitched squealing on the audio playback and eventual machine transport shutdown. Unfortunately, Mr. Huff reported that there is no practical solution to this problem and that affected tapes would have to wait for a real solution before they could be played and digitized.

A third problem was the result of technology obsolescence: many of the oral history tapes were made on personal recorders that operated at 1 7/8 inches per second (ips) speed, but professional equipment used for the audio transfer at UNT was only adjustable down to 3 3/4 ips. Since the tape was played back at

twice the speed at which it was recorded, the solution was to use the iZotope RX 6 software to “stretch” the audio file to 200% of the length resulting from playback at 3 3/4 ips and then reducing the pitch by 12 semitones.

Mr. Huff concluded his presentation with several tips for the would-be audio engineer. One

should be very familiar with the audio equipment being used, particularly at the recording stage. Type and placement of microphones in a room can make a big difference in the quality of recording. He also recommended that steps be taken ahead of time to minimize unwanted environmental noises that can mask or otherwise obscure the intended recording. Using a room that does not have an outside wall near a noisy street or loud wildlife and placing

a microphone to avoid the effects of ventilation system, refrigerator, or other machinery will help. Human-generated noise like the tapping of feet or ancillary conversations by others nearby should be avoided as much as possible. Mr. Huff recommended providing as much information as possible with the recording after it is made to make sure it is identifiable and useable in the future. Finally, he noted that the microphone and recording software found on modern iPhones provide very good



David Huff

see *New Orleans* — continued on page 13



*New Orleans* — continued from page 12

audio recording capabilities for one-on-one conversations.

The University of North Texas Music Library's fourth contribution of the afternoon was Sara Outhier's presentation about preserving the music scene in Denton, Texas. According to its website (<http://library.unt.edu/limit>), LIMIT – the Local / Independent Music Initiative of Texas – is an ongoing initiative to collect, preserve, and provide access to music that originates from Texas with an emphasis on music from the Dallas-Fort Worth-Denton metropolitan area. LIMIT is an initiative of the UNT Music Library. Between Texas Woman's University, the University of North Texas, and numerous music venues and recording studios, Denton has a vibrant local music scene that has produced some notable musicians including Norah Jones, Don Henley, Roy Orbison, Deep Blue Something, and Meat Loaf. LIMIT's scope is not particularly limited; as long as the music originates in Texas, all genres and time periods, whether commercially released or unreleased, are candidates for inclusion in the collection. LIMIT accepts all sound recording formats, as well as posters, handbills, flyers, bios, journals, stickers, patches, setlists, zines, pictures, and videos.



Sara Outhier

LIMIT has several methods of acquisition. When it comes to purchasing music, they buy from local record stores and musicians directly. They also accept donations of physical recordings and the aforementioned ephemera. Their digital platform, found at [https://digital.library.unt.edu/search/?fq=untl\\_collection:LIMIT](https://digital.library.unt.edu/search/?fq=untl_collection:LIMIT) and built locally by UNT staff, can host music, images, text, videos, datasets, and webpages. The studio has equipment to digitize most any sound format, and the UNT Music Library has considerable expertise in physical sound recording preservation issues. In terms of copyright, LIMIT has multiple access policies: Open access; Online but restricted to the University community; and On-site use only at a restricted terminal. They also provide a mechanism for content creators to contact the Library with copyright and privacy concerns.

The Initiative endeavors to make its acquisitions as discoverable as possible.

At the collection level, there is a landing page for the digital library, and a link from the UNT Music Library web site. There is a collection-level record in the Sierra catalog, and there are plans to add an EAD record for the collection to the Texas Archival Resources Online (TARO) database. At the item level, physical items are described

see *New Orleans* — continued on page 14

*New Orleans* — continued from page 13

in the Sierra catalog, digital items are found in the digital library, and the ephemera are listed in a finding aid.

A major portion of Ms. Outhier's activities with LIMIT focus on outreach and publicity. Together with her student assistants, they visit workshops, concerts and lectures, music festivals in Denton and the rest of the Dallas-Fort Worth Metroplex, the Denton Community Market, and publicize their work via social media, local radio stations, newspapers, blogs, scholarly publications, and conference presentations. They also partner with the Denton Public Library.

The final North Texan presentation of the afternoon was given by Faedra Wills of the University of Texas at Arlington (UTA). Like many libraries, UTA has a collection of printed sheet music. They found that the collection was not receiving much use, so they endeavored to add value to the collection through scanning them into UTA's DSpace institutional repository (<http://hdl.handle.net/10106/25847>), creating an Omeka digital collection (<http://library.uta.edu/sheetmusic>), and adding audio files to both. The collection focuses on popular sheet music from the mid-1800s to 1923, but there were few, if any, extant audio recordings of these pieces available to UTA. Ms. Wills explained that they decided to explore the possibility of using

music recognition software to create sound files of the sheet music that could play along with the images displayed. They investigated MuseScore and PDFtoMusic, both open source software, as well as the commercial SmartScore X2 Pro. They found that the SmartScore X2 Pro worked the best, but due to the project's limited budget of just over \$600, they were only

able to use the time-limited trial version. Ms. Wills reported that the SmartScore X2 Pro software converted the scanned notes to audio with about 75% accuracy, so some additional editing was necessary. They found that while the editing text from the scanned images was fairly straightforward, editing notes from the audio file was not as easy. Complicating the note recognition efforts was

the presence of foxing, the discoloration and spots common in older paper stock.

Ms. Wills stated that while the original plan was to scan 40 items from the sheet music collection, they actually were able to scan 236 within the time allotted with 144 of them successfully imported into Omeka. She noted that largely due to the learning curve on how to use the SmartScore X2 Pro software effectively, they were only able to complete eight mp3 audio files to accompany the scanned sheet music: "Gen. Worth's Quick Step", "I'm Going Over the



Faedra Wills

see *New Orleans* — continued on page 15



**New Orleans** — continued from page 14

Hills to Virginia”, “Dearie”, “Major Ringold’s Funeral March”, “Meet Me in Bubble Land”, “Grand Triumphant March in the Battle of Palo Alto”, “When a Feller Needs a Friend!!”, and “ME-OW”. The Omeka digital collection had received 1,751 visits since January 2017, and the images on the institutional repository received 442 total visits in the same time period. Ms. Wills noted that this traffic increase occurred with no additional marketing: usage came from search engine results and browsing the library’s digital collection pages. Since the original goal of this project was to increase usage of the collection, they consider it a success, and they hope to receive additional funding to complete digitization and audio rendering of the remaining eligible pieces of sheet music.



(l-r) — Sonia Archer-Capuzzo and Guy Capuzzo

### Saturday Morning Sessions: by Shelley Rogers

On Saturday, October 14, Drs. Sonia Archer-Capuzzo and Guy Capuzzo (UNC-Greensboro) presented *Metaldata: Heavy Metal Scholarship in the Music Department and the Music Library*. They stated that there is growing respect for heavy metal, which is a sub-genre of hard rock music, and it is interdisciplinary in scope. Heavy metal is characterized by distorted guitar sounds and

heavy drums and bass. The genre’s roots can be traced to 1970, as introduced in albums by Led Zeppelin, Black Sabbath, and Deep Purple. Heavy metal exploded in the 1980s with the creation of MTV. The Capuzzos’ talk about headbanging got a big laugh from the attendees,

but the presenters stayed focused on the needs of their audience, discussing the challenges incurred with multiple sub-genres, collection development, cataloging, and reference. They showed that most print resources about heavy metal were published in the 2000s, demonstrating that scholarship on

the topic has come of age. The Capuzzos’ conference slides should be accessed for the Google website on heavy metal that they have created; the four basic resources for music libraries to acquire; the 20 sub-genres that they have identified; the 29 major metal bands/musicians (by first release); and 10 albums every library should own (from 1969-1996). They mentioned that Youtube has many resources. In LCSH, the correct subject is: Heavy metal (Music) and narrower terms exist. In terms of collection development, they recommended that music librarians look at what other libraries have and examine their own curricula to see where heavy metal might fit; some suggestions were a rhythm and meter class and a history of rock music class.

see **New Orleans** — continued on page 16

**New Orleans** — continued from page 15

Grover Baker (Middle Tennessee State University) followed the Capuzzos with *Trying to Get a Clear Vu of Music Search Behavior*. MTSU has Sierra and EDS. He uses VuFind (Villanova's open source software), which has limiters so one can search for specific formats, such as a music score. With the help of student assistants, Grover pulled search logs for 34 days of their Spring 2017 semester. There were over 5000 searches, or an average of 169 searches/day. He was able to exclude the IP addresses for him and his student workers, so the study could examine where searches were done, how many per person, and how many unique. He found that they were mostly off campus (over 5000), so he examined a random sample using randomizer.org. He studied 2% of the results and presented his findings. Interestingly, three IP addresses did 5000 searches, which prompted an audience member to say "Russia?" and the attendees laughed loudly at the sly reference.



Pamela Pagels

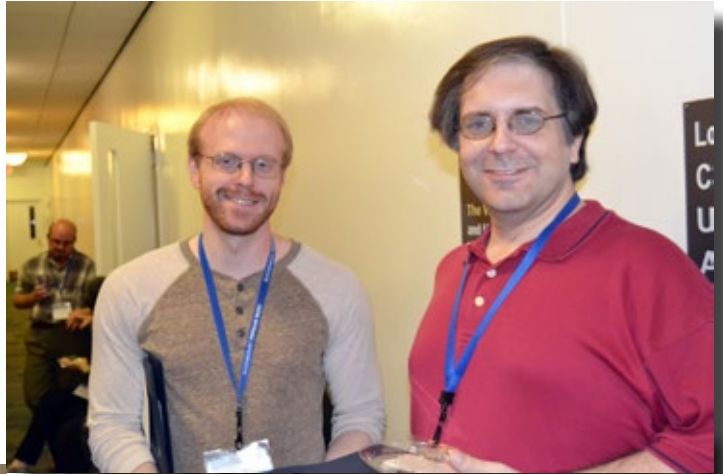
Pamela Pagels (Southern Methodist University) rounded off the program sessions by presenting *No Lawyers, No Problem: Planting a Homegrown Copyright Education Program in the Library*. She discussed the need for a copyright education program and stated that consistent messaging is important. The elements of the program at SMU include a website; an email account; the education of librarians (first) and faculty (second) through workshops; digital signage; and assessment plans. Pamela used a Roy Orbison and Acuff-Rose Music exercise in her program. She wrapped up her presentation by outlining the challenges they faced and what they are learning from the program implementation.

At this point, after a short break with delicious refreshments courtesy of our sponsors, the chapters split into two rooms for their business meetings. The SEMLA meeting was led by Chris Durman, SEMLA Chair, and concluded about 12:05 p.m. with Grover Baker taking photographs. Please see Amy Strickland's [minutes](#) for a complete report of the meeting. ■



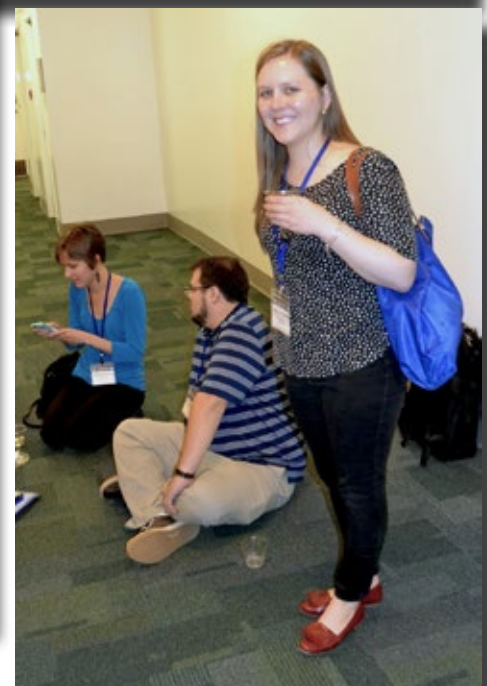


# Opening Reception





# Opening Reception



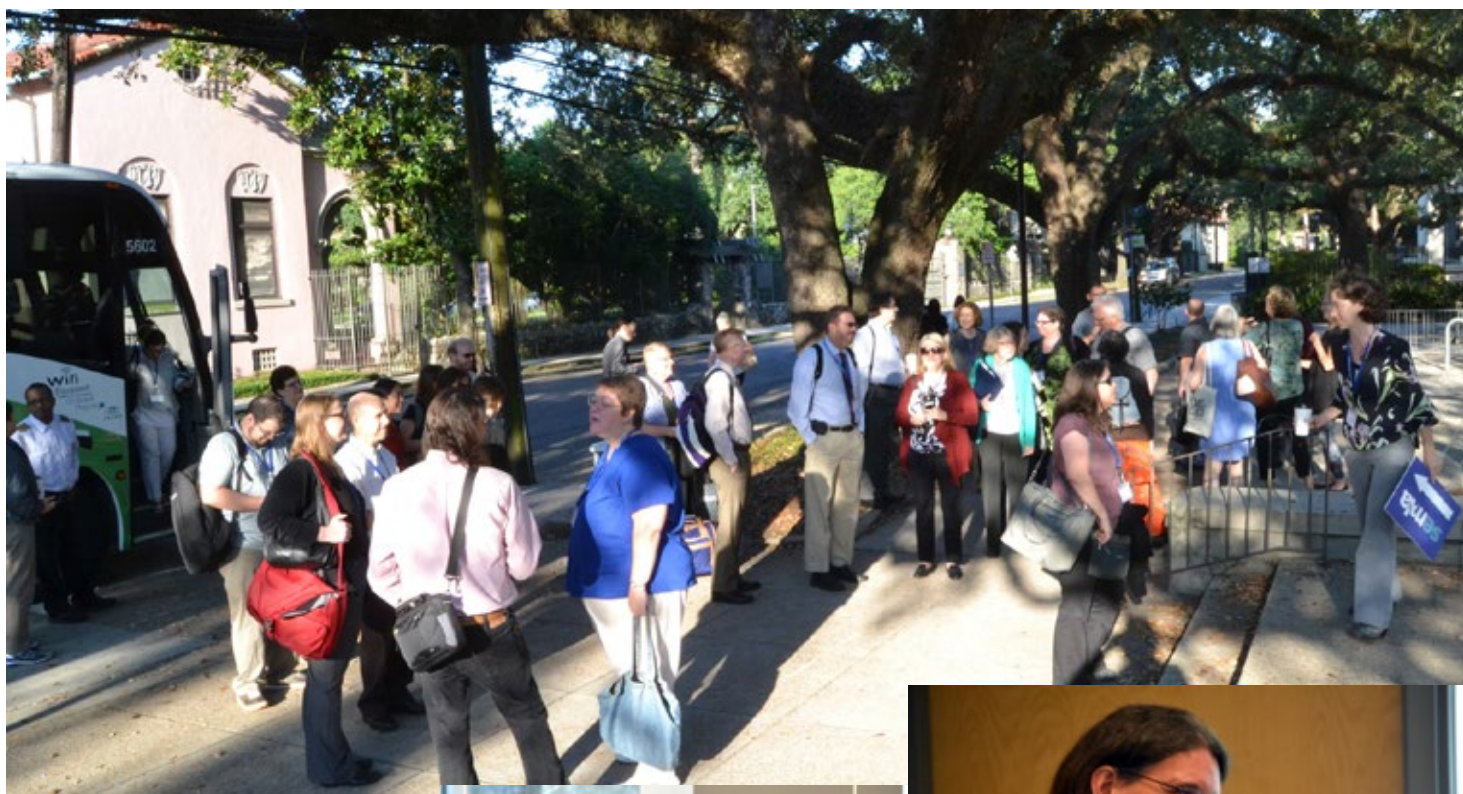


# Opening Reception





# SEMLA 2017 New Orleans





# SEMLA 2017 New Orleans





# SEMLA 2017 New Orleans





# SEMLA 2017 New Orleans



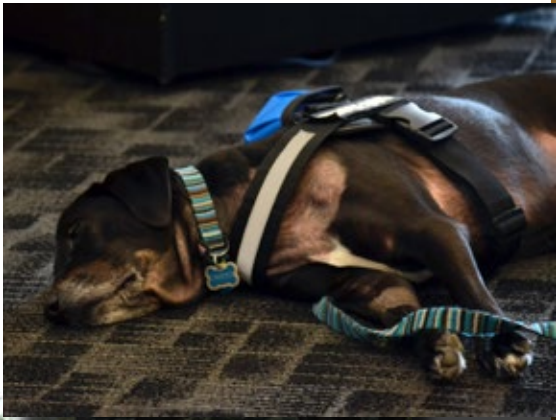


# SEMLA 2017 New Orleans





# SEMLA 2017 New Orleans





# SEMLA 2017

## New Orleans



**Newbies** — (above, l-r) Newly elected officers: Lina Sheahan, Secretary-Treasurer, and Keith Knopp, Member-at-Large; (below, l-r) First-time attendees and Travel Grant recipients: Elizabeth Uchimura, Florida State University, and Vini Kuker, University of North Carolina – Greensboro.





# Banquet





# Banquet





# Banquet





# Banquet





# Music in Libraries: Just the Basics

Preconference Workshop, Thursday, October 12, 2017

Grover Baker

Middle Tennessee State University



**Working on the Basics** — (above) Participants hone their skills during one of the cataloging workshops; (below, l-r) Jeannette Thompson and Lisa Hooper.



**As** has become the tradition, SEMLA's Annual Meeting opened with the *Music in Libraries: Just the Basics* preconference workshop on Thursday. This year we welcomed a first-time instructor, Laura Williams, and offered a new course, "Cataloging Scores in RDA." The workshop was held in Tulane's Howard-Tilton Memorial Library. This was the eighth time SEMLA has offered *Music in Libraries* and the third time it has been hosted in Louisiana.

Morning sessions and instructors:

## **Cataloging Scores in RDA**

Sonia Archer-Capuzzo,  
University of North Carolina-Greensboro

## **Music Collection Development/Acquisitions**

Holling Smith-Borne,  
Vanderbilt University

Laura Williams,  
Duke University

Afternoon sessions and instructors:

## **Cataloging Videorecordings in RDA**

Sonia Archer-Capuzzo,  
University of North Carolina-Greensboro

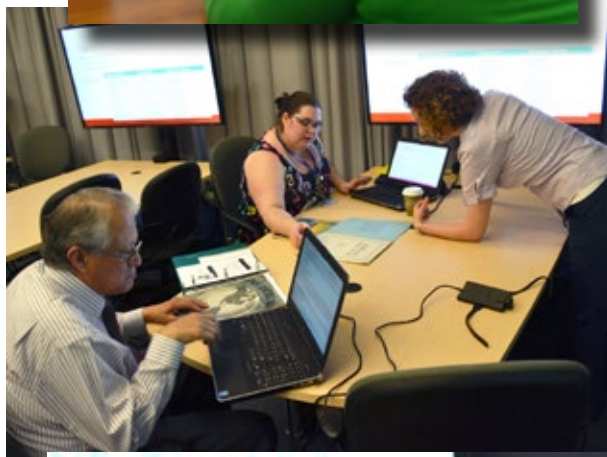
## **Music Reference**

Sara Manus,  
Vanderbilt University

Twelve individuals (and one service animal) attended this year's conference. Seven were from Louisiana, two from Texas, and one each from Arkansas, Florida, and North Carolina. Five of the participants were students. One attendee was Head of Collection Resources, another was Cataloging Project Manager, and the remaining five listed their occupation as Catalogers, one of whom was a paraprofessional.

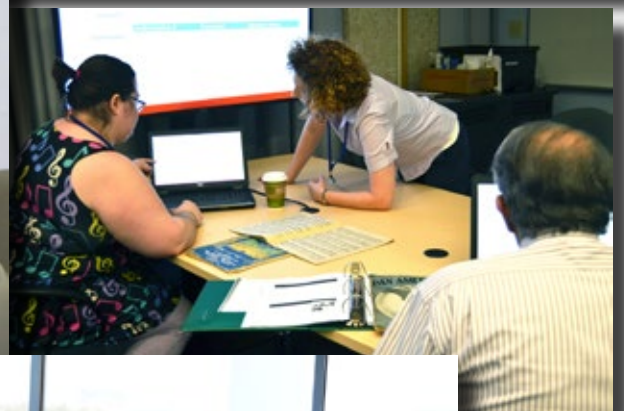
Thanks to Lisa Hooper, Jeannette Thompson, and the rest of the Local Arrangements Committee for working so hard to make the preconference a success. SEMLA continues to take the lead among MLA's regional chapters by offering these workshops. The support from our chapter and its members is invaluable in allowing us to provide this service. ■

# Preconference



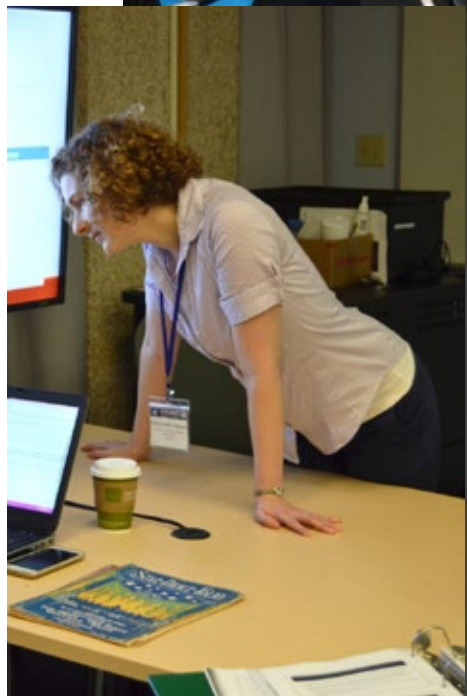


# Preconference





# Preconference





# SEMLA Oral History Project:

Lois Kuyper-Rushing,  
Louisiana State University;  
Chapter Chair 1997-1999

Transcribed by Sandra Davidson  
of Living Narratives;  
Edited by Renée McBride

**INTERVIEWEE:** Lois Kuyper-Rushing

**INTERVIEWER:** Jenny Colvin

**DATE:** 2/23/2008

**LOCATION:** MLA National Conference, Newport, Rhode Island

**LENGTH:** 31 minutes

Lois Kuyper-Rushing: Hi this is Lois Kuyper-Rushing. I'm in Newport—New—Newport (laughs) Rhode—Rhode Island, and it's February 23, 2008.

[Pause]

I'm employed at Louisiana State University, and I'm the head of the Carter Music Resources Center there, which is a library—a music library—within the main library.

[Pause]

Do you mean that are based at LSU or anywhere?

[Pause]

I was—I will start a term on the MLA Board of Directors starting in about an hour and a half (laughs). Personal activities...I teach in the School of Library and Information Science, and I also teach a course for the School of Music. I've published a few things [pause]...probably...[pause]. Oh sure, yeah, mhm. Well I was

a struggling oboist in the middle of an upper musical arts degree, and following my husband around. And we decided whoever got a job first is where—is the person who would lead, and my husband got a job teaching at Kansas State University in 1983, I believe. And, so I went there, and I'd done some work in libraries and had considered library school in the past, but I was hired in 1986 in a sort of professional position. It was—I had faculty status, but it was not a tenure track position. So without the degree I did that for six years, and so I guess it was out of necessity that I initially began in music librarianship. Of course there were oboe teachers in all of the schools around where I was, and so this was sort of a—at that time a second choice for me.

[Pause]

Hmm define the profession. I suppose the first word I would use is service. We—I believe that [the] profession is designed to serve the needs of people in whatever genre you are—whether you are public librarian and it's the public or academic community if you're an academic librarian. So, when I first started I really felt like it was clerical. I've upped my opinion of it a little bit since then, but there's still some of that too. We organize and categorize things, and retrieve things for people. I guess that would be part of my definition.

[Pause]

I suppose librarian.

[Pause]

see *Oral History*— continued on page 36



*Oral History* — continued from page 35

Not probably as part of—I mean it seems like I may have addressed that some in the definition, that—that we are...I wouldn't say servants...we provide a service. And that seems to be where much of the society is moving these days, to service kinds of professions, but I think that the librarian's service model is one that is very important because there is so much information and it is so difficult to find and authenticate that we're in some ways gatekeepers to the world of information for many people who are not as well versed in that area.

[Pause]

Do you mean what were the ideals for the perfect person to go into librarianship (laughs)?

[Pause]

Oh [pause] ...and we're talking about librarianship as a whole as opposed to music librarianship?

Librarianship, okay. I think that what let's say the ideal person going into the profession who would succeed the most needs to have an adequate amount of music training. An undergraduate degree I would say at the least in music. Not that people without these qualifications can't succeed, but this will enhance your profile shall we say. And then a library degree is helpful, although I've never believed in it totally having worked for six years without it and succeeded pretty well. The library degree is a calling card and if—and often it does help a person. I mean it helped me when I had my degree. I learned a lot of things outside of music librarianship that were very helpful, so I don't mean to deride its worth. But I think it is possible to survive and perhaps flourish even without the library degree. And it seems more and more that a person who can be technologically savvy and knowledgeable will do well in the profession. If you are still steeped in old technology, you'll have a more difficult time in moving ahead in the profession.

[Pause]

I think we will move to even more emphasis on technology. We will need to be conversant with all the different formats available, and have—we'll probably have to deal more and more with businesses in terms of finding products that work for our particular library. But I hope what we won't lose is the attention to the teaching function of the librarian, and those sorts of academic pursuits that we're involved with now. So there's that danger of turning all of our...all of our hopes and dreams over to technology while ignoring some of these basic things that we should all be aware of and be involved in.

[Pause]

What is your role within the librarian field? I'm a generalist I think. I provide basic services to my people. I don't deal with archival or specialized materials. My base of—well my clients are anywhere from undergraduates through faculty and community members, and so I just provide general music librarian services, nothing that's unique really or specialized.

[Pause]

Well I would like to...[Pause]...I would like to return to some publishing in the years that I will continue working. Recently I've been more involved in service, and I've been teaching quite a bit recently and would kind of like to move back to some sort of researching. Right now I guess it's not really terribly long term, but before I retire...whatever I'm out—I hope that I have some time to do research.

[Pause]

The profession has been profoundly changed by technology, and I've talked about that some. In terms of its impact on my career, I didn't start a professional position in librarianship let's say post-MLS until 1992 when the changes in technology had already definitely

see *Oral History*— continued on page 37



*Oral History* — continued from page 36

begun to take place. And so it's not like I was rooted in the old un—well in the time before technology began and then had to make a big change. It's been constant through my career, so I suppose that...that would be a defining characteristic of my career is that there's been a lot of technological change through it. And I've tried to incorporate—incorporate some of those changes into the work that I do. I can definitely see how young people coming into the profession have a better handle on all of this, and are more prepared and eager to embrace these new changes, but it has definitely been part of my career.

[Pause]

I came from Kansas where I was involved in the Mountain Plains Library—Music Library Association, and it was such a positive and pleasant experience. It really got me started into the whole music library world, partly because I hadn't come through a library program yet. I came from a music background, and when I was at Kansas State and Sue Weiland who was at Wichita State at the time heard that I was doing this little project on sound recordings, and she asked if I wanted to do a paper. Anyway, so I got started there and had a really, really good experience in that regional chapter. So when I moved to Louisiana with—following my husband, and I started the MLS as soon as we got there in 1992 I guess it was. I joined SEMLA just because I wanted something similar to what I'd had in Mountain Plains. And it—I think the two chapters are very similar. There's a close camaraderie. They're huge geographical areas, Mountain Plains may even be larger I'm not sure, and very friendly and accepting and warm. And so I immediately knew it was the right decision. I missed—in terms of chapter meetings, I only missed one through my time in Mountain Plains through my time in SEMLA. At that time I missed only one between being a Mountain Plains and SEMLA member when I was [in] my first semester in library school, but right after that I joined SEMLA and didn't miss one until just this last fall. So yeah.

[Pause]

I have given two papers I believe, and I was the Chair from '97-'99. And I was on the Nominating Committee at one point. I think that I was on the Best of Chapters Chair—not chair—Best of Chapters Committee once. And I really can't remember, well, I hosted a meeting in 2002 I believe, and there were some difficulties with the program, and I basically became the Program Committee and the Local Arrangements Chair at that point. There were just some personnel problems and so forth that we had, so I did most of the program for that as well.

[Pause]

Hm the papers that I gave (laughs). I can't remember. I'll have to send that to you (laughs).

[Pause]

I remember particularly Roberta Chodacki—Ford now—who was the chair before me. So I was the incoming chair in her last year. She was—it was interesting because at the same time, or very near that time, she was chair of the Education Committee and was going off the chairdom, and I was coming—I was the incoming chair for that as well. So I communicated with Roberta a lot, and she held my hand through it all, and she was very patient with me. And it felt like I was learning a lot very quickly, and so I remember particularly Roberta and how kind and helpful she was in that time.

[Pause]

SEMLA has a number of roles I would say. It's a professional organization. It provides us a place to present papers and so forth, but I think really at the heart of SEMLA there is a sort of family feeling that the role of SEMLA is to welcome young people in, new people in, people who have not—may not have

see *Oral History*— continued on page 38

*Oral History* — continued from page 37

succeeded yet in their professional life, and to give them a chance at either being an officer or giving a paper in a much less scary and huge organization than MLA. So that—it's sort of like a training ground, and provides friendship for people and a feeling of belonging. And I have several friends in SEMLA that I would not have known without the organization, and people that—my life would be much poorer if I didn't have these associations.

[Pause]

Well there's a Southern warmth--and not just by temperature--that was even more enveloping than the Mountain Plains. I mean I talked about how wonderful that was, but SEMLA is even a more sort of embracing organization I think. And I [pause] I think there's a sense of sort of pride or, or togetherness, or family maybe. You know we all are very proud of our SEMLA ties, and other people will say, "Oh you know finally I'm going to move into a region where I can be part of SEMLA." That—I think we're all very proud of the organization which I don't—I don't remember it to that extent in other—in the other organization nor do I see it necessarily as strongly in other regional chapters. I think that the grants...project I guess I'd call it—MLA allowing chapters to write grant proposals for monies to support projects is a wonderful one. The one in particular that I think about—that I'm not sure this came from—I'm pretty sure it did not come from my tenure, but when we requested money to help with our scholarship program to bring people to SEMLA meetings. It allows chapters to feel supported by the large organization and gives us a chance to try things. And this was so wonderful because then we took it over after MLA funded that possibility, MLA—SEMLA took it over and has begun funding it themselves without support of MLA. So I think that's a really fabulous connection that we have. The other thing that's just taking off now that really has been in the works for some time because I remember talking about it on the Education Committee years and years ago, is this training program that is being implemented now. Where trainers are trained by MLA to go out

into the areas in the chapter let's say—reaching out to people who are not music librarians but helping them with music library skills, and that's a fabulous project I think. I hope to be involved at some level with that in the future.

[Pause]

There have been so many wonderful meetings. I remember of course the meeting in Baton Rouge that I hosted. That was a lot of fun. I remember going to New Orleans where we stayed in the...I want to say Baptist Theological Seminary, but I'm not sure that's really what it was. Where we're talking about staying when we go back again. They were more like dorm rooms than hotel rooms, but it was very interesting. I—there's another memory that will come out later because I remember what the questions were that—well or do—is this the question when I talk about my—my chairmanship? Chairship? Okay alright well then I'll talk about this now. This is a fun memory, and it was—it was probably the thing that I remember most about contributing to the organization as chair which was I wanted to go out with a "bang" shall we say with quotation marks around that. And so I was looking for a gavel that I could use to end the meeting with, and I searched high and low. I went to office supply companies and department stores, just everything I could imagine trying to find a gavel, and no one had it. And finally I started moving into less obvious places and ended up at KB Toys where I found a plastic hammer, child's toy. And as we brought my final meeting to an end, I brought out the gavel, and gave two taps to some wooden surface, and there was great hilarity in the room. I think that was...I like to be a comedian in some ways. That may have been my best response ever, and I have to look this up my purse is right here. I have this written down. I did not name—give this name. Sarah Dorsey gave the name to the gavel. Hold on just for one second.

[Pause]

see *Oral History*— continued on page 39



*Oral History* — continued from page 38

Sarah Dorsey named it *le marteau—le marteau plastique du despotisme* which of course means the plastic hammer of the despots, and so that became the item that was passed on every year from one president to the next. So that—that I would say would be my crowning accomplishment as chair of SEMLA. You can see how seriously I take it (laughs).

[Pause]

S E M L A memories. Hm. Oh there are tons of SEMLA memories, I just [pause]... we'll say that—I should say that I did find probably my best friend in the world in SEMLA, and that's Sarah Dorsey. We have been friends for many years now, and I said that without any names

attached earlier, but she and Neil Hughes who were both presidents or chairs—or whatever they are—right near my time of chairdomship (laughs) have been very great friends and influences in my life, and I want to have that in the official record.

[Pause]

Most proud of achieve—well probably the fact that I designed and implemented—made happen the music library at LSU. When I got there the sound recordings were on the...in the basement. The music reference materials were on the first floor with the regular reference collection; second floor had all of the journals in music and everything else, and the M's and ML's were all interfiled with the rest of the collection on the third

floor, so the fourth floor was the only area that didn't have any music. So it's good to have music all over, but it was—I think wonderful for my users to bring it all together. A very large space was identified and refitted in a very unprofessional way. I had a painting day one time when the music faculty came over—took a day off work and came over and painted the walls with me. And we set up a music library, and then a couple of years later we had a donation from a wealthy woman in

town a quarter of a million dollars, and I renovated the whole place and fitted it with wonderful listening stations—all that kind of stuff. And we moved in there in 2000. And probably that's my biggest accomplishment in the field.

[Pause]



(l-r) Lois Kuyper-Rushing with Sarah Dorsey

Hm probably at this point my work on the MLA Education Committee—either that—well maybe not. No, let's change that to I'm most proud of my work as the Program Chair two years ago in Memphis where we—I sort of reformulated the format of the meetings so that one day, Friday was...became sort of meeting day so that there could be a greater emphasis put on the sessions, and so that there would be fewer sessions conflicting with each other. And so that people who were in a committee meeting wouldn't necessarily miss a program that they wanted to see. And so it was a little bit different way of programming that hadn't been tried before. And I just set it up. I mean every year the Program Chair starts from scratch basically, so it wasn't any different than anybody else except that I had this sort of goal in mind to find a way to

see *Oral History*— continued on page 40

*Oral History* — continued from page 39

have the committees meet more simultaneously so that there was more time for the individual programs, and I think that's been continued. It seems that this year that model was followed some, so I guess that would be my biggest accomplishment.

[Pause]

Oh!

[Pause]

Well I did have one glorious moment in MLA at the end of the Memphis meeting when I was on the dance floor, and we finished up and the—they were eating and drinking of course, and I was dancing I don't think even with anybody at that point, and suddenly I was backing up and the floor—what I remember about it was that the floor was not level anymore. If I looked

right it was much higher than if I looked left if you get what I mean. All of that I noticed as I was going down, backwards, and I landed on my left wrist and lay there for awhile. And someone said, "Are you okay?" and I said, "Yes, but I can tell my arm is broken," which indeed it was. And spent the night in the emergency room with Sarah Dorsey, Anna Neal, and Elaine her friend—Elaine Blanchard—and I am forever grateful to those three women for staying with me, and then to Sarah Dorsey who drove me home the next day. I'd driven up since it's not too big of a drive and also because being Program Chair I kind of needed to have a set of wheels there, but having a broken wrist I couldn't drive home. So Sarah drove me home afterwards, and the board was so supportive of me. I got cards, and they helped me with some of the expense in the emergency room, and people have been just so thoughtful and kind or they were then, and they continue to be, and that crisis is over thank goodness. Anyway that was sort of my "really big show" [said à la Ed Sullivan] so, and ... thank you very much.

END OF INTERVIEW ■

# Call for Proposals

## 2018 Annual Meeting

The 2018 Program Committee is now accepting proposals for presentations for the upcoming SEMLA Annual Meeting in Tallahassee, October 11th-13th, 2018. If you are interested in submitting a presentation proposal for this meeting, please include a title and a brief abstract of its projected content. Also indicate whether the presentation would fit best in a 30-minute or 45-minute time slot. Please note that presenters and co-presenters are required to register for the SEMLA meeting, even if only for a single day.

Please submit all proposals to the SEMLA Program Committee Chair, Keith Knop: [Keith.Knop@uga.edu](mailto:Keith.Knop@uga.edu). The deadline for submissions is **Friday, May 25th, 2018**.



# CALL FOR NOMINATIONS 2018 OFFICER ELECTION

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

**Vice Chair/Chair-Elect**  
and  
**Member-At-Large.**

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

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

**Nominations are due on  
Saturday, June 16, 2018.**

Please send nominations, or any questions you may have about this process to any member of the Nominating Committee: [Laura Williams](#), Chair, Duke University; [John Baga](#), East Carolina University; and [Patricia Puckett Sasser](#), Furman University.

Feel free to contact any members of the nominating committee with questions if you're considering running for office but wondering more about what is involved! Self-nominations are welcome.

Biographies of the candidates, voting procedures, and the ballot will be included in the August 2018 **Breve Notes**. Election results will be announced at the end of the October 2018 business meeting. ■

# Member News

## On the Program at Portland

### Thursday, February 1st

"Public Services Town Hall," co-presented by **Sara Manus** (Vanderbilt University) and others.

### Friday, February 2nd

"Education Committee Town Hall,"

**Sonia Archer-Capuzzo** (University of North Carolina, Greensboro), **Grover Baker** (Middle Tennessee State University), and **Lisa Hooper** (Tulane University).

"Playing Boss: Learning from Staff Supervisory Experiences In a Music Library Setting," co-presented by **Lina Sheahan** (Belmont University), **Liza Weisbrod** (Auburn University), and others, and moderated by **Lisa Hooper** (Tulane University).

## Promotions



Young

**David Young** (University of North Carolina at Pembroke) was promoted to Associate Librarian (effective July 1, 2017).

**Shelley Rogers** (University of West Georgia) was promoted from associate to full professor (effective July 1, 2018).

## Publications

**Renée McBride** (University of North Carolina--Chapel Hill) published an MLA Women in Music Blog Feature about composer, avant-garde harpist, professor, and writer Anne LeBaron on MLA's Women in Music

Interest Group blog site in August, 2018. The feature is available at <https://mlawomenblog.blogspot.com/2017/08/mla-women-in-music-blog-feature-anne.html>.

**David Young** (University of North Carolina at Pembroke) has had a book review of "Creating Inclusive Library Environments: A Planning Guide for Serving Patrons With Disabilities" (by Michelle Kowalsky and John Woodruff) published in Technical Services Quarterly, December 2017.

## Travel Grant Winner

**Bonnie Finn** (University of Tennessee, Knoxville) is the first recipient of the SEMLA National Travel Grant. She is the Evening Supervisor of the George F. DeVine Music Library. A recent graduate of UT's Information Science program, she is also a member of SEMLA and MLA. Bonnie reports that she is excited to attend MLA Portland for many different reasons and will also be able to fulfill her duties as the new MLA liaison to SEMLA for the Music Library Student and Emerging Professionals (MLStEP) group. Congratulations to Bonnie!





# MLA Portland Conference Report



## Wednesday

Jonathan Manton kicked off this year's Wednesday pre-conference, #mlatechcamp, with a workshop highlighting core knowledge about born-digital content and an introduction to tools, such as BitCurator, for processing the content. In the second workshop, "Introduction to Data Manipulation and Visualization in R," Francesca Giannetti provided a working data sample in RStudio for us to manipulate in order to better understand the concept of R. The day ended with Kathleen DeLaurenti's workshop, "Copyright & Digital Scholarship." After a brief overview and a series of questions to consider, we discussed various digital scholarship scenarios regarding copyright. All three workshops provided valuable information and allowed us to become familiar with new tools and concepts.

## Thursday

The MLA conference moved its plenary sessions to Saturday, so this year we jumped right into presentations on Wednesday morning. "Creating Neural Pathways with Mindfulness: Music Information Literacy and the First-Year Music Student" shared a project that Kathy Abromeit utilized at Oberlin Conservatory. The study examined how students progressed and learned in a succession of literacy class assignments, where grades were often reflective of the neural growth of the student. The class incorporated exercises in Mindfulness, which helped the students build listening and processing skills. She shared several exercises for use in our own classes, such as "Mindfulness Exercise:

*By Bonnie Finn*

Using the Online catalog/Deep Listening/Writing about experience." The student found streaming music and listened for five minutes. After removing headphones and following a guided meditation for another five minutes, the student again listened to the same five-minute piece. They were then asked to write a few sentences in reflection about how they heard it differently following the meditation.

This year, the Digital Humanities Interest Group (DHIG) discussed the difficulties encountered by digital humanities (DH) across institutions. Defining DH encounters problems, as each discipline contributes to it differently and there is not a set standard across

see *Portland* — continued on page 44



Happy, helpful volunteers staffing the registration table during the Portland meeting.

**Portland** — continued from page 43

institutions. The suggestion was made to develop an inventory of DH music-related projects and the DHIG has already posted the first version on GoogleDrive. Information includes the project name, a short description, project url, institution/affiliation, code repository, tools used, category of DH (network visualization, digital collection, etc.), academic field, and the project status.

“What I Learned in Library School and Real Life: Advice for Students and New Professionals” featured a panel of graduate students and emerging professionals who shared their experiences with internships, classes, and first jobs. Their insight and observations provided valuable information for other students, new professionals, and seasoned professionals.

The Music Library Student and Emerging Professionals (MLStEP) Interest Group grew tremendously this year and is now an official interest group. More than 30 students attended both the meeting and the social dinner out on the town after the meeting. Several attending were also in the Southeast region. We will prioritize growth of student attendees at the next SEMLA meeting in Tallahassee!

## Friday

The Film Music Interest Group sponsored “A Look at Early Film Music: From Max Steiner to Bernard Herrmann.” Joshua Henry (Westminster Choir College) discussed the historical context of the film industry and its relation to theater and programmatic music. Jeff Lyon (Brigham Young University) exhibited his work exposing searchable digital snippets of Max Steiner’s scores and music, including metadata tags, annotations, and descriptions. James D’Arc discussed the extensive collection at BYU, which includes archival content for Max Steiner, Republic Studios, Bernard Herrmann, and many other film score artifacts. It sounds like an incredible archive for early film music scholars! 🎬

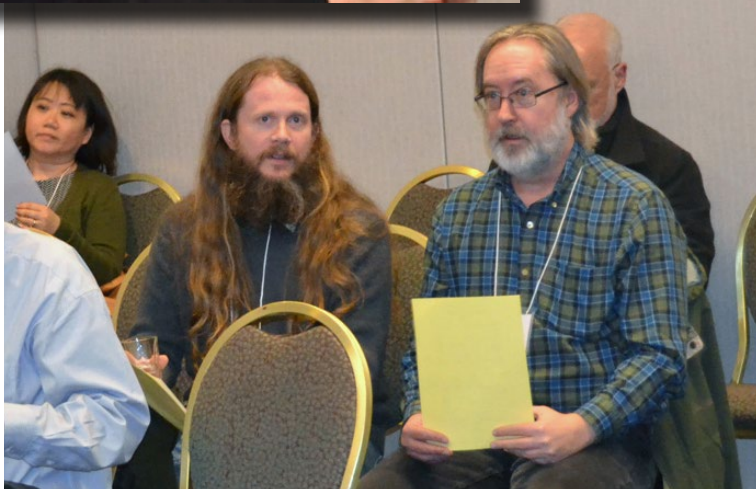


**Now Hear This!** — Members attend one of the opening sessions on Thursday morning.





# Chapter Meeting







# Chapter Meeting



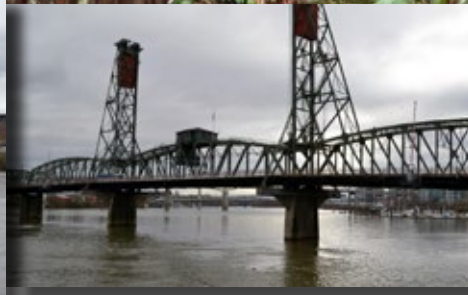
**First-Time Attendees** — (above, l-r) *Ricky Caboverde, Florida International University,*  
*and Chelsea Hoover, University of Arkansas*





mila  
2018  
portland

# Around Portland





# Southeast Chapter, Music Library Association

## Business Meeting

### New Orleans, LA

### Chris Durman, Chair, Presiding

### October 14, 2017

### 31 in Attendance

#### 1. Call to Order

Outgoing chair Chris Durman called the business meeting to order at 11:18 a.m.

#### 2. Last call for voting for new officers

Chris announced last call for votes be given to Liza Weisbrod, head of the Nominating Committee. He also thanked the Local Arrangements Committee (headed by Lisa Hooper) and the Program committee (headed by Laura Williams) for their work.

#### 3. Welcome new members and first-time attendees

Chris welcomed the first-time attendees, two of whom attended the business meeting: Elizabeth Uchimura from Florida State and Vini Kuker from UNC-Greensboro.

#### 4. Approval of minutes from interim business meeting, February 23, 2017 Orlando, FL.

Scott Phinney moved to approve the minutes. Lina Sheahan seconded. The minutes were unanimously approved.

#### 5. Treasurer's Report

Amy Strickland presented the Treasurer's Report (see page 5 for body of report). Neil Hughes asked if the number of members (84 as of October 14, 2017) had increased, decreased, or remained the same from the previous year, and Amy replied that the total membership numbers remained unchanged. Shelley Rogers noted that there were over 100 subscribers to the SEMLA-L mailing list, and the group discussed the discrepancy, noting that some of the non-member subscribers were SEMLA alumni and MLA Board members. Chris thanked Amy for her service as Secretary-Treasurer.

#### 6. Travel Grant announcement

Sara Nodine announced that Elizabeth Uchimura and Vini Kuker were the winners of the 2017 Pauline Shaw Bayne Travel Grant. Sara thanked Lina Sheahan and Guy Leach for serving on the Travel Grant Committee.

see *New Orleans Minutes* — continued on page 49



*New Orleans Minutes* — continued from page 48

## 7. Preconference report

Grover Baker reported on the “Music in Libraries: Just the Basics” preconference workshop. He said that this year, instead of a session on cataloging audio recordings, there was a session on cataloging scores. Grover noted that there were eleven attendees (twelve registered but one could not attend). While the group was small, the attendees gave very good feedback about the workshop. Grover said that the workshop would not be able to cover its cost but that SEMLA would do so.

He also announced that there was a new trainer for the 2017 workshop: Laura Williams, who co-taught the collection development session with Holling Smith-Borne. Sara Manus led the reference session and Sonia Archer-Capuzzo led the cataloging sessions. Grover thanked the instructors, Amy Strickland, and the LAC, and gave special thanks to Jeannette Thompson for her assistance behind the scenes.

Diane Steinhaus asked about the mix of workshop attendees. Grover said that there was a mix of MLIS students and professional and para-professional library employees, with some of the cataloging attendees wanting a refresher on RDA. He stated that most of the attendees were from Louisiana (two from the Historic New Orleans collection and others from Tulane, Xavier University, Loyola, and LSU), but there were also attendees from other SEMLA states and Texas.

## 8. Future SEMLA meetings

- 2018 – Florida State University, Tallahassee, FL

Sara Nodine announced that she and the rest of the LAC were waiting on FSU’s football schedule to find the best dates for the meeting (FSU does not have a fall break so scheduling will be more difficult). Once the dates are set she hopes to get a hotel near campus and work with FSU to use available on-site facilities. She will keep SEMLA posted.

- 2019

Chris said that he has two potential hosts for the 2019 meeting and more information is forthcoming.

## 9. MLA in Portland, OR

Diane Steinhaus, Convention Manager for MLA 2018 in Portland, provided more information about the meeting. It will be at the end of January. Diane recently traveled with Assistant Convention Manager Wendy Sistrunk and Program Chair Leslie Andersen to the conference hotel, the Hilton Portland Downtown. The hotel has been completely renovated and conveniently located near dining, entertainment, and the light rail (for easy access to and from the airport). The conference website will go live Monday, October 16<sup>th</sup>.

## 10. Discussion Concerning Travel Grant to National Meeting

Diane Steinhaus led a discussion on the proposal to create a travel grant for the national MLA meeting. She, Sara Nodine, and Monica Figueroa drafted the proposal and sent it to the membership in September for comments.

see *New Orleans Minutes* — continued on page 50

*New Orleans Minutes* — continued from page 49

Diane summarized the information gathered by her, Sara, and Monica and how it informed the drafting of the proposal. There are only two other similar grants: one by the Atlantic chapter (which awards up to \$500 and requires the recipient to be in the first 2 years of the profession) and MLA's Kevin Freeman grant (which offers \$750 plus paid registration to the meeting up to \$190 (the amount for attendees in the first 3 years of the profession)). Preliminary discussion of the proposal was held at the interim meeting in Orlando. Based on that discussion, the group revised the proposal to allow for applications from anyone in the first 3 years of the profession. The proposal was also revised to explain that preference would be given to applicants who did not also apply for the Pauline Shaw Bayne Travel Grant for the SEMLA meeting.

Comments on the revisions centered on the restriction on applying for both grants: was the purpose to dissuade people from applying for both grants, or to prevent someone from being awarded both grants in the same year? After clarification that the purpose is to avoid awarding both grants to the same person(s) in a single year, it was suggested that the wording be modified to explain that while one could apply for both grants, they could not be awarded both. Sara Nodine noted that since the deadline for both the national meeting grant and the Pauline Shaw Bayne grant were the same date (September 1<sup>st</sup>, except for this year), the Travel Grant Committee would be able to avoid any issues with giving both awards to the same person(s).

It was suggested that the proposal be modified to prohibit an applicant from winning both SEMLA's national meeting grant and MLA's Kevin Freeman Travel Grant (which is awarded on September 29<sup>th</sup> each year). Sara Manus suggested that perhaps the Travel Grant Committee could inform MLA of the grant winner so they can remove that person from consideration for the Freeman Grant. Diane said they would coordinate the application process with the Kevin Freeman Travel Grant Committee to avoid giving one person two awards.

The remainder of the discussion focused on the following points:

- The proposal should state that the grant may not be awarded in a given year if there is no suitable applicant. Diane said that she would add wording to that effect.
- Requiring that the applicants be members of MLA may prohibit some para-professionals from applying. The membership fee for para-professionals is only \$75, but that may still be too high for a para-professional to pay. The group discussed whether or not the purpose of the grant was to recruit members for MLA, and the consensus was this was at least one goal of the grant. It was suggested that perhaps some of the award money could be applied toward MLA membership.
- Can those who are "between" jobs or recent graduates without jobs apply for the grant? Diane said they could, and should note that on their applications.

Because the deadline for early registration for MLA is December 15<sup>th</sup> of this year, Diane suggested that the deadline for travel grant applications be November 15<sup>th</sup>. Sara agreed, stating that this would give the Travel Grant Committee (herself, Lina Sheahan, and Guy Leach) time to notify the recipient so they could complete early registration. Diane asked if the proposal could be approved (pending her changes to wording based on suggestions during the meeting), with further changes made next year if necessary. Neil moved to approve the proposal, and Sarah Dorsey seconded. The proposal was approved.

see *New Orleans Minutes* — continued on page 51



*New Orleans Minutes* — continued from page 50

#### 11. Transition of Secretary-Treasurer position

Chris referred to the minutes of the Feb. 23 interim chapter meeting, which stated that “[it] was suggested that while the new Secretary-Treasurer officially takes the position at the close of the meeting at which he or she is elected, the past Secretary-Treasurer could continue in the role “ex officio” until the national meeting, to allow for a smoother transition of the position.” Chris asked the attendees if this should be something included in the bylaws. The attendees agreed that the bylaws should be edited, which will require a ballot to be voted on at a future meeting. They also agreed that this transition could happen now: Amy will hand over duties outside of banking duties to the new Secretary-Treasurer as she is able to, with the final transfer of financial duties taking place at the Portland meeting.

#### 12. Puerto Rico and other Hurricane-affected Libraries/Regional Recovery Support Network of Music Librarians (Discussion carried over from SEMLA-L)

Neil and Grover both noted that there are more critical “life and limb” needs in the affected areas at the moment and suggested that the discussion be moved to the Portland meeting, where we could discuss the issue and coordinate with other interested parties. Sara Nodine said she would talk to the MLA board about this issue.

#### 13. New Business

Diane Steinhaus asked if SEMLA wanted to contribute again to the expenses for the MLA big band, which will need to rent a lot of instruments for the Portland conference. Sarah Dorsey asked if our donation would be publicized in the hopes that others would also contribute in the future, and Diane responded that there will be a sign at the reception acknowledging SEMLA’s donation. Sara Manus moved to make a donation and Sarah Dorsey seconded. The membership approved a donation of \$1000 to the MLA Big Band.

#### 14. Announcements

There were no announcements.

#### 15. Election Results

Liza Weisbrod thanked all of the candidates for their willingness to serve, and announced the results of the election:

Secretary-Treasurer: Lina Sheahan  
Member-at-Large: Keith Knop

Chris Durman also thanked all of the candidates for running for office, and said that he has found Board service a joy.

see *New Orleans Minutes* — continued on page 52

*New Orleans Minutes* — continued from page 51

16. Adjourn

Chris handed over the position of SEMLA Chair to Sara Nodine, who adjourned the meeting at approximately 12:04 p.m.

17. Grover Baker took photos of the Travel Grant recipients, the new Board members, and the whole group of attendees.

Respectfully submitted,  
Amy M. Strickland  
Secretary/Treasurer

C



**Tulane University** — (above and right) Buildings on Tulane's campus; (below) the Music and Media Center on the sixth floor of the Howard-Tilton Memorial Library







SEMLA New Orleans 2017



# Southeast Chapter of the Music Library Association

## Treasurer's Report

For period February 17, 2017 to October 10, 2017  
Submitted by Amy Strickland  
New Orleans, LA  
October 14, 2017

**Net Worth as of February 17, 2017** **\$23,889.68**

### INCOME

Dues	\$1,120.00
Travel grant donations	\$300.00
General fund donations	\$80.00
Annual conference registration/ banquet	\$5,640.00
Annual preconference workshop registration	\$540.00
Annual conference sponsorships/ donations	\$2,560.74
Interest on savings account	\$3.76
<b>TOTAL</b>	<b>\$10,244.50</b>

### EXPENSES

Annual conference/ preconference workshop expenses	\$3,677.00
<i>Banquet</i>	<i>\$3,677.00</i>
Jotform subscription, September-October 2017	\$19.00
PayPal fees	\$213.27
<b>TOTAL</b>	<b>\$3,909.27</b>

Checking account balance as of 10/10/2017	<b>\$8,124.86</b>
Savings account balance as of 10/10/2017	<b>\$19,457.38</b>
PayPal balance as of 10/10/2017	<b>\$2,642.67</b>

**Net Worth as of October 10, 2017** **\$30,244.91**

### Travel Grant Summary as of 10/10/2017

<b>Balance (as of 2/17/2017)</b>	<b>\$3,877.33</b>
Donations	\$300.00
Funds from dues	\$310.00
<b>Balance (as of 10/10/2017)</b>	<b>\$4,487.33</b>

### Paid Membership as of 10/10/2017

Individual Members	80
Institutional Members	4



# SEMLA Business Meeting Minutes

## MLA 2018, Portland, OR

### February 1, 2018

### 7:00pm Parlor A

#### 1. Call to Order (Sara Nodine)

Sara called the meeting to order at 7:01pm

#### 2. Welcome new members and first-time MLA attendees (Sara)

We welcomed Ricky Caboverde from Miami, student and paraprofessional in cataloging, and Chelsea Hoover from Midwest chapter - first SEMLA meeting.

#### 3. Approval of minutes, October 2018, New Orleans, LA (Sara)

A motion to approve the October 2018 minutes was made by Chris Durman; the minutes were approved

#### 4. Treasurer's Report (Lina Sheahan)

Lina Sheahan gave the Treasurer's Report. It was mentioned that there was a shoutout in Development Meeting for MLA Big Band donation from SEMLA.

#### 5. National Travel Grant winner (Sara)

This is the first year we offered a travel grant. Bonnie Finn was the winner! Bonnie just finished Musicology and Information Science Masters. She is the evening supervisor at UTKnoxville. Thanks to Lina and Guy for serving on the committee.

#### 6. Best of Chapters Committee (Chris)

Peter Shurts and John Leslie served on the committee, which nominated Mark McKnight's presentation and Sonia and Guy's presentation.

#### 7. Future SEMLA meetings

- October 11-13, 2018 - Florida State University, Tallahassee, FL (Sara Nodine)
  - Hotel rates will hopefully be the same - \$115-140; information will go out on SEMLA-L. May do a boat tour Saturday afternoon.
  - Preconference available on the 10th.
  - Question - Are the campus and hotel close? Working on it. We'll get it close then work on shuttles. Airport may be a little more expensive; Jacksonville and Panama City Beach might be more affordable. Also decent driving distance for most people.

see *Portland Minutes*— continued on page 56

**Portland Minutes** — continued from page 55

- 2019 - University of Mississippi, Oxford, MS (Greg Johnson)
  - John Leslie and I are able to host. Oxford does not have an airport, closest is Memphis. Dates dependent on football schedule. Fall break is always the week of Thanksgiving. Have a lot of fun things in mind.
  - Are there other options for getting from the airport besides driving? A shuttle or “party bus” from Nashville was mentioned, as was carpooling from Nashville to Oxford by way of Memphis airport.
- 2020 - Possible joint meeting with ATMLA

## 8. Program Committee (Keith)

Time to start thinking about program ideas; official call will go out in April Breve Notes, immediate call will go out on SEMLA-I

## 9. Nominating Committee (Laura)

Start thinking about nominating for office - VP, President-elect, member at large; official call in April Breve Notes, immediate call on SEMLA-I

## 10. Old business

Sara - Support for Puerto Rico - have had conversations with others who are having trouble making sure things get there. I want to make sure it goes to the right place or through the right channels. Sarah Cohen - there might be people at FSU who can help with this.

## 10. New Business

No new business.

## 11. Announcements

Lynne Jaffe presenting on the SEMLA archives tomorrow (Friday) at 9:30am. If we could put out a call for the fall meeting, put it on MLA-I and Facebook to have FSU alums attend.

## 12. Adjourn

Sara adjourned the meeting at 7:20pm

## 13. Photos of a) all meeting attendees; b) new members and first-time attendees (Grover) ■



# Southeast Chapter of the Music Library Association

## Treasurer's Report

For period October 11, 2017 to January 26, 2018

Submitted by Lina Sheahan and Amy Strickland

Portland, OR

February 1, 2018

<b>Net Worth as of October 10, 2017</b>		<b>\$30,224.91<sup>1</sup></b>
<b>INCOME</b>		
Dues		\$15.00
Annual conference registration/ banquet		\$315.00
Annual preconference workshop registration		\$85.00
Interest on savings account		\$1.48
<b>TOTAL:</b>		<b>\$416.48</b>
<b>EXPENSES</b>		
Travel Grant paid		\$816.40
	<i>Elizabeth Uchimura</i>	\$316.40
	<i>Vini Kuker</i>	\$500.00
Annual conference/ preconference workshop expenses		\$4,734.57
	<i>Workshop instructor dinner</i>	\$104.88
	<i>Workshop instructor hotel</i>	\$433.59
	<i>Workshop instructor honorarium</i>	\$200.00
	<i>Workshop food</i>	\$257.43
	<i>Reception food</i>	\$588.75
	<i>Reception entertainment</i>	\$375.00
	<i>Reception drinks</i>	\$71.48
	<i>Conference catering</i>	\$2,681.50
	<i>Miscellaneous supplies</i>	\$21.94
Donation to MLA2018 Big Band		\$1,000.00
Postage		\$9.80
PayPal/banking fees		\$7.23
<b>TOTAL:</b>		<b>\$6,568.00</b>
Checking account balance as of 1/26/2018		<b>\$3,711.09</b>
Savings account balance as of 1/26/2018		<b>\$20,058.86</b>
PayPal balance as of 1/26/2018		<b>\$303.44</b>
<b>Net Worth as of January 26, 2018</b>		<b>\$24,073.39</b>

see *Portland Treasurer's Report* — continued on page 58

Portland Treasurer’s Report — continued from page 57

Travel Grant Summary as of 1/26/2018	
Balance (as of 10/10/2017)	\$4,487.33
Funds from dues	\$10.00
Paid out	\$816.40
Balance (as of 1/26/2018)	\$3,680.93

Paid Membership as of 1/26/2018	
Individual Members	84
Institutional Members	4

1 I accidentally typed \$30,244.91 on the previous Treasurer’s Report, although all of the other numbers were correct. —Amy Strickland



SEMLA Portland 2018



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

Name:

E-mail Address:

Institutional Affiliation:

Preferred Mailing Address

Street Address:

City, State, Zip:

Is the above address an institution address or a home address (circle one)?    Institution        Home

Phone:

Fax:

Are you currently a member of the national Music Library Association (circle one)?    Yes    No

Membership categories (circle one):

Regular \$15.00

Student \$5.00

Retired \$5.00

Institutional \$20.00

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

Lina Sheahan  
SEMLA Secretary/Treasurer  
Belmont University  
Lila D. Bunch Library  
1900 Belmont Blvd.  
Nashville, TN 37211

A membership form with an online payment option (PayPal) is also available on the SEMLA website at:  
<http://semla.musiclibraryassoc.org/app.html>

