I. Introduction
   A. Preface
      1. This policy describes the collection development program of the Dwight Anderson Music Library of the University of Louisville and the goals for collecting in specific media as well as in specific subject areas. The policy is intended to be a straightforward statement of collecting practice for interested faculty, staff, and students.
      2. The Dwight Anderson Music Library has two central missions: (1) to support the curricula of the University of Louisville School of Music and (2) to support and encourage student, faculty and graduate research.
   B. The Music Library's users
      1. The facilities of the Music Library are open to the public, and information services are available to anyone who visits, telephones, emails, or writes the library. The library lends circulating textual and audio-visual materials to other institutions through the University Libraries interlibrary-loan (ILL) service.
      2. The primary users of the Music Library are the faculty, staff, and students of the School of Music. The UofL School of Music offers the following degrees:
         a. Undergraduate: Bachelor of Music, Bachelor of Music Education, Bachelor of Arts in Music.
            1) Emphasis areas within the Bachelor of Music degree include: composition, instrumental performance, jazz performance, music education, music history, music theory, music therapy, organ performance, piano performance, vocal performance.
            2) The Bachelor of Arts degree in Music combines a major in music with a strong liberal arts program.
      3. Other identifiable categories of users include: UofL students and faculty outside the School of Music; residents of the Louisville metropolitan area who are not affiliated with the university; and out-of-town researchers, who might use resources onsite, make written requests, or issue requests through their own interlibrary-loan departments. While the Anderson Music Library provides services to these users, we do not collect materials specifically in support of any needs beyond those of the School of Music.
      4. Because the library's primary mission is to provide support for the curriculum and research of the School of Music, the needs of the students,
faculty, and staff of the school receive priority over the needs of other user groups, and this priority is reflected in collection development decisions.

C. Restrictions
1. The library collects as comprehensively as possible within the parameters stated below, but certain conditions beyond the control of the library might prevent the acquisition of a title that falls within the scope of this policy.
2. Some of these conditions are: budget limitations; availability; and/or ability to provide technical support.

D. Overview of library and its collections
1. Founded in 1947, the Dwight Anderson Music Library is the largest academic music collection in the state of Kentucky, consisting of more than 150,000 cataloged and uncataloged volumes. In 1981, the Music Library moved into its present quarters in the School of Music building, its fourth home since its founding, where it occupies approximately 14,500 square feet of floor space over three floors.
2. For a collection and school of its size, the library's collections are particularly strong in reference materials, scores and recordings of contemporary composers, and early Louisville imprints.
3. Collection locations:
   a. The majority of the library's holdings are located in the Dwight Anderson Music Library in School of Music building on the north edge of Belknap Campus. Reference materials, media materials, and current periodicals are located on the 1st floor. Scores, collected editions and monuments, microfilm, and pedagogy materials are located on the 2nd floor. Rare and archival materials, as well as special collections are located in the 2nd floor archive room, which has restricted access. Books and bound journals are located on the 3rd floor. The Grawemeyer Collection is located in the basement of the School of Music, in a custom-built, secure compact shelving storage area.
4. Special collections:
   a. In the Anderson Music Library Archive Room: The Ricasoli Collection of Italian Manuscripts and Early Prints, The Traipsin’ Woman (Jean Thomas) Collection, the Isidor Philipp Archive and Memorial Library, the Hattie Bishop Speed Collection, the Louisville Imprint Collection, the Kentucky Composers Manuscripts Collection, the Lee Luvisi Collection, the Nelson Keyes Collection, the Ruppart Flute Collection, and the Will S. Hayes Collection.
   b. In the lower level of the School of Music: Grawemeyer Award for Music Composition archives.
   c. Detailed information about the library's special collections can be found on the music library’s website.

E. Criteria guiding selection decisions.
1. Top priority is given to materials directly related to School of Music curricular needs.
2. High priority is given to materials related to the recognized research interests of School of Music faculty.
3. Materials may be acquired that provide a comprehensive treatment of a particular topic that would usually fall outside the scope of ongoing collection development.

4. Monographs and printed editions may be acquired in areas not normally collected when the materials are acknowledged as the product of outstanding scholarship.

5. Textual materials are acquired almost exclusively in western European languages. Strong preference is given to English-language materials, but scholarly materials are selectively acquired in German, French, Italian, and Spanish as well as in other languages whenever there are no comparable sources available in English and whenever texts in the original language are necessary to support curricular needs and/or recognized research interests of School of Music faculty.

6. Music-related books, scores, and recordings are acquired through approval plans, as well as via firm orders. Approval plans are updated yearly.

F. Cooperative agreements.
   1. The Anderson Music Library is not currently participating in any cooperative collection development or resource-sharing agreements.

G. Administration.
   1. The Music Library’s collection development program is administered by the director of the Music Library.

II. General policies and guidelines.
A. Materials by specific type/medium
   1. Books. Acquired in English for all relevant subject areas. Books to support student and faculty research are acquired selectively in major western European languages. The Music Library selects most books using approval slips supplied through Yankee Book Peddler (YBP), as well as publicity flyers, publisher catalogs, and review articles. Faculty and student requests are welcome, and those related directly to curricular needs and research are given priority.
      a. Textbooks. Very selectively acquired in single copies for reference and to support the study of music pedagogy. The library does not attempt to meet individual student’s instructional needs by acquiring multiple copies of assigned textbooks.
      b. Paperback editions. Acquired only if a hardcover edition is not available, or if a hardcover edition is prohibitively expensive.
   2. Periodicals. Acquired for following subjects: musicology (mostly English), music theory (mostly English), music education (English), music performance (mostly English), and very selectively for popular music.
   5. Juvenile materials. Not acquired, except as pedagogical examples in support of the music education or music therapy curriculum.
   6. Reprints. Acquired only if the original was not acquired or has restricted circulation.
8. Dissertations and theses. An attempt is made to acquire a print copy of all School of Music graduate theses. In the case that a thesis is only available in digital format, a hard copy will be printed from the digital version, cataloged, and made available. Dissertations and theses from other universities are acquired for research purposes upon request.

9. Microforms. No longer acquired, except in cases in which paper format is not available

10. Pamphlets. Not acquired actively, although the library maintains an information file to which pamphlets might be added.

11. Photocopies. Only authorized photocopies supplied by the publisher are added to the collection.


13. Printed music. The Music Library's acquisitions priorities and guidelines for scores and parts are as follows:
   a. Selection priorities:
      (1) collected editions, complete works, historical sets, monuments of music, as comprehensively as necessary to support curricular and research needs.
      (2) a single copy of as many contemporary compositions as possible, comprehensive for a given number of contemporary composers (through the Theodore Front and J.W. Pepper Approval Plans.)
      (3) newly edited, high-quality scholarly and performing editions of standard works (through Theodore Front Approval Plan).
      (4) facsimile editions of important manuscripts and early prints.
      (5) early editions and manuscripts in support of identified Special Collections.
   b. Guidelines for selection:
      (1) Scores for compositions involving ten or more parts- generally not acquired.
      (2) Score and performing parts for compositions involving nine or fewer parts are acquired.
      (3) Reprint editions are not purchased unless the library holds no other edition in an adequate condition for circulation.
   c. The selection process. Selection choices for scores are often made within the context of both short- and long-term collection analysis projects and with a view toward acquiring new editions, especially of works previously unpublished. Primary source materials for selection include new publisher lists, vendor notification slips, and vendor/distributor mailings representing many publishers, both foreign and domestic. Some of these distributors include Theodore Front, J.W. Pepper, and Harrassowitz.
   d. Budget. Given the cost of scores, long- and short-term plans are limited by the funds available for each fiscal year.
   e. Collection assessment. Collection analysis projects have compared our holdings against lists of works by major composers, works by women composers, string quartet music, etc. Other projects have grown out of teaching-faculty requests, which may identify areas of the collection needing recataloging or weeding. Long-range plans include introducing
publisher projects, such as going through a specific publisher’s catalog to check against our holdings.

14. Rental materials. The library acquires no rental materials and does not fund the rental of printed music.

15. Sound recordings. Sound recordings are selectively acquired in CD format. The music library no longer actively acquires other sound recording formats. The music library subscribes to the Naxos Music Library and Database of Recorded American Music (DRAM) services, and recordings that are available in digital streaming format via these online services are generally not acquired by the library.
   a. Selection priorities.
      (1) All requests for materials related to the curriculum and research are filled.
      (2) Western art music
         (a) top priority is given to significant repertoire in all genres issued for the first time.
            i) Operas: full operas are preferred over selections.
            ii) Song and aria collections: repertoire is favored over performer-centered albums.
         (b) high priority is given to the purchase of standard repertoire materials used in teaching. These items, in some cases, will duplicate specific performances previously issued on LP and currently in the Music Library’s collection.
         (c) an attempt is made to acquire all sound recordings by Grawemeyer Award winning composers, regardless of format or availability in Naxos or DRAM.
      (3) Musical theater and musical film: significant releases are acquired.
      (4) Jazz: most jazz-recording purchases are retrospective boxed sets.
      (5) American band music: significant releases are acquired.
      (6) Anglo-American popular music: purchased on request.
   b. Selection process.
      (1) Ongoing collection development is conducted through consulting a broad range of review journals, discographies, online sources, and vendor/distributor mailings representing many labels, both foreign and domestic
   c. Standing orders. The Music Library currently has no standing orders for sound recordings. Sound recordings are purchased on firm-order only, with the exception being those recordings that are by Grawemeyer Award winning composers, which are included in our Theodore Front approval plan.
   d. Collection assessment. Collection assessment projects of the recordings collection are undertaken as time permits. Projects may be centered on the recordings of a specific composer, a specific form or genre, or a specific culture.

16. Videorecordings. Acquired in support of the curriculum of the School of Music (limited support for research). Videorecordings are acquired very
selectively in DVD format only. The library does not actively acquire other videorecording formats.


18. Performing-ensemble music. The library acquires performance materials for ensembles up to ten players. Performance part sets for orchestral and choral music are not acquired, and are maintained by individual ensemble directors.

23. Research materials. The library acquires materials in support of faculty and doctoral research but does not collect primary sources nor unpublished copies of primary sources except as stated under II.A.13.a 5 and II.A.20.

B. Special categories of materials
1. Faculty publications. Acquired comprehensively, in all formats.
2. Reserve materials. Receive top priority for acquisition, in all formats
4. Duplicate copies. Acquired only for print materials as need demands.
5. Expensive purchases. Acquired mostly through special one-time funding opportunities within the University Libraries.

C. Gifts
1. Acceptance.
   a. The director of the music library makes the decision on the acceptance of gifts and handles the negotiations with the donor.
   b. Often, the relevance of donated materials to the library's collection cannot be determined until the materials are evaluated individually. The library reserves the right to determine the dispensation of donated materials and this right is made clear to the donor. Restrictions placed by the donor on the dispensation of the donated materials may affect the library's ability to accept them.
   c. Included among the broad categories of materials that are not added to the collection are:
      (1) 78-rpm and LP recordings.
      (2) Cassette tapes, reel-to-reel tapes, 8-track tapes.
      (3) Photocopies.
      (4) Items that contain mold or mildew damage.
2. Accessioning. Arrangements for transporting gift materials to the library are made by the director of the music library. Generally, it is the responsibility of the donor to arrange for the delivery of gift materials to the
music library. The library does not provide assistance with the delivery of
gifts to the library, except in special cases.

3. Evaluating. The library cannot perform appraisals. Donors who require an
appraisal for tax purposes are referred to a list of rare-book dealers in the
area. The donor makes arrangements for the appraisal and covers the
appraisal fee.

4. Acknowledgment. The director of the library or designated library staff
member acknowledges all gifts. The Dean of the University Libraries also
acknowledges significant monetary gifts as well as significant gifts in kind.

5. Processing,
   a. Upon receipt of a gift, the director of the library makes initial decisions
      based on the physical condition of individual items. Those in poor
      physical condition are either added to the inventory for the library sale or
discarded. Materials to be discarded are generally offered to library
      patrons for free before they are discarded.
   b. The materials eligible for the collection are searched against our holdings
      by appropriate staff.
   c. The director of the library reviews the materials and the searching
      reports to determine appropriate processing. This decision is made
      according to the collection development policies stated above. Individual
      items are usually processed in one of the following ways:
         (1) Sent to Technical Services to be added to the collection
         (2) Sent to storage for future processing
         (3) Given away for free to library patrons or discarded

D. Preservation
   1. Decisions on binding. Decisions on binding are made by the assistant
director of the music library. Often decisions are made in consultation with
the director of the music library.

2. Conservation. Conservation in the Music Library is done only on an
informal basis. Materials flagged as needing preservation attention are first
reviewed by the assistant director of the library, who makes one of the
following decisions:
   a. Preservation. If the copy can be easily repaired, the assistant director
      refers the item to the library staff member responsible for mending.
   b. Replacement. If replacement would be more cost effective than
      preservation, the assistant director consults with the director to initiate
      the order of a replacement copy. The current copy is held until the
      replacement arrives.
   c. Withdrawal. If preservation would be difficult or costly and there are a
      sufficient number of comparable editions in the library's holdings, the
      item may be withdrawn without replacement.

E. Weeding and withdrawal.
   1. The director of the music library makes decisions on weeding and other
      withdrawals. Weeding projects are done as needed and as time permits.

III. Analysis of subject areas.
   A. Musicology
1. Degrees supported: Bachelor of Music in Music History, Master of Music in
Musicology, Master of Arts in Music History.

2. Scope: textual materials are primarily collected in English; materials in
western European languages, with a particular focus on English and
German, are collected as particular research interests dictate; compact discs
are acquired to support both curricular and research needs; the library
attempts to acquire major critical editions and facsimiles.

B. Music theory and composition
1. Degrees supported: Bachelor of Music in Theory, Bachelor of Music in
Composition, Master of Music in Theory and Composition

2. Scope: books and journals in English on music theory, analysis,
composition, and the use of computers and technology in music
composition; scores and recordings for a broad range of contemporary
music.

C. Music education
1. Degrees supported: Bachelor of Music (Pre-certification: vocal, keyboard,
instrumental), Bachelor of Music Education with Vocal or Instrumental
Emphasis, Master of Music Education, Master of Arts in Teaching in Music
Education.

2. Scope: textual materials in English; periodicals in English; collection of
curricular materials for consultation

D. Music performance
1. Degrees supported: Bachelor of Music in Music Performance (Instrumental
or Keyboard), Bachelor of Music Performance with Concentration in Piano
Pedagogy or Voice, Master of Music in Music Performance with
Concentration in Multiple Woodwinds, Conducting, or Piano Pedagogy.

2. Scope: scores and sound recordings

E. Music therapy
1. Degrees supported: Bachelor of Music in Music Therapy

2. Scope: comprehensive acquisition of textual materials in all languages;
periodicals in English; collection of curricular materials for consultation;
videos and multi-media upon request.

E. Other subject areas
1. Music technology. Limited acquisition of books on application of technology
in popular music.


3. Popular music. Books in English on jazz and popular music; limited
acquisition of artist biographies in English; limited acquisition of sound
recordings; limited acquisition of periodicals in English.