

## SEMLA on the Hooch!

### Preview of the 2006 Conference

October 12-14, 2006

Roberta Chodacki Ford, Music Librarian, Columbus State University

<sup>1</sup>**hooch** – used to express emotion (as excitement, elation) <SEMLA rocks!!!>

<sup>2</sup>**hooch** – alcoholic liquor especially when inferior or illicitly made or obtained <SEMLA pre-banquet ~ hour>

<sup>3</sup>**‘Hooch’** – Chattahoochee River <SEMLA on the ‘~’>

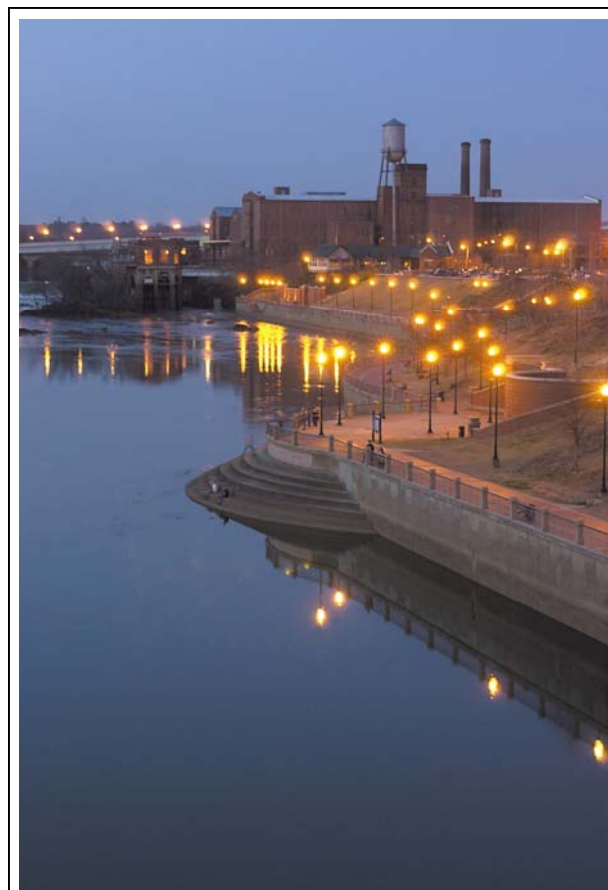
Come on down to the banks of the ‘Hooch’ in beautiful uptown Columbus!

Columbus, the last planned community of the original thirteen colonies, is a historic river town of 250,000 people and the third largest city in Georgia. It is also known as a textile mill town and the largest denim producer in the nation, Fountain City, the birthplace of Coca-Cola, the location of the State Theatre of Georgia, corporate headquarters for AFLAC, Carmike Cinemas, Synovus, TSYS, and now host to the 2006 SEMLA conference.

Our hotel, the Columbus Marriott, which is a national landmark built around a nineteenth-century Grist Mill, is conveniently situated in the historic district within walking distance of several restaurants and across the street from the fifteen-mile RiverWalk park, the new Columbus State University RiverPark Campus for the arts, and our meeting site, the RiverCenter for the Performing Arts (RC).

The SEMLA conference room rate is \$110, single or double, plus 14% sales tax and will be honored Wednesday through Saturday nights. The cutoff date for our block of 30 rooms is **September 12, 2006**. Please mention the SEMLA meeting and confirm the rate when you call **706-324-1800** to make your reservation. The Guitar Foundation of America (GFA) is also meeting at the RiverCenter, October 10-15. It is a major convention so please be sure to make your reservation before the deadline if you want to stay at the Marriott. The hotel offers free shuttle service to the Columbus airport and complimentary parking. There is a restaurant/lounge and coffee bar in the hotel. Check the SEMLA meeting website for additional information about the Marriott and other area hotels.

The conference opens with registration and a reception Thursday evening in the CSU Music Library, located just inside the lobby of the Schwob School of Music at the RC, again sponsored by our long time supporter and friend Dana Jaunzemis of Music Library Service Company. (Participants may also register Friday morning beginning at 8:30 AM in the Music Library.) For dinner, walk down the block to one of the area restaurants, where you’ll find a variety of menus, including American, Greek, Italian, Mexican, barbeque, and pub fare. —*Continued on p. 6*



RiverWalk in Columbus (Columbus Convention and Visitors Bureau)

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# SEMLA

## Southeast Chapter of the Music Library Association

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

### Membership Information

Membership in SEMLA is available at three levels: Personal (\$10.00 U.S.), Institutional (\$15.00 U.S.), and Student (\$5.00 U.S.). An application for membership appears on the back page of this newsletter. Make checks payable to SEMLA. Send membership applications, renewals, dues, and corrections and updates to:

Kirstin Dougan  
Box 90661  
113 Mary Duke Biddle Music Bldg.  
Duke University  
Durham, NC 27708

### SEMLA Web Site

Nara Newcomer, Web Editor  
<http://personal.ecu.edu/newcomern/semla/index.html>  
[newcomern@ecu.edu](mailto:newcomern@ecu.edu)

### Breve Notes (Newsletter)

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

John Leslie  
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### 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

Lynne C. Jaffe

*At Your Service: Library Contract Cataloging*

I hope you all had a nice summer. It's been a busy one here and I am already looking forward to the fall meeting.

Our fall meeting will be on the campus of Columbus State University in Columbus, GA, graciously hosted by **Roberta Chodacki Ford** (Columbus State University, Local Arrangements Chair). The meeting dates are Oct. 12-14, 2006. See her article for details of this meeting by her committee and the Program Committee, **Catherine Gick**, Chair (Vanderbilt University) with **Guy Leach** (Georgia State University) and **Roberta**. Please encourage any staff persons or library school students who would like to join us to apply for the SEMLA Travel Grant. The committee is chaired by Past Chair **Diane Steinhaus** (University of North Carolina, Chapel Hill).

In this issue are ballots for the positions of Vice Chair/Chair Elect and Member-at-Large. Many thanks to Nominating Committee Chair **Robena Cornwell** (University of Florida) and her committee (**Steve Mantz**, Davidson College, and **Nancy Zavac**, University of Miami) for presenting us with yet another strong slate. Please remember to vote (either electronically or via paper).

Check out **Neil Hughes**'s article on the University of Georgia's response to the Library of Congress's recent policy change concerning series authority work.

Congratulations to **Christia Thomason** and **Leslie Kamtman** (North Carolina School of the Arts) on being one of the two winners of the MLA Best of Chapter Competition. Their paper, "The iTunes Project, or, We're All Pod People Now," was presented at our meeting in Memphis last year and will be presented at the 2007 MLA meeting in Pittsburgh.

I want to thank **John Leslie** (University of Mississippi) for putting together another excellent issue of **Breve Notes**. Thanks also to **Nara Newcomer** (East Carolina University), Web Editor, and to **Lynn Jacobson** (Jacksonville Public Library (FL)), Past Web Editor, for a seamless transition of the SEMLA Web site.

If you have not paid your 2006-2007 dues, please pay them now. The form can be found on the SEMLA Web site, <http://personal.ecu.edu/newcomern/semla/app.html>. Remember only the votes of members in good standing will count in the upcoming election.

I look forward to seeing you in Columbus.

## Member News

In April, 2006, **David Hursh** (East Carolina University) received an Archie K. Davis Fellowship to assist with travel expenses for researching his book on nineteenth-century North Carolina folk musician and remedy entrepreneur Alice Person.

**Harry Eskew's** paper, "Georgia Origins of The Sacred Harp," has been accepted for publication in *Viewpoints*, journal of the Georgia Baptist Historical Society. His 70th birthday was July 2, and he and his wife Margaret celebrated with a cruise to Alaska.

**Kirstin Dougan** is the author of "Online Sheet Music Projects and Metadata from a Public Service Perspective," which will appear in *Music Reference Services Quarterly* Volume 9, Number 1, 2004 (yes that's 2004!).

The Vanderbilt University Music Library is pleased to announce that **Holling Smith-Borne** has accepted the position of director, effective August 1, 2006. Holling is currently the Coordinator of the music library at DePauw University in Greencastle, Indiana. Previously, he was the Music and Fine Arts Librarian at Butler University in Indianapolis from 1992-1997. He holds a B.M. in piano performance from Bowling Green State University, and a M.I.L.S. from the University of Michigan with a specialization in music.

Following a period of transition, the Center for Popular Music is glad to be at full strength once again with the additions of **Martin Fisher** as Manager of Recorded Media Collections and **Grover Baker** as Librarian. They join Paul Wells, Director, and Lucinda Cockrell, Coordinator of Research Collections as the Center celebrates its 20th anniversary.

In 2006 and 2007, the Center for Popular Music and Stones River National Battlefield are presenting a series of four exhibits exploring the role of music in the Civil War. The exhibits are presented as part of the celebration of the Center's 20th anniversary and the 80th anniversary of the battlefield. The exhibits are: 1.) Civil War Music: the Local Connection; 2.) Civil War Music: Songs for the Crisis; 3.) Civil War Music: Reunions; 4.) Civil War Music: Confederate vs. Union. All exhibit materials are drawn from the extensive collections of the Center for Popular Music at Middle Tennessee State University in Murfreesboro, Tennessee.

Each exhibit will allow visitors to experience the breadth and scope of the Civil War through its music. Popular songs during the war reflected the events, attitudes, values, emotions, and lives of the people, both Confederate and Union, on the battlefield and at home. Period music was printed and sold in various forms such as sheet music, song broadsides, songsters, and hymnals, all of which will be on exhibit during the series.

Additional information is available at the Stones River National Battlefield visitor center, by calling (615) 893-9501 or at the park website (<http://www.nps.gov/str>). For more information about the Center for Popular Music, visit their website at <http://popmusic.mtsu.edu> or call (615) 898-2449.

## The Library of Congress's Policy Change Regarding Series: One Library's Response To-Date

Neil Hughes, University of Georgia

Effective June 1, 2006, the Library of Congress's cataloging staff were given the following marching orders regarding authority work for series:

### LC catalogers will still:

- Create a separate bibliographic record for all resources with distinctive titles published as parts of series (monographic series and multipart monographs)
- Give series statements in MARC 490 0 fields [meaning, "not traced," or—at many libraries—"not provided with a controlled index point in the catalog"]
- Classify separately each volume (i.e., assign call number and subject headings appropriate to the specific topic of the volume). (Imported copy cataloging records will have series access points removed and series statements changed to 490 0)

### LC catalogers will no longer:

- Create new series authority records (SARs)
- Modify existing SARs to update data elements or LC's treatment decisions
- Consult and follow treatment in existing SARs
- Update existing collected set records
- Change 4XX/8XX fields in completed bibliographic records when updating those records for other reasons [4xx = series statement, or as it appears on the item; 8xx = the heading, or the established, standardized form of name for the series]

A list of exceptions to this new policy was later published that mitigated some of the worst implications for collected works of composers and monuments of music (in those of our libraries that use LC Classification, most such works are classified in M3 and M2, respectively)—see the full, interim policy at <http://www.loc.gov/catdir/cpsa/series.html>. The response to-date by OCLC has also helped alleviate some concerns, e.g., OCLC will "protect" series access points in member-library-input OCLC bibliographic records that are used by LC for copy cataloging, or in such records that are overlaid by LC original cataloging, so that they are not removed upon reloading to WorldCat.

Nevertheless, the disruption and expense that this decision has caused us already at the University of Georgia Libraries is startling to consider. The section heads and professional librarians of the Cataloging Department here have already held five meetings to discuss possible contingency responses at this writing (June 22, 2006). Estimating the average hourly wage of professional catalogers here at UGA (our salaries are all public information), and then multiplying that number by the number of people involved in each meeting and the number of meetings (taking into account the length of each), then the UGA Libraries have already spent over \$1,250 in faculty time just delineating the potential local impact on multiple departments and developing an interim policy—and that is a very conservative estimate.

This figure is exclusive of time spent to-date communicating with other departments and with support staff, and creating or revising interim documentation.

In many apparently-analogous circumstances, one might legitimately say, "So what? This is typical of what is required of any new, major policy initiative." But those five meetings represent only a beginning.

Cataloging operations here at UGA, as in many large academic libraries, are divided among multiple departments. Print monographs with "DLC/DLC" copy (that is, full-level cataloging copy created by and input to OCLC's WorldCat by the Library of Congress) and "lccopycat" copy (OCLC member-input records used by LC for copy cataloging and then reloaded to OCLC) are all handled by two areas in our Acquisitions Department. The work in one of these areas involves OCLC's PromptCat program, which supplies the aforementioned categories of copy to match English-language titles received on our primary approval plan with BNA. All staff in Acquisitions responsible for cataloging have learned to trust DLC/DLC copy without question, and to pass it through the workflow with only minimal handling. Current series check procedures are based on this trust, so it may become necessary not only for us to change internal procedures and retrain staff, but also revise the PromptCat profile with OCLC.

If current procedures here remain unchanged, the new LC series policy will cause serious bibliographic chaos on the shelves and in the catalog, because titles that were previously routed as added volumes to sets and serials will now begin showing up in our PromptCat and DLC/DLC monographs workflows as stand-alone monographs, classified and assigned individual call numbers according to subject matter, and with untraced series statements. That may not represent a serious problem in a closed-stacks library like LC—if staff there have to retrieve a volume for a patron, it's not such a big deal if volumes 1 through 115 are shelved together, but all subsequent volumes are not.

I ask you, though, gentle reader: what will *your* graduate students and faculty say if they find that situation pertaining on your shelves, in your open-stacks library? I wouldn't care to be the front-line reference librarian charged with explaining why patrons will now have to search the catalog to locate each subsequent volume, even though they have hitherto enjoyed the privilege of simply browsing the shelf from left to right to find the latest part of the set or serial in question. (And with subscription electronic resources that they find in the catalog, will patrons even know that they're facing a problem analogous to the situation with print materials, when they click on the series added entry and it retrieves records for, say, only volumes 1-33? Will they look for a public note in the holdings display of the "cover record" for that analyzed set or serial, to learn what it is they have to do to find the subsequent volumes, and will they be pleased by such arcane instructions once they've found them?)

So here we find ourselves, in the new Age of Enlightenment, rewriting procedures not just for one but for three departments (Collection Development staff will also need guidance), retraining upwards of thirty full-time support members and librarians, and trying to offer reassurances to every other department in a 270-plus-FTE organization that they and the patrons will still be

able to find everything. That additional, multi-department meetings are inevitable—to talk about what can and can't be done by each area, to develop and then settle on mutually-acceptable documentation, and to respond to the still-mutating “outside world's” responses to the new LC policy (in particular, the Program for Cooperative Cataloging's (PCC's) responses)—goes without saying.

The following local concerns for UGA have been identified by our Cataloging section heads, and written up by our Principal Cataloger, Nancy Brown, as follows:

- Greater expertise will be needed for series searching if record contains only a series statement and not a heading. Acquisitions and Collection Development as well as Cataloging Department staff will need to be aware and trained.
- “Pass through” policy [i.e. the policy that Acquisitions staff should treat DLC/DLC copy as “good to go”] will mean that data in series fields has not been verified in any way by LC. It is essentially “member copy” [our local term for OCLC member copy other than DLC/DLC or Enhance-input] embedded in an LC record.
- If PCC member libraries do not pick up the slack, fewer series authorities may be available.
- Fewer LC set and serial records will be available for analyzable sets and serials.
- LC updates will no longer be available for many analyzable set and serial records (whether or not the set or serial is [an analyzed serial or monographic multi-volume set] at UGA).
- Inconsistencies in LC's classification of sets and series will complicate identification of added volumes of titles classed together at UGA.
- In the past LC practice has been a factor in deciding whether to analyze a set or serial. In the future LC's decision will be less likely to be locally helpful.
- LC's policy of classifying more titles published as part of sets separately will mean more LC records constructed according to Chapter 13 (guidelines for cataloging publications in monographic series that are analyzed in full that either lack a title other than the comprehensive title or have a title that is dependent on the comprehensive title). UGA may not find it useful to create numerous records for titles of these types:
  - Studies in gypsy lore. \$n Volume 25.
  - Recent trends in elementary education. \$n Volume 1, \$p Introduction.
- Decisions will need to be made concerning the priority of “enriching” fields in OCLC master records and whether we wish to do this in cases where we are not updating other data in the record.

#### Types of Series/Categories of Materials to Consider for Differential Treatment

- Numbered vs. unnumbered
- Classed together vs. classed separately at UGA
- Newer/older/pre-20<sup>th</sup> century materials
- Consistency of title both on individual piece and from piece to piece
- Distinctiveness of title
- Materials processed in Cataloging vs. in other depart-

ments

- Format of material (map, microform, online resource, video recording, etc.)
- Type of publisher: commercial publisher (popular, academic), other corporate body, university press, small press
- Personal or corporate series main entry if appropriate
- SAR-generated cross references that would enhance access
- Series that appear only on jackets
- “Series” that are transcribed as part of the title proper or as other title information, but also appear in some form elsewhere on the piece
- Series used to order microform sets and electronic resources that do not appear on individual microform or file for individual item, e.g. series used by OECD [i.e., Organisation for Economic Co-operation and Development] to organize SourceOECD that do not appear as part of the PDF for an individual monograph. Stability appears likely to be an issue, as does the fact that different series may display depending on how the item is accessed.

Recognizing that a net increase in time spent dealing with series is inevitable, we have decided to follow LC's lead in some limited respects. For example, we have agreed among ourselves not to establish new SARs (national or local) for the last three categories of materials listed immediately above, e.g., unnumbered, distinctive series that appear only on book jackets. Certain series-like phrases that are known to represent commercial publishers of video materials (DVDs, etc.) will also not have SARs created. And so on. (In the above examples, though, if any other agency establishes a national SAR, we have decided to follow the treatment provided in that record henceforth. Not to do so would create even more maintenance work and recataloging further down the line.)

At this writing, the librarians and senior staff in Cataloging have agreed just to set aside in a designated area in the department examples of titles from the workflow (including materials routed from Acquisitions) that appear to be affected by the new LC policy, in order to have actual examples in-hand with which we may work to see how the workflow may be impacted. The Principal Cataloger and other investigators will document the issues as they arise for further study. For now, no change in the policies followed by our Acquisitions or Collection Development areas are being requested. In theory, any title whose corresponding bibliographic record containing a 490 field and 1<sup>st</sup> indicator 0, whether DLC/DLC or not, should be passed on from Acquisitions to our copy cataloging section in Cataloging, because our policy prior to June 1, 2006 was that all series established as such (i.e., not as series-like phrases) are to be traced, regardless of national treatment. We do not yet know how many more titles the LC policy change will cause to be routed to Cataloging that would otherwise not have been—that's part of what we're trying to determine.

Our University Librarian, Bill Potter, has indicated his support in principle for whatever we decide to do, because we have successfully convinced him of the folly of simply following the LC decision in an open-stacks environment where cataloging func-

tions are split between two departments. Our responsibilities to the NACO and CONSER programs are also issues of which he is aware. What is clear to everyone is this: there will be no cost savings to the UGA Libraries, even after all the meetings to handle the workflow issues are behind us, and all the existing procedural documents have been updated or replaced.

Will the new LC policy still be with us in a decade, or will it—as some of us hope—prove to be a passing fad, caused by a noxious combination of cuts in federal funding with retirements at LC and an egotistical power play by some LC administrators? I hope to be retired by then, but in the meantime, I hope this article may prove to be helpful to others out there who are trying to enumerate the issues and consider an appropriate local response, even if your workflow is dissimilar to the University of Georgia's in many respects.



RiverCenter for the Performing Arts (photo by Steve Roach, Columbus State University Libraries)

### **SEMLA on the 'Hooch'** (Continued from p.1)

We'll gather Friday and Saturday mornings for coffee/pastries and the sessions in the Choral Music Room (1714) in the RC. Our first two presenters will discuss creating access to archival sheet music collections. CSU Archivist Reagan Grimsley will provide an introduction to the life of musical prodigy "Blind Tom" and describe the efforts of the Archives to preserve and enhance access in both print and digital format to materials housed at the facility. Grover Baker (MTSU Center for Popular Music), will talk about a project to digitize a collection of sheet music held at the Center related to the Scopes Monkey Trial and/or the theory of evolution.

After a morning break, Sarah Dorsey (UNC-Greensboro), with assistance from Anna Neal (University of Memphis), will present a lecture/recital on her recent work with the Louise Talma materials held at the Library of Congress.

Lunch is on your own followed by a tour of the Springer Opera House and a presentation by author Clason Kyle, an original trustee of the Springer as well as founder and officer of the Georgia Trust for Historic Preservation, Historic Columbus Foundation, the League of Historic American Theatres, the Historic House Association and the Victorian Society in America. Mr. Kyle will talk about the research process for his most recent book about the opera house titled *In Order of Appearance*. In it,

Kyle profiles 108 prominent figures who performed at "America's most celebrated theatre," including musicians such as Thomas "Blind Tom" Bethune, Ma Rainey, John Philip Sousa, and Branford Marsalis.

After the tour and break, Chris Durman from the University of Tennessee at Knoxville will provide a comparison of Naxos and Classical Music Libraries. The afternoon sessions will conclude with a tour of the impressive RiverCenter performance halls.

Friday's banquet will be held in the lower dining room of Bludau's 1839 Goétchius House (<http://www.goetchiushouse.com/>), which opens onto a lovely patio overlooking the river. Banquet choices will include Coq au Vin, Snapper Concasse, Filet Mignon, or a vegetarian dish. Cost of the banquet is \$30, including salad, a special dessert, coffee/tea, tax and gratuity. Alcoholic beverages may be purchased. For those that want to attend a GFA 7:30 PM performance in Legacy Hall, Adam Holzman will be performing Friday evening and David Russell on Saturday. The Columbus Symphony Orchestra is playing Saturday at 7:30 PM in Bill Heard Theatre. Tickets may be purchased through the RC Box Office at (706) 256-3612, or on-line at [www.rivercenter.org](http://www.rivercenter.org).

On Saturday morning we'll gather again in the Choral Room, where Harry Eskew (New Orleans Baptist Theological Seminary) will speak on the early history of the famous shape-note tunebook, *The Sacred Harp*, compiled by two singing school teachers from western Georgia, B. F. White and E. J. King.

John Druedow's (Duke University) presentation will highlight some of the most memorable moments of Georgia's culture by examining three songs: "Marching through Georgia" (1865) by Henry Clay Work, "Sweet Georgia Brown" (1925), as performed by Johnny Mercer, and "Georgia on My Mind" (1930), as performed by Ray Charles.

The morning will conclude with our business meeting.

For those staying Saturday night who are interested in touring the new Columbus Public Library, Columbus Museum, and/or the Carson McCullers Center for Writers and Musicians, the LAC will organize transportation. Please fill in this section on the registration form so that we may schedule tours.

Local Arrangements Committee members Roberta Ford (chair), Judy Moore, and Michelle Nowell; Program Committee members Catherine Gick (chair), Roberta Ford, and Guy Leach; the CSU Libraries; and the Schwob School of Music are really excited about this conference and we look forward to welcoming you to the Chattahoochee Valley! Explore the SEMLA conference website for further information about Columbus area attractions, travel information, area restaurants, and more – <http://library.colstate.edu/music/semla/index.htm>

**REGISTRATION FORM**  
**2006 Southeast Music Library Association Conference**  
**October 12-14, 2006**  
**Columbus State University, Columbus, Georgia**

Name \_\_\_\_\_

Title \_\_\_\_\_ Institution \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Phone (w) \_\_\_\_\_ (h) \_\_\_\_\_

E-mail \_\_\_\_\_ Fax \_\_\_\_\_

**I plan to attend the following:**

Thurs. reception \_\_\_\_\_ Fri. conference \_\_\_\_\_ Fri. banquet \_\_\_\_\_ Sat. conference \_\_\_\_\_

Sat. afternoon tour \_\_\_\_\_ *(if checked, choose one, two, or all three below):*

- \_\_\_\_\_ Carson McCullers Center for Writers & Musicians
- \_\_\_\_\_ Columbus Museum
- \_\_\_\_\_ Columbus Public Library

**I plan to stay at the conference hotel \_\_\_\_\_ Other \_\_\_\_\_**

Fees:	No.	Cost	Total
Early registration (postmarked by <b>Sept. 12</b> )	_____ @	\$30.00	_____
Student early registration (postmarked by <b>Sept. 12</b> )	_____ @	\$15.00	_____
Regular registration (postmarked after <b>Sept. 12</b> )	_____ @	\$40.00	_____
Student registration (postmarked after <b>Sept. 12</b> )	_____ @	\$20.00	_____
Single-day registration	_____ @	\$20.00	_____
Banquet	_____ @	\$30.00	_____
SEMLA membership (regular)	_____ @	\$10.00	_____
SEMLA membership (student)	_____ @	\$5.00	_____
<b>TOTAL FEES:</b>			_____

**Note:** Late and walk-in registrations are welcome, but it is helpful if you let us know in advance that you are coming.

**Please make checks payable to SEMLA.**  
**Mail checks and registration form to:**

**Roberta Ford**  
**SEMLA Registration**  
**Music Library**  
**Columbus State University**  
**4225 University Avenue**  
**Columbus, GA 31907**

## SEMLA Travel Grant

Applications are now being accepted for SEMLA's travel grant. This grant supports portions of travel, meeting registration, hotel, and subsistence expenses for a chapter member to attend this year's annual chapter meeting, hosted by **Columbus State University in Columbus, GA, October 12-14, 2006**. Supporting our colleagues' involvement in the life of the chapter is a priority! **Please note that music library paraprofessionals/support professionals and library school students are eligible** for this opportunity and are encouraged to apply.

The grant may be up to \$500 for one individual or may be divided among up to three individuals at the discretion of the grant committee.

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

- a) A graduate library school student (by the time of the conference in October 2006) aspiring to become a music librarian;
- b) A recent graduate (within one year of degree) of a graduate program in librarianship who is seeking a professional position as a music librarian;
- c) A music librarian (holding a Master of Library Science degree or qualifications granting an equivalent status at her/his employing institution, e.g. a certified archivist with other graduate degree working extensively with music materials) in the first two years of her/his professional career, or;
- d) A library paraprofessional/support professional working with music materials as a significant portion of his/her job responsibilities.

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

II. Applicants must submit the following to arrive by **August 28, 2006**:

1. A letter of application which includes an explanation of the reasons for attending the SEMLA annual meeting, a justification of financial need, and a budget (the single or double room rate in Columbus, GA is \$110 plus 14% tax per night). For those applicants currently working in libraries or archives, justification of financial need must include evidence that one has sought financial support from one's employing institution to attend the meeting and that such request was either denied or insufficiently met;
2. A current résumé or vita;
3. Two letters of support. Where applicable, one of the letters should be from a current supervisor.

**Award recipients who are not already members of SEMLA are expected to join prior to attending the October meeting.** A membership form is available on the SEMLA web site: <http://personal.ecu.edu/newcomern/semla/app.html>.

Annual student membership in SEMLA is currently only \$5.00; a regular membership is \$10.00.

Hotel accommodations will be funded at the double-occupancy rate, i.e., one-half of the \$110.00 plus tax mentioned in II/1, preceding.

III. Mail application and supporting materials to arrive via U.S. post or electronically as Word attachments by **August 28, 2006** to:

Diane Steinhaus                                      -or-                                      [dstein@email.unc.edu](mailto:dstein@email.unc.edu)  
Chair, SEMLA Travel Committee  
Music Library  
CB# 3906  
University of North Carolina  
Chapel Hill, NC 27514-8890

If you have questions, please contact Diane by e-mail ([dstein@email.unc.edu](mailto:dstein@email.unc.edu)) or phone (919) 966-1113.

Recipients will be notified by September 1, 2006, and announced on SEMLA-L immediately thereafter.



Please note that SEMLA may elect to pay directly for travel and hotel expenses on the recipient's behalf and only supply the balance (if any) of an award following the Columbus meeting. If mileage for a personal vehicle is awarded, it will be paid at the current IRS rate of \$0.44 per mile, also after the meeting.

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Southeast Music Library Association  
2006 Officer Election Ballot

Candidate biographies appear on page 10.

Vote for only one candidate for each office.

Vice Chair - Chair Elect:

\_\_\_\_\_ Gary R. Boye

\_\_\_\_\_ Anna Neal

Write-in candidate: \_\_\_\_\_

Member-at-Large:

\_\_\_\_\_ Lynn Jacobson

\_\_\_\_\_ Scott Phinney

Write-in candidate: \_\_\_\_\_

Members have TWO options for your method of voting:

- 1) Email your vote to Robena Cornwell, Nominating Committee Chair, by October 5, 2006:  
robcorn@uflib.ufl.edu

IMPORTANT!

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

- 2) or print out and return this paper ballot to Robena at the following address by October 5, 2006:

Robena Cornwell  
SEMLA Member-at-Large  
3330 NW 69 ST  
Gainesville, FL 32606-5753

IMPORTANT!

Print or sign your name on the outside of the mailing envelope  
so that your membership status can be verified!

## Candidate Biographies

### Vice Chair/Chair Elect

**Gary Boye** is Associate Professor and Music Librarian at Appalachian State University in Boone, North Carolina. He holds B.M. and M.A. degrees from the University of Georgia, Ph.D. from Duke University, and an M.S.L.S. from University of North Carolina, Chapel Hill. For seven years prior to his arrival at Appalachian State in 2000, Gary worked as a Library Technical Assistant at Duke University. As a member of the Music Library Association, Gary served as Chair of the Jazz & Popular Music Round Table from 2002 to 2006, and has edited the Members Publications column for the MLA Newsletter since 2002. Gary is also a member of the Southeast Music Library Association, the Society for American Music, and the American Musicological Society. His performing and research interests include plucked-string instruments (guitar, banjo, mandolin, etc.), early string instruments (Baroque guitar, lute) and their notation, and country music (especially bluegrass).

**Anna Neal** is Senior Branch Librarian and Head of the Music Library at University of Memphis, where she has worked since 1978. She holds a B.A. in Music from University of Kentucky, an M.L.S. from Peabody College at Vanderbilt, and an M.M. in Piano Performance from University of Memphis. As a member of the Music Library Association, Anna chaired the Local Arrangements Committee for the 2006 meeting in Memphis, and served on the Statistics Committee in 1999. For the Southeast Music Library Association, Anna was Local Arrangements Chair for the 2005 and 1990 meetings in Memphis, Member-at-Large from 1998 to 2000, and Associate Editor of *Breve Notes* from 1993 through 1997. As a member of the Tennessee Library Association, Anna served on the Hospitality and Registration Committees for the 1990 and 1994 conferences, on the Intellectual Freedom Committee, and on the Publicity Committee. Her research and performing interests are in piano music of American women composers and chamber music with piano.

### Member-at-Large

**Lynn Jacobson** is Library Supervisor and Head of Cataloging at Jacksonville Public Library. She holds a B.M. from University of Southern Mississippi, and an M.S.L.S. from University of North Carolina, Chapel Hill. As a member of the Music Library Association, she has served on the Public Library Committee since 2001 and on the Outreach Subcommittee since 2002. In the Southeast Music Library Association, she was Webmaster from 2001 to 2006, and currently serves on SEMLA's Taskforce for updating the Directory of Music Collections. She has been a member of SEMLA and MLA since 1997. Lynn is also a member of the Music OCLC Users Group, the American Library Association, and the Public Library Association. She performs with the Ensemble First Coast Clarinet Society with fellow SEMLA member Shannon Watson.

**Scott Phinney** is Music Cataloger at University of South Carolina, where he has worked since 2005. He holds an A.B. in Music from Davidson College, and an M.S.L.S. from University of North Carolina at Chapel Hill, where he served as a Graduate Research Assistant in the Music Cataloging Unit. In 2003, Scott was Education Assistant with the Buffalo Philharmonic Orchestra in New York. For the Southeast Music Library Association, he serves on the Music Library Collections Update Committee. Scott is also a member of the Music OCLC Users Group, Online Audiovisual Catalogers, and the South Carolina Library Association. Scott performs on oboe, trombone, and hand bells, and his research interest focuses on remote access to music.



*Springer Opera House (courtesy of Columbus Convention and Visitors Bureau)*

**MINUTES****Interim Business Meeting**

Southeast Chapter, Music Library Association

February 23, 2006, Memphis, TN

Lynne Jaffe, Chair, presiding

50 in attendance

I. Call to order at 7:05pm.

**II. Minutes**

The minutes of the October 29, 2005 meeting in Memphis, TN, were approved as corrected.

**III. Welcome to new members and first time attendees (Jaffe)**

Mary Rose Adkins (Winthrop)  
 Grover Baker (MTSU Center for Popular Music)  
 Mike Bonnard (Brewton Parker)  
 Chris Durman (U of Tennessee)  
 Mark Fuente (U of Tennessee)  
 Jessica Harvey (UNC-CH)  
 Adam Kubick (Clayton)  
 Cynthia Miller (U of Alabama)  
 Cassidy Sugimoto (UNC-CH)  
 Jaroslaw Szurek (Samford)  
 Julia Thompson (UNC-CH)

**IV. Treasurer's report (Dougan)**

**Southeast Chapter of the Music Library Association  
 Treasurer's Report  
 For period October 15, 2005—February 15, 2006  
 Submitted by Kirstin Dougan  
 Memphis, TN  
 February 23, 2006**

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<b>NET WORTH as of October 15, 2005</b>	<b>\$18,551.10</b>
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**INCOME**

Membership dues	\$85.00
MLA Commission/75th anniversary gifts	\$1,434.00
Other gifts (MLSC for SEMLA meeting)	\$700.00
SEMLA 2005 Annual meeting registrations/banquet	\$1,625.00
Interest on checking account (as of 9/30/2005)	\$4.43
Interest on money market account (as of 9/30/2005)	\$6.87
<b>TOTAL</b>	<b>\$3,855.30</b>

**EXPENSES**

SEMLA 2005 Annual meeting expenses	
Center for Southern Folklife	\$1,580.00
Doubletree Hotel	\$57.97
MLA 75 <sup>th</sup> /Commission fundraising/meeting expenses	
Casad Co. (totebags)	\$2,721.75
<b>TOTAL</b>	<b>\$4,359.72</b>

Checking account balance as of 02/15/2006	\$13,965.24
Money Market account balance as of 02/15/2006	\$4,081.44

**NET WORTH as of February 15, 2006** **\$18,046.68**

**MEMBERSHIP (paid as of 10/15/2005)**

Individual	99-11 in arrears= 88
Institutional	5

**V. Fundraising for MLA Memphis (Whisler)**

SEMLA individuals	\$4180
Institutions	\$6350
MLA individuals	\$6100
Corporations	\$15259
<b>TOTAL</b>	<b>\$31889</b>

**VI. SEMLA web editor search (Jaffe)**

Lynn Jacobson has stepped down as our web editor and Nara Newcomer is the new editor. Search committee members John Leslie and Lynn Jacobson were thanked for their assistance.

**VII. Web task force-Directory of collections (Jaffe)**

Alicia Hansen has stepped down. Sara Buetter is the new chair of the task force. Other members are: Scott Phinney, Cassidy Sugimoto, Nara Newcomer, Shannon Watson and Lynn Jacobson.

**VIII. Nominating Committee (Cornwell)**

If interested in serving as member at large or vice chair/chair elect contact a member of the nominating committee (Robena Cornwell, Steve Mantz, Nancy Zava). Slate should be set by June, election will be in October.

**IX. SEMLA Columbus State University, GA 2006 (Ford/Gick)**

- a. Local Arrangements  
October 12-14 at Marriott; there is an airport shuttle. Website should be up this spring.
- b. Program  
Email Catherine Gick with program ideas.

**X. Future SEMLA meeting sites (Jaffe)**

- a. 2007 Jacksonville  
Approved with a vote.
- b. 2008 joint meeting with TMLA? Davidson, East Carolina  
Last joint meeting was in 1998, they are a small chapter, proposed location ECU, but don't need to decide that now. It was moved that we express our interest in exploring the possibility to TMLA.
- c. Possible future meeting with SELA?  
More investigation is needed.

**XI. SEMLA oral history project (Richardson)**

Lee Richardson is interested in doing an oral history project of the chapter, using audio and video recording. The board agrees that it is a good idea. A committee will be formed and will likely apply for a chapter grant. Would interview individuals who have influenced SEMLA, such as past presidents. Many details to work out such as what questions to ask, which people to approach, how the transcripts will be created, and whether it will be hosted on the web. Talk to Lee if interested in being involved.

**XII. Old business (Best of Chapters)**

Best of Chapters committee will be forming immediately after this meeting—talk to Diane Steinhaus if interested.

**XIII. New Business**

A big thank you to the following folks for their excellent work: Anna Neal as LAC chair, Lois Kuyper Rushing as program chair, Roberta Chodacki Ford as anniversary committee, Neil Hughes for the small flashy events.

**XIV. Adjourn at 7:42pm**

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

Name:  
E-mail Address:  
Institutional Affiliation:

Preferred Mailing Address  
Street Address:  
City, State, Zip:

Fax:

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

Membership categories:  
Personal \$10.00  
Student \$5.00  
Institutional \$15.00

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

Kirstin Dougan  
Box 90661  
113 Mary Duke Biddle Music Bldg.  
Duke University  
Durham, NC 27708