

Northwestern University Library Collection Development Policy Statement

Music Library by Don L. Roberts March 5, 1999

I. Brief overview of the collection

A. History of the collection

The Music Library was founded in 1945 when a music librarian was employed to establish the library and to organize collections of printed music and sound recordings housed in the School of Music. The Library remained in the Music Administration Building until 1972 when it moved to 1810 Hinman Avenue. In 1976, the Library relocated to its present facility in the Deering Library

B. Broad subject areas emphasized or de-emphasized

The Music Library holds over 215,000 items that encompass most genres and periods of music. These books, volumes of printed music, sound recordings, manuscripts, and electronic datafiles provide the resources required for the teaching, research, study, and solo-through-small-ensemble (up to nine parts) needs of the School of Music's undergraduate and masters programs, and the core materials required for doctoral studies. On this broad foundation, the Music Library has established an internationally recognized collection of twentieth-century music. The holdings of printed "serious" music published after 1970 are comprehensive and unique among academic libraries. Music Library special collections include the Fritz Reiner Library, the John Cage Archive, the Notations Collection, a general manuscript collection, the Ricordi Archive, and the archives of various twentieth century composers.

C. Collection locations

Deering Library

II. Purpose or objectives

The Music Library supports the instruction, research, study, and performance needs of faculty and students University wide. Although most collections and services are directed towards the School of Music, the Music Library supplements the curricula of the College of Arts and Sciences, the School of Speech, and the Integrated Arts Program.

III. Library unit or title of the selector responsible for this collection

The Head Music Librarian is responsible for the collection. He oversees collection development and selects printed music and manuscripts. The Music Public Service Librarian chooses books, sound recordings, and periodicals.

IV. Scope of the subject coverage

A. Language

There are no limitations.

B. Geographical scope

Emphasis is placed on materials published in North America and Europe although appropriate resources from other regions are acquired.

C. Chronological scope

The Music Library collects resources related to western music from antiquity to the present, and ethnomusicological studies and recordings dating back to the birth of the discipline in the early twentieth century.

D. Publication dates collected

Most purchases are of recently published materials; retrospective items are considered on a case-by-case basis.

E. Formats and genres

1. Inclusions

Material is purchased regardless of format (printed music, books, journals, sound recordings,

manuscripts, CD-ROMs, Internet access to electronic databases, and microforms) except for “videos” which are the responsibility of the Mitchell Media Facility. Currently the primary recorded sound format collected is the compact disc; vinyl disc and audio tape recordings are purchased if they are the only available medium.

2. *Exclusions*
None.

V. Acquisitions procedures affecting collection policies

A. Standing Orders

Standing orders exist for pertinent monographic serials, periodicals, collected editions of composers, and Denkmäler, and for specific sound recording series.

B. Approval plans and blanket orders

Approval plans are extensively utilized for publications of twentieth century music and books about music. Gifts and exchanges are not major collection development avenues.

C. Gifts and exchanges

There are not any exchanges and gifts are accepted if they will enhance the collection.

VI. Duplication with other NU library units

As a general rule duplication is avoided. Duplicate copies of a very limited number of books are found in Africana and Core.

VII. Expensive purchases

Expensive purchases are limited to significant facsimiles and manuscripts and are made only when sufficient funds are available after non-rare items are acquired.

VIII. Interdisciplinary collections

Resources relating to acoustics, African music, ethnomusicology, music education, music theater, and other interdisciplinary music subjects are collected and housed by the Music Library and other appropriate departments in the University Library system.

IX. Purchases with endowed funds

There is a small endowment for the purchase of jazz materials. Another endowment is in the process of being created.

X. Cooperation with other libraries

A. Other resources, including local, regional or national libraries

The Music Library generally does not acquire expensive items, or resources that are expected to have minimal use, if the Newberry Library or the University of Chicago owns them.

B. Consortia

The CIC (Committee on Institutional Cooperation) is the Music Library’s primary partner in cooperation. To date the focus has been on jointly purchasing access to remote databases at a reduced consortium price. Potential projects include the cooperative acquisition of serials.

XI. Policies for purchasing journal article reprints or electronic files on demand

XII. Other factor of local importance

Not applicable.

XIII. Collection levels

Note: For printed music, the first number represents current collection strength, the second identifies present collecting intensity for music composed before 1945, and the third indicates present collecting levels for compositions written after 1944. In the other music categories, the first number represents current collection strength and the second identifies present collecting intensity.

PRINTED MUSIC (LC Class M)

| | |
|-----------------------------------|--------|
| Chamber ensembles (up to 9 parts) | 4/4/5W |
| Choral works | 3/3/4W |
| Collected works | 4/4/5W |
| Collections of musical sources | 3/4/5W |
| Electronic music | 4/4/5W |
| Facsimiles | 3/4/5W |
| Liturgical music | 3/3/4F |
| Music for solo instrument | 3/4/5W |
| Opera/Oratorio/Musicals | 4/4/5W |
| Orchestral music | 4/4/5W |
| Songs | 3/3/4W |
| MUSIC MANUSCRIPTS | 4/4 |

BOOKS (LC Class ML)

| | |
|-----------------------------|------|
| Biographies | 4/4F |
| Composition | 3/3F |
| Ethnomusicology | 4/4F |
| History and Criticism | |
| Ancient | 3/3F |
| Medieval & Renaissance | 3/3F |
| 17th-18th centuries | 3/3F |
| 19th century | 4/4F |
| 20th century | 4/5W |
| Librettos | 1/0 |
| Music bibliography/Catalogs | 4/5F |
| Music education | 4/4F |
| Music theory | 3/3F |
| Musical instruments | 3/3F |
| Musicology | 4/4F |
| National music | |
| Africa | 5/5F |
| U.S. | 4/4F |
| Rest of the world | 3/3F |
| Orchestration | 3/3F |
| Periodicals | 4/4W |
| Performance practice | 3/4F |
| Popular music | 3/3F |

MUSIC INSTRUCTION (LC Class MT)

| | |
|-----------|------|
| All Areas | 3/3F |
|-----------|------|

COMMERICAL SOUND RECORDINGS

| | |
|-----------------------------|------|
| Jazz | 3/3E |
| Musicals | 5/5E |
| Pre-1945 western art music | 4/4F |
| Post-1944 western art music | 5/5W |
| World music | 4/4F |

<http://www.library.nwu.edu/music/>