

tmla

Texas Music Library Association

Fall 2025 chapter meeting

Friday, October 17 &
Saturday, October 18, 2025

Brazosport College

Corporate Learning Center

500 College Drive

Lake Jackson, Texas 77566

Brazosport College
The College of Choice®

Texas Music Library Association

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Brazosport College for their
generous support in hosting
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Friday, October 17 , 2025

https://brazosport-edu.zoom.us/j/84755735438?pwd=pGMbJFlN8fjZznQIb6i9gSyafRu6wd.1

Meeting ID: 847 5573 5438
Passcode: 817856

12:00–12:30 PM	Welcome and Opening Remarks **"Recent Texas Legislative Session and Implications on Higher Education"** President of Brazosport College, Dr. Vince Solis
12:30–12:45 PM	Break
12:45–1:00 PM	Lightning Talk 1: **WorldShare Record Manager: You Too Can Catalog!**
1:00–1:45 PM	Presentation 1: **Streamlining Music Monographic Series Workflows at UH Libraries**
1:45–2:00 PM	Break
2:00–2:45 PM	Presentation 2: **How Maristella Got Her Grove Back: Music Special Collections' Enrichment of Class Research Projects**
2:45–3:00 PM	Break
3:00–3:45 PM	Presentation 3: **Big Ideas, Little Time: Designing Instruction Quickly with Backwards Design-inspired Frameworks**
3:45–4:00 PM	Break
4:00–4:45 PM	Presentation 4: **Designing a Student-Centered List of Translated Musical Terms**
4:45–5:00 PM	Break
5:00–6:00 PM	Special Performance: **The Gulf Winds Woodwind Quintet**
6:15 PM	Conclusion of Friday presentations. See you at dinner.
6:15–8:00 PM	Dinner: The Wayside Pub

Texas Music Library Association

Saturday, October 18 , 2025

https://brazosport-edu.zoom.us/j/89862546628?pwd=bsqI0tJE8naDUOwVTzQb9gaYafR1IX.1

Meeting ID: 898 6254 6628
Passcode: 813702

8:15–9:00 AM	Breakfast (Tacos!)
9:00–9:15 AM	Lightning Talk 2: **From the Field to the Archive and Back**
9:15–10:00 AM	Presentation 5: **Framing Performance as Scholarship through Practice-Based Research**
10:00–10:15 AM	Break
10:15–10:30 AM	Lightning Talk 3: **Adapting Student Employment for Gen Z**
10:30–11:15 AM	Presentation 6: **Everything is Reused**
11:15–11:30 AM	Break
11:30–1:30 PM	**Business Meeting**

https://brazosport-edu.zoom.us/j/83867187183?pwd=1x4tT2LaaUUIlpwDSlULBzObaFzgcH.1

Meeting ID: 838 67187183
Passcode: 306558



Texas Music Library Association

Presenters & Abstracts

By order of program schedule

Welcome and Opening Remarks
"Recent Texas Legislative Session and Implications on Higher Education"
President of Brazosport College, Dr. Vince Solis

Dr. Vincent R. Solis serves as the President of Brazosport College in Texas and brings over 30 years of leadership in higher education. Prior to joining Brazosport College, he served as President of Western Nevada College and has held multiple senior executive roles overseeing Academic Affairs, Student Services, and Enrollment Management at both community colleges and universities.

A first-generation college graduate and the youngest child of migrant farm workers, Dr. Solis began his academic journey at Chemeketa Community College in Oregon. He later earned his bachelor's degree in Psychology and Sociology, a master's degree in Psychology, and a Doctorate in Bilingual Education from Texas A&M University–Kingsville, graduating with honors.

Dr. Solis is known for his deep commitment to student success and community engagement. His leadership has focused on expanding access, closing equity gaps, fostering innovation, and promoting a student-centered culture at the institutions he has worked with. He currently serves on the Board of the Brazoria County Dream Center, Board member of Harvest for the Hungry, member of the Brazoria County Chamber of Commerce, Member of the Hispanic Chaber of Commerce and several other service and education organizations. He also serves as a proud Rotarian and he has been recognized as a double recipient of the Paul Harris award.

Dr. Solis enjoys public speaking with a desire to spark critical thinking and discussion about important subjects. He has delivered keynote addresses to a wide range of audiences, including the U.S. Department of Education, Leadership Summit, K–12 school districts, civic organizations, Higher Education Institutions, and industry partners. His presentation topics include artificial intelligence, understanding poverty, the transformative power of education, leadership, future of technologies, understanding happiness, and understanding the mental health crisis in America.

Through his personal story of transformation from high school dropout to college president Dr. Solis serves as testament to the power of education and remains a tireless advocate for opportunity, access, student success, and lifelong learning.

Texas Music Library Association

Presenters & Abstracts

Friday

Lightning Talk 1

WorldShare Record Manager: You Too Can Catalog!

Rahni Kennedy, Director of Cataloging
Southern Methodist University

The retirement of OCLC's Connexion Browser last year has prompted many libraries to start using WorldShare Record Manager (WSRM) as their next cataloging tool. While Connexion Client remains available, WSRM offers an interface that lowers the entry barrier for staff new to metadata work while still supporting experienced catalogers.

This lightning talk will introduce WSRM, beginning with an overview of its layout and features, followed by a comparison with Connexion Client to highlight key similarities and differences. A short demonstration will walk through practical tasks—searching WorldCat, editing records, and setting holdings—to show how quickly staff can begin contributing.

The discussion will be grounded in real experience: training an intern with no prior cataloging background, who successfully completed copy cataloging projects with WSRM, as well as my own experience with cataloging music scores. Attendees will leave with a clear sense of how WSRM can be used for onboarding and expanding cataloging capacity. The goal is to make cataloging approachable and achievable for all library staff.

Presentation 1

Streamlining Music Monographic Series Workflows at UH Libraries

Leonard "Leo" Martin (he/him)
Head of Resource Management and Metadata
University of Houston Libraries

Armin Lopez (they/them)
University of Houston Libraries

The authors will provide an overview of University of Houston Libraries' multi-year effort to ensure continued access and enhanced retrieval of their Music Library's Historical Editions of Music (M2s) and Collected Works of Individual Composers (M3s). In July 2021, UH Libraries migrated their catalog from III Sierra to Ex Libris Alma. Post-Alma implementation outcomes resulted in the need to update various policies and procedures for receiving, cataloging, and processing M2s and M3s. The authors will discuss various workflows to streamline work, as well as data remediation work to enhance the discoverability of these indispensable music resources for researchers. Additional topics include developing collaboration strategies, intradepartmental workflow management, automation in libraries, and data remediation.

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Presenters & Abstracts

Friday

Presentation 2

How Maristella Got Her Grove Back: Music Special Collections' Enrichment of Class Research Projects

Maristella Feustle
Music Special Collections Librarian
University of North Texas

In the spring semester of 2025, two separate class projects made extensive use of the UNT Music Library's special collections: a jazz research class for graduate students, and an undergraduate music history class covering antiquity through 1750. These classes shared the learning objectives of familiarizing students with the process of finding and requesting items, providing hands-on experience with rare and archival materials, and using special collections to complement conventional research in common databases, bibliographies, and encyclopedias. For example, no longer was Gradus ad Parnassum merely a title mentioned in music history and counterpoint studies, but students could experience working with an edition of it from 1742. The projects prompted students to consider each item as an artifact, and what kind of information it could provide beyond the text on the pages.

Activities such as these offer multiple benefits. Experiential learning provides a more memorable, tangible encounter with history than facts and narratives alone, and accommodates a wider variety of learning styles. The exploration of collections returns an element of spontaneity and play to learning. Most of all, projects structured this way encourage higher-level cognitive processes as described in structures like Bloom's Taxonomy. For instructors and librarians, Bloom's Taxonomy in this setting offers not only a targeted approach to learning outcomes, but a way to document data in a culture that privileges quantifiable productivity. One cannot easily quantify a spark of inspiration, but it is possible to craft activities that call on higher-level processes such as analysis, evaluation, and creation, while bringing students closer to the aspects of research that inspire delight rather than dread.

This presentation therefore details how projects like these make use of complementary general and special collections items, and how the activities themselves can provide both desirable outcomes, and evidence that can be articulated to outside stakeholders.

Texas Music Library Association

Presenters & Abstracts

Friday

Presentation 3

Big Ideas, Little Time:
Designing Instruction Quickly with Backwards Design-inspired Frameworks

Kristin Wolski
Music Information Literacy & Outreach Librarian
University of North Texas

Using backwards design can help instructors and trainers create instruction more smoothly, given some helpful tools. What is more, lessons created with backwards design frameworks help with achieving learning transfer. Typically, backwards design is discussed in the context of course-length design or curriculum planning; however, in this presentation, I aim to discuss applications for using backward design to create small-scale lessons, too, such as the library “one shot.” Drawing on the theories of Idea-Based Learning and Understanding by Design®, I will share how I am experimenting with using a backwards design–inspired system for building scalable instruction. In tandem with backwards design, I will also discuss learning theories related to student engagement and cognitive processing and how these theories relate to choosing lesson activities. To demonstrate the application of my working framework, I will discuss my approach for integrating the ACRL Framework for Information Literacy with backwards design to create an asynchronous module in LibWizard on searching for music manuscripts in archives. Additionally, I offer broader suggestions for applying backwards design concepts for outputs beyond instruction.

Texas Music Library Association

Presenters & Abstracts

Friday

Presentation 4

Designing a Student-Centered List of Translated Musical Terms

Katrina Roush: Associate Professor of Music Theory
& Claudia Arróyave-Mendoza: Lecturer of Double Bass
& Charles Roush: Head of Research & Instructional Services - Edinburg
The University of Texas Rio Grande Valley

In this presentation, we will explain why and how we created our own Spanish/English list of translated musical terms. Reputable translation resources, such as the Polyglot Dictionary of Musical Terms (ed. Leuchtmann, 1978) and Yale's tools for catalogers (https://web.library.yale.edu/cataloging/music/language-tools), already exist for musicians and librarians who are strong in one language and need to translate occasional terms. However, our university has a highly bilingual population, and we felt the need for a succinct, nuanced, practical translation aid specifically tailored for our music students and community.

By building subject research guides that promote Spanish-language and Latin-American resources, the library participates in a campus initiative to support bilingualism. While working on these guides, a music librarian found an existing translation handout built by a music professor at a different university. The document aimed for goals similar to ours: short and accessible, targeting the needs of students. However, there were imprecise translations in the document. For this reason, the librarian teamed up with two music professors at our university to create a new English-to-Spanish/Spanish-to-English list, intentionally involving a colleague whose first language is Spanish and who studied and taught music in Mexico.

Using this existing document as a springboard, we first decided which musical terms to include. Our choices incorporated basic words that international students may have never used in English (i.e., "quarter note") and words that would help English speakers communicate in Spanish in teaching and performance situations. We also took special care to note regional differences in terminology, usage, or pronunciation, asking colleagues for confirmation when appropriate. Finally, we presented a draft to our music students to suggest ways to use the guide and to solicit their feedback. Taking these steps helped us tailor the document specifically to the immediate practical needs of the music students at our university.

Special performance for the 2025 chapter meeting of the Texas Music Library Association

The Gulf Winds Woodwind Quintet

Brazosport College Corporate Learning Center

October 17, 2025

5:00 pm

Excerpt from William Tell
Giacomo Rossini
Transcribed by Eberhard Ramm

Reverie
Debussy
arr. Ray Thompson

Hornpipe from "Water Music"
Handel
arr. James Christensen

Take Me Out to the Ballgame
Albert Von Tilzer
arr. Jari Villanueva

Le Carnaval des Animaux
C. Saint Saint-Saens
arr. Ray Thompson

Royal Fireworks Music-IV. La Rejouissance
G.F. Handel
arr. Kenneth Abeling

Castillia
G. E. Holmes

La Cheminee Du Roi Rene- IV. La Maousinglade
Darius Milhaud

Album pour mes Petits Amis Op.14
Gabriel Pierne
arr. Ray Thompson

Tambourin
Francois Gossec
arr. James Christensen

Beauty and the Beast
Music by Alan Menken Lyrics by Howard Ashman
arr. Ralph Raymond Hays

The Gulf Winds Woodwind Quintet

Audry Dunn-Flute
Annette Garrett-Oboe
Linda Crummel-Clarinet
Joel Livsey-French Horn
Paula Matzke-Bassoon

Thank you Brazosport College, The Brazosport Symphony Orchestra, and TMLA!

Texas Music Library Association

Presenters & Abstracts

By order of program schedule

Saturday

Lightning Talk 2

From the Field to the Archive and Back:
Researching Music in Missionary Contexts in Brazil

Armindo de Araujo Ferreira
Baylor University

The Music in Missions Collection, in the Arts and Special Collections Research Center at Baylor University, contains papers from former Baptist music missionaries documenting their work in composing, arranging, translating, editing, conducting, and teaching. The interconnection between the materials donated by these former missionaries, or their families, can contribute to research that seeks to trace the historical process of the musical missionary work in Brazil and to understand the relationships between American missionaries and Brazilian Baptists. In this presentation I will share my experience working in the organization and classification of part of this collection. This process has confirmed the place of this unique collection as a valuable source of information on the lasting impact of the cooperation between missionaries and missionized on the field of church music, including, for example, detailed description of the editorial process of the last hymnal published by Baptists in Brazil, Hinário para o Culto Cristão ("Hymnal for Christian Worship," HCC), in 1991. As a researcher, I am looking forward to exploring these materials guided by theoretical frameworks proposed by scholars such as Ilerbaig (metaphors in the archival order and its reconstruction; 2016), Birmingham (connecting stories of people's lives and archival materials; 2008), Monteiro (the role of human agency in the missionary enterprise; 2021) and Ferreira (the negotiation of proximity and the HCC; 2025).

Texas Music Library Association

Presenters & Abstracts

Saturday

Presentation 5

Framing Performance as Scholarship through Practice-Based Research: Opportunities for Music Librarianship

Vaughan Hennen - Graduate Part-Time Instructor
Texas Tech University

Lecture recitals and applied research often occupy a precarious, uneasy space within the realm of graduate education in music, due to students not knowing that their work can be considered research. The daily work of musicians–personal practice, rehearsals, technical refinement, and exploration–are all iterative processes that require deep critical and temporal reflection. These activities constitute a form of inquiry when framed through a research methodology. Practice-based research, widely established in the fields of visual art and theater, offers a methodological foundation that recognizes artistic process itself as a legitimate mode of knowledge production.

In this presentation, I argue that practice-based research provides an important framework for understanding performance not only as artistic output but also as a form of critical and creative scholarship. For music librarians, this paradigm offers several points for engagement: supporting graduate students and faculty in the design of practice-based research; providing bibliographic and archival resources that help to contextualize artistic practice; and reflecting critically on our own bibliographic practices through the lens of creative inquiry.

Imagine a cellist preparing Johann Sebastian Bach's Cello Suite No. 4 for their lecture recital. This paradigm encourages and empowers them to move beyond the typical discussion of harmony and historical context, toward articulating their embodied practice: how preparatory elbow movement for string-crossings increases stamina during demanding passages. Through this methodology of embodiment, the cellist establishes a clear practice-based research trajectory, where technical exploration emerges as the locus of inquiry and the foundation of performance.

Because practice-based scholarship in music remains comparatively underdeveloped, opportunities abound for music librarians to draw on interdisciplinary models and extend our professional impact. By advocating for practice and performance as valid research modalities, music librarians can help to foster invigorating environments where creative, scholarly, and bibliographic practices intersect. This integration not only validates musicians' creative work as research but also expands the professional scope and impact of music librarianship within artistic academic institutions.

Texas Music Library Association

Presenters & Abstracts

By order of program schedule

Saturday

Lightning Talk 3

Adapting Student Employment for Gen Z:
Experiential Learning Methods for Training Student Assistants

Michelle Rivera: Music Library Specialist
Notre Dame

Christa Heimann: Coordinator of Music Rapid Cataloging
University of North Texas

Generation Z (Gen Z), born approximately 1996-2010, is the first generation brought up primarily in an age of digital technology. They have ample experience using and navigating various technologies, and they adapt easily as new tools and platforms evolve. Members of this generation have already entered the workforce, and many more will be joining in the next decade. Given their experience, Gen Z learns and absorbs information differently from previous generations. It is important for academic library faculty and staff to understand how this generation learns, expectations they hold, and how we can help them prepare for future careers through a student employment environment.

How do music libraries approach training their student assistants to retain the information necessary to do their work and broaden their critical thinking and information literacy skills? This lightning talk will briefly discuss how Gen Z values learning, even in the workplace, and thrives in conditions where they are able to use their experience from living online. We will touch upon how gamification harnesses the power of Kolb's experiential learning models, cognitive load theory, and microlearning through cataloging training.

Texas Music Library Association

Presenters & Abstracts

Saturday

Presentation 5

“Everything is All Reused”:
What Olivia Rodrigo Can Teach Us About Music Copyright and Interpolation

Alexa Frederick
Music Cataloging Graduate Student Assistant
University of North Texas

Olivia Rodrigo cited Taylor Swift as an influence on her debut album SOUR (2021), specifically noting that her song “1 step forward, 3 steps back” interpolates Swift’s “New Years Day” (2017). After SOUR’s release, some listeners accused Olivia Rodrigo of plagiarism, citing the similirites between her songs “déjà vu” and “good 4 u” and Taylor Swift’s “Cruel Summer” (2019) and Paramore’s “Misery Business” (2007). In response Rodrigo retroactively gave songwriting credits to Taylor Swift and Paramore. This 30-minute presentation explores whether Rodrigo needed to give Swift and Paramore songwriting credits. Building on the work of Kate Hamori, Sergei Lacasse, Joanna Demers, and Hannah Edmondson, I explore Olivia Rodrigo’s use of pastiche, as well as the current music copyright law surrounding interpolation. I then compare the piano harmony in “1 step forward, 3 steps back” to “New Years Day,” and the vocal melodies in “déjà vu,” to “Cruel Summer.” As I argue, Olivia Rodrigo is not literally interpolating Swift’s songs but rather is emulating Taylor Swift’s piano accompaniment and melodic vocal style to build on Taylor Swift’s brand of confessional songwriting and its representation of the experiences of teenage girls and young women. Ultimately, Rodrigo retroactively giving writing credits for interpolation is shaped by online discourse about the similarities between the songs and potential legal consequences of having similar sounding songs. However, her story serves as a useful case study for how listeners interpret whether a song includes actionable interpolations and the current, convoluted status of modern music copyright law.

The **2025 TMLA chapter business meeting** will begin at 11:30 am CST

https://brazosport-edu.zoom.us/j/83867187183?pwd=1x4tT2LaaUUIlpwDSlULBzObaFzgcH.1
Meeting ID: 838 67187183
Passcode: 306558

!! !! Zoom Meeting Information !! !!

12:00 PM - 6:15 PM **Friday, October 17, 2025**

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800 AM - 11:30 AM **Saturday, October 18, 2025**

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11:30 AM - 1:00 PM **TMLA fall 2025 Business Meeting**

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