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## **Music**

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### **I. Scope**

This statement refers to all materials that pertain to the subject area of music that are in the custody of the Music Division. It covers a variety of formats including music and literary manuscripts, scores, monographs, serials, correspondence and other primary source material, microforms, and machine-readable materials.

The core materials covered by this statement comprise the collections in Classes M (Music), ML (Literature on Music), and MT (Musical Instruction and Study). Music holdings may also be found in several other locations, notably the special format divisions and the Archive of Folk Culture in the American Folklife Center. Material in other Divisions is covered by the following Collections Policy Statements (CPS).

American Folklife Center

- Folklore and Folklife CPS

Manuscript Division

- Manuscripts CPS

Microformat Collections

- Dissertations and Theses CPS

Motion Picture, Broadcasting and Recorded Sound Division

- Moving Image Materials CPS
- Sound Recordings and Radio CPS

Prints and Photographs Division

- Photographs CPS
- Fine and Applied Arts - Non-book Materials

Several area studies collections also contain music-related material due to their special language considerations; see the Collections Overviews for the countries of Africa, Asia, and Middle East. Similarly, the Rare Books and Special Collections division holds music items such as broadsides, early American sheet music, librettos, and other rare volumes including the thirteen books on music theory and literature in the collection of Thomas Jefferson.

## II. Research strengths

The music collections of the Library of Congress constitute a resource for musical scholarship that is unmatched anywhere else in the world. They include cataloged and uncataloged items, uncataloged copyright deposits, and uncataloged special collections, and are estimated to contain approximately twenty million items.

The collections are particularly strong in concert music and musical theater of the United States; European concert music; opera scores and libretti; early imprints of works dealing with music literature and theory; and periodical literature from the 18<sup>th</sup> century to the present.

The Library has perhaps the most outstanding collection of popular music of any library. Popular music of the United States is strongly represented for all of its history; for European and Latin American popular music its collection is exceptional from the 1920s on.

The special collections are unparalleled as a resource for musical research. They contain a wide variety of materials including: music manuscripts, printed music, correspondence and other literary manuscripts, concert programs, scrapbooks, and photographs. The vast majority of items date from the nineteenth and twentieth centuries. Particularly noteworthy are the great number of holograph scores, especially of 20<sup>th</sup> century concert and musical theater composers of the United States; and collections of papers and correspondence of 20<sup>th</sup> century composers, performers and scholars.

## III. Collecting Policy

The Library of Congress places primary emphasis on music of the United States and collects comprehensively in this area. Music of the United States is here understood to mean concert music written by composers of this country as well as its popular and vernacular music which includes, but is not limited to, such genres as jazz, rock, reggae, gospel, country, and folk. For more information on the acquisition of folk music and the music of ethnic populations in the United States and elsewhere, consult the Collections Policy Statement for Folklore and Folklife.

Because concert music of the United States has evolved from the Western European musical tradition, the Library also extensively collects authoritative editions of Western concert music. Broadly representative examples of other world music traditions are also collected, particularly those of major ethnic populations in the United States, such as music from the Middle and Far East, African music, and Latin American and Caribbean music.

The following sections deal with policy for the specific types of materials acquired.

### A. Music scores

The Library collects published and unpublished music scores with primary emphasis on music in the United States and Western concert music as described above. Scores of an instructional nature receive lower priority, especially those at the elementary level. An exception may be made if the teaching material is by a significant composer.

### B. Published textual material

The Library collects all works of serious scholarship on the subject of music, including monographs, serials, and dissertations and theses. The Library also collects librettos and other sung texts. Works dealing with musical instruction and study are also acquired. When such textual material is available in microform or computer file format it may be desirable or necessary to obtain them in those formats. For further information, see the Collections Policy

Statements on Dissertations and Theses, and Microforms, and the Electronic Resources, Selection Guidelines (2004).

C. Primary source material

The Library collects primary source material by and about nationally and internationally prominent and significant musicians and persons of recognized achievement and contribution to the world of music, with an emphasis on music of the Western tradition. Archives of music organizations are considered for acquisition only when of direct relationship to collections already held by the Library or of unusual significance.

Because of their great value to musicological research as well as their intrinsic cultural and associational value, manuscripts of significant musical figures, with a particular emphasis on the musical holographs of American composers (e.g., Copland, Gershwin, Sousa), are sought.

Collections considered for donation or purchase may contain mixed formats of materials or realia, or both. In those cases where the total scholarly value of the collection is enhanced by accepting accompanying realia (e.g., art works, musical instruments, medals, diplomas and awards, and similar materials) such collections may be accepted as a body. The realia may be separated for custody at an appropriate repository outside LC. The acquisition of musical instruments relating to strong collections already existing in the Music Division is considered on a case-by- case basis.

In the event that original documents for important materials are not available, the Library may acquire reproductions through microfilm, photocopy, digital reproduction, or similar means.

D. Music software

Software is collected in accordance with the guidelines set forth in the Electronic Resources Supplementary Guidelines.

#### **IV. Acquisition Sources: Current and Future**

As sources of acquisition, the Library relies for the major portion of music materials published of the United States on the provisions of the Copyright Act. Other musical materials (i.e. music not copyrighted in the United States, unpublished music, special musical collections, such as primary source materials, etc.) are obtained through purchase, donation, or exchange, transfer or CIP, as appropriate.

Books that are U.S. imprints come in through Copyright and CIP. Coverage varies. Foreign publications come through vendors such as Harrassowitz, Touzot, Casalini, and Coutts. Selection is done for this material largely on approval plan, but some selection is done from slips and web sites. One of the biggest challenges is the large number of independent/self-publishers who are putting out material that should be added to the collection, although many of these publications tend not to be picked up by vendors and have to be individually ordered when they come to the attention of a specialist.

Future acquisitions for books will most likely continue through copyright deposit and approval plans. However, with the move to electronic registration for copyright, that may change, although publishers are still required to deposit the "best edition." It is the responsibility inherent in the position of recommending officers to monitor established and current trends in scholarship, and to become familiar with the available resources for study in such disciplines. Recognizing trends may be accomplished by keeping current of scholarly publications, attending professional conferences, and interacting with scholars in the Performing Arts Reading Room, who are often on the cutting edge of current research trends.

Scores that are U.S. imprints come in through Copyright. Submissions of deposits vary according to publisher. With the move to electronic copyright registration, many publishers are now depositing music electronically. This means the best edition, as first published, may often be the electronic edition and not a paper score, so that the Library may not own a print edition of many scores. The primary vendor of foreign publications is Harrassowitz. This firm includes approximately two million titles from publishers throughout Europe, Asia (primarily Japan) and Oceania. Scores are also acquired from the vendors Puvill (Spain), Casalini (Italy), Coutts (Canada), and EastView (Minnesota, USA: distributes publications from Russia, the former Russian republics, and Korea).

Future acquisitions for the majority of foreign publications will most likely continue to be handled by a firm such as Harrassowitz. Smaller vendors continue to prove to be a significant resource for acquiring publications from around the world. It is the responsibility inherent in the position of Recommending Officers to monitor established and current trends in scholarship, and to become familiar with the available resources for study in such disciplines. Recognizing trends may be accomplished by keeping current of scholarly publications, attending professional conferences, and interacting with scholars in the Performing Arts Reading Room, who are often on the cutting edge of current research trends.

## V. Collecting levels for Music (Classes M, ML, and MT)

The following list is arranged according to the major subclasses of Classes M, ML, and MT of the Library of Congress Classification. The collecting levels are numbered to conform with the Conspectus of the Research Libraries Group. Wherever two collecting levels are listed, the first number refers to collections of U.S. materials, the second to foreign materials. For a complete definition of these levels see the General Introduction to these statements.

### A. Music (scores)

LC Classification	Subject	Collecting Level	Comments
M1.A1-M1.A15	Americana, pre-1860	5	
M2-M3	Historical sets, complete and collected editions	5	Both U.S. and foreign materials
M3.3	First editions, selected composers	5	Both U.S. and foreign materials
M6-M175	Music for solo instruments	4/3	
M176	Incidental music, motion pictures	4	Music for silent motion pictures and music not intended for specific motion picture sound tracks.
M177-M990	Instrumental chamber music	5/4	
M1000-M1366	Music for orchestra and other ensembles	4/3	
M1375-M1420	Instrumental music for children	3/2	
M1473	Electronic music	4/3	
M1480	Music with color apparatus	4/3	
M1450	Dance music	5	
M1470	Chance compositions	4/3	
M1490	Music printed in Europe between 1500 and 1700	5	

M1495-M1497	Vocal music, collections	4/3	
M1500-M1527.8	Dramatic music	5/3	
M1528-M1529	Vocal duets, trios, etc.	4/3	
M1530-M1527.8	Choruses, etc.	4/3	
M1628-M1677.8	Secular vocal music, U.S.	5	
M1678-M1853	National music other than U.S.	5	
M1900-M1985	Songs of special character	4/3	Includes part and solo songs, secular and sacred songs, songs of societies and organizations, student songs, and those dealing with particular topics.
M1990-M1998	Secular vocal music for children	3/2	
M1999-M2188	Sacred vocal music (including hymnody)	4/4	
M2190-M2196	Sacred vocal music for children	3/2	
M2198-M2199	Gospel music	5	

B. Literature on music

LC Classification	Subject	Collecting level	Comments
ML1-ML5	Periodicals	5/4	
ML12-ML21	Directories, almanacs	5/4	
ML25-ML27	Societies	5/4	
ML48-ML54.8	Librettos	5	
ML90	Writings of musicians (collections)	4/3	
ML93-ML96	Manuscripts		See Section IV.C above
ML97	Catalogs of collectors, dealers, etc.	4/3	
ML100-ML109	Dictionaries, encyclopedias	5/4	
ML111-ML158	Bibliography	4/3	Unless otherwise shown below
ML120	Bibliography, national	5/4	
ML128	Bibliography, by topic	4/3	In LC areas of strength, 5/4.
ML134	Catalogs of composers' works	5	
ML136	Catalogs of public and institutional libraries	5	Major research libraries 5; others 3
ML156-ML158	Discographies	5	
ML159-ML3797	History and criticism	4	Unless otherwise shown below
ML197	History and criticism: 20th century	5	
ML200	United States	5	
ML460-ML1092	Instruments and instrumental music	5/4	
ML1100-ML1165	Chamber music	5/4	
ML1700-ML2100	Dramatic music	5/4	

C. Musical instruction and study

LC Classification	Subject/Intensity	Collecting Level	Comments
MT1-MT10	Theory, teaching materials	3/2	
MT18-MT88	Teaching methods	3/2	
MT90-MT165	Analytical guides	5/1	Major U.S. orchestras 5, otherwise 1
MT170-MT810	Instrumental techniques	3/2	
MT820-MT893	Singing and voice culture	4/3	
MT898-MT949	Singing and voice culture for children	3/2	
MT955	Production of operas	5/4	
MT960	Music in theaters	5/4	

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