



# Midwest Note-Book

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*Brown Hotel, Louisville, Kentucky. Photo Courtesy of Louisville Convention & Visitors Bureau.*

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# FROM THE CHAIR

## As I write these lines, much

of the country is facing a severe snowstorm with blizzard conditions in some areas. But here in Bloomington Indiana, it is a quiet Friday afternoon, which gives me an opportunity to recall our last chapter meeting in Louisville and to look forward to future events.

So first, I want to extend my thanks to everyone who participated in our meeting in October. Our Local Arrangements Committee, consisting of James Procell, Rachel Hodge, Matt Ertz, Kerri Scannell Baunach, and Paula Hickner, coordinated our meetings at the University of Louisville and the Brown Hotel, and ensured that everything ran smoothly. We enjoyed a wide-ranging program that spanned the gamut from presentations on local collections at institutions within the Midwest to a number of hot topics in music librarianship. We had approximately 60 attendees, including several first-timers. Over the years, I have frequently heard comments from others in MLA about the vibrancy of our chapter, and I think that reputation was confirmed by the program and turnout at this meeting. The other members of the Executive Committee, secretary/treasurer James Procell, newsletter editor Anne Shelley, webmaster Elizabeth Hille Cribbs, and past chair Sheri Stormes, have guided the chapter through its work over the past year and kept everything on track. I want to especially thank Sheri for helping me in getting started as your new chair of the chapter. Her guidance and advice have ensured that the transition has been a smooth one! Thanks also to our generous sponsors, Theodore Front Music Literature, J. W. Pepper & Son, and the University of Louisville Music Library, who provided support for refreshments and supplies.

Looking ahead, I hope many of you will be able to attend our national meeting in Cincinnati, March 2-5. As in the past, we will have a chapter meeting during the conference, this time on Thursday March 3, 7:00-8:00 p.m. in Salon H/I. Further ahead in 2016 is our next chapter meeting in Bloomington/Normal, Illinois, October 13-15. The meeting promises to be a special one, as we will be celebrating the chapter's 75th anniversary! Look for a call for papers over the summer.



*Keith Cochran*

Finally, let me remind you to pay your dues if you have not already done so! The chapter relies on your financial support. Also, please consider donating to one of our scholarship funds, either the Leslie Troutman Scholarship (for paraprofessional and support staff) or the Phyllis J. Schoonover Scholarship (for student members). The form for dues and scholarship contributions is available on our website: <http://mlamidwest.org/membership.html>.

*--Keith Cochran, Indiana University, Bloomington*

## SCHOLARSHIP WINNERS

Congratulations to Nathan Evans (University of Illinois at Urbana-Champaign), Sylvia Yang (University of Wisconsin-Milwaukee), and Vaughan Hennen (Indiana University) for receiving the Phyllis J. Schoonover Scholarship, and to Lisa Wollenberg (Indiana University) for receiving the Leslie Troutman Scholarship.

# MEMBER NEWS AND ANNOUNCEMENTS

## >> Welcome to These New Members:

**Andrew Fordham**, Student, Dominican University

**Patrick Fulton**, Research Services Librarian, Cleveland Institute of Music

## >> Job Transitions:

**Elizabeth Hille Cribbs** is now Lead Cataloger at Kansas City Public Library.

**Matt Ertz** is now Music Librarian and Assistant Director of the Dwight Anderson Memorial Music Library, University of Louisville.

**Michelle Hahn** is now Assistant Librarian, Sound Recordings Cataloger at Indiana University.

**D.J. Hoek** is now Associate University Librarian for Collections Strategies at Northwestern University.

**Greg MacAyeal** is now Curator of the Music Library at Northwestern University.

**Patrick Sifuentes** is now Public Services Music Librarian at Northwestern University.

## >> Publications and Presentations:

Dougan, Kirstin. "Searching for Music in the Digital Age." Paper presented at the International Association of Music Libraries Conference, New York, NY: June 21-25, 2015.

Dougan, Kirstin, and Kate Lambaria. "iPads in the Music Library: Harmony or Dissonance?." *Music Reference Services Quarterly* 18, no. 2 (2015): 61-78.

Kishimoto, Kevin, and Tracey Snyder. "Popular Music in FRBR and RDA: Toward User-Friendly and Cataloger-Friendly Identification of Works." *Cataloging and Classification Quarterly* 54, no. 1 (2016): 60-86.

# Midwest Note-Book

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# BUSINESS MEETING MINUTES

**I. Call to Order:** The meeting was called to order by Sheri Stormes at 12:10 p.m.

**II. Approval of the 2014 Meeting Minutes:** The minutes of the 2014 meeting were printed in the January 2015 issue of *Midwest Note-Book* (vol. 23, no.3). A motion was made and seconded to approve the 2014 minutes. The motion passed.

**III. Secretary-Treasurer's Report:** As of October 15, 2015, our assets totaled \$17,026.17. Currently the Schoonover fund is \$915.89 and the Troutman fund is \$1,769.88. This year's meeting was profitable for the chapter. The chapter remains in very good financial standing.

## **IV. Committee Reports**

By-Laws: No changes were made to the by-laws.

Cataloging: Patty Falk reported that committee members discussed updates from the various institutions represented, updating and maintaining authority records, and genre/form thesaurus terms when LC switches from LCSH to genre/form terms alone.

Membership: Paula Hickner reported that the committee discussed declining membership in the chapter and potentially having a joint meeting with another chapter. She asked attendees to consider joining the committee.

Public Services: Bob Delvin put out a call for new committee members.

Publications: Rob Deland reported that Abbey Thompson will be the newsletter editor beginning in 2016. He put out a call for photographs and materials for the 75th anniversary meeting in 2016.

Technology, Archives, Preservation, and Sound (TAPS): Emma Dederick reported that two music librarianship students shared information about their projects. Dederick encouraged members to join the committee, and announced that the committee needs a new chair.

Scholarship: Bob Delvin awarded scholarships to this year's recipients.

**V. Scholarship Awards:** Four scholarship recipients were recognized: Lisa Wollenberg received the Troutman Scholarship, and Nathan Evans, Sylvia Yang, and Vaughan Hennen received the Schoonover Scholarship.

**VI. Election Results:** James Procell was elected to the position of secretary/treasurer. Stormes thanked Carla Williams for her willingness to run. Members of this year's nominating committee were recognized: Chuck Peters, chair, Kristi Bergland, and Michael Duffy.

**VII. Chapter dues.** Stormes reminded members to pay their dues.

**VIII. Old Business:** Sheri Stormes recognized members of the local arrangements, program, and executive committees. Stormes recognized donors who sponsored certain aspects of the meeting, as well as donors who contributed to the scholarship funds.

**IX. New Business.** First-time attendees and retirees were recognized. Stormes announced that the chapter will sponsor a break with Graeter's ice cream and Cincinnati Opera performers at the 2016 MLA national meeting in Cincinnati, Ohio. Members were invited to the 2016 fall chapter meeting in Bloomington-Normal, Illinois. Stormes reminded members of the dues timeline, the chapter LISTSERV, and the duties of the chapter chair and the local arrangements committee. Stormes recognized upcoming member transitions, and recognized members of the Executive Committee. Beth Christensen called for submissions for a forthcoming monograph on assignments that use music libraries; Stormes asked members to seek donations (library deans, directors, etc.) for the MLA national meeting.

**X. Adjournment:** The meeting adjourned at 1:15 p.m.

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**FRIDAY, OCTOBER 9, 2015**

## **An Introduction to the Louisville Underground Music Archive Project: Collecting Off the Beaten Path**

Carrie Daniels and Heather Fox (University of Louisville)

When the University of Louisville Archives & Special Collections began seeking materials for the Louisville Underground Music Archive Project (LUMA), one donor spitefully called out the effort, questioning the archivists' authenticity within the music community. But others came to their defense, with one person asserting, "They're real, trained archivists, who are good people to boot. They're not just some dude."

The "real archivists" in question are Carrie Daniels, Heather Fox, Elizabeth Reilly, and Sarah-Jane Poindexter. Daniels and Fox presented about LUMA at the 2015 MLA Midwest Chapter meeting. The project started in 2012, when Archives & Special Collections received runs of two local zines. This donation, along with the death of two musicians in the underground scene, created a sense of urgency among the members of the LUMA team to build an archive documenting the music community. Fox, archivist for metadata and scholarly communication and member of the Louisville band Juanita, says the music scene (which has been active since the late 1970s) has had a significant impact locally, regionally, and nationally, and that people would seek information about it years from now. In their pursuit to record this underground, under-documented history, the LUMA team understood they had a unique role to play as institutional archivists.

Daniels says they modeled their approach on documentation strategy, an archival method for intentionally collecting materials around a particular region, field of study, or community. For LUMA, they wanted to focus especially on collecting sound recordings, as well as flyers, video, correspondence, and photographs. Daniels and Fox have contacted record stores, local venues, and labels for materials; they also regularly set up a stand at a flea market where

people can donate materials and learn more about the project. An advisory board has been assembled for LUMA, consisting of musicians, a record store owner, academics, and a sound archivist. These individuals, Daniels notes, give an eye into the community and help shape the collecting policy in terms of a temporal scope and types of materials sought.

LUMA has not been without challenges. As much of the archive consists of sound and video recordings, the issue of copyright commonly comes into play. Countless bootlegs exist within the scene, but Daniels and Fox do not seek such materials because of the potential for copyright infringement. Further, a number of videos they have received are in obsolete formats, requiring playback equipment that Archives & Special Collections does not own. Issues with donor relations have also cropped up.

An exhibit for the LUMA project is planned for 2017, and team members have begun recording oral histories from members of the music scene. LUMA is emblematic of the importance of an institutional archives documenting an underground regional history, and taking a pro-active approach to doing so.

*(Nate Evans, University of Illinois at Urbana-Champaign)*

## **Applying the New ACRL Framework in Music Settings**

Misti Shaw (DePauw University)

Misti Shaw gave an informative and motivating presentation on how she applies the new ACRL Framework for Information Literacy in Higher Education when planning teaching sessions, projects, and activities. Shaw provided a brief overview of the Framework and its six threshold concepts, then discussed specific examples of how she has incorporated the Framework to date with music classes and studios. In one example, Shaw gives at least three instruction sessions each year to music history students, who must complete an annotated bibliography covering recent research on a topic of their choice. Shaw determined that with the project's current structure, assignment requirements, and material covered during her sessions,

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students are gaining experience in five of the six concepts. However, she also identified opportunities to enhance the project by asking students to delve deeper into each concept. For instance, instead of simply asking students to find two journal articles, she might tweak the assignment to ask students to compare and contrast two articles on the same topic. This modification could take students beyond a “checklist” mindset and require them to engage with the material enough to better experience the concept “Scholarship as Conversation.” Shaw discussed several other ideas she had for emphasizing the Framework in her instruction, including score and recording comparisons, writing discursive footnotes, keeping research diaries, and making decisions about performance practice. Shaw concluded her presentation by leading a discussion with the audience on how they have implemented the Framework at their institutions. (*Anne Shelley, Illinois State University*)

## **He Ain’t Heavy, He’s My Student Assistant: Using the Skills of Students for Library Projects**

Mark Scharff (Washington University in St. Louis), Chuck Peters (Indiana University, Bloomington), Wendy Sistrunk (University of Missouri-Kansas City), Patty Falk (Bowling Green State University)

With a bit of subtle humor, members of the MWMLA Cataloging Committee (Wendy Sistrunk, Chuck Peters, Mark Scharff, and Patty Falk) shared ways they incorporated their student workers’ abilities for library tasks.

Wendy Sistrunk opened by describing music cataloging projects at the University of Missouri-Kansas City. Student workers with “front desk” responsibilities learn the basics of copy cataloging by completing initial searches and exporting best record matches from OCLC Connexion. With proper training, other students are permitted to edit records at the item level. Another project involves aural “audition” of unpublished sound recordings, whereby students identify and transcribe descriptions for item records. In conjunction, students develop their web searching skills as they attempt to verify recording information. Additionally, students with special language skills have

been enlisted to transliterate items such as Cyrillic or Balinese. Throughout her presentation, Sistrunk noted pros and cons of student assistance. Students capable with cataloging have helped reduce backlogs and enabled staff to devote their time to other projects, all while sharpening their research skills and cultivating interest in the cataloging profession. On the other hand, these tasks require time for training and an aptitude for detail-oriented work, which are not always readily found. Keeping workers on task can be challenging in light of distractions at the desk.

Next, Chuck Peters discussed projects at Indiana University. Long-term student positions are funded in three areas of work: bindery processing, acquisitions and cataloging, and IU performance cataloging. Workers are typically either students in music or the music librarianship specialization program, or participants in academic internships (honors program funded by work study). An additional short-term project in frontlog assessment was funded by budget surplus from another department.

Mark Scharff continued the presentation, outlining student workers’ contributions at Washington University in St. Louis. Undergraduate student work is overseen by a circulation supervisor, who coordinates tasks in the areas of circulation, shelving, in-house processing, and loans students for some technical services projects, such as rehousing sheet music. Graduate students are entrusted with receipt of items and instructed to route items appropriately to backlog, the music cataloger’s desk, or directly to the music cataloger. They are also taught to catalog sheet music using modified AACR2, and may be called on for scanning or special projects. Like Sistrunk, Scharff described advantages and disadvantages of student work. Librarians gain direct “end-user feedback” from their workers, who indirectly become “ambassadors” for the library and generate support among their peers for library services. Unfortunately, adequate compensation for work more “intensive” in nature (e.g. cataloging) has been difficult to generate. He also listed changes and challenges to library workflows, including a notable “disruption” caused by the introduction of RDA.

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Rounding out the discussion, Patty Falk shared her experience with student assistants at Bowling Green State University. Since 2013, students have been working steadily toward completion of a grant-funded project to catalog 64,000 LP records. Another grant project for cataloging 45 RPM records that began in May 2015 is happily ahead of schedule, and they anticipate easily finishing within their three-year deadline.

As the presenters shared, one challenge that remains elusive for librarians is finding responsible students who are able to work productively with minimal supervision. As Sistrunk and Scharff similarly noted, students can be easily distracted, or form expectations of “down time” when activity at the front desk is quiet. Additionally, as each semester ushers inevitable turnover, time is needed to train new workers and integrate their skills into library workflows.

Fortunately, consensus also indicated a valuable benefit of enlisting student help: an investment in the future of libraries. While students certainly gain the tangible benefits of employment, they may also advocate an appreciation for library services among their peers. Thus, “while we’re on the way to there, why not share” the rewards and challenges of library work with our students?

*(Jacey Kepich, Interlochen Center for the Arts)*

## **You Can’t Get There From Here, or One Size Does Not Fit All**

Kirstin Dougan (University of Illinois at Urbana-Champaign)

Kirstin Dougan discussed an observational study of how students search for music materials. Students must handle a multitude of entry points to information resources. Along with the library catalog and online databases, which the University of Illinois at Urbana-Champaign integrates with an Easy Search tool, the discovery universe also includes resources such as YouTube and IMSLP. Each tool is different and perhaps confusing, so the task of finding information may quickly become daunting.

Kirstin studied fifteen students representing a cross-section of the School of Music to determine what tools students used, how many, in what order, and for how long, as well as what techniques were employed (e.g. Boolean terms), how often they clicked through from the results page to a bibliographic record, how they evaluated whether or not an item met their needs, and which format they chose. Students were asked to perform six tasks while their actions were recorded. In order to reduce intimidation, a library school graduate student was trained to perform the observation. The students were given a blank computer as their starting point.

Results indicate that students use library tools first and most often. However, Google and Wikipedia were used as reference tools, in lieu of Grove or Garland, to gather information about a subject before searching for a resource. Students usually started their search with the catalog or Easy Search tool, but they were not knowledgeable of online subscription tools, leading Kirstin to add links to them on the Music Library homepage. Students did not use many advanced search techniques, possibly due in part to the nature of the library catalog, which assumes Boolean logic on its own. Somewhat discouraging was the observation that students looked past the first page of results only three times. Consequently, format selection was highly dependent on what students found first in their search, leading to the selection of physical resources over digital. The success rate of task completion was highly dependent on each student’s knowledge of that particular subject. Contributing factors to how students search are purpose (i.e. brief overview or in-depth information), comfort level with the tool, student’s physical location (e.g. in the library, at home), and the end use requirements for the resource.

To improve students’ ability to locate materials, it may be necessary to consider a drastically different search and display interface for music. Additionally, efforts must be made for continued advocacy and instruction of music resources. Librarians can help users to be more discerning, and to know that they may not be able to find everything they need using only one tool.

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It's important to try understanding what users do and why, as this may lead to improving services and helping patrons more effectively. A full report on the study has been published:

Dougan, Kirstin. "Finding the Right Notes: An Observational Study of Score and Recording Seeking Behaviors of Music Students." *The Journal of Academic Librarianship* 41, no. 1 (Jan. 2015): 61-67.

(Lisa Wollenberg, Indiana University)

## Cataloging Self-Published Items

Reed David (University of Alaska Anchorage) and Nurhak Tuncer (City Colleges of Chicago)

Because Mr. David was unable to attend, Ms. Tuncer gave this presentation on her own. The session began with some of the challenges catalogers encountered in cataloging self-published materials. These challenges include lack of information and gaps in research of items from a cataloger's perspective. Ms. Tuncer and Mr. David decided to create a survey for catalogers to start a conversation on self-published materials and to see what could be done to make self-published items more accessible. After defining what they considered to be self-published and recognizing technological advances for self publishing, Ms. Tuncer and Mr. David established the basis for creating their survey. They also showed examples of self-published materials including older and newer items.

The survey consists of twelve multiple choice questions using Qualtrics. It is anonymous and has been sent to catalogers via various e-mail lists and Facebook groups. The survey was open from September 14 to December 31, 2015. Ms. Tuncer presented the questions and initial results after one month of returns of the survey. Final results will be evaluated and reported. Current issues include such things as whether or not to use brackets when adding a personal name as a publisher, how much information is included in the record, when more research is needed to gain information for imprint data, and when to add self-published items to the collection. (Patricia Falk, Bowling Green State University)

## What is the Future of Audio Reserves in Libraries?

Joe Clark (Kent State University)

During the last week of spring 2014 classes, Joe Clark and Amanda Evans conducted a study of student behaviors using audio reserves at Kent State University. Their research was published in November 2015 by the *Journal of Interlibrary Loan, Document Delivery & Electronic Reserve*, which includes this abstract:

"Over the past decade, audio consumption experienced several significant transitions: from a paradigm of CD purchases to audio downloads to—most recently—a streaming model. In order for academic librarians to best support student needs, an understanding of their listening practices and preferences is essential. This study surveyed students in 11 music courses with listening assignments and examined their academic use of various music resources. Results indicated that most commercial streaming audio services enjoyed for personal use are not as appropriate for course study. The one exception was YouTube, which ranked as the most commonly cited resource for both personal and academic consumption."

Joe found that 78% of respondents in classes with reserves knew about them, and that only 24% of those acknowledging the existence of CDs that complement their texts purchased the CDs. He analyzed the frequency of accessing course reserves (breaking out music vs. non-music majors) and preferred sources of audio streams (breaking out academic vs. personal use). Joe also explored how often CDs were still preferred and why (sound quality, car can't stream, etc.), and what devices students preferred to listen with and why (better sound, easier, etc.). The most commonly-cited sources for streaming audio were YouTube, Pandora, Rhapsody, Spotify, and Naxos Music Library. Several of these sources were much less popular for academic use than for personal use.

A majority of students indicated they would be more likely to study for listening assignments more frequently if the recordings were available in a mobile app playlist. Joe also found that course reserves "are happening



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without the library/librarian” meaning that instructors are becoming more likely to create their own playlists for their students than to ask the library to get involved. He also stated that “Librarians are [becoming] more proactive, with appearances in classes that have audio requirements” and that faculty welcome this trend, even if they don’t ask for it proactively.

In his conclusion Joe emphasized that students appear more interested in access over ownership, and that student preferences usually boil down to convenience and ease of use.

*(Rob Deland, VanderCook College of Music)*

## **Avalon and On! The Robert Marcellus Master Class Audio Archive**

Greg MacAyeal (Northwestern University)

Greg MacAyeal, Curator of the Music Library at Northwestern University, described the Robert Marcellus Master Class Audio Archive, which uses the Avalon media system developed by Indiana University (IU) and Northwestern University (NU). Robert Marcellus was a Professor of Clarinet at NU from 1974 to 1995. His clarinet master classes began in 1975 and are the basis for the audio archive. The Archive consists of 131 open reel audio tapes, some with accompanying programs, dating from 1977 to 1990.

Although the Archive materials are stored in an environmentally-controlled library facility, they became a preservation concern in 2010. There was evidence of tape degradation, “sticky shed” syndrome, and equipment to play the tapes was scarce. Consequently, the tapes were reformatted to digital audio. Three copies of each reel were made at different levels of quality: 1) Preservation Master: 24-bit/96 kHz Broadcast Wave Format (BWF); 2) Access Master: 16-bit/44.1 kHz BWF; and 3) Access Copy: 192 kbps MP3, plus equalization to “normalize” the audio level. These files were stored on “one giant hard drive,” but were still inaccessible to the public and had inconsistent sound capture.

Enter Avalon, an open-source project created to “manage and provide access to large collections

of digital audio and video.” Funded by Institute of Museum and Library Services (IMLS) and Mellon Foundation grants, the project is led by IU and NU and is a direct descendant of the Variations Digital Music Library. Avalon allows for single item, batch media, and metadata entry. It provides support for various authentication schemes and flexible access control for group, user management, and administrative accounts. Avalon offers full mobile support and integration with course management systems. It also provides user tools for creating playlists, audio clips, and working with transcripts and annotations. Discovery is enhanced through its faceted search and browse functions.

A clarinet performance graduate student worked two years on the NU audio archive project. She listened to the master class recordings, collected metadata, and entered it into Avalon. Steve Cohen, NU Associate Professor of Clarinet, provided guidance as needed.

Google Analytics shows that since its launch in September 2014, 55 of the 64 recorded master classes have been accessed at least once, while 80% of page hits came from the United States and the remaining 20% from 55 other countries. Avalon can be used by other institutions for such purposes as audio reserves, on-campus concert and recital recordings, lectures, and audio archives.

*(Therese Dickman, Southern Illinois University Edwardsville)*

## **SATURDAY, OCTOBER 10, 2015**

### **Getting Creative with Collection Development**

Abbey Thompson (Northern Illinois University), Rebecca Littman (University of Wisconsin-Milwaukee), and Sheri Stormes (Butler University)

The presentation "Getting Creative with Collection Development" explored issues of budget, space, staffing, and time in three university library settings. The presentation was split into two sections: the first half was a lecture and the second half was a discussion on how other music librarians handle challenges with

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collection development. Presenters Abbey Thompson (Northern Illinois University), Rebecca Littman (University of Wisconsin-Milwaukee), and Sheri Stormes (Butler University) shared their individual experiences of trying to develop a strong music collection despite limited resources.

A common thread among the presentations was the fact that music librarians need to work closely with their faculty and students, who can act as supporters of the library. Thompson described a faculty uproar that caused some funds to be returned to the library so monographs could be purchased in limited amounts. Stormes mentioned that a good way to initiate a dialogue between music faculty and music librarians is to pair with faculty to evaluate certain collections and make decisions about purchasing and withdrawing items.

All three presenters also spoke about donations of materials to their music libraries. Thompson and Littman explained some methods they use to process large amounts of music donations. Thompson explained that because her monographs budget was cut to practically zero, she relied more on donations than she would have otherwise, filtering out books that could and could not be used in the library. Books that were not accepted went to the Friends of Library book sale. Utilization of student labor is an economic way that Littman sorts through the large numbers of donations received by her library.

*(Vaughan Hennen, Indiana University)*

## **The Hans Tischler Collection in the Indiana University William & Gayle Cook Music Library**

Chuck Peters (Indiana University, Bloomington) and Carla Williams (Ohio University)

This presentation began with an introduction to the two individuals who compiled the Tischler Collection of Israeli and Jewish Composers. Hans Tischler (1915-2010) was a well-known musicologist and recognized expert on French Medieval music who was on faculty at Indiana University from 1965 to 1985. To honor his achievements the mayor of Bloomington, Indiana, named January 18, 2008 "Hans Tischler Day" in recognition of his life and work. Tischler's wife Alice,

who at one time served as the Research Director of Indiana University's Black Music Center, worked with her husband to collect and promote music by Israeli composers. From the 1980s onward, the Cook Music Library had been receiving from the Tischlers' donations of scores by Israeli composers mentioned in a book Alice wrote called *A Descriptive Bibliography of Art Music by Israeli Composers*.

The collection includes works by well-regarded Israeli composers born after 1947, as well as composers who lived or worked in Israel. One of the goals was to collect the full opera omnia of each composer selected, without judgment regarding the piece's musical quality or popularity.

The Tischler collection consists of 578 uncataloged scores—with the vast majority being published works, although a few are manuscripts—representing 193 composers. Cook Music Library also holds an additional 83 Israeli titles that are already cataloged and in the stacks. There are also 142 CDs and three DVDs in the collection. Most of the items will require original cataloging.

Although uncataloged, IU staff have done a good deal of analysis of the collection, in terms of statistics on the composers' birth dates, places of birth, and a breakdown by medium of performance. Such well-known composers as Moshe Gassner, Abel Ehrlich, Max Stern, and Tsippi Fleischer are included in the collection, and Chuck and Carla highlighted these composers' works and careers in their presentation.

The library has experienced several challenges to cataloging and processing the collection and making it accessible. The collection has a large number of works utilizing the Hebrew language or with parallel titles in Hebrew. To assist in processing, the collection's generous donor, Alice Tischler, worked in the library in 2010-2011 searching OCLC for bibliographic records, and also offering transliteration help. Further assistance has been provided by the IU Department of Jewish Studies, who generously funded a graduate student with Hebrew expertise. A master spreadsheet of the collection has been developed and is found on the

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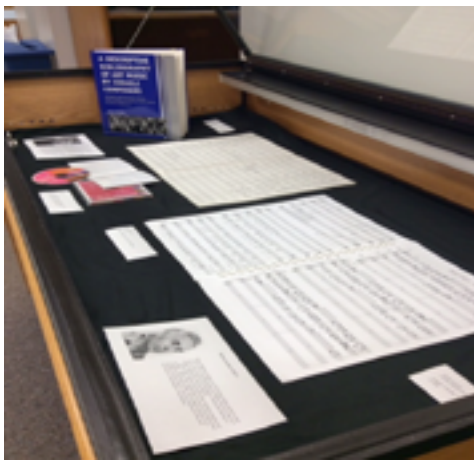
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IU Music Library Special Collections finding aids web page.

The collection itself is housed in the Music Library vault because of its uncataloged status, but when fully cataloged and processed all items will be available for circulation. Each item's catalog record will have a note describing it as part of the Tischler Collection of Israeli and Jewish Composers. To publicize the collection, Chuck and Carla gave this presentation at the Indiana University Libraries In-House Institute in May 2015, and also mounted an exhibition in the Music Library (see photo). They also hope to be accepted to present this paper internationally at the 2016 IAML meeting in Rome.

*(Kathleen Haefliger, Chicago State University)*



*Hans and Alice Tischler Exhibit, May 2015  
Cook Music Library, Indiana University*

## **Navigating "Multiple Choice" to "Research as a Process:" Teaching First-Year Conservatory Students to Use the Library**

Kathleen Abromeit (Oberlin Conservatory)

Kathleen Abromeit, Public Services Librarian at Oberlin College Conservatory Library, presented a paper on her research in which she studied process and metacognition, often defined as “thinking about thinking,” in undergraduate students.

Abromeit began her presentation by explaining various assignments that she implemented based on this

research: the Citation Project, the Library Project–Part I, the Bibliographic Project, the Composer Project, and the Library Project–Part II. These five assignments encouraged students to learn modes of academic discourse, develop a writer’s voice, and develop research skills. Abromeit had noticed that students were successful in the first four assignments, averaging 89-90% but were less successful, averaging 78%, during the last assignment, Library Project–Part II. She believes this difference is due to a section of the assignment where students were asked to describe the research strategy utilized to complete the paper, both the successes and failures. Despite changing her teaching approach the following year and making the grading rubric clearer and more prominent, Abromeit noticed that grades were still significantly lower when it came to the reflection part of the course. Changing her teaching strategy didn’t affect the grade so Abromeit changed her approach to analyzing the problem; she began looking to neuroscience for answers.

Neuroscientists, according to Abromeit, have long believed that learning and memory formations are made through the strengthening and weakening of connections among brain cells. When two neurons frequently interact, they form a bond that allows them to transmit more easily and accurately. Plainly stated, “Neurons that fire together wire together” (—Donald Hebb, Neuropsychologist).

Abromeit broke neuroscience down into three networks: the Attention Control Network, the Imagination Network, and the Attentional Flexibility Network.

- The Attention Control Network helps a person focus on particular tasks, such as focusing on a citation format or navigating through questions. Students did well with these tasks.

- The Imagination Network is used for things like imagining future scenarios and remembering things that happened in the past. This network helps construct mental images. Abromeit uses the creation of a bibliography as an example. Students have created a bibliography in the past, they knew how to find research materials, and although they may not know about the specific resources they are using, students are still

# SESSION SUMMARIES

CONTINUED

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familiar with the construction of a bibliography.

- The Attentional Flexibility Network is used when monitoring our surroundings as well as our thoughts. It is constantly switching back and forth between the Imagination Network and the Attentional Control Network. Cognitive flexibility, or adjusting between thinking or attention in response to changing goals or environment, is a vital component to learning. Abromeit pointed out that the multi-functionality and reflection seen in Library Project II is an example of using the Attentional Flexibility Network.

Abromeit pointed out that first-year students have developed the first two networks, the Attention Control Network and the Imagination Network. What needs to be developed is the third, the Attention Flexibility Network: the process of understanding process that takes time and practice. Educators can help develop these networks and neural pathways in students by prompting students to pay attention to their own experiences and to observe. Introducing the skill of reflecting on process earlier in the semester will help students develop the wired neurons necessary to find success in their final project.

*(Sylvia Yang, University of Wisconsin-Milwaukee)*

## COMMITTEE REPORTS

### CATALOGING COMMITTEE

Eleven people attended the Cataloging Committee meeting in Louisville. Discussion included the announcement of the panel at the Friday morning session of the meeting and updates at the various institutions represented. Other issues that arose were questions about updating authority records and maintenance of those in our catalogs, the Worldcat discovery system at the University of Louisville, and what people are planning to do with genre/form thesaurus terms when LC switches from LCSH to genre/form terms alone. The meeting ended with suggestions for a session next year on genre/form terms or possibly exploring automated systems that are being used.

*(Patty Falk, Bowling Green State University)*

### PUBLICATIONS COMMITTEE

The Publications Committee had six members and two guests in attendance. *Midwest Note-Book* has been edited by Anne Shelley since 2009. Anne indicated that she was ready to give someone else the opportunity

to fill this position. New committee member Abbey Thompson expressed interest, and this was met with a favorable response from all present. Anne Shelley also indicated her approval in an e-mail exchange with the committee chair. We will leave it to Anne and Abbey to work out a transition timeframe. We also thank Anne for her many years of outstanding service, and Abbey for her willingness to take this on. A new state representative for Illinois is needed for the membership brochure, and again Abbey Thompson expressed interest. This was also met with a favorable response from all present.

Therese Dickman reported that since 1995-96 when the Midwest Chapter oral history interviews were begun, she and her team have conducted approximately 30 interviews, of which ten have been published, ten more have been transcribed and ten still need to be transcribed. Rob DeLand offered to provide first-pass transcriptions of these, and Therese will proof-read them. Bob Delvin's 2014 interview will be first, and will hopefully appear in an upcoming issue of *Mid-West Notebook*. The committee agreed on two projects last year:

- 1.) An online publication that will bring Elizabeth

# COMMITTEE REPORTS, CONT.

Olmsted's *Music Library Association: A Brief History* (A-R Editions, 1978) up to date. Lynne Weber will coordinate this effort, and the following members volunteered to read through 5-year groups of the newsletter and provide a list of highlights to Lynne:

Wendy S. 1992 - 1996  
Kathleen H. 1997 - 2001  
Michael D. 2002 - 2006  
Anna L. 2007 - 2011  
(??) 2012 - 2015

(2.) An online publication featuring oral history interviews, with links to sound clips, photographs, etc. In preparation for the chapter's 75th anniversary, the committee would like to create a spot on the chapter website where these transcriptions can be viewed, with audio clips of highlights from the interviews and photographs from past meetings. Therese mentioned the planned transfer of the chapter archive materials from the national office to the University of Missouri-Kansas City, but was not aware of a date when this transfer would happen. Wendy will follow up with UMKC colleague and MLA Archivist Sandy Rodriguez. There is most likely a trove of good stuff in this archive that could be used for the anniversary. The committee extends special thanks to outgoing interim chair John Wagstaff.

(*Rob Deland, VanderCook College of Music*)

## MEMBERSHIP COMMITTEE

The Membership Committee met on Thursday, October 15, 2015 during the MLA Midwest Chapter meeting in Louisville. Five members were present and one guest, incoming chair Keith Cochran.

We discussed the possibility of a survey to identify hidden factors in the slow decline in our membership. This led to a discussion of programming at meetings and the acknowledgement that we need to have diverse offerings to attract a wide audience. We are especially interested a program that would offer valuable information to both paraprofessionals and professionals.

On the national level, the committee discussed working

more closely with MLA, which can offer us website hosting and dues collection.

We considered again the suggestion of holding a joint meeting with another chapter. This might be a topic for the chapter chairs meeting in Cincinnati.

The committee is looking for new members; if you are interested please contact Paula Hickner, chair.  
(*Paula Hickner, University of Kentucky*)

## PUBLIC SERVICES COMMITTEE

No report submitted.

## T.A.P.S. COMMITTEE

No report submitted.

## SCHOLARSHIP COMMITTEE

No report submitted.

## NEWSLETTER BACK ISSUES ONLINE

The *Midwest Note-Book* online archive grew by several issues last fall, thanks to the efforts of Sandy Rodriguez and Wendy Sistrunk (both of University of Missouri-Kansas City), Abbey Thompson (Northern Illinois University), Elizabeth Cribbs (Kansas City Public Library), and Therese Dickman (Southern Illinois University-Edwardsville). The archive provides a wealth of information on Midwest Chapter history, activities, members, and changes in music librarianship in general since 1979. The archive is available through the Midwest Chapter website at <http://mlamidwest.org/notebook.html>.

# ADMINISTRATIVE STRUCTURE

## EXECUTIVE COMMITTEE

**Chair:** Keith Cochran (Indiana University), 2016  
**Past-Chair:** Sheridan Stormes (Butler University), 2016  
**Secretary-Treasurer:** James Procell (University of Louisville), 2016  
**Newsletter Editor:** Anne Shelley (Illinois State University), 2016  
**Web Editor:** Elizabeth Hille Cribbs (Northern Illinois University), 2016

## STANDING COMMITTEES

### Bylaws

Beth Christensen (St. Olaf College), Chair, 2016  
Deborah Morris (Roosevelt University), 2016  
Sheridan Stormes (Butler University), 2016

### Membership

Paula Hickner (University of Kentucky), Chair, 2017  
Jack Knapp (Oberlin College and Conservatory), 2016  
Richard LeSueur (Ann Arbor, MI), 2016  
Carla Williams (Indiana University), 2016

### Program

Sheridan Stormes (Butler University), 2016  
Other members will be announced in the May 2016 newsletter issue

### Publications

Rob Deland (VanderCook College of Music), Chair, 2019  
Therese Dickman (Southern Illinois University, Edwardsville), 2019  
Michael J. Duffy (Western Michigan University), 2016  
Kathleen Haefliger (Chicago State University), 2016  
Anna Alfred LoPrete (Indiana University), 2019  
Anne Shelley (Illinois State University), 2019  
Wendy Sistrunk (University of Missouri-Kansas City), 2016  
Abbey Thompson (Northern Illinois University), 2019  
Lynne Weber (Minnesota State University-Mankato), 2019

*Terms expire in October of the year indicated. This version of the administrative structure should reflect changes made at the 2015 chapter meeting. Please report errors and omissions to the editor (anne.shelley@illinoisstate.edu).*

## SPECIAL COMMITTEES

### Cataloging

Patty Falk (Bowling Green State University), Chair, 2016  
Kerri Baunach (University of Kentucky), 2019  
Elizabeth Hille Cribbs (Kansas City Public Library), 2017  
Emma Dederick (Indiana University), 2018  
Mary Huismann (University of Minnesota), 2016  
Jason Imbesi (University of Michigan), 2016  
Kevin Kishimoto (University of Chicago), 2016  
Jack Knapp (Oberlin Conservatory), 2019  
Nicole Long (Wheaton College), 2016  
Anna Alfred LoPrete (Indiana University), 2019  
Deborah Morris (Roosevelt University), 2019  
Chuck Peters (Indiana University), 2016  
James Procell (University of Louisville), 2017  
Sandy Rodriguez (University of Missouri-Kansas City), 2016  
Mark Scharff (Washington University), 2019  
Janet Scott (Indiana University), 2016  
Wendy Sistrunk (University of Missouri-Kansas City), 2016  
Lynn Gullickson Spencer (North Park University), 2018  
Steve Spencer (North Park University), 2018  
Sue Stancu (Indiana University), 2016  
Nurhak Tuncer (Chicago, IL), 2018

### Public Services

Robert Delvin (Illinois Wesleyan University), Chair, 2018  
Emma Dederick (Indiana University), 2018  
Kirstin Dougan (University of Illinois at Urbana-Champaign), 2018  
Kathleen Haefliger (Chicago State University), 2018  
Jason Imbesi (University of Michigan), 2018  
Eleanor Lange (Interlochen Center for the Arts), 2018

### Scholarship

Andi Beckendorff (Luther College), Co-Chair, 2017  
Robert Delvin (Illinois Wesleyan University), Co-Chair, 2017  
Eleanor Lange (Interlochen Center for the Arts), 2017  
James Procell (University of Louisville), Ex officio, 2017

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

Emma Dederick (Indiana University), Chair, 2016