

MUSIC  
William McClellan; July 1984  
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I. DESCRIPTION

A. Purpose: To support the undergraduate and graduate curricula in the School of Music, and faculty research programs. Music resources and services are also offered to all users, in accordance with a well-defined mission to accommodate not only the School of Music community, but also students and faculty from other departments as well as a large body of off-campus users.

B. History of Collection: On February 16, 1944, a branch music library opened on the second floor of Smith Memorial Hall with a collection of about 250 class reserves. By 1944, the University Library had already assembled a collection of some 15,000 volumes of printed music and books in the general field of music. For over thirty years the music collections and services spread throughout Smith Memorial Hall with the circulation and listening services for sound recordings moving to the Undergraduate Library during the summer of 1969. Room 5 in the basement of the Law Building was used for storage of uncatalogued items from 1967 to 1974. In August 1974, the Music Library moved into its present quarters in the North wing of the School of Music building with 23,000 square feet of floor space housed on two levels.

C. Estimate of Holdings: 170,000 volumes of books and editions of music, 40,000 sound recordings, 8,500 microforms; 34,500 items in all kinds of formats which are accessioned and on the shelves but not catalogued; and 626,000 volumes of editions of music mainly from the stock of the Joseph Hunleth Music Store in St. Louis and 78 rpm discs.

D. State, Regional, and National Importance: A survey conducted in 1977 revealed the Music Library at the University of Illinois is ranked fifth among academic libraries supporting graduate programs in music. Two of the unique areas within the microform collection include the comprehensive collection of 4,000 U.S. dissertations in the field of music education and the world's largest microfilm collection of Renaissance music manuscripts. Other notable collections include the Rafael Joseffy collection of piano music and the Joseph Szigeti collection of manuscripts, printed editions, and discs.

E. Unit Responsible for Collecting: Music Library.

F. Location of Materials: The majority of the music materials are located in the Music Library with approximately 14,000 additional volumes of music books and editions housed mainly in the Bookstacks, along with a lesser amount in the Rare Book and Special Collections Library and the Undergraduate Library. All video cassettes are housed in the Media Center of the Undergraduate Library.

G. Citations of Works Describing the Collection:

Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550.  
Compiled by the University of Illinois Musicological Archives for Renaissance Manuscript Studies. Neuhausen-Stuttgart: American Institute of Musicology, 1979-. v.1: A-J (1979), v.2: K-O (1982).

Directory of Research Libraries: Series C of RISM. Volume 1: Canada and the United States. Kassel: Barenreiter, 1983. pp. 235-237.

Downs, pp. 161-169.

Grossman, Margaret Rosso. "Reports from the Domestic Corresponding Editors: Important Library Holdings at Forty-One North American Universities--University of Illinois." Current Musicology 17 (1974): 44-46.

Krummel, D.W. and others. Resources of American Music History: A Directory of Source Materials from Colonial Times to World War II. Urbana: University of Illinois Press, 1981. pp. 112-115

Major, pp. 14, 29, 46, 67, 86, 119, 160, 163, 166.

McClellan, William M. "A Sampling of American Music in the Music Library." Non Solus 8 (1981): 19-24.

McClellan, William M. "Selection and Acquisition of Music Materials for the Music Library at the University of Illinois at Urbana-Champaign." (Unpub.) 1982.

## II. GENERAL COLLECTION GUIDELINES

A. Languages: Standard statement.

B. Chronological Guidelines: No restrictions.

C. Geographical Guidelines: Worldwide, although the Americas and Western Europe have been emphasized in the past.

D. Treatment of Subject: Writings about music include scholarly, pedagogical, and popular treatments of a subject. Fiction or writings designed for the young are usually excluded. There are no restrictions for music scores or sound recordings.

E. Types of Materials: Books; periodicals; music scores or editions; catalogues of music libraries, collections, and exhibitions; trade catalogues (mainly music and record publishers); sound recordings; filmstrips; microforms; instructional materials such as multi-media kits, games, slides; vertical file material (newspaper clippings, pamphlets, brochures, iconographical material), and theses. (In the field of music education, microforms of U.S. dissertations are collected on an exhaustive research level.)

F. Date of Publication: Standard statement.

G. Place of Publication: No restrictions, but same emphasis as section II. C. above.

III. COLLECTING RESPONSIBILITY BY SUBJECT SUBDIVISIONS WITH QUALIFICATIONS,  
LEVELS OF COLLECTING INTENSITY, AND ASSIGNMENTS

<u>SUBJECTS</u>	<u>ES</u>	<u>CL</u>	<u>DL</u>	<u>ASSIGNMENTS</u>
<b>WRITINGS ABOUT MUSIC</b>				
Reference works	3	3	4	MUSIC
Iconographies	3	2	3	MUSIC
Collected writings	3	2	4	MUSIC
General (fiction, juvenilia)	1	1	1	MUSIC
Bibliography and discography	2	2	4	MUSIC
Biographies	3	2	3	MUSIC
American music (includes jazz, popular, and other vernacular music)	3	2	4	MUSIC
Composition (includes electronic and computer music)	3	2	4	MUSIC
Computers in music	3	2	4	MUSIC
Concert programs	1	1	1	MUSIC
Conducting	3	2	3	MUSIC
Education	3	2	4	MUSIC
Ethnomusicology (Non-western art music and all vernacular music except American)	3	2	4	MUSIC
History (musicology; western art music)	3	2	4	MUSIC
Librettos	2	1	3	MUSIC
Music appreciation	2	1	2	MUSIC
Opera, film, and theatre music	3	2	4	MUSIC
Performance (vocal and instrumental music in general; methods, techniques and works about instruments)	2	1	3	MUSIC
Performing arts (general)	1	1	2	MUSIC
Psychomusicology	1	1	3	MUSIC
Theory	3	2	4	MUSIC
Trades and business (copyright, printing, publishing)	2	1	2	MUSIC
Music and other arts and disciplines	1	1	2	MUSIC
<b>MUSIC SCORES</b>				
Monumental sets, historical or scholarly anthologies, complete and collected works of composers	3	3	4	MUSIC
Facsimile editions of manuscripts and printed music including microform editions of early music	3	2	4	MUSIC
Music for one instrument (Includes all instruments and solos with/without piano)	3	2	3	MUSIC
Chamber music (2-10 instruments) (Includes score, or score and part(s))	3	2	3	MUSIC
Orchestral music (study scores, or full scores if study score not available)	3	1	4	MUSIC

<u>SUBJECTS</u>	<u>ES</u>	<u>CL</u>	<u>DL</u>	<u>ASSIGNMENT</u>
<b>MUSIC SCORES (continued)</b>				
Solo instruments or voices with orchestra (study score or full score; piano reductions)	3	1	4	MUSIC
Vocal music: Collections of vocal solos (excludes editions of individual songs). Art songs.	3	1	4	MUSIC
Choral music (sacred and secular works of significant scale. Score or vocal score. Excludes choral octavos except works by designated composers)	3	1	4	MUSIC
Collections of folk songs (vocal scores and traditional music)	2	1	3	MUSIC
Collections of earlier music (Composers active before 1900)	3	1	4	MUSIC
Opera, film and theatre music (study scores or full scores; vocal scores or selections)	3	1	4	MUSIC
Popular music: collections of vocal or instrumental music (excludes editions of individual songs or pieces)	2	1	2	MUSIC
Electronic music and music of other "advanced" techniques (score and nonprint media when available)	3	1	4	MUSIC
Band music (wind ensemble) (full scores for concert or symphonic band. Excludes condensed or piano-conductor scores)	2	1	2	MUSIC
Band methods (sets of parts or instructional materials)	1	0	2	MUSIC
Liturgical music: hymnals, masses, passions, services, etc., and nonliturgical works with liturgical texts	3	1	3	MUSIC
Juvenilia and school music	2	1	3	MUSIC
<b>SOUND RECORDINGS</b>				
<u>Art music (classical):</u> Major consideration is the composer or composition, rather than the performers				
Historical anthologies and monumental sets (all periods)	3	2	4	MUSIC
Music for one instrument (includes all instruments and solos with and without a piano)	3	2	4	MUSIC
Chamber music (2-10 instruments)	3	2	4	MUSIC
Orchestral music	3	3	4	MUSIC

<u>SUBJECTS</u>	<u>ES</u>	<u>CL</u>	<u>DL</u>	<u>ASSIGNMENTS</u>
Solo instruments or voices with orchestra	3	2	4	MUSIC
Vocal music (art songs, lieder, etc.)	3	1	4	MUSIC
Choral music (sacred and secular)	3	1	4	MUSIC
Opera	3	1	4	MUSIC
Electronic music and music of other "advanced" techniques	3	1	4	MUSIC
Band music (includes wind ensemble)	2	1	3	MUSIC
Liturgical music: plainchant, hymns, masses, passions, services, etc.	3	1	4	MUSIC
<u>Art music (classical):</u> major consideration is the performer or a particular performance (includes "recital" recordings)	3	1	3	MUSIC
<u>Vernacular music traditions</u> (includes nonwestern art music and all folk and traditional music in documented editions)	3	1	3	MUSIC
Jazz	2	1	4	MUSIC
Musicals, film soundtracks, TV, and theatre music	3	1	3	MUSIC
Popular music (United States)	2	1	2	MUSIC
School music (collections, sets and single recordings for classroom)	2	1	2	MUSIC
<b>VIDEO RECORDINGS</b>				
Ballets, dance productions	1	0	2	MUSIC
Documentaries, interviews, etc. (musicians)	1	0	2	MUSIC
Operas, musicals, performance arts	1	0	2	MUSIC
School music instructional materials	1	0	2	MUSIC
Band methods	1	0	2	MUSIC
Jazz	1	0	2	MUSIC
Recitals and concerts	0	0	2	MUSIC
Master classes	1	0	2	MUSIC
<b>MUSIC SOFTWARE</b>				
School music instructional materials	0	0	2	MUSIC
Higher education instructional materials in music	0	0	2	MUSIC