

G. Library and Learning Resources

1. Overall Requirements

Music resources at Utah State University are currently held as part of the central Merrill-Cazier Library. The size and scope of the music collection is barely adequate for the needs of our current undergraduate and graduate population as well as our faculty. If, as expected, graduate offerings are going to expand in the near future at the Masters and even Doctorate level, the library faces comprehensive challenges in terms of staffing, acquisitions, and funding to meet these new demands. There is particular concern in two areas: staffing and music reference. Currently, our library lacks a full-time or even half time position to oversee the growth and maintenance of music holdings. This is currently overseen by the Copyright Librarian for the university who is both helpful and conscientious in her oversight. However, this task represents only 10% of her role assignment, and she lacks any training in music or the sometimes esoteric rules of music librarianship. Secondly, we are deficient in our holdings of historical sets, monuments, and complete works. We currently have one complete historical set (*The Symphony*), one complete monument (*The Music of the United States of America*), and only two fairly complete modern critical editions of the complete works of a composer (Mozart and Bach) with no long term plan for how to address this deficiency in resources which are essential for graduate study in music.

2. Governance and Administration

Subject librarians are assigned to all disciplines, including music. While the Merrill-Cazier Library has assigned a liaison librarian to the Department of Music, this person, Becky Thoms, does not hold a degree in Music, nor is this her primary responsibility within the library (she is the copyright librarian). Currently, there are no other positions dedicated to the music collection. She dedicates approximately 10% of her time to music oversight and is responsible for maintaining and reviewing all budgets related to music. Thoms works closely with musicologist, Dr. Christopher Scheer, who serves as music department library liaison as a small part of his service obligation. He assists when he can in developing the collection through purchase requests, pointing out cataloging issues, and being an advocate for the collection as a teaching and research resource.

3. Collections

The general music collection, consolidated on the lower level of the Merrill-Cazier Library includes 10,598 titles in 12,409 volumes. Of these 3,233 are scores. The music reference section contains 513 volumes. These collections are complimented by the library's e-book holdings that have modest music content from the ACLS Humanities E-Book collection and Ebrary. The library owns almost 6,000-recorded items in a variety of

formats, primarily compact disc. Beginning in 2010 the library moved from purchasing CDs to using those funds to acquire access to the Naxos Music Library, although compact discs are still purchased on demand for students and faculty. The library maintains access to over 250 electronic databases, including *Oxford Music Online* and *RILM*, though basic music resources in the area are incomplete, lacking access to the *International Index of Music Periodicals* (IIMP) and *Music Index*. Journal and periodical holdings for music are modest (1,330 backfile volumes) comprising of 25 print subscriptions, which are augmented by subscriptions to electronic resources such as JSTOR and ProjectMUSE, giving the library an adequate backfile in music. This reflects the library's policy of preferring electronic journals to print journals.

Our current collection of music scores requires both modernization and expansion. Many of the editions the library holds of standard repertoire are cheap reprints of 19th century editions (Dover), rather than more current publications based off of critical editions. The collection has scant representation of music before 1700. In addition, our basic repertoire of solo and chamber music for study and rehearsal is not adequate to our performance based programs, lacking a considerable amount of basic repertoire in useful editions, and currently limits our student's ability to expand their understanding of the repertoires they are studying as part of their degrees.

The library collects across all areas of music through both an approval profile with Yankee Book Peddler as well as a dedicated fund for firm order purchases. Though library personnel are always receptive and willing to meet both faculty and student purchasing requests, the lack of an experienced and trained music librarian within the library has hindered the effectiveness of the approval system in purchasing volumes from mainstream publishers such as Oxford University Press and Cambridge University Press. The lack of a comprehensive collection plan for music and library faculty with the time and experience to execute it has led to an inevitable unevenness in our basic collection of both sheet music and books.

4. Personnel

The music collection is currently overseen by Becky Thoms, the copyright librarian for the Merrill-Cazier Library. Service as the subject librarian for music comprises 10% of her role statement, and she has no specialist training in music. She is the only faculty or staff member dedicated to the music collection at this time and given the demands of her other responsibilities she can only address pressing needs as they are brought to her attention. Consequently oversight of the music collection is largely reactive rather than proactive and dependent on the constant intervention of music faculty above their role assignments. Historically the music collection has lacked specialist personnel trained to understand the unique cataloging, collection development, and circulation policy to name three. The consequences of this situation are myriad miscatalogings, a structural unevenness in the collection and no strong leadership from within the library to address what has become the status quo. Currently, the library needs a plan for the sustained growth of the music collections which addresses both the remedial deficiencies of the collection, and a need to grow and expand materials in an organized and comprehensive way to address expected growth in music graduate study. While input from the music faculty is essential in keeping the collection vital and connected to the work of the department, it is not their job to oversee

the collection's management and growth, especially in the long-term. The lack of a trained music librarian to oversee the collection is an Achilles heel to the pedagogical and research growth of the music department, and one that will only become more debilitating with growth.

5. Services

The Merrill-Cazier Library provides extensive service hours during the day and is accessible throughout the year (except designated University closings). The library administers a central integrated catalogue as well as access to over 250 bibliographic, text, and reference databases. These include standard multidisciplinary databases such as *Academic Search Premier*, *JSTOR*, the *Web of Science*, *SCOPUS*, and *Dissertation Abstracts*. The library also licenses subject-specific databases dedicated to research in music including *Oxford Music Online*, *RILM*, and the *NAXOS Music Library*. Current budgets do not allow for the addition of basic bibliographic resources such as *IIMP* and *Music Index*. The library is a member of several consortia, including the Utah Academic Library Consortium (UALC), comprised of 24 academic libraries throughout Utah and Nevada; the Greater Western Library Alliance (GWLA), a group of 33 major, western, research libraries; and the Center for Research Libraries. The library is also a charter partner in the HathiTrust. The Resource Sharing and Document Delivery (RSDD) office can borrow virtually any material not held at USU from other libraries via interlibrary loan. Users can request journal articles through an online form and have .pdf copies delivered directly to their desktops. The turnaround time for journal articles averages 3 days and books 4 days. The music subject librarian is available to provide classroom instruction and one-on-one consultation with students and faculty in the Music Department.

6. Facilities

The Merrill-Cazier Library opened in 2005 and is a state-of-the-art facility with over 305,000 square feet of usable space and seating capacity for over 2,000 people. The building incorporates current technology including ubiquitous wireless computing; an onsite automated storage facility with a capacity of over 1.5 million volumes; an information commons, with 150 computer workstations; and more than 30 group study rooms with computing and projection equipment. In terms of music resources, CDs, scores, and books, are all located in a centralized area, with DVDs being held in the multimedia area on a different floor, close to viewing stations. The refocus of our audio holdings on streaming services (NAXOS Music Library) makes the vast majority of our audio material available anywhere there is Internet on campus and beyond.

7. Finances

The music collection of the library is systematically underfunded; reflecting the challenges that the arts and humanities face within the context of a science oriented Land Grant University in a state where governmental funding is in steady decline. However, for the most recent three fiscal cycles, the approval expenditures for music have been \$2,700, \$3,600, and \$4,300 reflecting a steady increase as the parameters of the approval profile have been widened though continual consultation with the

department's musicologist (one example of the need for a trained music librarian as this is not technically part of the musicologist's role assignment). This has resulted in an increase from around 80 to around 100 new volumes for each of the last three years (126 in 2012). Expenditures for the approval plan this year are on track to exceed the previous year by roughly \$1,000 with a projected 150 new volumes added to the collection. Firm orders are identified primarily through consultation with faculty members in the music department and are made on a budget allocated at an average of \$4500 per year over the last three years. With this the library purchases around 100 volumes a year. Though there is a recent positive trend in expenditure, the total book budget of the Merrill-Cazier Library for fiscal year 2013 is \$688,000 of which \$9,200 will be dedicated to music purchases (approval and firm orders combined) comprising 1.3% of the budget for the general book collection.

In addition to books, the library allocates \$1,200 a year for the purchase of 10 seats for the Naxos Music Library service. This money was reapportioned from the budget for compact discs that are now only purchased at student or faculty request. Online music databases are budgeted at \$5,500 and include access to *Oxford Music Online* and *RILM*. The total library periodical budget for the 2013 fiscal year was in excess of 3.2 million, including access fees for electronic journal packages from Sage, Wiley, Elsevier, Springer, and Taylor and Francis. The annual music periodicals budget allocation is \$2,000.