

# Music Collection Development/ Acquisitions SEMLA Preconference Workshop

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SEMLA Music Librarians  
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## Plan

- 3 hours with breaks
- Workshop means we work together – not a lecture – it's a conversation
- Discussion, questions, activities, oh my!
- Lots of good experience and so many cool people here – we all get to learn
- Participation is expected 😊
- We are just the facilitators or the cat herders?



## What do you want to get out of this?

Parking lot – your expectations

Flip chart or black/white board

## What we hope to cover (our expectations)

Getting to know each other and....

How is music different?

- How do you discover your patrons' needs and wants?
- How do you satisfy those needs and wants – tools
- Approval plans
- How and why of collection development policies
- Weeding/gifts
- Preservation/copyright issues
- Projects

## Handy helps for today

- This ppt – online for you, no need to take notes (unless you must! – depending on your learning style ☺)
- Resources lists online as well
- Where?
- My wiki – here is the link: - old dog, new tricks:
- [http://sbdorsey.pbworks.com/w/page/262202/SEMLA Preconference](http://sbdorsey.pbworks.com/w/page/262202/SEMLA%20Preconference)
- Trying to be green

## Who is Sarah?

- Music librarian for 22 years, 19 at UNC Greensboro
- Previous life as organist/choir director
- Played the cello – in student orchestra and Old Time Ensemble – now play mandolin (not in orchestra ;-)
- Sustainability nut and Yankee (but I'm a Red Sox fan)
- Have two B & W kitties (Zora and Zane)



## Who is Lisa?

- Music librarian for 5 years, four of them at Tulane
- Also play cello in the student orchestra, the most amusing form of outreach around, and a new-ish chamber ensemble
- Latte addict
- Love showing off pictures of my super cute cats (Pandora and Kikyo) and dogs (Pancha & Louisa)



## Who are you?

- Take my bio/interest quiz at tinyurl to find out. (old dog/new trick):
- <http://tinyurl.com/ycktn8j>
- While you are doing that we will listen to some music (because we all love it)...have fun! Pandora.com?
- Link to watch answers: <http://tinyurl.com/lgif5jp>



## Why is Music Different?

- We can hear it!
- We all have our favorites (unlike chemistry)
- Different formats:
- Scores – different kinds: full, piano/vocal, facsimile, study (miniature), critical editions, parts, etc.
- Recordings (video and audio) – a variety of formats as well - streaming audio



Why is music  
challenging?

## Vendors Describe the Same Work Differently or Perhaps Not Well Enough

**Dolly Op. 56 : For Solo Piano / edited and arranged by Roy Howat.**  
 Price: \$13.50

Picture unavailable

Quantity:  **ADD**

Usually ships in 2 to 3 weeks.

1 score (75 p.), 31 cm  
 Edition Number: EP 7384  
 Distributor Number: EP7384

With preface, note on the performance and the transcription by Roy Howat.

Faure, Gabriel, (1845-1924.)  
 C. F. Peters ©1994

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**FAURE DOLLY OPUS 56**  
 FAURE G - C.F. Peters Corp.

Be the first to write a review  
 Click to review

ISBN view watch	Description	Number	Level	Price	Qty
Currently Viewing	UPC: 8540270068 Publisher ID: 7384	9514564		\$10.95	<input type="text"/>

**ADD TO CART**

## Naming conventions can make life difficult.

- Searching for music materials at vendor/publisher web sites (and the online library catalog) is not as easy as searching for books because of the variation in music titles. Here are 4 variations in titles of the same piece:
  - Concerto no. 9 in E-flat major for piano
  - Piano concerto no. 9, K. 271 in E-flat major
  - Klavierkonzert nr. 9 Es-dur, KV 271
  - Konzert in Es fur Klavier und Orchestra KV. 271
- Bach's Well-Tempered Clavier – ha ha!

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## The well-tempered clavier /

Johann Sebastian Bach

1950 **From the Bach-Gesellschaft ed.**  
**No Linguistic Content** Musical Score : Printed music : Multiple forms 2 v. of music : facsim. ; 17 cm.  
 New York, N.Y. : Lea Pocket Scores,

GET THIS ITEM

Availability: **Check the catalogs in your library.**

- [Libraries worldwide that own item:](#) 229
- [Connect to the catalog at Jean and Alexander Heard Library](#)

External Resources:

- [ILL/DDS, Library Holdings](#)
- [Cite This Item](#)

FIND RELATED

More Like This: [Search for versions with same title and author](#) | [Advanced options ...](#)

Find Items About: [Wohltemperierte Klavier](#) (274); [Bach, Johann Sebastian](#), (max: 9,899)

**Title: The well-tempered clavier /**

Uniform Title: Wohltemperierte Klavier, 1. T.

Author(s): [Bach, Johann Sebastian, 1685-1750](#);  
[Bach, Johann Sebastian., 1685-1750.](#) ; Wohltemperierte Klavier., 2. T.

Publication: New York, N.Y. : Lea Pocket Scores,  
**Edition:** From the [Bach-Gesellschaft ed.](#)

Year: 1950

## Sei quintetti, op. 57, 1799 (G. 413, 414, 415, 416, 417, 418) per pianoforte, due violini, viola e violoncello /

Luigi Boccherini. Aldo Pais

1984  
**No Linguistic Content** Musical Score : Printed music 1 score (228 p.) + 4 parts : 2 facsim. ; 32 cm.  
 Padova : G. Zanibon,

GET THIS ITEM

Availability: **FirstSearch indicates your institution owns the item.**

- [Libraries worldwide that own item:](#) 43 TULANE LIBRARIES
- [Connect to the catalog at your library](#)

External Resources:

- [Tulane's link to resources](#)
- [Cite This Item](#)

FIND RELATED

More Like This: [Search for versions with same title and author](#) | [Advanced options ...](#)

Find Items About: [Quintets](#) (706); [Boccherini, Luigi](#), (max: 376)

**Title: Sei quintetti, op. 57, 1799 (G. 413, 414, 415, 416, 417, 418) per pianoforte, due violini, viola e violoncello /**

Uniform Title: [Quintets : piano, strings. G. 413-418](#)

Author(s): [Boccherini, Luigi, 1743-1805](#);  
[Pais, Aldo](#).

Publication: Padova : G. Zanibon,  
 Year: 1984

Description: 1 score (228 p.) + 4 parts : 2 facsim. ; 32 cm.  
 Language: No Linguistic Content

Standard No: **Publisher:** 5867, G. Zanibon, 5869, G. Zanibon, G. 5869 Z., G. Zanibon, 5870, G. Zanibon, G. 5870 Z., G. Zanibon, LCCN: 85-753484

SUBJECT(S)

## Assessing your patrons

- Why? PDA
- When?
- Where?
- How?
- Brainstorming,-

## What have you done?

- Usability studies
- Focus groups
- Surveys (online and in person / homegrown or not – ex: libqual) –
- Incentives – help with participation, yes? ☺
- Another old dog thing:  
[http://www.polleverywhere.com/multiple\\_choice\\_polls/WfVe4qmknIkF24r](http://www.polleverywhere.com/multiple_choice_polls/WfVe4qmknIkF24r)



## Other Data to use

- ILL requests,
- Circ stats,
- Specific requests,
- Local genres and artists – help from the community,
- Other thoughts?

Questions/ thoughts – BREAK ☺



## Acquisitions – Selection tools

- The lovely lists:
- Back to Wiki:  
[http://sbdorsey.pbworks.com/w/page/262202/SEMLAPrec onference](http://sbdorsey.pbworks.com/w/page/262202/SEMLAPrec%20onference)
- Link from Fling:  
<http://www.libraries.iub.edu/index.php?pageId=3897#>
- Link from Mickey:  
<http://library.yale.edu/cataloging/music/ctwebtr.htm>
- Link from Anna: <http://dslweb.nwnexus.com/aseaberg>
- Link from U of Oregon:  
<http://libweb.uoregon.edu/music/coldev.html>
- YBP (GOBI)

## Organization of Handout online

- Vendors/jobbers/aggregators – gaining time, losing control
- Awards
- Reviews
- Lists (Basic Music Library)
- DVD sources
- OOP – special problems and solutions
- Streaming audio databases – see aggregators above...

## Approval Plans

- Save time
- Can return “mistakes”
- Book approval plans – traditional, library-wide
- Scores and recordings
- Helpful vendors – examples
- Theodore Front Musical Literature:  
<http://www.tfront.com/t-ApprovalPlansHome.aspx>
- Harrassowitz:  
[http://www.harrassowitz.de/book\\_services/approval\\_plans.html](http://www.harrassowitz.de/book_services/approval_plans.html)

## Policies

- Books to help:
- Maple, Amanda and Jean Morrow. *Guide to Writing Collection Development Policies for Music*. Music Library Association Technical Reports, 26. Lanham, MD: Scarecrow, for the Music Library Association, 2001.
- Fling, R. Michael. *Guide to Developing a Library Music Collection*. Chicago: American Library Association, 2008.



## Why are collection development policies important?

- Clearly describes a library's objectives in developing its collections and in providing access to information
- Clearly defines a library's priorities and needs
- Assists newly hired selectors and interim selectors
- Promotes communication between selectors and administrators (also with other consortium libraries)
- Promotes communication between a library and its primary users

## What they shouldn't be

- Used as an excuse to avoid serving the needs of changing user groups
- Inflexible
- Stagnant and not revised or revisited on a regular basis
- Thrown together quickly without careful consideration of the library's mission and users



## Policies to look at? ☺

- University of North Texas:  
<http://www.library.unt.edu/policies/collection-development/music-library-collection-development-policy>
- Rice:  
<http://library.rice.edu/collections/about-fondrens-collections/collection-development/music>
- Vanderbilt  
[http://www.library.vanderbilt.edu/music/coll\\_dev.php](http://www.library.vanderbilt.edu/music/coll_dev.php)
- Tulane  
<http://library.tulane.edu/collections/policies/music>
- Boston Conservatory:  
<http://www.bostonconservatory.edu/library/collection-development-policy>

Break Time!



## Weeding, preservation, copyright

- Gifts/weeding/preservation – connection to policies
- Weeding doc on WIKI:
- <http://sbdorsey.pbworks.com/SEMLAPreconference>
  
- Copyright implications:
- <http://copyright.musiclibraryassoc.org/Resources/FAQ>
- If time: special projects (David? ;-)

## Revisit our Parking Lot

- Did we cover what you wanted?
- Do you have other questions, comments?

## Online help

- Link to WIKI: <http://sbdorsey.pbworks.com/>
- Contact information:
- Sarah Dorsey, [sbdorsey@uncg.edu](mailto:sbdorsey@uncg.edu)
- Lisa Hooper, [lhooper1@tulane.edu](mailto:lhooper1@tulane.edu)
- Thank you!