Subject: Collection Development Procedures

Title: Music Library Collection Development Procedure

Operational Procedure - Date Adopted
by the Library Services Faculty: December 7, 1995

Administrative Procedure - Date
Issued by Administration:


I. Introduction

A. Purposes of the Music Library Collections (in order of priority)

1. to support the curriculum offered by the ECU School of Music
2. to support the research activities of the ECU School of Music faculty members
3. to support the musical activities of the eastern North Carolina region, with emphasis on those involving music education
4. to support the musical aspects of interdisciplinary studies at ECU
5. to collect, preserve and make available the output of North Carolina musicians and musical genres

B. School of Music Curriculum Supported by the Collections

The School of Music offers the bachelor of music in music education and the bachelor of music in music. Concentration areas for the BM in music include: music therapy, performance (jazz studies [instrumental or voice], organ, piano, piano pedagogy, sacred music [organ or voice], strings, voice, winds or percussion) and music theory-composition (theory or composition).

The School of Music offers three master of music degrees: the MM in music education (online), the MM in performance, and the MM in theory-composition. The MM in music education has seven options, one of which is approved for North Carolina teacher licensure. The MM in performance offers concentrations in accompanying, organ, piano, voice, strings (including guitar), percussion, sacred music, woodwinds specialist, brass specialist, choral conducting, jazz, instrumental conducting, and pedagogy (piano, vocal, and Suzuki). The MM in theory-composition offers concentrations in composition and theory. In
addition, the school offers certificates in advanced performance studies and Suzuki pedagogy.

This curriculum includes a variety of ensemble opportunities listed on the School of Music website. This list informs the music library’s collection development decisions.

C. History of the Collections

The ECU Music Library began in 1958 when the Department of Music converted its student lounge into a small library of scores and sound recordings intended to both supplement the music monograph collection in Joyner Library and bring music materials closer to the music faculty and students. By the mid-1960s the Music Department had become the School of Music, and in 1966 the music faculty included a modest space for this collection in the school’s new A.J. Fletcher Music Center.

During its 1973 site visit, the National Association of Schools of Music recommended Joyner Library assume administration of the School of Music’s collection, which it did on July 1, 1974. At this time, Joyner Library moved its music monograph collection to Fletcher Music Center and joined it with the departmental score and recording collection to form Joyner Library’s only branch library.

By the mid-1990s the collections filled all available space in the Music Library, and staff members were forced to return one third of the monograph collection to Joyner Library. Relief came in the form of renovations in 1993 and 2001, both of which increased the Music Library’s square footage. The 2001 renovation also included the installation of extensive compact shelving units. The addition of these units allowed for the return of the portion of the music monograph collection housed in Joyner.

In 2007 the School of Music allowed the Music Library to take possession of a small storage room above the school’s recital hall, and staff members moved the LP collection and lesser-used serial and set volumes to that room. In the same year, Music Library staff members began planning for both interior and exterior expansions to the music library.

Through the generosity of area music lover Conrad Sharpe, the Conrad Sharpe Music Library Endowed Fund was created in 2011 with support of collection development activities a major emphasis.

D. Responsibility for Building and Maintaining the Collections
The Head Music Librarian is responsible for the intellectual development of the Music Library collections. In order to make sound decisions the head relies on the subject expertise of all Music Library staff and School of Music faculty members. The Head Music Librarian works collaboratively with Joyner Library colleagues in acquisitions, collection development, and other areas to build and maintain the collections.

E. Intellectual Freedom, Censorship, Copyright and Music Library Collection Development

The Music Library adheres to the policies of its parent unit, Joyner Library, with regard to intellectual freedom, censorship, and copyright issues as they pertain to collection development.

F. Review and Revision of the Collection Development Procedure

This procedure is reviewed and revised on a biennial basis.

II. Collecting Guidelines

The Music Library uses Research Libraries Group (RLG) Conspectus codes as presented in Music Library Association technical report 22 titled Collection Assessment in Music Libraries to indicate the level of current collection intensity for subjects, scores, and recordings. The RLG codes and their definitions are as follows:

0  Out of Scope: The library does not collect in this area.
1  Minimal: A subject area in which few selections are made beyond very basic works.
2  Basic Information: A collection of up-to-date general materials that serve to introduce and define a subject and to indicate the varieties of information available elsewhere.
3  Instructional Support: A collection that is adequate to support undergraduate and most graduate instruction, or sustained independent study.
4  Research: A collection that includes the major published source materials required for dissertations and independent research.
5  Comprehensive: A collection in which a library endeavors, so far as is reasonably possible, to include all significant works of recorded knowledge.

A. Subjects
The Music Library collects in all subject areas of music as defined by the Library of Congress Classification schedule M (Music and Books on Music). In addition, it collects general knowledge and related discipline materials as appropriate.

The Music Library develops no subject areas at the 0 Out of Scope and 5 Comprehensive levels, and, in general, maintains the collections’ subject content at the 3 Instructional Support level. The following is a detailed listing of subject-specific collecting levels used as a guide for collection development activities in the Music Library.

3 bibliography

3 Directories, dictionaries, encyclopedias
3 Bibliographies of literature and printed music, indexes, abstracts
3 Composer thematic catalogs
3 Discographies, review indexes
3 Guides to collections

3 Music History and Criticism

3 Sources of music history, general and regional, from antiquity to the present
3 History and appraisal of music in all styles, through all periods, and in all geographic locations
3 Biographies, discographies, iconographies, correspondence, essays, and writings of composers, performers, and other individuals important to the development of music
3 Research and methodology
2 History and construction of musical instruments
2 Historic development of music printing, engraving, and publishing

3 Ethnomusicology, including the music of popular culture

3 General and regional histories of non-Western art, folk and popular music
3 Description and analysis of non-Western art, folk and popular music
3 Anthropological and sociological aspects
3 Studies of musical instruments and their performance
2 Theory and methodology of the discipline

3 

Dramatic music

3 History and criticism of literature and performances
3 Dramaturgy
3 Production and staging
2 Theaters, including pictorial representations
3 Libretti and plot analyses

3 Church music

3 History and criticism
3 Liturgy and ritual
3 Psalmody and hymnology

3 Philosophy and Physics of Music

2 Acoustics and physics
3 Physiology
3 Psychology of music
3 Aesthetics
3 Criticism and methodology

3 Music Theory and Composition

3 Elements of music
3 Historic treatises and theoretical development for all periods
Analytical techniques
Compositional techniques for all historic periods
Improvisation
Arranging
Orchestration
Aural skills

Music Education and Music Therapy

Foundations and principles
Tests and measurements
Administration and organization of music curricula and programs
Methodology
History and criticism
Instrumental and vocal techniques and methods

Audio and music-related media production and engineering

History of the development of sound recordings and the recording/media industry
Technical developments of hardware and software
Preservation of media
Recording studio techniques

Other

Careers in music
Music librarianship
Copyright and music
Business of music
Interdisciplinary studies, where music is a significant portion of the work or the treatment of the musical subject is unique
Multicultural studies, where music is a significant portion of the work
or the treatment of the musical subject is unique

2 Performance arts medicine

B. Formats

1. Books and other textual materials

   a. *Music reference works* such as encyclopedias, dictionaries, bibliographies, discographies, indexes, and thematic and library catalogs are collected in both print and non-print formats. Electronic formats with functionality at least equal to that of the print version are preferred.

   b. *Monographs* such as iconographies, festschriften, congress reports, biographies, and histories are collected in both print and non-print formats, but the print format is preferred. Scholarly treatment is preferred for such works, but popular presentation is acceptable if the work is the only available source of information on a given topic.

   c. *Primary sources and manuscripts* are acquired primarily in electronic, microfilm, or print facsimile.

   d. *Textbooks* are added to the collection only when donated or as requested by faculty members for a specific purpose (e.g., when the textbook is particularly strong in a subject area for which little else is available). Music therapy textbooks and materials, and music education curriculum guides and materials are purchased in coordination with the School of Music’s Curriculum Center. In order to avoid unnecessary duplication these materials are collected selectively by the music library even though the School of Music offers graduate-level courses in this portion of its curriculum.

2. Microforms

   In general, microforms are purchased only when the information they contain is not available in another format.

3. Music scores

   a. The Music Library collects scores in both print and non-print formats. The print format is the preferred format for performing scores, but electronic versions (such as those available on CD-ROM and via web-based subscriptions) are collected on a case-by-case basis. Manuscripts and early prints are usually collected in facsimile and microform, but just as with textual primary sources and manuscript materials, other formats (including electronic ones) are considered. As with subject areas, the Music Library generally collects the various types of scores at the 3
**Instructional Support** level. The following is a detailed list of Music Library collecting intensity levels for these materials.

4 Historical monuments, sets, anthologies, and collected works of composers.

Multiple editions of major works with emphasis on urtext editions and editions with significant critical apparatus.

3 Works of composers of primary importance in all periods of Western art music.

3 Works of composers of secondary importance in all periods of Western art music.

3 Non-art (i.e., popular) music such as jazz, film music, major popular genres (e.g., musicals), and outstanding popular composers.

2 Folk music of the Americas and other nationalities/regions.

3 Music of ethnic groups indigenous to the southeastern U.S.

3 Manuscripts and published scores of North Carolina composers (both art and non-art).

3 Music of ethnic groups indigenous to eastern North Carolina.

4 Manuscripts and published scores of East Carolina University music faculty members.

3 Music for keyboard instruments

3 Music for string instruments

3 Music for woodwind instruments

3 Music for brass instruments

3 Music for plucked string instruments (guitar, lute, harp, etc.)

3 Music for percussion instruments

3 Chamber music

3 Orchestral music

3 Vocal music

3 Choral music

3 Operas, operettas, and musicals

3 Ballets

3 Incidental music
b. A single musical work may be scored in multiple ways depending on the score’s intended purpose. For this reason, there is no single preferred format, and the Music Library may actually collect more than one score of the same musical work according to the following guidelines:

*Full scores*: Collected selectively for major works.

*Study or miniature scores*: Purchased for the study of all major works, but not suitable for performing purposes. For this reason the Music Library typically owns at least one additional score format (e.g., vocal score, full score, etc.) for all of the works it owns in the study score format. In addition, the small size of study scores allows for the acquisition of multiple copies in excess of the library’s general two copy maximum (especially when received as gifts) in order to facilitate group study of such materials.

*Vocal scores*: Purchased in addition to full and/or miniature scores for opera and major vocal choral works with orchestra or instrumental ensemble.

*Piano reductions*: Purchased in addition to full and/or miniature scores for works for solo instruments with orchestra or large chamber ensemble.

*Performing editions (i.e., those with parts for each performer)*: Purchased, in addition to study scores, for major instrumental and/or vocal chamber works for up to eleven performers.

*Contemporary music in the format of publication (e.g., diagrammatic notation, transparencies, ozalid reproductions, scores accompanied by tapes, etc.)*: Multiple copies and extra materials (e.g., tapes, etc.) for performance purposes are purchased selectively.

*Solo literature*: Collections (i.e., entire opus numbers and selected songs) preferred over single titles when available.

*Fake books, arrangements, and lead sheets for jazz compositions*: Collections preferred over single titles when available.

*Sheet music*: Collected primarily for historic purposes, and only if donated. For this reason, individual pieces in collections already owned by the library may be duplicated here.
4. Recordings

a. When at all possible, the Music Library acquires at least one audio recording of each score title in the collection. With regard to theatrical works (i.e., operas and musicals) at least one video recording is acquired in addition to the audio recording. The Music Library collects recordings in subject categories and at intensity levels similar to those for scores as follows:

- Historical and scholarly anthologies (particularly of music of the Medieval and Renaissance periods) for which recordings of individual pieces may be difficult to obtain.
- Multiple performances of major works for the purpose of stylistic comparison and evaluation.
- Works of composers of primary importance in all periods of Western art music.
- Works of composers of secondary importance in all periods of Western art music.
- Non-Western music, both field recordings of folk music and studio recordings of art music.
- Non-art (i.e., popular) music such as jazz, film music, major popular genres (e.g., musicals), and outstanding popular composers.
- Folk music of the Americas and other nationalities/regions.
- Music of ethnic groups from the southeastern U.S.
- Music of North Carolina composers and performers (both art and non-art).
- Music of ethnic groups from eastern North Carolina.
- Music of East Carolina University music faculty members.
- Media accompanying (or in lieu of) music education and music history texts.
- Music for keyboard instruments
- Music for string instruments
- Music for woodwind instruments
- Music for brass instruments
- Music for plucked string instruments (guitar, lute, harp, etc.)
- Music for percussion instruments
- Chamber music
- Orchestral music
- Vocal music
- Choral music
3 Operas, operettas, and musicals
3 Ballets
3 Incidental music

b. Audio: CD is the preferred format. DAT and analog cassettes are collected selectively. Inasmuch as is possible, the Music Library acquires at least one recording of each score title in the collection. Audio cassettes are collected only when donated, and then only if they contain repertoire and/or performers not represented in digital format elsewhere in the Music Library’s audio collection. Web-based audio subscription services are purchased on a case-by-case basis.

c. Video: DVD is the preferred format. VHS is collected only when a DVD version is not available and/or the material is essential to the collection. Emphasis is on musical stage works (i.e., operas, musicals, and dance performances recognized as much or more for their musical attributes as for their extra-musical ones) and works of an educational nature, such as master class recordings. Web-based video subscription services are purchased on a case-by-case basis.

d. Non-Commercial Media: Two types of non-commercial recordings are collected by the Music Library: 1) School of Music recordings and 2) non-commercial recordings from other sources. The School of Music collection is not comprehensive for several reasons: (1) not all performances are recorded; (2) not all recorded performances are deposited in the Music Library; (3) some deposited recordings have been lost, stolen, or damaged in the circulation process and have not been replaced by the School of Music. The non-commercial media collection is maintained as follows:

i. Recordings of faculty recitals, guest artist concerts, and ensemble performances will be added to the collection permanently if provided by the School of Music. Each performance will be fully cataloged and accessible through the online public catalog.

ii. Recordings of student recitals will be added to the collection temporarily, for one year from the date of the performance, if provided by the School of Music. Each performance will be represented in the online public catalog by a brief bibliographic record, primarily for circulation processes.

iii. The Music Library will request replacement copies of any lost, stolen or damaged recordings from the School of Music, and will re-accession them if provided.

iv. Non-commercial recordings from other sources will be collected at the discretion of the Music Library staff members.

5. Serials
Both journal and non-journal, and print and non-print music-related serial titles are collected. The electronic version of a journal title is accepted as the sole form of that title in the collection only when all graphic information and supplemental materials of a scholarly nature in the print version are replicated in the electronic version.

6. Electronic resources

a. Software programs are collected sparingly on a case-by-case basis.

b. Web access to bibliographic resources is preferred over the CD-ROM version.

c. Electronic versions of other formats are discussed in their respective sections.

7. Theses and dissertations

Theses and dissertations are collected in original, photocopy, microform, electronic, and media formats. However, ECU School of Music theses are only collected in the electronic format. Dissertations from other universities are acquired selectively in accordance with section II.A. of this procedure.

C. Special collections

The Music Library maintains a small, separate collection of unique, unusual, or rare materials. New acquisitions are accepted on the basis of their uniqueness, expense, and appropriateness to the collection at the discretion of music library staff members.

D. Materials excluded from the collections

1. Musical instruments
2. Formats for which the music library no longer supports playback/access equipment (e.g., slides, filmstrips, reel-to-reel tapes, 78 rpm sound recordings, etc.)
3. Print sets of orchestra, band, or choral parts for large ensembles
4. Piano music for children and certain other juvenilia
5. Spoken word sound recordings
6. Unauthorized off-air and other non-commercial sound recordings
7. LPs (Though the library maintains playback equipment, the collection is being replaced with digital formats.)
8. Pamphlets and ephemera
9. Publisher’s catalogs
10. Miscellaneous items (e.g., keys, tuning forks, etc.)

E. Languages

Because ECU’s music curriculum encompasses undergraduate and non-doctoral graduate studies, English is the primary collecting language. Other Western European languages are collected on a limited basis as follows: (1) music literature classics and standards, and (2) works supporting faculty and advanced graduate research. Publications in other languages are acquired when there is a specific educational need and equivalent materials are not available in English. Printed music (music scores) and media are collected for their intrinsic value and, therefore, are purchased regardless of the language of their accompanying critical apparatus.

F. Other considerations

1. Date of publication

There are no restrictions with regard to the date of publication of items acquired for the collections. Music is a cumulative discipline and access to primary and secondary source materials from all periods is necessary. In addition, while standard score literature does not become outdated, subsequent editions of the same work are collected for comparison purposes.

2. Multiple copies

Multiple copies of a publication are acquired only when multiple copies are needed for performance, or at the discretion of Music Library staff members in answer to an expressed need. In general, no more than two copies of a monograph or media item are collected. The same applies to scores, though additional copies are far more common. When more than two copies of a score are acquired, one may be acquired for each performer up to a maximum of six at the discretion of Music Library staff members.

In general, titles contained in the Joyner and Laupus Health Sciences Library collections are not acquired for the Music Library’s collection. In some instances, however, duplication is necessary and will be decided upon by the head of the Music Library on a case by case basis.

3. Reprints, offrints, typescripts, and photocopies

Reprints are preferred over antiquarian offerings when original publications have deteriorated and are not readily available. Off-prints are acquired when
information is not otherwise obtainable. Typescripts and photocopies are collected when the information they contain is not otherwise obtainable and the acquisition is within copyright guidelines.

4. Replacements

In general, music materials (i.e., scores and media) require more frequent replacement than other library materials. Scores and parts used in performance are subjected to brutal “a tempo” page turns by hand, bow, bell, or whatever appendage is left free at the designated time. This shortens the usable life of such items. In addition, the loss of a single part from a set at times requires replacement of the entire set as U. S. copyright law disallows the use of photocopies to replace parts if the set can be purchased at a reasonable cost. When such a purchase is not possible, the Music Library obtains the appropriate edition via ILL and copies the needed pages.

Media materials have limited shelf lives. In addition, new media formats are constantly evolving, and the Music Library must keep pace with the expectations of its patrons in this regard. Recorded performances rarely become outdated, because, for example, while an instructor may be keen on obtaining a conductor’s most recent edition of the Beethoven symphonies, s/he still wants to be able to compare it to the Toscanini versions of the 1930’s. If the older recordings become damaged they need to be replaced. While the possibility of obtaining other versions via ILL is improving as more and more libraries relax their media loan policies, ILL is still not a consistent source for such materials.

5. Deselection

As stated earlier, music is a cumulative discipline and access to primary and secondary source materials from all periods is necessary. In addition, standard score literature does not become outdated (e.g., Mozart’s string quartets will be studied and performed for years to come), and subsequent editions of the same work are collected for comparison purposes. Likewise, multiple interpretations of a single work by varying artists are necessary for a well-rounded media collection. For these reasons, deselection in a music library collection is limited. If a score or media item is withdrawn due to its condition, that exact title will in all likelihood be repurchased. If the item is a monograph, it will almost always be replaced with either the same, or a similar, title.

Print directories (e.g., membership and business directories) are retained for only one year in the reference collection. When the next edition is received, the previous one is moved to the closed stacks and retention at that location is decided on a case-by-case basis. In general, business directories are only retained for two years.