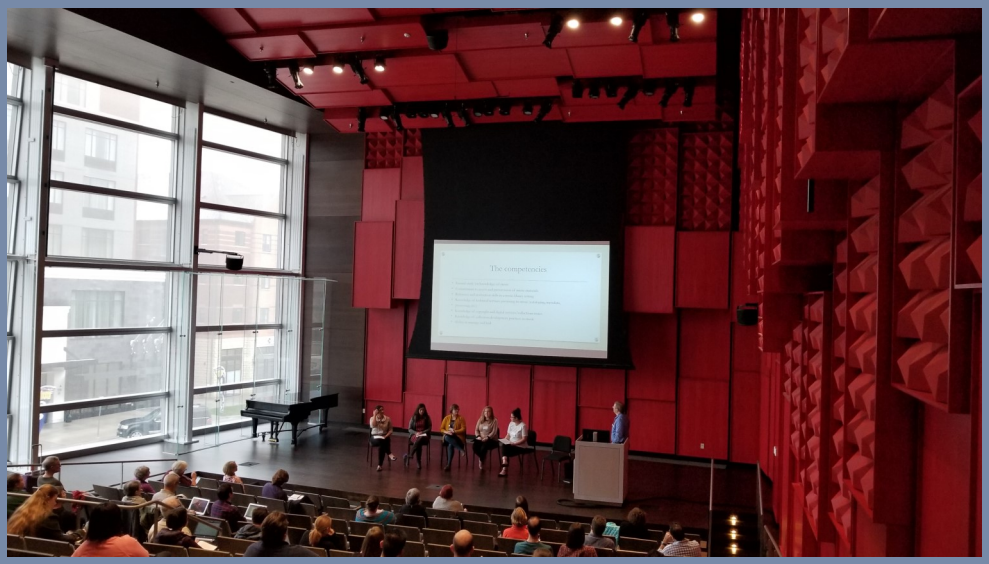
MIDWEST CHAPTER
MUSIC LIBRARY ASSOCIATION

MIDWEST NOTE-BOOK

VOLUME 26 ISSUE 3 JANUARY 2018

A Warm Welcome in Iowa City



Meeting attendees at a session in the Voxman Music Building Recital Hall



The opening session in Iowa City's Old Capitol Senate Chamber

Images courtesy of Abbey Thompson

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CALENDAR

January 31-February 4, 2018
88th Annual MLA Meeting
Portland, Oregon

October 18-20, 2018
Ann Arbor, Michigan

REMINDER

Submissions for the next issue of *Midwest Note-Book* are due April 15, 2018.

From the Past-Chair



Keith Cochran

As I write this column, our chapter is undergoing a number of transitions. In order to keep everyone informed about our situation, I would like to begin by describing some of the changes in the executive committee that are currently underway.

As you know, Susannah Cleveland resigned from the position of Chair following her decision to run for the position of MLA President. We are very grateful for Susannah's work and know that she will be a great President for our organization. In her brief time as Chair she accomplished a lot. Following her resignation, I organized a nomination committee consisting of James Procell (Chair), Michelle Hahn, and Beth Christenson to look for a successor. I am grateful for their work and am happy to announce that Katie Buehner (University of Iowa) and Andi Beckendorf (Luther College) have agreed to run for the position. More information about the candidates can be found elsewhere in the newsletter. Please be aware that the person who is elected will serve a 3-year term rather than the standard 4-year term, since Susannah had already served a year as Chair-elect. Since I will be stepping down as past-Chair at the end of our meeting in the fall, we will hold another election for Chair-elect later this year.

Second, Elizabeth Hille Cribbs is finishing her time as our web editor and is turning over the reins to her successor, Jacey Kepich. We are thankful for Elizabeth's work, especially her redesign of the Chapter's website, and wish her all the best in the future. I am confident that Jacey will do a fine job as well. The final transition is the position of secretary/treasurer. As we announced at the business meeting, James Procell completed 2 terms and is stepping down for a well-deserved break from these tasks. In his place, we welcome Greg MacAyeal in overseeing the chapter's financial and secretarial duties.

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Midwest Note-Book

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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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ELECTIONS

The Midwest Chapter of the Music Library Association will be holding a special election to fill the vacancy left by Susannah Cleveland's resignation. Members in good standing will receive an e-mail invitation to vote in this election. The candidates for this vacancy are **Katie Buehner** from the University of Iowa and **Andi Beckendorf** from Luther College. A brief biographical summary for each candidate is provided below:

Katie Buehner is Head of the Rita Benton Music Library at the University of Iowa. She holds Master's degrees in Musicology and Library Science from the University of North Texas. Her thesis, "Accessibility and Authenticity in Julia Smith's *Cynthia Parker*," is a study of a 1939 opera that premiered in Denton under the direction of the composer. Buehner has been a member of MLA since 2008 and served as a member of the Outreach Committee, Web Committee, Local Arrangements Committee (2012), Program Committee (chair, 2016), and on the Value of the Profession implementation team for the Strategic Plan. In 2016, Buehner was appointed MLA Web Manager. She has designed sites for the Cataloging and Metadata Committee, various Regional Chapters, and conference sites 2014-present.

Buehner has been a member of the Texas chapter of MLA (vice-chair/chair elect and chair, 2012-2014) and is a current member of the Midwest chapter. She has served on local arrangements and program committees for both chapters.

Buehner has produced over 100 online videos for libraries and other non-profit organizations, including the web series "If Books Could Talk" which explores the materiality and historical contexts of specific medieval manuscripts. Her presentation on this series was selected as winner of the "Best of Chapters" competition in 2018. She has published about online video for the LITA Guide *Marketing with Social Media* (first and second editions) and copyright instruction in the *Journal of Music History Pedagogy*. The MLA Technical Report *A Music Librarian's Guide to Online Video and Podcasting*, co-authored with Andrew Justice, is due for publication in 2018.

Andi Beckendorff serves as Research & Instruction Librarian and associate professor at Luther College in Decorah, Iowa, where she is also the Music Liaison Librarian and teaches double bass in the Music Department. Beckendorf has presented on active learning at MLA and LOEX, and has also presented on instruction and other topics at ACRL, the Midwest Chapter of MLA, and the Iowa Library Association ACRL chapter. She has served MLA as a member of the Instruction Subcommittee, which she currently chairs; as member and co-chair of the MLA Midwest Chapter Scholarship Committee; and was previously editor for *Bass World: The Magazine of the International Society of Bassists*. She is currently chairing an MLA Working Group on the Framework for Information Literacy. Beckendorf holds the B.A. from Luther College, and M.A. degrees in music performance and library and information science and the D.M.A. in double bass performance and pedagogy from the University of Iowa. She is currently assistant principal double bass in the Rochester (MN) Symphony Orchestra.

Session Summaries

The Rare and the Ordinary: Teaching Music History with Archives and Special Collections
Marian Wilson Kimber, University of Iowa

In the first Friday morning session, University of Iowa musicologist, Dr. Marian Wilson Kimber, shared her experiences using archival and special collections materials in two of her graduate-level classes: Eighteenth-Century Music and the Cultures of Print and American Musical Entertainments, ca. 1880-1920. Dr. Kimber discussed the assignments she made in each of the courses and what resulted from them to illustrate ways "the rare and the ordinary" enhance the pedagogy of music history.

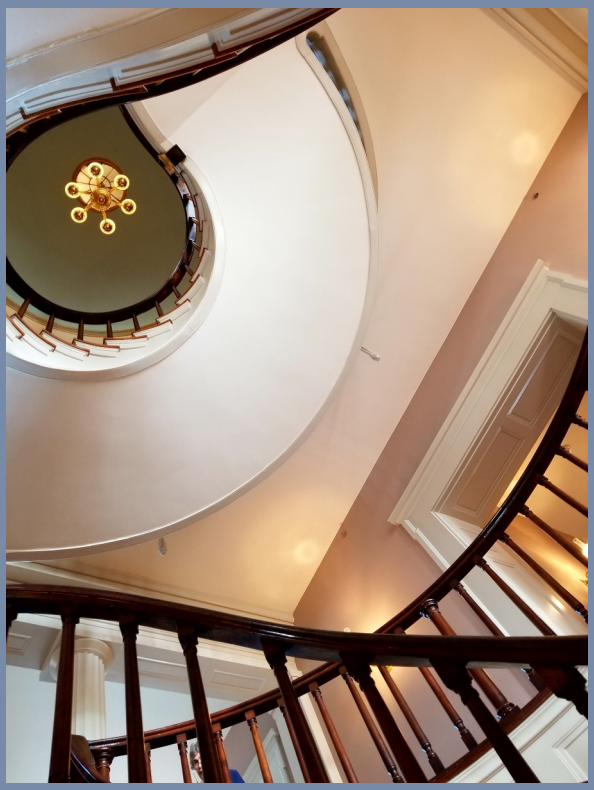


Image courtesy of Abbey Thompson

The grand staircase of the Old Capitol Museum, Iowa City

For the Eighteenth-Century Music course, Dr. Kimble had her students explore the Iowa Archives' substantial collection of eighteenth-century scores and treatises relating to composer Ignaz Pleyel and his contemporaries. She supplied the students with a bibliography of resources, checklists of research strategies, and lists of what to consider when thinking about each type of historical source. Armed with this background information, students selected a score and were asked to physically describe it and provide some sort of historical context for it. Students could choose to explore the context in terms of the score's relationship or significance to the composer's life, the publisher, the cultural setting, the larger work from which the selection was taken, etc. The students were asked to see if they could locate modern scores of the same works they chose to examine. Through the process, students learned about the economics of music publishing and the flexibility of the period's musical genres, which appeared in various transcriptions and arrangements. Their study also informed the students about the culture and the tastes of the period as well as its performance practices. Students learned to appreciate, too, the important relationship between the nature of the printed score and its intended performance context.

Dr. Kimber's assignments for American Musical Entertainments focused on using "ordinary" local materials associated with sites of music-making, such as local men's choruses, the Chautauqua circuit, women's clubs, department stores, etc. Students were required to research the history of a local (Iowa) culture, using specialized Iowa State historical collections, including those of local newspapers and area civic organizations. Yearbooks, catalogs, programs, and bulletins were also investigated. Through this process, students learned about issues of race and gender and the role music played in people's lives during the forty-year period between 1880 and 1920. Additionally, students were

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afforded the opportunity to cover less-traveled musical ground in their research. Because their topics often overlapped in some way, students were encouraged to share their findings with one another, thus interacting as a community of musical scholars.

Dr. Kimber closed by encouraging librarians to make their faculties aware of special holdings, pointing out not only more obvious music collections but also personal papers and collections that may hold hidden musical treasures. She also encouraged librarians to offer sessions explaining how research in archives and special collections differs from "normal" library research and describing the proper care and handling of archival materials.

Summary by Sheridan Stormes, Butler University

Facts, Factoids, and Fables from the Midwest Chapter

Lynne Weber, Minnesota State University, Mankato; Therese Dickman, Southern Illinois University, Edwardsville

The second plenary session of the meeting was dedicated to sharing Facts, Factoids, and Fables from the Midwest Chapter and reminded us all of how fortunate we are to be a part of such a historic, longstanding chapter.

Lynne Weber began the program by offering a small gift to the Rita Benton Music Library – a fine clay pot created and signed by Rita Benton (1918-1980) herself, the founder and first director of the University of Iowa's Music Library. Music Librarian Katie Buehner received the gift on behalf of the Music Library.

In answer to the question, "Why Facts, Factoids, and Fables?" Lynne read statements in strong praise of the Midwestern Chapter from various librarians, including: Jack Chitwood (Roosevelt College), who claimed that members of the MWMLA members were "great eaters!"; Kiyo Suyematsu (Mankato State University), who stated that she was "so impressed by the Midwest Chapter" that it "made [her] want to be a music librarian"; Nancy Olson (Cataloger, Retired, Minnesota State University); and Tom Caw (University of Wisconsin-Madison).

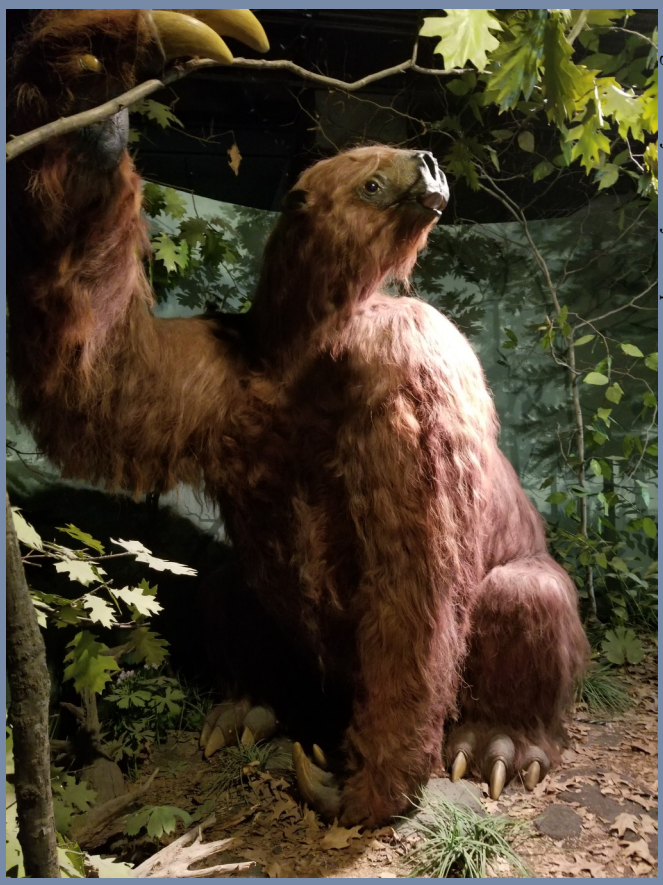


Image courtesy of Abbey Thompson

Rusty the "Spokessloth" made an appearance at the Opening Reception, held at the Museum of Natural History

Therese Dickman continued the session by sharing recollections of the celebratory 55th anniversary of MWMLA meeting at the University of Notre Dame (South Bend, IN) in 1996. In preparation for the 55th anniversary, Jean Geil (University of Illinois, Urbana -Champaign) and Dena Epstein (University of Chicago) wrote articles for the Midwest Note-Book.

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Members collected past programs and photographs for inclusion in the MLA Archives. The Steering Committee worked hard to assure attendance by retirees, former colleagues and current members.

The chapter's Oral History Project was launched in anticipation of the anniversary, after MWMLA had received a grant from MLA, and Jean Geil asked Therese to coordinate the project. A call went out, and 17 oral history interviews were conducted in the first year. Lynne then described the Midwest Chapter's innovative scheduling, colorful presentations, and interaction with figures of note. In 1985, the Midwest Chapter MLA meeting overlapped with Wisconsin Music Educators at the University of Wisconsin, in 1986 the chapter met jointly with Midwest Chapter American Musicological Society at Northwestern University, and the chapter meeting overlapped with the Society for Ethnomusicology at the University of Michigan in 1987. Chapter meetings have featured well-known professionals, such as music educator and publisher Himie Voxman and renowned ethnomusicologist Bruno Nettl.

This session concluded with Stephen Foster's "Comrades, Fill No Glass For Me" (1855), performed by Therese on the 1878 Steinway Centennial Concert Style grand piano in the Old Iowa State Capitol Senate Chamber as Lynne led attendees, singing from word sheets. A fitting finale in honor of the sessions brief sojourn through our charming institutional memory.

Summary by Sylvia Yang

A Qualitative Study: Serving the Needs of International Music Students

Mandi Goodsett, Cleveland State University; Michael Baumgartner, Cleveland State University

Mandi Goodsett (Cleveland State University) began her presentation with an overview of the study, a survey of the experiences of six international students, including both graduates and undergraduates. The interviews were transcribed and coded, and key themes emerging from the discussions were language, culture, stress and emotion, work, departmental support, and challenges with and attitudes toward the library.

Participants in the study were predominantly instrumental performance majors and many of the cultural barriers they experienced were language related. Students felt shame and frustration over not being understood by native English speakers and having to repeat themselves and were exhausted by the amount of time and effort required to read and comprehend assigned reading. Some students felt it was a struggle just to cope amidst the cultural differences and felt isolated or left out by American students, while others had better success by trying to remain open minded and accepting of new and different experiences. Several respondents showed frustration with having to do academic research in addition to their many hours of daily practice. While they did find library instruction sessions useful, when it came time to use what they had learned in searches, students found it hard to remember how to use search boxes and were frustrated by the need to use specific vocabulary.

The students surveyed found the support and personal connection with departmental staff, private teachers and librarians very helpful. Goodsett suggested that librarians and instructors can leverage their connection with international students to mutual benefit through training in multiculturalism and limiting use of jargon, idioms, and pop culture references in classes and instruction. Providing flexibly-paced hands-on instruction sessions with plenty of time for questions, repetition, glossaries,

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and being clear about services, libraries and librarians provide can help international students feel academically and emotionally supported. Librarians can also extend support by being making clear the relevance of research and library resources, tailoring instruction to students' academic needs, repeating sessions regularly, and in general just being good listeners. Relationships built with librarians and instructors are a key element in helping international students overcome anxiety and achieve success.



Image courtesy of Abbey Thompson

Scott Stone presenting in the Voxman Music Building Choral Rehearsal Room

Summary by Kristi Bergland, University of Minnesota - Twin Cities

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Immigrants, Educators, and Unusual Finds: A Musical Travelogue of Iowa

David Muhlena, National Czech & Slovak Museum, Library Director; Andi Beckendorf, Luther College; Katie Buehner, University of Iowa; Angela Pratesi, University of Northern Iowa

This presentation session was divided into four sections with each presenter in turn providing highlights of music resources and collections located in Iowa libraries and museums.

David Muhlena started his presentation by describing the music resources in the National Czech & Slovak Museum & Library (NCSML) in Cedar Rapids. He gave examples of sheet music in popular music, traditional, contemporary, and folk music of Czech and Slovak composers. Jirí Voskovec, Jan Werich, Jaroslav Ježek, and Karel Gott were some of the musicians that he talked about during his presentation. He divided his presentation into six sections: recorded music, sheet music, anthologies and scores, music literature, religious music and manuscripts.

Muhlena noted that NCSML has the largest collection of phonograph records in the United States. These phonograph records are classified into groups by date and RPM, along with Edison cylinders. He also mentioned a limited number of CD's and player piano rolls. Muhlena also spoke about the Lyra Society Collection, which has mixed choral arrangements, Alliance Publications collections, popular sheet music, and band folios. There are still many materials waiting to be cataloged and inventoried, such as the Pazandak Manuscript Collection.

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The second part of this session continued with Angela Pratesi's presentation about Charles Fullerton (1861-1945) and music education in rural schools. Pratesi showed "Choice Songs and Practical Instruction" teaching aids that were used in rural schools and were published locally by Charles Fullerton in 1900 at Cedar Falls. Then, Pratesi showed the audience a two-part children's song score titled "Swing Song" (arranged by W.C.E) and she played a recording of it. She also demonstrated how to conduct it using Fullerton's conducting methods after she asked to the audience to sing the melody in two parts.

The third presenter of this session was Andi Beckendorf from Luther College and she presented the music collection (song books, psalm books and graduals) at Luther College and the Vesterheim Harfanger Fiddle Collection at the Vesterheim Norwegian-American Museum. She spoke of the earliest Scandinavian American Psalm Books that were found in Worldcat along with graduals dating from 1573 (Copenhagen) and 1699 (Kingo Gradual, Odense) that are the only US copies according to Worldcat. She also mentioned the Weston Noble collection (1922-2016). Noble taught at Luther College as a band and choir director. Next she showed Bev Jenson's performance score and notes titled "Library of Significant Choral Works". This was published by Jenson himself, and is an example of self-published material of its time. Beckendorf finalized her presentation by showing pictures of the Vesterheim Harfanger Fiddle Collection that consists of 20 instruments and presenting the Norwegian-American music collection at Vesterheim Norwegian -American Museum.

The fourth presenter of this session was Katie Buehner, who presented the Popular Entertainment Collections from the University of Iowa. She began with the Redpath Chautauqua Collection, which includes some sheet music, as well as mixed materials like operation records, photographs, handbills, financial records, correspondence and clippings. She showed some digitized sheet music from that collection along with a digitized sound recording from the Fred Crane Chautauqua recording series. She later presented the Keith-Albee Vaudeville Collection (64 clipping books along with 27 scrap books and other materials). Next, she presented the Brinton Entertainment Company Papers collection that has 50 linear feet of films, 78 rpm records, wax cylinders, posters and tickets. She finished her presentation with the papers of Iowa born composer Meredith Wilson (1902-1984), 5 linear feet of manuscripts and musical compositions. Buehner especially highlighted two works of Wilson's: a script of the Grammy-award winning Broadway musical, "The Music Man," and Wilson's composition of the "Iowa Fight Song".

At the end of this hour-long session, I realized that each one of the presenters in this session could have talked for hours and hours, and each section could be another research project in itself. However, I was amazed to see that they were all able to present so much information in so little time. It was a very educative session highlighting the music resources that were created by immigrants and educators and local musicians in Iowa.

Summary by Nurhak Tuncer

Design Thinking in the Library: An Overview and a Story

Anne Shelley, Illinois State University; Chad Kahl, Illinois State University

Anne Shelley began the presentation by providing an overview of design thinking. Design thinking is a

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method of problem-solving that is human-centered, collaborative, optimistic, and experimental. Design thinking is made up of four phases:

1. Getting Started: A team is built and a dedicated space is found.

2. Inspiration: The team looks at available data, brainstorms questions to ask, and then interviews and observes users.

3. Ideation: The team identifies common threads, builds empathy, and determines idea(s) to prototype.

4. Iteration/ Implementation: The prototype is tested. The team gets user feedback, modifies and refines the prototype, and then begins the process again.

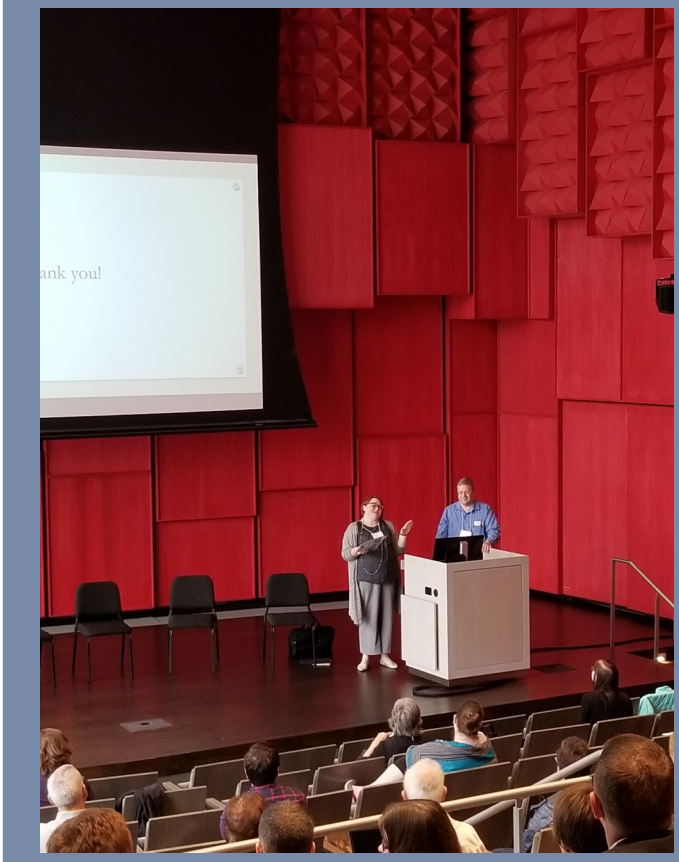


Image courtesy of Abbey Thompson

Susannah Cleveland and Keith Cochrane in the Voxman Recital Hall

Shelley discussed the tools for design thinking, which include a Toolkit, an Activities Workbook, and an At-a-Glance Guide. Libraries have used design thinking as a framework for developing programs, services, spaces, and systems. In the case of Illinois State University, design thinking was used to plan for a makerspace.

In the second half of the presentation, Chad Kahl talked about the experiences of a working group who used design thinking to propose a makerspace in Illinois State University's Milner Library. The library housed a computer lab, the usage of which was down 88% over the last 16 years. As the library was heading towards a master planning process, they saw this as a potential space to repurpose.

A working group was charged with the task of investigating the development of a makerspace in the computer lab space. Many of the working group members had attended a presentation about design thinking at the Re-think it: Libraries for a New Age conference in 2015, so they decided to utilize this method. To help them through the process, the group used Design Thinking for Educators (2nd edition) and Designer's Workbook.

In the discovery phase, the working group began to collect information. They selected research participants, built a question guide, and prepared for their fieldwork. They gathered inspiration through a series of interviews, on and off campus site visits, and focus groups consisting of undergraduate students, graduate students, and faculty. Next, the working group met to make sense of the information collected. They prepared a summary of feedback from their research participants and identified themes from that feedback.

In the final phase, the working group identified service and tech/tool options for the new space and

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submitted a final proposal for review by the library's administration. They did not spend a lot of money on the initial attempt, as they wanted to see if the makerspace would be useful first. They are tracking learning and will decide how to move forward in the spring or summer of next year.

Summary by Mallory Sajewski, Western Illinois University

A Tale of Two Voxmans

Katie Buehner, University of Iowa; Ruthann McTyre, Yale University

This session was broken up into 2 parts, 1972-2008 and 2016-Present. The first part, given by Ruthann McTyre, discussed her experience of the Iowa City Flood in 2008 and its aftermath. The second part was given by Katie Buehner, her successor.

Part 1: Educating the Others – Renovation as part of a disaster, big or small

Ironically, the year leading up to the flood included a massive leak over 2 rows of scores in December of 2007. On June 9th, 2008 the ceiling tiles were replaced, ending reconstruction from that leak. The next day, June 10th, was the flood evacuation. By August of 2008, the question was "Now what?"

At first the library was in temporary digs around campus. Generous colleagues soon reached out with donations, and there was intermediate access for students while determining a new location. The major issues they faced included:

1. Educating the Administration: They needed to explain the formats of music sources and how the collection is used. The question was how to replicate the previous music library experience for the students as closely as possible. The Graduate Bibliography course was an important consideration, and the administration had to be given limits, such as "no we can't bus to Madison." As for circulation, prior to the flood many items were in restricted circulation categories. After the disaster they decided to let everything circulate as an experiment and never went back.

For the fall Semester of 2008, the music course reserves were merged with main circulation, which required working with the reserves staff to educate them on music formats. The music library moved to the main library in January of 2009, which meant educating the main reference desk staff about music materials and commonly asked questions.

2. Educating the Architects: The architects were thinking about library patrons and needs, but they put their own spin on things. What they learned is that the librarian needs to be at the table right away to teach the architects about formats, how the collection is used, listening and viewing needs, necessary types of study spaces (including soft seating), and – The Big One – collection growth per year.

The architects incorrectly thought that libraries didn't buy print anymore. Other things they needed to educate the architects about included services/ software for reproduction, relation of students to staff locations, and ADA requirements for libraries.

Some surprises during the progress of the design included the need for dedicated space for bookcarts, photocopiers, scanners, and the storage of supplies. Frustrations included the growth of collections vs. shrinking real estate.

Ms. McTyre was optimistic in 2008 about getting the project done quickly, but by 2013 she had "aged a ton" and took another job, leaving the library project in the hands of Katie Buehner. Her advice to someone going through a disaster situation, big or

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small?: "As you are involved with stressful situations think about your staff and yourself." A positive for Voxman was that they were all in it together with the music department.

Part 2: Making it work

Everything was already ordered when Ms. Buehner started. She assumed she would be where the people were, but the department was moved around campus so instead she "showed up" to wherever the students where and tried to inspire them to come to the main library.

Collection projections were a big concern, especially scores due to gifts to the library, like the Center for New Music collection. But with a partly-FEMA-funded building project, you get the same amount of space you had before the disaster, so compact shelving was needed to house the growing collection of books, dissertations, and bound journals.



Image courtesy of Abbey Thompson

Poster sessions in the Rita Benton Music Library

Construction tours during the build gave everyone a better sense of the space, but problems kept coming back to shelving shortage. The architects had created extra tall shelves without braces until the library described the weight each shelf would need to hold. The architects were incredulous until the library literally demonstrated the weight of their shelves, after which the architects decided to remove the topmost shelf. This meant that space was then lost for scores! Various solutions were found, including a modification to the reference stacks and splitting the collection by size.

The next step was preparation for moving in: signs and notices had to be posted because the library was going to be closed for one month, though patrons could still use ILL and office delivery. One weird thing discovered during the move was that too many shelves had been ordered; this led to the creation of "shelf island," as they have to keep all ordered materials for three years due to FEMA requirements. Shelves were initially installed at the wrong height and the fill ratio was not consistent which led to lots of shifting later on. There was also a miscalculation in media storage needs. Course reserves ended up with a shortage of shelves due to an unexpected access panel, which required removing a section of shelving. There was also a staff shortage due to student worker constraints. The library also had to deal with concurrent migrations to Alma and Canvas, as well as a new course reserve service, which made for a very stressful time.

What's next?

Voxman has already had to deal with water leaks in

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the library from the HVAC system, which shows that new buildings are not necessarily perfect. Ms. Buehner wanted to make sure the library was an integrated part of the department. Instead of creating new events, she showed up to already scheduled things, created display cases and mini exhibits at concerts and talked to students and faculty as much as possible. There was a Gala event where the library created a school of music history display. She also participated in the audition day for the music department and created call number buttons for instrument areas.

The session concluded with a thank you to the students and faculty of the University of Iowa, Ruthann McTyre, the Director of the music school, and MLA for listening to stories, trials and tribulations.

Summary by Victoria Peters

Using Google Trends to Analyze Changes in Popular Music Taste

Amy Edmonds, Ball State University

Amy Edmonds began her presentation on Google Trends by reminding the audience of the success of the YouTube video for Psy's "Gangnam Style," a Korean pop music (K-Pop) smash-hit that burst onto the global scene in 2012. This video was the first in YouTube's history to reach one billion views and its success represents a trend in music consumption, namely, the skyrocketing popularity of the Internet as a means to learn about and access popular music. Google Trends can help anyone to explore music-related and non-music topics that interest people, in the form of free, anonymous data about Google-users' searching behaviors. Ms. Edmonds's innovative approach to using Google Trends to study reception history, search terminology, and geographic taste as they relate to music represents a new method that librarians who support information studies, music business, popular music, and related collection development activities can add to their growing toolkit.

Google has been collecting data on search terms and behaviors since 2004, and Ms. Edmonds pointed out that Google Trends is one of the only no-cost databases that can rely on such a large body of information to tell a story. The interface provides a method to execute free-text searches but also offers a variety of tools that allow users to narrow their queries by authorized and related search terms, time periods, and regions that range from the country level to individual metropolitan areas. Ms. Edmonds also noted that one of the greatest values of Google Trends is that it allows users to compare the search frequency of between 2 and 5 terms to gauge the terms' relative popularity. Researchers can also expand the results beyond Google to include data about searches on YouTube, Google Images, Google Shopping, and more.

Ms. Edmonds suggested that librarians could employ Google Trends to gauge the popularity of musical genres and other related topics, efforts that can help in assessing interest at the regional level. She provided several examples of how this tool can be used for quantitative studies, including a sample evaluation of the declining number of searches for "guitar tab" since 2008. Ms. Edmonds suggested that further study of guitar-related search terms using Google Trends, taken together with surveys of guitar teachers, could result in providing librarians with a better understanding of how students are using guitar tab materials and could assist them in making informed collection development decisions. Ms. Edmonds also discussed her exploration of the shifting popularity of K-pop and Reggaetón, two

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genres with global appeal, by employing Google Trends' "interest over time" infometrics. The overwhelming popularity of the K-Pop hit "Gangnam Style" and Luis Fonsi and Daddy Yankee's Reggaetón chart-topper "Despacito" brought these genres to the world's attention and generated a significant amount of Google data. Ms. Edmonds used searches for these examples to show how Google Trends allows users to drill down by time period and region to gain a sense of the popularity of these genres with Google users.

Google Trends does have several shortcomings: Ms. Edmonds warned that Google's information analysts have defined language-specific search terms, which require the researcher to adhere to a controlled vocabulary to get the best results, and she also mentioned that it is hard for users to validate Google's data and that the Google Trends interface does not generate raw numbers that could be used for further analysis. This tool does, however, offer a user-friendly means to access free, downloadable data about search terms and trends that would not otherwise be accessible. Google Trends presents endless possibilities for librarians, students, and other researchers interested in cultural studies and the cache of data it indexes continues to grow every day, making this tool increasingly valuable as time goes on.

Summary by Jessica M. Abbazio, Indiana University



Image courtesy of Abbey Thompson

The Voxman Music Building at the University of Iowa

The Recent Music Performance Database: Using Performance Data for Collection Development
Scott Stone, University of California, Irvine

During the 2017 meeting of the Midwest Chapter of the Music Library Association, Scott Stone (University of California, Irvine) enlightened us on his project to create the Recent Music Performance Database, a resource intended to collect data about the performances of contemporary music. This resource began with the collection of data about the performance of contemporary music at festivals in California, which filled a pertinent need for library users in that geographic area. The resource has since grown to include data about performances at festivals around the country, with the potential for an even greater collection beyond festival performances.

When this project clearly became of interest to a broader audience, Mr. Stone pursued a grant to hire a software programmer and incentivize beta testers of the product. In developing

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the database, Mr. Stone and his team discussed what the project should be, what the desired data looks like, and what the product might do for collection development.

At the start in 2015, the first question to answer was what contemporary music should be considered for inclusion. With an abundance of contemporary music being published both traditionally and non-traditionally, sights were set on what experts were performing on their instruments to determine which composers and pieces might be included. A focus was also put on festivals that are curated in some way for programming. As the project began to fill the need of Mr. Stone for developing the collection of contemporary music at UC Irvine, the scope of inclusion was originally limited to programming in California.

Then, the analyzation of the data began. The first question with the most interesting answers was "who is being performed?" The most recognizable luminaries emerged at the top of the list in order of prominence. Then, the most familiar names of emerging luminaries. Other data points, such as the timeline of performances for a composer, were analyzed to determine what the canon in the field was at a particular moment. Instrumentation was also analyzed, to determine which instruments are the most sought after, which is very useful in collection development for particular instruments.

Regional trends were also discovered, suggesting that certain composers were only performed in a particular region, likely a region close to their own site of composition. Other composers were performed in all regions. In addition, oddly, some standard composers, such as Debussy and Britten, have only been performed in California.

The effects of the data collection and analysis have led to changes in Mr. Stone's approach to collection development for the library, and for himself on a personal level. The library's approval plans have been altered to add or remove certain composers for a focus, and he is keeping a "watch list" of composers to track who do not have distribution yet from big distributors. Personally, he is looking at which composers and pieces to purchase and perform on his own instrument.

For anyone interested in getting involved with the database, volunteers are welcome. As the focus of the database has already been on music performed at contemporary festivals, a good starting point is adding the data about performances at a familiar festival. With the potential for expansion, volunteers may also add data from other venues.

Summary by Michelle Hahn

Editor's note: Mr. Stone's presentation was voted Best in Chapter at this year's meeting.

Acquiring New Music from Unconventional Sources: PDF Copies in the Library
Chuck Peters, Indiana University

In this presentation, Chuck Peters brought up an important question that could impact the future of acquisitions: how do music libraries accession PDF (non-print) scores? In order to determine the answer, Peters created a pilot study, analyzed the data and feedback from that study, and then developed an official survey.

For one example of how to deal with PDF scores, Peters explained how the William & Gayle Cook Music Library processes non-print scores. Most printed books and scores are bound once they are received. If the score is a single-signature item, then it is sent to Indiana University's Preservation

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it is sent to Indiana University's Preservation Laboratory to be pamphlet-bound. If there are various parts, the score is bound commercially and the parts get a simple binding and are included in a pocket with the score.

With non-print formats, there is no standard size of paper or formatting that composers use, so simply printing a file would yield a cheap result for something that needs to withstand the possible rigors of repeated circulation. In order to bypass this problem, Peters transfers the file (along with binding instructions) to the commercial bindery using either a file transfer protocol (FTP) or an attachment in an email. After the bindery has printed the score and bound it, the cost is comparable to the commercially bound scores the Cook Music Library sends regularly. Once the binding is complete, the original PDF file is stored on a non-public server. For the bibliographic record, Peters includes a 500 note stating that it is a computer printout and code "d" for a manuscript notated music.



Image courtesy of Abbey Thompson

Angela Pratesi presents during the Friday morning sessions

To gauge the current state of music libraries' accession policies, Peters sent out a pilot study. This was a rough draft and in addition to gathering data, he also asked for feedback regarding question wording or other improvements. At the end of the pilot study, Peters wound up with responses from over twenty music librarians and some interesting results. One constant across the sample of libraries was the reduced bindery budget. The libraries had a wide range of holding, with the average library holding 115 non-print scores, and the highest 735. For many questions, Peters found that libraries had differing practices and that many institutions did not have a set policy for processing non-print scores.

From the data analyzation of this preliminary survey, Peters will amend his questions for the final survey, which will go live soon. After the survey ends, Peters hopes to analyze the results and provide suggestions for accessioning non-print musical scores in music libraries.

Summary by Ian McGorray, Indiana University

Jazzing it Up with SIUE's Jean Kittrell Collection: A Student Internship Project

Therese Dickman and Emily Warf, Southern Illinois University, Edwardsville

Saturday's sessions got off to a strong start with Therese Dickman and Emily Warf presenting Jazzing it Up with SIUE's Jean Kittrell Collection: A Student

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Internship Project. Emily Warf, a senior at Southern Illinois University Edwardsville, completed a library internship jointly supervised by librarian Therese Dickman and a professor in museum studies. The project focused on processing and making available the Jean Kittrell Collection at SIUE. After initially processing the collection, Emily interviewed legendary musician and bandleader Kittrell, using photos as a means to construct an oral history, which led to an online exhibit made with Omeka.

This fascinating project was notable for several reasons. First, it was truly collaborative in nature. Using approaches from the fields of music, librarianship, museum studies, anthropology, and English, the internship not only highlighted the similar values and goals between these different disciplines, it also demonstrated how much interdisciplinary influences can benefit research and outreach. Second, having Kittrell involved as a resource throughout various stages of the internship was effective—it gave a personal level of excitement and authenticity to the project. Third, the presenters are to be commended for their level of enthusiasm for the work they did. To me, it was infectious throughout the presentation! Finally, finishing with a video of Jean Kittrell singing "Downhearted Blues" was a great summary of the project. It effectively showed who she is and why we are fortunate to now have access to this collection.

Summary by Charley Roush

The INS and OUTS of the Music Library: Reflections on Instruction and Outreach Internships

Olivia Wikle, Jessica Abbazio, and Misti Shaw, Indiana University

Two music librarianship students at Indiana University, Jessica Abbazio and Olivia Wikle, reflected on their fall semester instruction internship with Misti Shaw, Head of Music Library Public Services and Outreach at Cook Music Library. At the time of Midwest MLA 2018 in October, Jessica and Olivia were halfway through the internship which focused primarily on undergraduates from the music history survey.

Contributing to the IU Jacobs School of Music Information Fluency Program, instruction for the music history students unfolds over four phases and four months: an initial instruction session in August for small discussion groups; a library take-home assignment in September; one-on-one meetings with each student in October; and a second in-class instruction session in November (conveniently scheduled while faculty are away from campus attending the American Musicological Society annual meeting). Jessica and Olivia noted how this built-in structure provided by Misti contributed to their effectiveness as instructors. Reflecting at the midpoint of their semester, the activities thus far had been learning experiences for both the students and the two interns. Preparing to teach as part of one's library career requires practicing how to teach – building up a pedagogical toolbox and professional confidence to apply in both classroom settings and individual consultations.

Before entering the classroom in August, Jessica and Olivia rehearsed delivering the initial lesson content and received feedback from Misti. The instruction outline focused on using a LibGuide as a starting point for key resources, a citation style guide, and tips on searching the catalog. Jessica and Olivia then taught three discussion sessions each during the first week of classes. They remarked on how their comfort level increased each time and they began viewing the sessions as conversations with the students.

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The second phase consisted of an ungraded take-home assignment for which students described their research topic and keywords, searched for resources, and cited sources using Turabian style. Providing written feedback took 10-25 minutes per student assignment, and the two interns commented that crafting useful, constructive comments that would not overwhelm the students was often challenging. They developed a list of standard responses to common mistakes such as incorrect name order or punctuation within a citation, and this list both provided consistency and eased the feedback process.

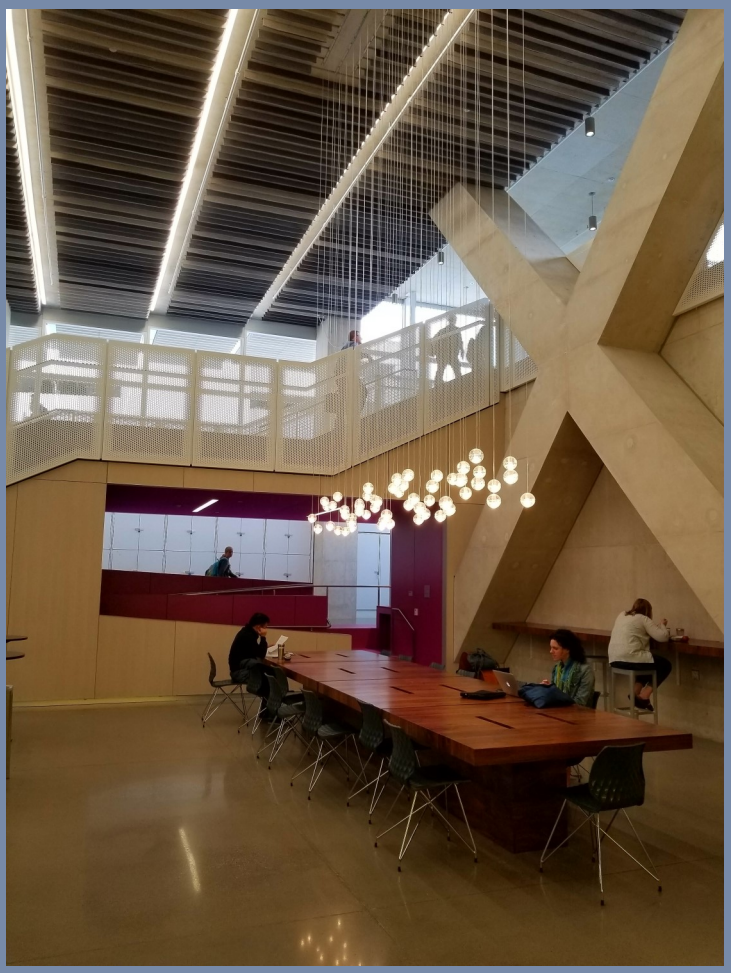


Image courtesy of Abbey Thompson

Studying in the Voxman Music Building at the University of Iowa

At the time of Midwest MLA 2018, Jessica and Olivia were preparing for phase three: a round of ten-minute meetings with individual students to focus on strengthening their arguments, further developing their sources, and citations. Two students had already proactively asked Jessica and Olivia for help after reading the feedback from their take-home assignments. During the remainder of their internship, Jessica and Olivia planned to update the citation LibGuide, create new digital learning tools, and craft hypothetical "out of the box" instruction sessions especially for those times when a professor suddenly needs to miss class and a prepared librarian can immediately step in to provide alternative content that still forwards instructional objectives.

As part of their internship, Jessica and Olivia also taught in the graduate music history and literature proseminar. Teaching undergraduate sessions built a good stepping stone for instructing graduate students, especially with the more specific and targeted questions the grad students threw their way.

Standing at the mid-point of their internship experience, Jessica and Olivia outlined several lessons already learned: the importance of collaborating and communicating with instructors well in advance; the benefit of instruction session run-throughs to practice delivering content and pacing; and the interconnectedness of instruction and assessment. These lessons will serve them well both for the remainder of their internship and for the start of their professional careers.

Summary by Melissa Moll

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Music Appreciation and Research at 33 1/3
Geoffrey Greenberg, Maine West High School, Des Plaines, IL

Geoffrey Greenberg's presentation, "Music Appreciation and Research at 33 1/3," was the conclusion of a compelling session on instruction and outreach in music libraries. In his current position at Main West High School—located in Des Plaines, IL—Greenberg is expanding the library's music collection through his innovative outreach initiative: The LP Appreciation Society. In weekly meetings (in the library), members discuss music, music history, records, record labels, and strategies for building a personal record collection, approaching more fundamental questions about the importance of music in their everyday lives from the perspective of beloved classic rock bands. After each meeting, Greenberg creates a set of "Liner Notes," a media-rich overview of what was covered that students can use to delve more deeply into a favorite album, get to know an unfamiliar genre of popular music, or anything in-between.

The talk detailed the conditions that first encouraged Greenberg to develop the initiative, and detailed possible reasons for its success. At first, The LP Appreciation Society was an attempt to amplify the relationships his students already have to music. In noticing prime indicators of "fandom" (i.e., band t-shirts worn with pride), Greenberg founded the group to unlock the students' passions as a motivator for learning. A key takeaway is the extent to which Greenberg is reconnecting students with the tangible experience of their favorite music—sometimes at the risk of his own personal LPs (2500+ and counting). As part of the group, students 1) handle actual vinyl records, 2) dig into the production notes, and 3) learn about individual albums as both physical artifacts from the time in which they were first made, and as gateways to their own local, Des Plaines music scene. Moreover, students share in an unmediated listening experience of each LP they cover in meetings—feeling the vibrations of speakers that dwarf those of the earbuds to which they are accustomed.

To support the activities of the society, Greenberg has added books from the 33 1/3 series to the library's collection—shoring up the budding interests of members with highly accessible materials. Live music, created and performed by Main West students, is also a regular offering of Greenberg's library.

Summary by Sarah Suhadolnik

What I Learned in Library School and Real Life: Advice for Students and New Professionals
Jessica Abbazio, Indiana University; Kate Lambaria, University of Illinois, Urbana-Champaign; Allison McClanahan, Indiana University; Victoria Peters, University of Wisconsin, Milwaukee; Zoua Sylvia Yang, DePauw University; Keith Cochran, Indiana University

In the final session of the meeting of the Midwest Music Library Association, five graduate students in library science and new professionals reflected on what they learned in school, what they didn't learn in school, and how they acquired skills on the job. In this panel discussion, moderator Keith Cochran posed questions to the panel and each responded according to her experiences.

The session began by using the new draft of the Core Competencies for Music Librarians--presented at the Annual Meeting of the Music Library Association in Orlando 2017--as a starting point for the discussion that followed. (In the interest of full disclosure, I serve on the committee that researched and drafted the proposed Core Competencies and presented them

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for consideration in Orlando.) Cochran shared that this panel is a response to those Core Competencies presented at MLA 2017. He went on to list the draft competencies: formal study (or knowledge) of music, commitment to access and preservation of music materials, reference and instruction skills in a music library setting, knowledge of technical services pertaining to music (cataloging and metadata, processing, etc.), knowledge of copyright and digital services/collections issues, knowledge of collection development practices in music, ability to manage and lead.

All of the participants shared that their library school programs had a music librarianship specialization or seminar, which has proven critical in preparing them to meet most of these core competencies. Allison McClanahan shared that the music librarianship seminar at Indiana University was "incredibly helpful," particularly because it introduced all of the potential jobs in a music library. Victoria Peters mentioned that her program at the University of Wisconsin – Milwaukee brought in speakers who provided first-hand knowledge of what it is like to be a music librarian.

Each panelist shared the required and non-required classes they felt were most useful to their development as librarians as well as other methods they have used for acquiring knowledge outside of the classroom. Jessica Abbazio commented on the importance of her music bibliography class preparing her to answer all kinds of reference questions. She also mentioned the course she took on manuscripts because of its introduction to archives. Kate Lambaria valued what she learned in her management class and a course called Library and Society. The copyright boot camp at Ball State provided important practical knowledge she did not learn in graduate program. McClanahan talked about her collection development class. This course was taught by a practicing librarian who does the work on the ground floor, day in and day out. Because of this instructor's first-hand expertise, McClanahan came away with a strong grasp of what is involved in collection management positions. Outside of the classroom, she found that watching librarians, working with mentors, and getting involved in MLA and ARSC have been valuable methods for learning



Image courtesy of the Rita Benton Music Library's Twitter page

The Rita Benton Music Library at the University of Iowa

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From the Past-Chair, *continued*

Next, I want to thank everyone who ensured that our chapter meeting in Iowa City was such a success. Our local arrangements committee, Katie Buehner, Melissa Moll, Andi Beckendorf, and Angela Pratesi ensured that everything ran smoothly. Our program committee, consisting of Susannah Cleveland (Chair), Katie Buehner, Melissa Moll, Joe Clark, and Lynne Weber, put together a wide-ranging program that focused on a number of topics of interest to our chapter. As was the case last year, the program committee included poster sessions, which added to the diversity and number of presentations. The other members of the executive committee, secretary/treasurer James Procell, newsletter editor, Abbey Thompson, web editor Elizabeth Hille Cribbs, and Chair Susannah Cleveland, have guided the chapter through its work over the past year and kept everything on track. I want to express my gratitude to them for all the hours they put in these positions.

Looking ahead, please keep in mind that we will be holding our next chapter meeting in Ann Arbor, Michigan, October 18-20. Look for a call for papers over the summer.

— Keith Cochran, Indiana University, Bloomington

Session Summaries, *continued*

about management. Z. Sylvia Yang took two courses on academic librarianship taught by the Dean of Libraries at UW-M. She appreciates how much she learned about practicalities and planning for things no one thinks will ever happen. Some specific topics included how many plants to have a library, how to deal with painting, and handling flood response. To supplement her regular classwork, Yang collected syllabi from classes she was unable to take and has attended small conferences to workshop specific issues she encounters in her position.

The conversation then turned to internships and ways current practicing music librarians can support those in training. Lambaria emphasized the importance of having a supervisor and mentor who is willing to go above and beyond to help her succeed. Some examples include introducing her to people at conferences and making phone calls on her behalf. Abbazio also discussed the importance of mentors. With requirements for library jobs changing, having internships and finding appropriate mentors is critical to success upon graduation. Peters highly recommended networking at library conferences and events to find internship opportunities that can lead to essential job training. One common refrain was that learning about library instruction was lacking in the classroom, therefore panelists had to seek out opportunities through internships and volunteering to learn those skills. Providing this kind of training and support is something practicing librarians can provide when library students come knocking on our door.

Summary by Angela Pratesi

Midwest Chapter of the Music Library Association: Administrative Structure

EXECUTIVE COMMITTEE

Chair: Keith Cochran (Indiana University), 2018
Chair-Elect: Susannah Cleveland (Bowling Green State University), 2020
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

Bylaws
Deborah Morris (Roosevelt Univ.), Chair 2020
Keith Cochran (Indiana Univ.), 2018
Sheridan Stormes (Butler Univ.), 2018

Membership
Mallory Sajewski (Western Illinois Univ.), Chair, 2020
Paula Hickner (Univ. of Kentucky), Past Chair, 2018
Jason Imbesi (Univ. of Michigan), 2020
Laura Thompson (Central Michigan Univ.), 20208

Program
Keith Cochran (Indiana Univ.), Chair, 2018
Katie Buehner (Univ. of Iowa), 2018
Joe Clark (Kent State Univ.), 2018
Melissa Moll (Univ. of Iowa), 2018
Lynne Weber (Minnesota State Univ.-Mankato), 2018

Publications
Rob Deland (VanderCook College of Music), Chair, 2018
Therese Dickman (Southern Illinois Univ., Edwardsville), 2018
Michael J. Duffy (Western Michigan Univ.), 2019
Kathleen Haefliger (Chicago State Univ.), 2019
Jason Imbesi (Univ. of Michigan), 2019
Jacey Kepich (Interlochen Center for the Arts), 2019
Anna Alfeld LoPrete (Indiana Univ.), 2018
Mallory Sajewski (Western Illinois Univ.), 2019
Janet Scott (Indiana Univ.), 2019
Anne Shelley (Illinois State Univ.), 2018
Wendy Sistrunk (Univ.of Missouri-Kansas City), 2018
Abbey Thompson (Northern Illinois Univ.), 2018
Lynne Weber (Minnesota State Univ.-Mankato), 2018
Carla Williams (Ohio Univ.), 2019

SPECIAL COMMITTEES

Cataloging
Charles Peters (Indiana Univ.), Chair, 2020
Mary Huismann (St. Olaf College), 2020
Anna Alfeld LoPrete (Indiana Univ.), 2019
Deborah Morris (Roosevelt Univ.), 2019
Mark Scharff (Washington Univ.), 2019
Lynn Gullickson Spencer (North Park Univ.), 2018
Steve Spencer (North Park Univ.), 2018
Nurhak Tuncer (City Colleges of Chicago), 2018

Public Services
Sylvia Yang (DePauw Univ.) Chair, 2020
Emma Dederick (Indiana Univ.), 2018
Kirstin Dougan (Univ.of Illinois-Urbana Champaign), 2018
Kathleen Haefliger (Chicago State Univ.), 2018
Grace Haynes (Michigan State Univ.), 2020
Jason Imbesi (Univ.of Michigan), 2018
Eleanor Lange (Interlochen Center for the Arts), 2018

Scholarship
Eleanor Lange (Interlochen Center for the Arts), Chair, 2018
Andi Beckendorff (Luther College), 2018
Kristi Bergland (Univ. of Minnesota), 2020
Greg MacAyeal (Northwestern Univ.), Ex officio, 2019
Sheri Stormes (Butler Univ.), 2020

Technology, Archives, Preservation, and Sound (T.A.P.S.)

Michelle Hahn (Indiana Univ.), Chair, 2019
Kristi Bergland (Univ. of Minnesota), 2020
Susannah Cleveland (Bowling Green State Univ.), 2019
Emma Dederick (Indiana Univ.), 2019

Terms expire in October of the year indicated.
Please report errors and omissions to the editor (athompson15@niu.edu).