MIDWEST CHAPTER MUSIC LIBRARY ASSOCIATION

MIDWEST NOTE-BOOK

VOLUME 26 ISSUE 1 MAY 2017

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CALENDAR

October 12-14, 2017
76th Annual MLA Midwest Chapter Meeting
Iowa City, Iowa

January 31-Feb. 4, 2018
87th Annual MLA Meeting
Portland, Oregon

REMINDER

Submissions for the next issue of *Midwest Note-Book* are due August 15, 2017.

MLA-Midwest Returns to Iowa City



Photo by Tim Schoon, courtesy of *Iowa Now* (November 7, 2016).

The Klais organ in the new Voxman Music Building at the University of Iowa.

The 76th Meeting of the Music Library Association Midwest Chapter will be held in Iowa City, Iowa on October 12-14. The last time we graced the University of Iowa campus for our annual meeting was in 2003, well before the devastating floods in June of 2008 which all but destroyed the Voxman Music Building. Heavy snows the previous winter, combined with heavy spring rainfall caused the nearby Iowa River to swell beyond its banks. The river eventually crested at an unprecedented 31 feet, leaving extensive damage in its wake. At least twenty campus buildings were heavily damaged.[1] The entire first floor of the Voxman Music Building was flooded, but luckily much of its contents had already been moved to upper floors once it became clear that the flood waters would soon reach the building. Sadly, the building was eventually declared a total loss and had to be torn down.[2]

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From the Chair



Keith Cochran

Whew! I can hardly believe another semester is almost over. It seems like it was only yesterday that we had our national meeting in Orlando. As we prepare for the summer and hopefully enjoy a less hectic schedule, I want to draw your attention to a number of events that will occur over the next few months.

First, it is that time of year when we renew our membership in both the Music Library Association and the Midwest Chapter. You may recall that last summer we participated in a pilot program in which members could pay their dues to both the national organization and the Midwest Chapter at the same time. We are continuing with that program this year, so please remember to renew your membership in both the chapter and national branches of MLA. Both rely on you for support and the continued growth of the profession. On another financial note, please also remember our scholarship funds, the Leslie Troutman fund (for library support staff) and the Phyllis J. Schoonover fund (for students). We are fortunate that our chapter can support two scholarships which enable members to attend our chapter meetings. The funds are a vital part in our outreach and promotion of the chapter! When registration opens for the fall meeting, please be sure to contribute to the scholarship funds if you are able. Also, please encourage students and library support staff to apply for these scholarships. More information about the timetable and requirements for applying are found elsewhere in this newsletter.

We are excited about our fall meeting at the University of Iowa on October 12-14. Look for the call for proposals later in this issue. The Chair of the Program Committee is Susannah Cleveland, and the other members are Katie Buehner, Melissa Moll, Joe Clark, and Lynne Weber. We have a long tradition of vibrant meetings with a wide variety of presentations that focus on different areas of librarianship. That tradition can continue with your involvement! So be thinking about areas of your research or work that you would like to share with the chapter, and send in a proposal

— Keith Cochran, Indiana University, Bloomington

Midwest Note-Book

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Deadline for submissions is the 15th of the month preceding publication.

Membership in the Midwest Chapter is $12 annually ($6 for students and retirees). Inquiries and renewals may be directed to the Secretary-Treasurer:

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The Midwest Chapter of the Music Library Association is a tax-exempt, non-profit organization.

http://MLAMidwest.org

MLA-Midwest Returns to Iowa City, *continued*

They say that every cloud has a silver lining. For the School of Music at the University of Iowa, that silver lining is their glorious new "home", which opened to much fanfare in October of 2016. The Board of Regents voted to retain the name of Voxman, in honor of Himie Voxman, director of the School of Music from 1954 to 1980.[3]



Photo by Tom Jorgensen, courtesy of *Iowa Now* (November 27, 2012)

Hancher Auditorium and the Voxman Music Building, June 2008

The new building houses a stunning 700-seat concert Hall, a 200-seat recital Hall, a 75-seat organ Hall, classrooms, faculty studios, rehearsal spaces, labs, and – of course – the Rita Benson Music Library.[4] According to Katie Buehner, Music Librarian for the University of Iowa, attendees at the Midwest Chapter's Annual Meeting will be given a tour of this incredible new facility, with the possibility of visiting some of the other new arts facilities on campus as well.

Accommodations for Meeting attendees will be at the Iowa House Hotel, only a few blocks from Iowa City's Downtown District and its many delicious restaurants. The hotel's $90 per night conference rate includes all parking fees. Naturally, the Meeting will make good use of the new facilities in the Voxman Music Building, but some conference sessions will also be held at the Old Capitol Museum and the Museum of Natural History. Katie Buehner notes that the Museum of Natural History is home to a prehistoric giant sloth by the name of Rusty. This charismatic "spokessloth, mascot, and exhibit" even has his own Facebook page![5]



Image courtesy of The University of Iowa

The New Voxman Music Building at the University of Iowa

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CALL FOR PRESENTATION PROPOSALS:

The Midwest Chapter, MLA invites presentation proposals for its Annual Meeting in Iowa City, IA, Oct. 12-14, 2017.

The conference will take place on the University of Iowa campus and will highlight recovery of the arts campus following the 2008 flood of the Iowa River, including the new Voxman Music Building and Rita Benton Music Library.

We welcome submissions explaining and raising awareness of your recent projects, research, innovations, discoveries, etc., relating to music and to the profession of music librarianship—anything that you think would benefit Chapter members and their constituencies.

This year we are inviting both presentations and posters. Presentations can be in the form of single or multiple presenters or moderated panels. Student member proposal submissions are encouraged!

Program proposals should include:

- A paragraph describing the subject and nature of your presentation;
- Time needed for presentation (30 minutes, 45 minutes, or 60 minutes);
- The format of your session (single presenter, multiple presenters, moderated panel, or poster session);
- Any equipment or set-up required for your presentation (digital display projector, audio and/or video, table for panel members, Internet connection, other?)

Please submit program proposals by Friday, June 30, 2017 to:

https://www.surveymonkey.com/r/QD3SK69

Notifications about acceptances will be sent by August 11, 2017.

View the LibGuide for the upcoming meeting at:

http://libguides.musiclibraryassoc.org/c.php?g=634657&p=4599289

Program Committee:

- Susannah Cleveland, Chair (Bowling Green State University; clevels@bgsu.edu)
- Katie Buehner (University of Iowa; buehner@gmail.com)
- Melissa Moll (University of Iowa; melissa-moll@uiowa.edu)
- Joe Clark (Kent State University; jclark88@kent.edu)
- Lynne Weber (Minnesota State University, Mankato; lnweber@mnsu.edu)

MLA-Midwest Returns to Iowa City, *continued*

While no special concerts are yet scheduled for our visit, *The King and I* will be playing in the University of Iowa's Hancher Auditorium the weekend of our visit. Fans of classic musicals should note that tickets for that show will go on sale July 7.

More information about the conference will be available in a forthcoming issue of the Midwest Note-Book.

— Abbey Thompson, Northern Illinois University

Notes

[1] *Wikipedia, The Free Encyclopedia,* s.v. "Iowa Flood of 2008," (accessed May 30, 2017), https://en.wikipedia.org/wiki/Iowa_flood_of_2008.

[2] University of Iowa School of Music, "The Flood of 2008," The Flood of 2008, July 15, 2016, accessed May 30, 2017, https://music.uiowa.edu/coming-home/flood-2008.

[3] *Wikipedia, The Free Encyclopedia,* s.v. "Himie Voxman," (accessed May 30, 2017), https://en.wikipedia.org/wiki/Himie_Voxman.

[4] University of Iowa School of Music, "Voxman Music Building Facilities," Voxman Music Building Facilities, July 14, 2016, accessed May 30, 2017, https://music.uiowa.edu/about/voxman-music-building-facilities.

[5] University of Iowa Museum of Natural History, "Rusty the Giant Sloth," Rusty the Giant Sloth, accessed May 30, 2017, https://mnh.uiowa.edu/people/rusty-giant-sloth.

Scholarships: Call for Applicants

The Midwest Chapter offers scholarships to eligible members who wish to attend its annual meeting. The Phyllis J. Schoonover Student Scholarship and the Leslie Troutman Scholarship support meeting attendance for library school students and library support staff, respectively.

Nominations from chapter members as well as applications from students and staff are encouraged. To nominate or apply, download the appropriate form from the chapter website:

Phyllis J. Schoonover Student Scholarship

Troutman Scholarship

DEADLINE: Friday, August 25, 2017

Please submit applications to the Scholarship Committee member Eleanor Lange

by U.S. Mail or email:

Eleanor Lange
Interlochen Center for the Arts
Fennell Music Library
PO Box 199
Interlochen, MI 49643
eleanor.lange@interlochen.org

SPEAKING OUR HISTORY:

Twelfth in a Series in the Midwest Chapter Oral History Project



Image courtesy of Rebecca Littman.

Greg MacAyeal, Mark Scharff, Phyllis Schoonover, and Lynne Weber at the 75th Anniversary Meeting in Normal, Illinois.

"How It Came To Be: Reflections on Evolving Committees of the Midwest Chapter, Music Library Association"

75th Anniversary Meeting in Normal, Illinois

Friday, October 14, 2016

Sherri Stormes: This session is entitled, "How It Came to Be: Reflections on Evolving Committees of the Midwest Chapter, Music Library Association." Lynne—

Lynne Weber: Thank you for coming this afternoon. I would like to give you a little background about this presentation. I am a member of the Publications Committee and was assigned the task of summarizing 40 years of chapter history since Betty Olmsted set out her earlier chapter history in 1978. I have been working on this slowly, primarily perusing chapter newsletters. Information gathered includes details of the beginnings of the Cataloging and Bibliographic Instruction Committees. Both groups were organized in the late 1970s at about the same time. Both groups worked tirelessly and accomplished an astonishing amount in a relatively short period.

At the end of eight or nine years, the Head of the Bibliographic Instruction Committee, Rick Jones, indicated that since his Committee had accomplished the early goals, the group would expand their commitments. Bibliographic Instruction ultimately became the Public Services Committee, responding to a broad list of educational needs of the Midwest Chapter. The Cataloging Committee, also a highly respected organization, responded as music librarians in the 1980s faced a new world of automation and countless issues of cataloging reorganization and still lives on.

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SPEAKING OUR HISTORY, *continued*

In preparation for this anniversary meeting I have talked to a number of people who were involved in the early years of both instruction and cataloging within the Chapter. Not all of them were able to join us at this meeting, but we have found wonderful representatives of those who were involved in the two committees in the formative years. We have a witness of the first years of the Cataloging Committee in our friend, Phyllis Schoonover, whom we are so happy to have with us here today. After Phyllis shares her memories veteran cataloger, Mark Scharff, an active voice in music cataloging and a loyal member of MWMLA for many years, will follow with more information about the early years of the Cataloging Committee.

After that we will consider the history of the Bibliographic Instruction Committee as described by long-time member Beth Christensen. Although Beth is not able to attend this meeting she has written a message she would have delivered in person, if that had been possible. Following Beth's description, Greg MacAyeal, will then talk about the great impact of the Instruction Committee upon his own career and upon the Chapter's Public Services Committee.

> Almost all of the members of the Midwest chapter were faced with an online catalog in the future. Most of us wanted it, couldn't wait to get it, but we wanted one that worked for music.
> *–Phyllis Schoonover*

LW: Please do refer to the handout you have for the biographies. [Biographies are included at the end of this transcription.]

Phyllis Schoonover: When Lynne called and asked me if I would talk about my memories of the Cataloging Committee I said, "My only real memory is of Ralph Papakhian and his dedication." It has been 24 years since I've been involved with a catalog, but after reviewing some newsletters, I started remembering the problems, the frustrations which music librarians had to deal with. I became a member of the Committee in 1985, so prior to that my memories are strictly from workshops presented by the Committee.

The Committee was formed in 1979 following the Chapter meeting In Lexington, Kentucky, and the committee was doing what they were supposed to do: represent the interests of the Chapter in cataloging and related matters and function as an informational and educational body in cataloging and related matters. Charles Hinson was named chairperson and members were Dean Corwin, Dan Head, Ralph Papakhian, Glenn Patton, Martha Powell and Richard Smiraglia. One of the concerns expressed at that time was that many non-music specialists were having to catalog music. The committee agreed to act individually and as a whole, to answer questions about cataloging music, but they would not take on any of the responsibilities of OCLC. I believe at that time OCLC did the training for cataloging online or had their people trained. I could not catalog online until I had had training under OCLC approval. At the time I remember asking them questions they couldn't answer because I [had taken] as many sessions as I could.

In 1980 in Minneapolis, the Cataloging Committee presented an AACR2 workshop. The sessions were "Restrictions and Choice of Access Points" and "Form of Names, Choice and Form of Uniform Titles." Ralph Papakhian at that time became the chair, and Pamela Starr joined the Committee.

The [Cataloging Committee] always had had open meetings, and then they would plan what they were going to do for the next year. So, if you were there you could attend, you could find out what they were planning, and if [you could not attend the planning session], you could at least attend what they did the next year.

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SPEAKING OUR HISTORY, *continued*

As far as cataloging, I was back in a room typing cards. Then we were photocopying them on the Xerox machine and hoped it worked and it didn't all smear. My source for that was bound volumes of LC (Library of Congress). If I couldn't find [what I needed] there, I just had to wing it. So I really wanted all the information from the Cataloging Committee that I could get.

AACR2 was largely accepted and in use by 1981. The Committee reviews considered libraries on this rule interpretation and they also identified the rules which were considered to be inadequate in cataloging music scores and sound recordings. There was a concern about changing the subject headings, particularly in ethnomusicology and folk music. Committee members were Connie Nesbit Field, Pam Juengling, Mark Palkovic, Barbara Strauss, and Ralph Papakhian continued as chair.

In 1982, when they met in Indianapolis, the Cataloging Committee presented a session which included a discussion of the success or lack of it in advancing AACR2, and that was a fairly lively discussion. A discussion of different types of music catalogs followed, including things like this orchestra music catalog, the Indianapolis Symphony Orchestra, and others.

> When I came into the profession, the act of changing cataloging practice was a long, arduous one. A small change could take several years. The people making the process arduous were probably doing so for good reasons. We lived in an environment where we didn't have the [means] to change things like we do today.
> *–Mark Scharff*

The LC interpretations of rules that concerned access points was the focus of 1983, because the Library of Congress had stopped providing full analysis of certain ones [genre]: operatic recitals, organ music collections and other collections of music. Some of the members, but not all, were concerned about this.

Subject headings were again a concern in 1984 and the [topic] of a panel discussion. Those attending were asked to bring samples of scores and sound recordings which presented a problem, and Harry Price, Music Cataloger for the Library of Congress, was one of the panelists. [The Committee was] Mark Colby, Mark Palkovic, Barbara Strauss, and Ralph Papakhian (chair), and that was the year I joined. That was a very lively discussion. While Harry Price appreciated our input, I think he was a little taken aback by how *much* we cared.

Then in 1985 the Committee made plans to have members who were currently involved with online systems to give a presentation on how their systems handled music at the following year's conference. Members who represented ten different systems addressed the strengths and weaknesses of their systems handling the complex searches, writing on them, and arrangement in display, and cataloging and authority control ability. So the solutions and non-solutions to those problems were just testament of how [involved we were]. I think that session was probably one of the most appreciated and useful sessions that the catalogers may have sponsored. Almost all of the members of the Midwest chapter were faced with an online catalog in the future. Most of us wanted it, couldn't wait to get it, but we wanted one that worked for music. I know I ended up trying and getting on the committee that helped select the system for Butler because I wanted to make sure it [was] going to handle music. That was one of the best, most productive sessions that we had. That's pretty much my memories.

LW: Mark Scharff…

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Mark Scharff: It is interesting that I was asked to comment on what Phyllis said and maybe carry some memories forward, because Phyllis' narrative ends just about the time that I started coming to MLA meetings.

My first chapter meeting was in 1988 in Champaign. I'm pretty sure I was going to cataloging meetings from almost the beginning. It was very interesting to me to frame the landscape for the years Phyllis described. One thing that she did not mention, which I think was important, especially because of Ralph, is that 1978 was the year of the founding of MOUG (Music OCLC Users Group). This [organization] has had a major impact and interesting interplay for many years between both the national and the chapter MLA and MOUG, which can be summed up in two names: Ralph Papakhian and Sue Stancu. It's very hard to overestimate the impact that those two had. Richard Smiraglia had a role too, but Ralph had a huge impact.

1978 was the year of the founding of MOUG. This has had a major impact and interesting interplay for many years between both the national and the chapter MLA and MOUG, which can be summed up in two names: Ralph Papakhian and Sue Stancu.
–Mark Scharff

So in 1978 or '9, this occurred just after the publication of the second edition of the *Anglo-American Cataloguing Rules* or AACR2, which was a huge change. It changed not only how we dealt with content of the catalog record, but also to the format of data, with the introduction of the International Standard of Bibliographic Description (ISBD). The MARC format for printed music and sound recordings had been published a few years earlier but was being implemented in a rolling fashion. OCLC had just implemented at that time, but the Library of Congress did not implement those MARC formats until 1984. LC deferred adopting AACR2, at least the access points portion of it, until 1981. So that's the landscape at the beginning of Phyllis' talk.

At the end of 1988 there was a publication of the revised edition of AACR2 (sometimes called AACR2R). Changes in that edition were made to accommodate technology, such as the introduction of compact discs. On a personal highlight, the beginning of the AMLG (Associated Music Libraries Group) grant at Indiana University, propelled me into librarianship.

As important as it was for retrospective conversion of people's intellectual records, it benefitted hundreds of libraries around the country [in] getting their collections converted. That was the time that the NACO project was getting started, so a very eventful period of years.

One of the things that had struck me through Phyllis' comments was about LC developing cataloging in front of you. There was such a dearth of systems, and LC was trying to build upon [and facilitate] the activity of cataloging.

One of the themes that will go through my comments going forth is the yearning for an online catalog. I was probably not as thorough as Phyllis was, but I also rummaged through my own mail files back to 1994 and some issues of *Midwest Notebook* to see what [matters] related to cataloging after 1988. We were concerned about OPAC (Online Public Access Catalog) abilities, discovery layers, and anything else we wanted to talk about.

I will highlight some [topics from meeting] *agendas*. In 1990: Split positions, meaning we had someone who actually did public services in addition to cataloging. There were concerns including, "How are you juggling this?" and "Does it work the other way?" So those were hot topics. We had presentations about the history of cataloging. I apparently was working on that in 1995 or so. We also had discussions about cataloging the internet back in 1997.

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SPEAKING OUR HISTORY, *continued*

One project was the *Directory of Automation Projects*, which was first published in 1990. (Several [revised editions were compiled] by Patty Falk in 2004.) In 1999 we were already talking about genre indexes. How many of us actually offered them as index components in our online catalogs at home?

In the early 2000s: A discussion topic grew out of my own experience having had carpel tunnel syndrome. I believe we had a session on redefining workspace to ameliorate [or prevent] carpel tunnel syndrome… A good thing for us to hear about. By the mid-2000s the big buzz word was "library reorganization." The Library of Congress was in administrative and fiscal flux at that time. Open WorldCat was a [major] concern in 2006. "What's going to happen when you make all these catalog records accessible on the web?"

> The MLA Midwest chapter is really important. This is true of the Public Services Committee as well… The Committee is a reflection of the chapter membership itself whether or not we come from big universities, big research libraries, small and large colleges. I find it's a safe, good place to share ideas.
> *–Greg MacAyeal*

Starting in about 2007 it seemed like every year featured an RDA (*Resource Description and Access*) update. I was usually doing it because I was the one going to ALA [meetings]. It was certainly a concern all along.

Our first mention of what we now call *discovery layers* was in about 2008. That was a [great] concern because we were generating data for it, but we didn't always have much of a role on the other end.

In 2010 I gave the presentation, "RDA from the Front Room." This was an attempt to introduce what was coming in RDA concepts to folks who were not catalogers. The hope was that they would advocate for some of the things that RDA was causing that might not happen unless someone was watching. We talked that year also about hidden treasures, ranging from long-standing special collections to Common Core and cataloging. In 2012 we started talking about OCLC WorldShare management systems. That was quite a lively discussion for several years. We [also] talked a couple years ago about a special discussion list for MLA Midwest Chapter catalogers.

Other things that we [discussed] – staff reductions, whether it was lost positions, having worked with non-professionals, support staff, or other duties. We talked about how students help us in our work and cataloger judgment, particularly analytic cataloging or "attitude readjustment." There was also a big concern about how catalogers become educated and about mentoring for the future.

As the years have gone by, our meetings have evolved from formal sessions to ones with less structured agendas. It has become more like it was this year, which was a round robin. That is probably necessary and appropriate because of the pace of change. When in an atmosphere where things don't change that fast, you can ask someone to make a presentation, to put their slides together, and talk about [their topic]. If something three months from now is going to be radically different, however, it is probably more useful to talk about what's going on, what the concerns are, and to bring forth important information that you can't pick up [elsewhere]. So we have fewer presentations in the Cataloging Committee itself, but we continue to sponsor program sessions for the chapter. I hope we will continue that in the future. Those are some of the memories I have from the chapter.

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LW: Thank you so much. (Audience applause). Any questions from the audience? Yes, sir?

Question: [What has been the impact of RDA?]

MS: Before RDA there was going to be AACR3. There were a number of movements that began in the early 1990s. How many of you remember the catch phrase "multiple versions?" That was the beginning of the realization that AACR2 was not the viable cataloging option for all time.

When I came into the profession, the act of changing cataloging practice was a long, arduous one. A small change could take several years. The people [involved in] making the process arduous were probably doing so for good reasons. We lived in an environment where we didn't have the [means] to change things like we do today.

Those folks were frustrated. There was a lot of talk in the late '90s about the attitude adjustment that was basically "not being so averse to change." That's what it boiled down to. "Attitude adjustment" was a kind of catch phrase for a certain period, but it was a precursor to our current notion of being "adaptable and ready to change." The fact that we are pressured to change in every direction of our professional lives may be part of it too.

LW: Thank you. Let's move ahead to Beth Christensen's memories of the Bibliographic Instruction Committee...

Beth Christensen (read aloud by Lynne Weber):

I feel fortunate to be one of those seeds that happened to fall upon fertile soil. Getting my Master's degree in Library and Information Science at the University of Illinois in the late 1970s not only exposed me to the richness of the University of Illinois' collections and services in music – it also provided me with the experience of being a graduate assistant in the Undergraduate Library at a time when bibliographic instruction was a new, innovative, and energizing enterprise. Practicums in both public and technical services made me realize that circulation, reference, and, especially, instruction were where I belonged.

I was lucky to be able to put my newly-minted MLIS degree to work as Music Librarian at St. Olaf College – a job I thought I would hold for no more than 2 years! As fate would have it, the College had just received a 5-year National Endowment of the Humanities/Council of Library Resources grant for the purpose of establishing a program of sequential, course-related library instruction. I felt as if I were home indeed.

The first few years in the profession, finances dictated that I attend only one conference per year – and I chose national MLA meetings. Although I enjoyed them immensely, I always felt a bit at arm's length until I attended my first Midwest Chapter meeting. (Once again, I had found home!) It was October of 1980, and I was on the program to present information about the instruction program at St. Olaf College. But I get ahead of myself; there was important work that had been done in our Chapter committee before that time.

> I am grateful to have been a part of this committee when instruction was its sole focus... I would like to think that it formed a strong foundation for music librarians interested in instruction to this day.
> –*Beth Christensen*

The Chapter's Bibliographic Instruction Committee was formed in October of 1978 and co-chaired by Linda Fidler (Oberlin College) and Richard Jones (UW- Milwaukee). The charge of the committee included:

1) collecting and facilitating the exchange of information about orientation and instruction programs among member libraries;

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2) developing programs to increase the awareness of, interest in, and skills at instruction in music libraries;

3) contacting groups to share instruction experiences;

4) providing links between general instruction programs and those focused on music;

5) and establishing a source to which interested librarians might apply for information about or assistance in developing programs at their own libraries.

> I remember telling Rebecca, "These people – Amanda Maple, Beth Christensen and Kathy Abromeit – There're great!" Rebecca said, "Yeah, they're my friends." "You *know* these people?!"
> *–Greg MacAyeal*

Meeting at the national meeting in San Antonio in February of 1979, the Committee decided to survey all academic Midwest Chapter institutions listed in the College Music Society Directory in order to find out what activities in library instruction were taking place. Although 75% of institutions reported having some type of orientation program, less than 25% offered instruction within the music curriculum. (We've come a long way since then!)

And now back to October of 1980, when I was fortunate to be a participant in a panel at the Chapter meeting in Minneapolis. Other members of the panel included Linda Fidler (Oberlin College), Richard Jones (University of Wisconsin-Milwaukee), Dorman Smith (University of Arizona) – and faculty representatives from each of our institutions. We described our respective programs, and – re-reading the description of the session just this month – I am surprised and heartened by how much of what we were doing then is still relevant and pedagogically effective today.

The committee was doing good work on other fronts as well:

• At the 1982 Chapter meeting in Indianapolis, Dr. Sharon Rogers, Associate Dean at Bowling Green State University Libraries offered a workshop entitled, "Instructional Combat: the Arena and the Event." I somehow wound up being the event in the arena, which, I'm happy to report, was free of both gladiators and lions! I was asked to provide a sample instruction session, which Dr. Rogers then critiqued in front of all of my colleagues. (I think it says something about some of the instruction sessions I'd been through in the past – as well as Dr. Rogers' sensitive approach – that this process was neither all that intimidating nor all that humiliating!)

• The committee published the *Directory of Bibliographic Instruction Programs in Music*, which was included in the Spring 1982 *Newsletter*.

• The committee crafted a document entitled "Bibliographic Competencies for Music Students at the Undergraduate Level," which was published in the March 1984 issue of *Notes*, and stood *de facto* as the MLA standard in this area for more than a decade.

• A session at the October 1984 Chapter meeting in Cincinnati showed a maturation in our thinking about instruction as we focused on the evaluation of instruction programs. Virginia Tiefel from Ohio State University provided the keynote address and then critiqued instruction programs at Akron University, Oberlin College, Pennsylvania State University, St. Olaf College, and the University of Wisconsin-Milwaukee.

• We followed this session with a questionnaire about evaluation of instruction programs.

In the fall of 1985, then-Chapter Chair Richard Jones determined that the original charge of the Bibliographic Instruction Committee had been fulfilled, and he expanded the scope of the group to include all public services in music libraries. Although I fully understand his intent in this action, I am also grateful to have been a

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part of this committee when instruction was its sole focus. The ability to center upon this one aspect of public services in music libraries during its formative years has undoubtedly made a difference in my life as a music librarian – and I would like to think that it formed a strong foundation for music librarians interested in instruction to this day. In that sense, we have *all* been the recipients of this fertile ground!

LW: So that's Beth's story. I am so appreciative of her doing this. Now we have the response and continuation from Greg.

Greg MacAyeal: I have a response in the sense that I think I can show that Beth's closing comments are true. I am evidence of what she said. I bring to you reflections on the impact of the committee that she worked on and some of its importance. Seeing that it is 4:30 PM, I will be brief in [concluding] the session.

My reflection on the Public Services Committee begins with a trip down memory lane, back to when I was in graduate school at UW-Milwaukee. In the middle of my time in library studies there, the school hired Rebecca Littman, which was a great boon to not only the university but to me also, because she was a [professional] music librarian that I could talk to. I had a job in the music library, but I think I held a lot of crazy notions then. Rebecca was a great resource in many ways. One way was that she was really helpful in [translating] theory into practice, and interpreting what I was hearing in the classroom. She was also helpful in understanding how theory would help me as a professional librarian.

I remember complaining to her at one point that my classes were all very theoretical with lots of discussion about teaching information literacy skills, but there wasn't much literature about music libraries. Rebecca said, "Well, here. Why don't you read this article?" She put into my hands the article: "Bibliographic Competencies for Music Students at an Undergraduate Level," *Notes* 40 (March 1984): 529-32. This article was a direct result of the [Bibliographic Instruction] Committee that Beth was on.

I remember reading this article while I was working at the desk in the UWM Music Library. It is very short if you haven't read this, but it gets right to the point. It is a list of competencies for bibliographic instruction. It describes behaviors and [defines] competencies – things an information literate musician needs to know. It does not describe how to teach those things, though. So, it still lets you find your own style. [The article] was really transformative for me. There was finally something in my hands that was about music, musicians, information literacy, and teaching musicians! I was excited and telling Rebecca about that, and she responded, "Here, read this one." The next article, "Information Literacy for Undergraduate Music Students: A Conceptual Framework," *Notes* 52 (March 1996): 744-53, was written by Amanda Maple, Beth Christensen, and Kathy Abromeit, and it came out in 1996. In 1997, when I was in grad school, [the article was] pretty recent. It brought the competencies up to date that Beth and the Bibliographic Instruction Committee had previously worked on, and pulled in more of that theoretical framework that I was hearing about in Library School.

> As the years have gone by, our meetings have evolved from formal sessions to ones with less structured agendas... That is probably necessary and appropriate because of the pace of change.
> *–Mark Scharff*

I remember telling Rebecca, "These people – Amanda Maple, Beth Christensen and Kathy Abromeit – There're great! Rebecca said, "Yeah, they're my friends." "You *know* these people?!" Fortunately, it wasn't too much later that I got to meet them in person. My first MLA Midwest Meeting was the fall of '99. That is when I got to meet Kathy Abromeit, Beth Christensen, and Ralph

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Papakhian, among others. I had that moment of going to a professional gathering and meeting people [in the profession] for the first time as a newbie music librarian.

Those two articles really were the foundation of my early teaching, and they still are relevant in my teaching today. I teach bibliographic instruction sessions at Northwestern, but also I teach a music bibliography class at North Park University which is on the north side of Chicago. At Dominican University, I also teach about music librarianship. In all of these situations, I try to teach students to be information literate, how to find music information and evaluate it. These articles are still informative. They are a testament to the lasting importance of Beth's work.

I'm impressed with Rick [Jones'] acknowledgment that the Bibliographic Instruction Committee accomplished what it set out to do and closed out, paving the way for the committee to be transformed into the Public Services Committee it is today. I'll echo some of what Beth said. The MLA Midwest chapter is really important. This is true of the Public Services Committee as well. As we gather, it is sometimes hard to set committee agendas. We sit around the table and discuss, "What are you doing? What happens when this shows up?" Or " How do you guys handle this in the teaching realm?" The Committee is a reflection of the chapter membership itself whether or not we come from big universities, big research libraries, small and large colleges. I find it's a safe, good place to share ideas.

I was happy to learn a few hours ago that the chapter officers are going to take a look at frameworks and threshold concepts – the ACRL threshold concepts – which is an update of information literacy competencies and behaviors. So far, the only music-related response to that, which came out very recently, is Erin Conor's article, "Engaging Students in Disciplinary Practices: Music information literacy and the ACRL framework for information literacy in higher education," *Notes* 73 (September 2016): 9-21. Erin works through a case study with a faculty member at Reed College, where she is [the Performing Arts Librarian]. It's a first take at looking at the threshold concepts and framework as they are conceived and bringing them forward into practice. I see [many] ways that ideas in those early articles are brought up to date. Erin puts a fresh look in a very robust, current way of thinking about instruction and its impact on the broader library organization. (Pause.) That's it.

LW: Thank you so much, and thank you to all our panelists, who have all worked hard to convey their detailed memories of the emergence of the Cataloging and Bibliographic Instruction Committees and the resulting impact upon the Midwest Chapter Music Library Association.

Biographies:

Lynne Weber, Panel Moderator
Music Librarian / Associate Professor
Minnesota State University Mankato

Lynne has been a faculty member at Minnesota State for 20 years and is Music Librarian in the Kiyo Suyematsu Music Library. Previously she served as Access Services Librarian and in Reference/Instruction. She is presently working on a 40-year update to the history of the Midwest Chapter, MLA, which she readily identifies as her favorite professional organization.

Therese Dickman, Panel Moderator
Fine Arts Librarian / Associate Professor
Southern Illinois University Edwardsville

Therese has been the Fine Arts Librarian at Southern Illinois University Edwardsville and a member of the MLA Midwest Chapter since 1984. She serves as the Midwest Chapter Oral History Projects Coordinator and also on the Publications Committee.

Beth Christensen, Panelist
Music Librarian
St. Olaf College, Northfield, MN

Beth Christensen is Music Librarian at St. Olaf College

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in Northfield, Minnesota – a position that has nurtured her passion for information literacy in music for more than 30 years. She has been a member of the national MLA Board and has served on a variety of committees and task forces within that organization. Her heart, however, belongs to the MLA Midwest Chapter. A past president, Beth has been active in numerous roles, including being a member of the Chapter's original Bibliographic Instruction Committee.

Greg MacAyeal, Panelist
Curator of the Music Library
Northwestern University

Greg MacAyeal is currently the Curator of the Music Library at Northwestern University where he has been employed for 8 years. Previously, Greg worked at Roosevelt University and Augustana College (IL). His first MLA Midwest meeting was the 1998 Oak Park, IL meeting.

Mark Scharff, Panelist
Music Cataloger, Gaylord Music Library
Washington University in St. Louis

Mark Scharff has been the Music Cataloger in the Gaylord Music Library, Washington University in St. Louis, since 1992. This was preceded by nearly three years at the Indiana University Music Library. He graduated with a degree in music education from Luther College in Decorah, Iowa, and taught instrumental music before doing graduate study at the University of Iowa and earning a library degree from the University of Illinois at Urbana-Champaign.

Scharff has served as a member-at-large on the MLA Board; he has also served as member or chair of several subcommittees of the Cataloging and Metadata Committee, on whose behalf he acted as MLA liaison to ALA committees and interest groups almost continuously from 1996 to 2012. He continues ALA activities as Secretary of the Authority Control Interest Group and as a member of several task groups working on RDA revisions. He was the chair of the Music OCLC Users Group from 2004-2006. An independent contributor in the NACO Music Project since 1991, Scharff became the Coordinator of NMP in 2010. He is an active musician, singing with the St. Louis Symphony Chorus and the vocal jazz octet Java Jived, and plays in a brass quintet.

Phyllis Schoonover (Librarian, retired), Panelist
Butler University

Phyllis is married and has four children. She graduated from Culver High School in 1946 and attended Purdue University for two years, married Jim Schoonover in 1949 and moved to Speedway, Indiana. In 1970 she enrolled in Butler University as an organ major working on a degree in organ performance. In 1972 she started working in the Music Library part time and in September 1974 became the Music Librarian. She received a Bachelor of Music in organ performance from Butler in 1975. She earned a Librarian Certificate 4 in 1977, a Master of Music and Music History in 1981 from Butler University and a Master of Library Science in 1987 from Indiana University.

After retiring from Butler in 1992, she returned to Culver where she lives on the farm her great grandfather bought in 1849 from the Wabash & Erie Canal Company, in the house (designated by the National Register of Historic Places) where she was born. She volunteers at the Marshall County Historical Society museum where she writes the Quarterly and assists in genealogical research. She also serves on the board of directors of the Marshall County Historical Society.

This Midwest Chapter presentation at the 75th Anniversary meeting October 14, 2016 was transcribed from the audio and edited by Therese Dickman and Lynne Weber. We are grateful to our four panelists who worked hard to present an accurate description of earlier days and later reviewed the transcripts and made editorial suggestions. Profound thanks to Midwest Notebook editor Abbey Thompson, who has been a model of patience and flexibility.

Midwest Chapter of the Music Library Association: Administrative Structure

EXECUTIVE COMMITTEE

Chair: Keith Cochran (Indiana University), 2018
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Secretary-Treasurer: James Procell (University of Louisville), 2017
Newsletter Editor: Abbey Thompson (Northern Illinois University), 2017
Web Editor: Elizabeth Hille Cribbs (Kansas City Public Library), 2017

STANDING COMMITTEES

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Deborah Morris (Roosevelt University), 2017
Sheridan Stormes (Butler University), 2017

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Jason Imbesi (University of Michigan), 2017

Program

Susannah Cleveland (Bowling Green State University), Chair, 2017
Katie Buehner (University of Iowa), 2017
Joe Clark (Kent State University), 2017
Melissa Moll (University of Iowa), 2017
Lynne Weber (Minnesota State University-Mankato), 2017

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Therese Dickman (Southern Illinois University, Edwardsville), 2018
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Kathleen Haefliger (Chicago State University), 2019
Jason Imbesi (University of Michigan), 2019
Jacey Kepich (Interlochen Center for the Arts), 2019
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Mallory Sajewski (Western Illinois University), 2019
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Anne Shelley (Illinois State University), 2018
Wendy Sistrunk (University of Missouri-Kansas City), 2018
Abbey Thompson (Northern Illinois University), 2018
Lynne Weber (Minnesota State University-Mankato), 2018

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James Procell (University of Louisville), 2017
Mark Scharff (Washington University), 2019
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Technology, Archives, Preservation, and Sound (T.A.P.S.)

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Susannah Cleveland (Bowling Green State University), 2019
Emma Dederick (Indiana University), 2019

Terms expire in October of the year indicated.
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