



## 2016 Music Library Association Joint West Coast Chapter Meeting Schedule

### Day 1, University of Washington, Petersen Room, Suzzallo Library

9:00-10:00: *Registration*

10:00-10:15: *Welcome*

John Vallier, President, Pacific Northwest Chapter

Paul Constantine, Associate Dean of University Libraries for Distinctive Collections & Director of Special Collections

*Petersen Room, Suzzallo Library*

10:15-11:00 *Going Beyond the Music Library – Performing Arts Events in Unexpected Library Places*

Taylor Greene, Chapman University

*Petersen Room, Suzzallo Library*

With the College of Performing Arts at Chapman University in an exciting state of growth, the Performing Arts Librarian has sought opportunities to strengthen the bond between the library and the Music, Theatre, and Dance departments by hosting events and exhibitions throughout the library. These events have resulted in several positive outcomes: they brought performing arts students into new library spaces; they introduced students to rare books and primary documents; they allowed students to interact with the library environment in new ways; and they reinforced the relationships between the Performing Arts Librarian and students and faculty.

Recent Performing Arts events in the Chapman libraries include: an event honoring an important local musician; an exhibit in Special Collections featuring primary documents of correspondence between famous musicians; student-led concerts held in the library's performance portico; display cases in the main lobby promoting rare books related to an upcoming campus production; and hosting a screening in a library archive featuring a film made by music faculty.

In this talk, I will discuss the challenges and successes that I encountered in planning and hosting these events which I hope will inspire other librarians to organize events suited to their own institutions' needs and abilities.

11:00-11:45 *The Crawford Rare Music Collection and Archives*

Judy Tsou, University of Washington

*Maps-Special Collections Instruction Room, Suzzallo Library*

I would like to do a show-and-tell of the Crawford Rare Music Collection and Archives. The Crawford Collection, acquired by UW in 2014, consists of approximately 700 titles of first edition vocal music from

Palestrina to Arvo Part. There are many autographed scores including Haydn, Ives, and Barber. Accompanying the rare music collection are the papers of Crawford, which does not only include acquisition record and meticulous research notes on each item he collected, but also letters from artists, including musicians (Penderecki, and Casals), writers (Ionesco), photographers (Marie Cosindas), stage designer (Ter-Arutunian), dancer (Paul Taylor), and many more. Among the autograph letters he collected include ones written by Puccini, Beckett, and Richard Strauss. I will speak about the acquisition history of the collection, and each item on display. Display items will include items that are of historical importance as well as ones that are visually stunning. Although I gave a short presentation on the collection last year, I think our colleagues will be interested in seeing the actual items and learning about each of them. I suggest that we hold this talk in the Special Collections' seminar room in the Allen Library.

11:45-1:15 *Lunch (On Your Own)*

1:15-2:00 *Contemporary Music Performance Trends in California: Examining the Past 10 Years of Californian Contemporary Music Festivals*

Scott Stone, University of California, Irvine

*Active Learning Classroom 136, Odegaard Library*

Collection development for contemporary music can be difficult, in part due to the increasing proliferation of composers and their musical output. Couple the increased quantity in music with a general decrease in library acquisitions budget makes it even more important for a librarian to make informed decisions about what they should purchase to meet their users' needs. One possible strategy to make informed purchasing decisions is to examine performance trends in established and respected music festivals dedicated to the advancement of contemporary music because they are often on the forefront of the creation of new music canon. Understanding what is being performed locally can elucidate what composers and pieces might be more important to your local music population and therefore more likely to be desired for either performance or study. This project examines the music performed since 2005 at 16 different California music festivals and series focused on contemporary music. An analysis of the data collected from over 2,500 individual piece performances will be done using both standard statistical methods and also visual analysis with network graphs.

2:00-3:30 *Unconference Mixer*

*Active Learning Classroom 136, Odegaard Library*

An unconference is a participant-driven meeting. This is an opportunity to discuss issues important to you in an informal manner with your colleagues. We will be gathering potential discussion topics prior to the meeting and the day of the meeting (stay tuned for a call for topics!). There will be two rounds of unconference discussions. If you have never attended an unconference before, feel free to learn more by reading this article, [How to prepare to attend an unconference](#).

3:45-4:45 *Chapter Business Meetings*

California Chapter, *Active Learning Classroom 136, Odegaard Library*

Pacific Northwest Chapter, *School of Music Room 114*

*Odegaard Library closes at 5PM*

5:00-6:30 *Happy Hour Mixer*

*School of Music Fishbowl*

Day 2, Seattle Public Library, Central Library

10:00-10:20 *Mixing* (Breakfast On Your Own)

10:20-10:30 *Welcome*

Verletta Kern, Vice Chair/Chair-Elect, Pacific Northwest Chapter of the Music Library Association

Bob Tangney, Music Librarian, Seattle Public Library  
*Seattle Public Library, Central Library, Level 4, Room 1*

10:30-11:30 *Lightning Talks*

*Seattle Public Library, Central Library, Level 4, Room 1*

- *The Harry & Frances Adaskin Collection*  
Stefan Hintersteiner, Canadian Music Centre, BC Region
- *Creating a Sheet Music & Instrument Catalog for Seattle JazzED*  
Greta Pittenger, Jacob Shepard, Michael Wallenfels, University of Washington
- *A sneak peek at our digitized rare materials database*  
Ray Heigemeir, Stanford University
- *Letters from Vietnam*  
Daniel Ray, University of Washington
- *We Could Make Such Beautiful Music Together: A Trio of Partnerships at San Diego Public Library*  
Laurie Bailey, San Diego Public Library
- *Many Many Women: Amplifying Marginalized Voices Through Increased Visibility*  
Megan Mitchell, University of Washington

11:30-12:00 *Keeping Score: Active Learning for One-Shot Instruction in Music*

Ann Shaffer, University of Oregon

*Seattle Public Library, Central Library, Level 4, Room 1*

Librarian-instructors often face big hurdles in teaching effective one-shot library instruction sessions: we have to cover the material the course instructor asks for, all while incorporating the ACRL Framework, utilizing active learning techniques, keeping students engaged, and getting students to remember some of the content later. For music instruction, the range of specialized formats and research materials (many not available online) can make this even more challenging. In this session, I will present my adaptations of an approach piloted among instructors at the University of Oregon, incorporating active learning philosophies and game theory into a one-shot music instruction session conceived as a "Research Race." In this race, the students work together in teams who compete to be the first to work through a series of research-related tasks, modeling the process of finding sources for a research project and familiarizing students with different kinds of scholarly resources and how to locate them. The librarian-instructor introduces and facilitates the activity, answering questions as needed throughout the process. I will also discuss how this model can be adapted for different groups of music students, from freshmen non-majors who are new to the library, to upper class and graduate performance majors in need of more specialized research tools.

12:00-12:15 *Break*

12:15-1:00 *The Lifecycle of Music in a Performing Arts Library*

Emily Cabaniss, Seattle Opera

*Seattle Public Library, Central Library, Level 4, Room 1*

Where the academic music librarian focuses on long-term collection development and planning and the library as a tool in the undergraduate and graduate's general education, and the orchestra librarian focuses on the immediate demand of the symphony musicians in the employ of a production, Seattle Opera's Company Librarian exists in the middle area of serving the research and development of opera productions and education in several years' advance time. This presentation will be an overview of the lifecycle of resources in a production company, from their purchase, planning and research, to their circulation and use in the company, to the archival practices of the company library. The second half of this presentation will be a "how-we're-doing-it" overview of the cataloging backlog project currently being undertaken by the Seattle Opera and the new initiatives and projects planned by the company's first librarian, from the restructuring of the library's collection plan and mission to the initiative to digitize Seattle Opera's analog archival video collection.

1:00-2:30 *Lunch (On Your Own)*

2:30 *Tours*

**You may select one of the following tours. Please pre-register for tours using our [online form](#) so we can notify our guides on the number of attendees. You may bring guests for the Experience Music Project Tour.**

Seattle Opera Tour

Cost: Free

Tour Attendance Cap: 30

Meet in front of McCaw Hall in the large promenade

321 Mercer Street

Seattle, Washington

Tour lasts 1 hours

Stay for opening night of [Count Ory](#)

[Experience Music Project](#) & Science Fiction Museum Tour

Cost: \$10 + \$3 if you wish to visit the special exhibit, [Star Trek: Exploring New Worlds](#)

Tour Attendance Cap: Must have at least 10 confirmed participants to achieve the discounted admission rate.

325 5<sup>th</sup> Avenue North

Seattle, Washington

Meet in the lobby of the EMP/Science Fiction Museum. There will be a brief orientation to the EMP followed by a self-guided tour. We generally recommend 2-3 hours to explore the whole museum.