

**Subject:** Collection Development Procedures

**Title:** Music Library Collection Development Procedure

**Operational Procedure - Date Adopted by the Library Services EHRA staff:** December 7, 1995

**Administrative Procedure - Date**

**Issued by Administration:**

**Date Revised:** October 2, 2008, March 3, 2011, May 29, 2013, August 27, 2015; September 2017

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], piano, sacred music [organ or voice], strings, voice, winds or percussion) and music theory-composition (theory or composition).

The School of Music offers two master of music degrees: the MM in music education (online) and the MM in music. The MM in music education has seven options, one of which is approved for North Carolina teacher licensure. The MM in music offers concentrations in accompanying, piano performance, voice performance, string performance (including guitar), percussion performance, sacred music, choral conducting, jazz performance, instrumental conducting, pedagogy (piano, vocal, and Suzuki), and theory-composition (composition or 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. 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, electronic resources, and other areas to build and maintain the collections.

D. Intellectual Freedom, Censorship, Copyright, Open Access and Music Library Collection Development

The Music Library adheres to the procedures of its parent unit, Joyner Library, with regard to intellectual freedom, censorship, and copyright issues as they pertain to collection development. The same is true of open access, but specific statements about how the Music Library practices open access may be found throughout this document.

E. Review and Revision of the Collection Development Procedure

This procedure is reviewed and revised on a biennial basis.

II. Collecting Guidelines

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) with strengths being dictated by the collections' purposes as set forth in the introduction to this procedure. In addition, it collects general knowledge and related discipline materials as appropriate.

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.
- 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.
- 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.
- b. *Audio:* CD is the preferred format. DAT and analog cassettes are collected selectively. Audio cassettes are not collected. Web-based audio subscription services are purchased on a case-by-case basis.
- c. *Video:* DVD is the preferred format. VHS is not collected. 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 (digital, and accessible online only); 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 provided to the Music Library; (3) in the past, some deposited physical recordings were lost, stolen, or damaged in the circulation process and not replaced by the School of Music; (4) performances that include guest artists are not collected. The non-commercial media collection is maintained as follows:
- i. Recordings of faculty recitals and ensemble performances, and festivals 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 and Joyner Digital Collections.
  - ii. Non-commercial recordings from other sources will be collected at the discretion of the Music Library staff members.
  - iii. Audio recordings of student compositions are added to the ScholarShip digital repository with the permission of the composer and performers.

## 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 the preferred format, but is accepted as the sole form of that title in the collection only when all graphic information and supplemental materials are replicated in the electronic version.

## 6. Electronic resources

- a. Software programs on physical carriers are collected sparingly on a case-by-case basis.
- b. Web access to 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. Items are placed in Special Collections based on uniqueness, value, and appropriateness to the collection.

#### 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)
3. Print sets of orchestra, band, or choral parts for large ensembles
4. Music compositions for and by children
5. Spoken word sound recordings
6. Unauthorized off-air and other unauthorized 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., tuning forks)

#### E. Languages

English is the primary collecting language because ECU's music curriculum encompasses undergraduate and non-doctoral graduate studies, and, in general, foreign language materials are required only for doctoral level music study. 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 warranted, 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, off-prints, 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 Interlibrary Loan (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 1930s. 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 retained for only two years.