MIDWEST CHAPTER MUSIC LIBRARY ASSOCIATION

MIDWEST NOTE-BOOK

VOLUME 28 ISSUE 3 JAN/FEB 2020

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CALENDAR

February 26– Mar 1, 2020
89th Annual MLA Meeting
Norfolk, Virginia

October 22-24, 2020
79th Annual MLA
Midwest Chapter Meeting
Lexington, Kentucky

REMINDER

Submissions for the next issue of *Midwest Note-Book* are due April 15, 2020.

MLA-Midwest Chapter meeting in Champaign-Urbana



Anita Breckbill demonstrating Messiaen's birdsong transcriptions for flute



Allison McClanahan discussing outreach efforts in the Archives of Traditional Music

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From the Chair



Michael J. Duffy IV, Western Michigan University

Greetings from Kalamazoo!

The Music Library Association (national organization) will be meeting in Norfolk, Virginia, from February 26 to March 1, 2020. If you are thinking about attending, I encourage you to go, as it would be great to have a strong representation of our Midwest Chapter there. In addition to many great sessions and opportunities for you to meet with colleagues from around the country and vendors, the Midwest Chapter will meet on Thursday, February 27, in Salon H of the Hilton Norfolk The Main, our conference hotel, from 7:00 to 7:55 p.m. This brief Chapter meeting will give you the chance to connect with Midwest colleagues, and to discuss events and topics of relevance to us in Midwest music libraries!

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

From the Chair, Continued

If you would like to learn more about the upcoming meeting, you can read about the program sessions here: http://conferences.blog.musiclibraryassoc.org/program/, or about the meeting in general here: http://conferences.blog.musiclibraryassoc.org/.

Please read the session summaries from this Fall's Chapter meeting in Champaign and Urbana, Illinois here. Thanks to those who contributed these summaries, and thanks also to the Local Arrangements Committee of Kirstin Johnson and Kate Lambaria, who made our meeting work, and to the Program Committee members, Kirstin Johnson and Z. Sylvia Yang, who joined me in reading program proposals, and arranging for speakers.

Thanks to Greg MacAyeal, who was elected to another term as Secretary-Treasurer, and to Greg and Z. Sylvia Yang for standing for election.

I hope to see many of you in Norfolk! There are some exciting events planned before the MLA meeting, including the Music OCLC Users Group (MOUG) meeting, and the Pre-conference workshop: "Creating Linked Data for Music with RIMMF4," as well as tours of the Moses Meyers House and the Slover Library.

It is a pleasure to serve you as your Chapter Chair.

Best regards,

Mike

Midwest Chapter Scholarships

Did you know that the Midwest Chapter offers two scholarships to help members attend our annual chapter meeting?

It's true!

The Leslie Troutman Scholarship provides support for attendance at chapter meetings by staff and paraprofessionals working in music libraries or with music collections in libraries in the Midwest Chapter region.

The Phyllis J. Schoonover Scholarship for Student Members provides support for attendance at chapter meetings by students who are enrolled in a library school in the Midwest Chapter region.

The chapter meeting is a great opportunity for paraprofessionals and students to get involved in the Music Library Association. If you know of anyone who would be interested in applying for either of these scholarships, please encourage them! If you are interested in supporting these scholarships, please consider a contribution today!

SESSION SUMMARIES

Editor's note: These summaries reflect submissions received by time of publication. Where summaries were not turned in, the session abstract has been provided.

Creative Collaborations and the Campus Community: Music Library Outreach through Partnership with Campus Performing Arts Venues

Jessica Abbazio (University of Minnesota, Twin Cities)

During the first session, Jessica Abbazio drew upon her experiences at the University of Maryland and the University of Minnesota, Twin Cities to discuss music library outreach techniques in collaboration with campus performing arts venues. Taking inspiration from a discussion on MLA-L and the newly published *Outreach for Music Librarians* book edited by Scott Stone (Middleton, WI: A-R Editions, 2019), she began her presentation by discussing the importance of these kinds of outreach activities. These activities benefit the music library by highlighting the depth and breadth of their collections, but also the performing arts center by helping them to connect with wider audiences and providing entertainment for intermissions.

Abbazio stated that this kind of outreach can be done without needing to invest a lot of time and/or using complicated software. Librarians interested in doing similar work are encouraged to create a template and then find resources that apply to each performance to fill it in. As far as software, she has had success with Microsoft Paint and PowerPoint. It is important to speak with someone at the performing arts center to learn about their programming and secure buy-in by setting mutually beneficial goals.

The first strategy Abbazio presented was starting a music library blog. For each performance, she would publish a blog post consisting of a list of related library materials, including recordings, DVDs, books, items in special collections, and finding aids. Links to playlists on Naxos are also helpful, but using a Spotify widget would be more easily accessible to users outside of the university. She recommended including materials for all levels, as expert audiences also attend these performances.

The next strategy was creating some content pages or a flyer that can be inserted in the performing arts center's printed programs. This would be most interesting to non-experts, so Abbazio suggested aiming to make this as accessible as possible to people who may be unfamiliar with the music library and/or campus. When providing links, she encouraged the use of institutional link shorteners for stability, as a third-party service may go out of business.

Pop-up music libraries have been a very successful strategy at the University of Minnesota, Twin Cities. Abbazio treats these pop-ups as a show-and-tell so that she is not faced with a dwindling supply of materials as items are checked out. She brings business cards, flyers, library swag, and a computer for answering reference questions. Additionally, she prepares two different sets of talking points: one for students and faculty, and one for the general public.

Other strategies included writing blog posts for the performing arts center's blog, planning some low stakes but high-impact exhibits using general collection materials, and offering to moderate a panel or one-on-one discussion with a visiting artist.

These outreach strategies help to develop digital, in print, and in person connections with a wide range of people, from non-music students to fabulously rich donors. While she is still determining how to conduct formal assessment of these activities, she states anecdotally that people have been interested and excited. Above all else, Abbazio aims to let audiences know that the music library exists and that they are welcome to visit. *Summary by Mallory Sajewski, Interlochen Center for the Arts*

For the Birds: Messiaen and Birdsong Transcription

Anita Breckbill, University of Nebraska, Lincoln

From an early age, Olivier Messiaen (1908-1992) gravitated to the songs of birds. By age fourteen, he was notating birdsong as if taking solfege dictation. He continued this practice throughout his life, resulting in around 200 notebooks filled with his birdsong transcriptions. His *Traité de rythme, de couleur, et d'ornithologie* includes two volumes on birdsong and a full twelve transcriptions of the song sparrow. For Messiaen, the systematic study of birdsong infused both his life and his music.

Opposite to most ornithologists, Messiaen observed birds first aurally then visually. For him, sound came before sight. He considered birdsong to be the most musical of nature's sounds and recommended "nature walks" to the performers of his works. Messiaen loved prime numbers (2, 3, 5, 6, 11, etc.), and he correlated prime numbers with birds to symbolize the indivisibility and divinity of creation. Two examples of Messiaen's birdsong-inspired works are *Des canyons aux étoiles* for piano and orchestra that aurally portrayed the birds and canyons of Utah, and *Saint François d'Assise,* an opera that represented Francis with the black chat (a bird common in Assisi) and the angel with the yellow-bellied warbler (a bird from New Caledonia, the furthest point on earth from Assisi). Throughout the presentation, Breckbill played field recordings of birdsong then performed Messiaen's transcriptions on the flute. She noted four challenges that Messiaen faced when transcribing birdsong: the high tessitura, rapidity, incompatibility with human-made scales or modes, and timbres irreproducible by human-constructed instruments. Messiaen's transcriptions thus became approximations of birdsong as perceived by his ear. He transcribed birdsong pitches down by

Continued on page 6

one to four octaves and at slower rhythms. He retained the relationship of tones within a bird's song but transposed what he heard into a human-created scale. He translated colorful timbres by adding harmony to the monophonic birdsong, often resulting in passages of parallel motion akin to adding the mixture stops of the pipe organ. Overall, Messiaen kept the spirit and gestures of the birdsong intact but changed it to fit his compositional needs—"Messiaenizing" the transcription.

Breckbill noted that Messiaen realized his music could result in a challenging listening experience. He recommended listening to "the orgy of sound"—much like the cacophony one hears when walking through natural environments—instead of listening for individual voices within the cacophonous whole. Messiaen's deep, lifelong dedication to the natural world resulted in musical works that both imitated and transformed the birds he so loved. *Submitted by Melissa Moll, University of Iowa*

Working Both Sides of the Archives: Blythe Owen, American Music, and Collection 186

Marianne Kordas (Andrews University)

Collected and processed as the product of collaboration between two music librarians and an archivist, Collection 186 at Andrews University houses the papers of American composer, pianist, and pedagogue Dr. Blythe Owen (1898-2000). One of the first five women to graduate with a PhD in composition from the Eastman School of Music, Owen spent the core of her career in Chicago. She was personal acquaintances with Florence Price, Louise Talma, Howard Hanson, Rudolf Ganz, Robert and Gaby Cassadesus, and Nadia Boulanger. Among her students were Sheldon Harnik, Linda Mack, and possibly Ned Rorem. This presentation examines the history of the collection and its processing, the significance of Owen's life and documentary legacy, and some of the unorthodox processing choices made to better facilitate research in the collection (such as indexing compositional sketchbooks) -- as well as some of our initial mistakes. Also briefly discussed will be the variety of research projects currently in progress based on the collection's holdings: an initiative to transcribe a trove of 2,000 letters documenting twentieth-century musical life in Chicago, a biography, an index of compositions, and critical editions of Owen's violin sonata and art songs. Far from being a static assemblage, Collection 186 has proven a rich locus for learning about the dynamic, dialogic interaction between being both the librarian/ archivist processing a collection, and the scholar conducting musicological research in it.

Shedding Disciplinary Divides: Using an Ethnographic AV Collection Across Disciplines in Student Learning

Allison McClanahan, Archives of Traditional Music, Indiana University

In this presentation, Allison McClanahan, librarian of the Archives of Traditional Music (referred to henceforth as the "ATM") at Indiana University (referred to henceforth as "IU"), discussed the innovative collaborations that the ATM has made with a variety of disciplines to engage in the student learning process. Throughout the presentation, McClanahan touched on a number of methods that the ATM has used to interact with faculty, students, and other constituents across campus. Particularly effective has been outreach, ie. social media, IU-related events, Wikipedia edit-a-thon events, as well as working with faculty and classes across a wide range of subjects. One program that was determined to be particularly beneficial is IU's yearly Primary Sources Immersion Program (PSIP), a three-day workshop featuring the Department for Teaching and Learning and twelve partner repositories from campus including the ATM. During these workshops, McClanahan interacts with instructors from many disciplines, who attend the sessions to improve their syllabi and class assignments to better incorporate primary sources and improve the student learning experience. McClanahan vouched for the project, stating that this was an excellent opportunity to present the ATM's collections to instructors, as well as to strengthen relationships with instructors and students all over campus.

McClanahan then proceeded to present ten case studies of specific courses in which the ATM had direct involvement and significant presence. In this portion of the presentation, McClanahan gave the viewers an overview of the courses, relevant assignments and activities, and ACRL frames (via the ACRL Framework - where "ACRL" stands for the Association for College & Research Libraries) that aligned with those assignments and activities. It became evident that the ATM was involved in an assortment of student age groups (first-year undergraduates, undergraduates, graduates, PhD students, etc.), disciplines (music [performance], audio engineering, ethnomusicology, music education, etc.) and settings (intensive -writing courses, introductory courses, electives, etc.). With all ten case studies, the class in question ultimately visited the ATM to physically interact with the collections and accompanying material housed there, which appeared to be a crucial part of the learning process for all students. The collaboration between courses and the ATM often led to events outside of the class, leading to further collaborations and involvement of the ATM.

In the final Q&A portion of the presentation, McClanahan touched on assessment of the impact of the ATM's involvement in the classroom. Although no formal assessment has been conducted, McClanahan has informally gathered that the collaboration has led to positive, tangible results, such as performances and lectures on the greater IU campus, away from the classroom. McClanahan mentioned that those who hoped to try similar activities at their own institutions should refer to the IU PSIP website, which gives more detailed information about McClanahan's collaborations and the PSIP project as a whole. *Submitted by Ellen Ogihara, St. Olaf College*

There's a Tool for That!: A Review of Tools for Instructional Assessment

Zoua Sylvia Yang (DePauw University)

You know what you're teaching, but are your students learning? How do you know that? What are some effective ways to leverage existing resources to better understand how your instruction is impacting your students? Instructional tools can be used to immediately assess your library instruction and help you pivot or rapidly change course based on student feedback. This presentation focuses on a variety of different instruction tools and ways in which you can pivot your instruction.

On the Seventh Day Let there Be Public Engagement: How the Sousa Archives and Center for American found Its Mojo

Scott W Schwartz, University of Illinois at Urbana-Champaign

This session will provide folks with a humorous "walk-about" regarding the Center's life cycle from a nearly forgotten dusty shrine to America's March King to a recognized archives and museum program dedicated to preserving America's diverse music heritage and actively engaging our users with our historical music collections and their associated cultures.



The Life and Works of C. Curtis-Smith

Hollis Wittman, University of Illinois at Urbana-Champaign

Before discussing C. Curtis-Smith's biography, Wittman began the presentation with an important note on the composer's peculiar name. While known professionally as C. Curtis-Smith, he was born Curtis Otto Bismarck Smith. However, early in his professional career, he sought to distinguish himself from other composers named Curtis Smith, particularly one known for writing music for children. He chose for himself the full name Curtis Otto Bismarck Curtis-Smith, C. Curtis-Smith for short. For consistency, in both Wittman's presentation and in this summary, he is referred to by the last name Curtis-Smith. He was born in Walla Walla, WA in 1941, the son of Mary Feigner and Otto Bismarck Smith. His father, 27 years Mary's senior, passed away before Curtis-Smith's birth. Shortly thereafter, Feigner moved back in with her mother, where they together raised him.

Curtis-Smith began taking piano lessons at age 6, stopped for a time, then resumed at age 10. In high school, he began studying piano with David Burge at Whitman College, a local community college. After graduating high school, he spent two years at Whitman College before transferring to Northwestern University, where he continued on to earn a BM and MM in piano performance, and completed one year of doctoral study, likely in composition, at the University of Illinois, Urbana-Champaign. His first teaching position after leaving the University of Illinois was at Northern State University in South Dakota as a piano instructor, which, due to low job satisfaction, was a short lived appointment. In 1968, Curtis-Smith accepted a permanent position as a member of the piano faculty at Western Michigan University in Kalamazoo.

Along with his piano teaching, Curtis-Smith was beginning his career as a composer, throughout which he explored many different stylistic approaches. Wittman grouped his oeuvre into four non-exclusive but generally chronological categories: experimental, quotational, ethnomusicological, and traditional. Wittman also explained that while there is a lot of overlap between these categories in his later years, they provide a framework for discussing his output in a broader context.

Following her outline of Curtis-Smith's early life and career, Wittman discussesd key examples of each of the four categories, beginning with the experimental period, roughly 1970–80. His 1973 Rhapsodies for solo piano, influenced by John Cage's experimentations with prepared piano, made use of bottles and golf balls laid on the strings, bowing the strings, and other means of playing inside the piano. Curtis-Smith's bowing technique is of particular significance, finding after

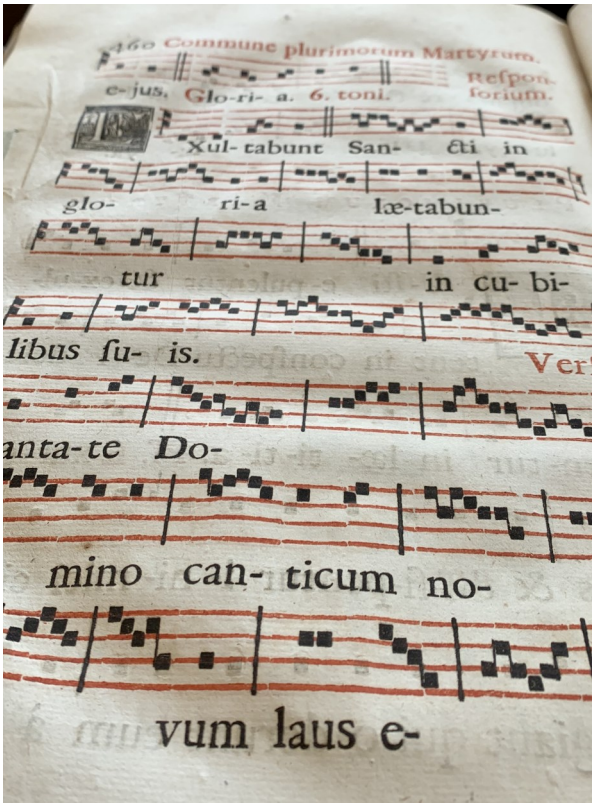
numerous experiments that cheap fishing line was ideal for threading under the strings and controlling the tension needed to create a resonant sound. To show this technique in action, Wittman played a video excerpt of Barbara Lieurance's performance of movement 3, which heavily features the bowing technique. During this period he attended the Tanglewood Festival several times, meeting influential composers and conductors to whom he credited improvements in his composing. He also began to transition away from composing, performing, and teaching all at once, opting instead for taking sabbaticals to compose when faced with large commissions and other substantial projects.

In the 1980s, Curtis-Smith shifted toward more quotational works, influenced by his interest in Charles Ives. Wittman uses the fourth movement of his 1981 Great American Symphony (GAS!), as a prime example of this. While each of the movements quotes freely from popular and art music genres, the fourth movement, "Dido's Dance: Dido Dies (Irae)," pulls from "Star Spangled Banner," "I've Got a Gal," rock n' roll bass lines, and others. Curtis-Smith also uses iconography related to the quotations in the physical score.

Wittman then took an aside to discuss Curtis-Smith's method of composition. As a pianist, he worked out many of his ideas at the keyboard, though he also collaborated intensively with other musicians for his works featuring large ensembles. Wittman cited his 1992 Gold Are My Flowers for soprano, baritone, and chamber orchestra as a work built from a number of such collaborations. The work explores across its 10 movements themes of religious evangelism and greed through interactions between Columbus (baritone), who functions as a surrogate for Western society as a whole, and the Native American people, represented by the soprano. In seeking to create an appropriate text for the soprano, Curtis-Smith collaborated with Native American poet Linda Hogan. Wittman sees this work as an early example of his influence from ethnomusicological subjects.

Among Curtis-Smith's later works, the Twelve Etudes for Piano, which were composed for the Van Cliburn Piano Competition in 2000, have been compared to Chopin and Debussy. Wittman played an excerpt of Curtis-Smith himself performing Etude 5, showing it as an example of his writing in a more traditional style. Wittman also discussed his 2008 More African Laughter, a duet for vibraphone and marimba, the second movement of which was reorchestrated from his 2000 Trio for Violin, Clarinet, and Piano. While the work as a whole was unfinished at the composer's death, the second movement, "Jauntily, with Congenial Good Spirits," was recorded by Coalescence Percussion (Judy Moonert and Greg Secor).

In 2014, when Curtis-Smith passed away, his papers, including manuscripts, were donated to the Western Michigan University Archives and housed at Zhang Legacy Collections Center. In 2018, Wittman, while a student worker in the Rare Book Room at WMU, was "lent" to the University Archives to process the collection, as they had been looking for someone with musical training to do so since receiving it. As she spent time with the collection, she desired to know more about Curtis-Smith beyond the limited biographical information that was available. This became her thesis topic, and doubly served as a crash course in primary source research. Wittman notes the challenges of working with the collection, at the time only processed as a basic inventory and having significant gaps in the later years of the composer's life. She also addresses the pressure she felt when writing about a person with many living colleagues in the community, along with the value of their memories of him. *Submitted by David Floyd, University of Illinois*

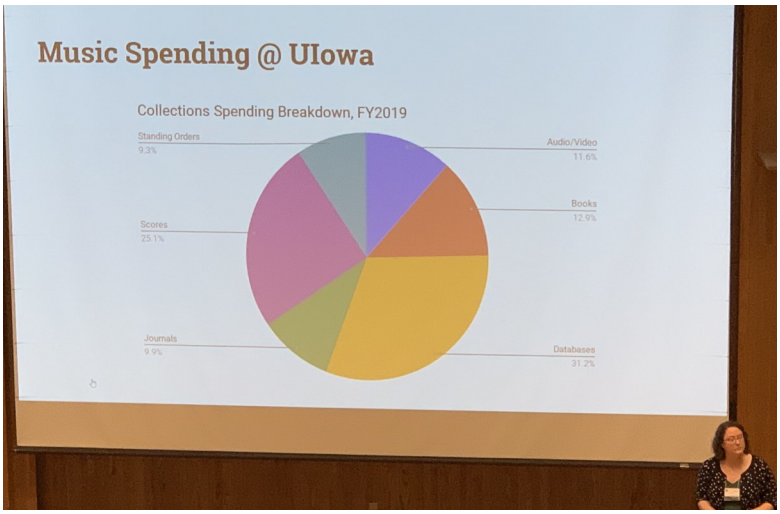


Taking Note: Considerations in Merging Collections to Form a Music Library

Caren Nichter, University of Tennessee-Martin

The presentation "Taking Note: Considerations in Merging Collections to Form a Music Library" by Caren Nichter talked

about how the music library at the University of Tennessee – Martin was formed. Caren Nichter started her presentation by explaining what the campus is like and the music program. The university is located in a rural town in northwest Tennessee with only ~11,000 people. The music collection included 4,127 scores, books, journals, databases, and 2,534 CDs. The music program is located in the school's Fine Arts Building; their program includes a Bachelor of Arts in Music (with 40 hours of electives) and a music education program. The university is currently developing a Master of Music Education program and are also looking to add a concentration in music and art therapy to its Bachelor of Arts concentrations. The music library is located in the Fine Arts Building and is called the Band Library. The library had started out by collecting a few scores and DVDs, though Nichter pointed out that they are currently not able to be checked out. Nichter said that because there were scores that needed to be cataloged and she needed more knowledge about cataloging music, she went to the Music Cataloging Institute at the University of North Texas.



After talking about the music program and its library, Nichter then went into the process of moving the CDs and DVDs from the Media Center to the Fine Arts Building. The process of moving the collection to the Fine Arts Building started with the CDs and DVDs coming in several boxes. The DVDs already had Library of Congress call numbers on them, while the CDs had accession numbers attached to them and had previously been stored in a closed dark room. Nichter noted that she wanted to reclassify the CDs with LC call numbers. The student workers at the Music Library had to put the CDs in order, put them in boxes, and then transfer the boxes to the shelves. The library then received a large donation of CDs from the widow of a former horn professor, which the students are checking to see if the library already has those CDs.

The issues that came with merging the CD and DVD collection with the Band Library collection had to do with how the students would play CDs, streaming services, and the preservation of CDs. The preservation of CDs was an issue because if there are streaming services that can play that same CD, how would the CDs be preserved? Additionally, CD circulation and listening habits have gone down because of the streaming services being available for public use. Another issue with the CD collection was that from a collection development standpoint, most institutions would only collect certain CDs for things that are not available elsewhere. Licensing is also another issue with merging collections; if libraries do not find a way to offer content only available online, they have a risk of becoming irrelevant.

Nichter then transitioned to the issue of cataloging the scores and CDs. As the library is currently working on cataloging scores, there was a question of how the scores would be bound together. The scores are currently sitting in envelopes that do not fit on the shelfs because they are too big, and the envelopes stick out. When trying to get to an envelope, some of the music would fall out behind the shelf and get lost; the addition of Princeton filers into the shelf did not really help the storage issue because there were too many to put them in. The cataloging of scores came from a request to have the sheet music for the marching band collection cataloged. At this time, the workers chose to keep the music in the envelopes for the time being. The current cataloging process is that the workers will choose an envelope, dump out its contents, sort the parts, and then find the record for the piece. Most of the time, though, the record for the piece did not match what the library actually held, so the worker then edits the existing record to include the parts or creates a new record.

The session ended with an overview of what is currently happening in the music library. The music library recently started hosting monthly band concerts that take place in the library or outside of the library. This came as a collaboration between the library director and the head of the music department. The university is also adding an auditorium to the pavilion that the Fine Arts Building is a part of, and there is also a chance that some of the books in the Music Library will be moved to another building to allow for more space to store scores. *Summary by Jennifer Martin, University of Wisconsin-Milwaukee*

Coordinated Collections: Music Research Materials at Iowa's Public Institutions

Angela Pratesi, University of Northern Iowa and Katie Buehner, University of Iowa

"Coordinated Collections: Music Research Materials at Iowa's Public Institutions" was the last presentation of the day on Friday, October 25th at the Music School Auditorium on the campus of Champaign-Urbana. Angela Pratesi, librarian at University of Northern Iowa (UNI) and Katie Buehner, librarian at University of Iowa Rita Benson Music Library, co-presented this session. The presenters started the session by giving a brief overview of the two collections. While both

libraries are connected to research institutions, University of Iowa has a much bigger collection than UNI. In previous years, the budget for music at UNI has gone down, while University of Iowa has had a bigger material budget during the same time period. Databases made up a large share of materials bought at the University of Iowa. UNI has spent money on e-resources, serials and ongoing materials.

Since the state of Iowa has 60 colleges and universities, Angela and Katie began looking at ways to make state appropriation monies work to their best advantage. They began by coordinating their collections using their Alma library system to allow for inter-institutional requesting of materials. While this is not a consortial library catalog, the institutions were still able to communicate and lend materials via courier. The TRAC (Two Rivers Alma Consortium) has created more materials to be borrowed and makes money more available for institutions with smaller budgets to spend money on other materials. Other benefits include the higher usage of collections, librarians getting to know the students and researchers better, and has fostered other collaborations between the libraries.



Libraries in Iowa has also started sharing incoming gifts. If items are duplicates or not appropriate for one collection, they can be offered and sent to other institutions. This saves money for institutions with smaller budgets. UNI and University of Iowa are also planning to coordinate the purchase of scores by specific composers. Angela and Katie plan to think about who the collections are for in regards to their Big 10 academic alliance. They plan to look at the broader responsibility of their collections to their users across the state and in the Big 10.
Submitted by Patty Falk, Bowling Green State University

Yikes! Banned from the Neighborhood

Lynne Weber, Mankato State University

Lynne Weber began by explaining that the purpose of this session is to search for opinions regarding a potential relocation of the Kiyo Suyematsu Music Library. A brief survey and IRB consent form is passed out to gather information on the space usage of the audience's own libraries.

She gave an overview of the history of the music library at Minnesota State University-Mankato. It is named after a former piano faculty member, who was involved with the early stages of the campus' music library. Originally, recordings were housed in the music building, while scores were housed in the main library across the street. Suyematsu was successful in gaining support for having paired scores and LPs in the same space in the music building.

In the late 1960s, plans were made to move the entire campus to the top of a nearby hill. Suyematsu was instrumental in the decision for the inclusion of a dedicated space for the music library in the new Earley Center for the Performing Arts. She retired in 1991, and the library has been in the same location for over fifty years. Weber explains that this model has been working well.

Weber gave an explanation of the current status of the Kiyo Suyematsu Music Library. She presented recent pictures of the space and provides some context for the size of the collections and how the space is used, such as their 8,000 CDs, 12 computer stations, a scanner, and a printer for student use.

Recently, the campus has identified a need to demolish Armstrong Hall, which is an older building that is no longer meeting the needs of the campus. However, due to increased construction costs over the decades, a rebuild of the building that is within their budget would yield a noticeably smaller space. The university is now in a situation where they will need to rearrange the way space is allocated on campus in order to accommodate a smaller building. The first option of moving faculty offices out of a rebuilt Armstrong Hall was unpopular, so the idea to move the Kiyo Suyematsu Music Library into the main Memorial Library was proposed as an alternative. This would free up space in the Earley Center for the Performing Arts, so that it could be used to make up for the lost space in a rebuilt Armstrong Hall.

Weber explained that this same move was proposed in the 1990s to fill open space in the Memorial Library, but faculty were not in support of it at that time. Since that time, however, resources have increasingly become digital, faculty opinions have shifted, and university administration has become more serious about moving. Weber noted that the move is still five to six years out and still in the early stages of the planning process.

Some of the pros of a move to the Memorial Library, as identified by Weber, are that it would allow for greater hours of operation, a more efficient use of staff time, and an increase in available ALA-accredited help. This move would also allow for a unification of the collection, as the M-class, audio, and reference collection could finally be located with the ML-class,

which is currently housed in the Memorial Library.

However, the cons are also important to note, as it would make it less convenient to access scores and recordings, as applied professors will often visit the music library with individual students to create a semester lesson plan without ever having to leave the building. The music department would also lose the in-house music reserve collection. Not only would there be potential obstacles for the classroom side of things, but the Kiyo Suyematsu Music Library is also used by music and theater students as a social and collaborative space.

For the final portion of the session, Weber displayed a campus map and photos of campus to better illustrate the reality of the move, which would be about one and a half blocks away. She explained some of the benefits of the Memorial Library space, such as their greater amount of designated quiet space, a telepresence room, course textbook reserve, and an underground tunnel connected to the student union. However, one clear downside to the main library is that there is less overall room that is available for the Kiyo Suyematsu Music Library. *Submitted by Conal M. McNamara, University of Wisconsin-Milwaukee*

From Rafael Hernández and Pedro Flores to Danny Rivera, Ricky Martin, Bad Bunny and 'El Residente' a look at the artists and "forgotten" Music that propelled a Nationalistic Movement

Emma Dederick, Indiana University

Emma Dederick presented on Puerto Rico's long standing relationship with music and identity. Danny Rivera sang "Yo Soy Como el Coquí," or "I Am Like the Coquí." From the culture of indigenous Taínos, who contributed words such as hammock and hurricane, to the musical frog "el coquí," understanding the elements of Puerto Rican culture that imbue its nationalistic music is essential.
Several major events occurred in the history of Puerto Rico that influenced the culture we recognize today. On November 19, 1493 the encounter with Christopher Columbus sparked the more than 400 years of Spanish rule that left its language, architecture, and Catholicism on the island. African slaves brought with them words, religion, music, and dances.
There were several major events in the 19th century that were noteworthy in the formation of the cultural conscience of Puerto Rico. The first publication in Puerto Rico in 1843 was the text to music. "El Grito de Lares" on September 23, 1868 introduced what is considered to be the first Puerto Rican flag. In 1897 the revolt known as "La Intentona de Yauco" preceded the Spanish American War and subsequently United States rule in 1898. Citizenship was not granted until 1917, when it was conferred under the condition of mandatory military service.
The 20th century saw over time the development of a more nationalistic style of music. In 1929 Rafael Hernandez Marin wrote "Lamento Boricano," reflecting the poverty of the island. Following this was the musical group Acción Musical, the foundation of the Latin American Music Center in 1961, Amaury Veray's Christmas song the "Villancico Yaucano," and "En mi Viejo San Juan" by Pedro Flores.

Hurricane Maria struck the island on September 20, 2017, fitting into a sense of anticipated catastrophe already present in songs due to the economic crisis. This context inspired songs like Bad Bunny's "Mi Puerto Rico" and Residente's "Hijos del Cañaveral." Most recently the island experienced an explosion of creative expression surrounding the political marches. Reggaeton artists spearheaded the musical protests, but all genres were seen on the streets, including the more traditional plena. Much of this music is not available online, providing some challenges in its curation and preservation. *Submitted by Deanna Pellerano, Indiana University*

Dig That Lick: Multi-Disciplinary Collaboration and the Making of a Jazz DH Project

Gabriel Solis, University of Illinois at Urbana-Champaign

This presentation concerns the challenges and considerable rewards of pursuing a corpus-level computational musicology project with a team of scholars representing musicology, data science, and electrical engineering. "Dig that Lick," initiated with funding from the Trans-Atlantic Platform "Digging into Data" scheme, was meant to use computational analysis of large-scale audio and discographical data sets to answer enduring questions in jazz history. In two years of work every aspect of the study, from data set collection to data alignment and from signal processing to visualization offered challenges. In the end, however, we have been able to offer something more robust than proof-of-concept, and are continuing as a research team. This presentation will introduce the project, and focus on highlight the value of the collaborative team in finding the work's rewards.



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