



IAML 2017 / Chuck Peters

# Acquiring New Music from Unconventional Sources: PDF Copies in the Library

# Research question:

How do music libraries in the United States

- Discover
- Acquire
- Catalog
- Preserve
- Provide access to

music scores produced in digital format?



# PDF scores have an impact on:

- Acquisitions
- Cataloging
- Archiving
- Patron use



# Composer expectations

- One-time use
- Circulating print copy
- PDF accessible for print on demand

Library concerns:

Copyright, fair use, first sale doctrine



# Research related to non-print scores

# Recent research

- Reed David, University of California Berkeley and Nurhak Tuncer, City Colleges of Chicago, Malcolm X College. *The Cataloging of Self-Published Items*. ([slides archived here](#))
- Kent Underwood, New York University. Scores, Libraries, and Web-based, Self-publishing Composers. In *Notes*, 73(2) (December, 2016), 205-240.
- Anne Adams, Harvard University and Morris Levy, Northwestern University. *Cataloging Scores in an Age of Print on Demand*. ([slides archived here](#))
- Reed David and Nurhak Tuncer. *The Cataloging of Self-Published Scores: a Preliminary Report*. ([slides archived here](#))



# Project outline

Three phases:

- Data gathering: pilot study
- Analysis and report on the data gathered.
- Survey



# Indiana University policies

Most printed scores are bound

- Single signature = pamphlet bound
- Scores with parts = commercially bound





# Indiana University policies

Non-print scores and parts:

- PDF
- Paper size varies
- Formatting varies



# Indiana University policies

## PDF score processing:

- PDF transferred to commercial bindery via FTP
- Bindery instructions included
- Bindery prints and binds
- Bindery can provide formatting
- Cost is comparable to commercially-printed scores and parts



# Indiana University policies

## PDF storage and circulation:

- PDF stored in a non-public file
- One copy is printed and bound
- Circulates same as other scores and parts
- Bibliographic records in IUCAT and OCLC



OCLC  
#888040390

OCLC 888040390 Held by IUL - no other holdings

Scores		Rec stat	c	Entered	20140820	Replaced	20170522111833.5				
Type	d	ELvl		Src	c	Audn		Ctrl		Lang	zxx
BLvl	m	Form		Comp	uu	AccM		MRec		Ctry	inu
		Part		TrAr							
Desc	i	FMus	l	LTxt	n	DtSt	s	Dates	2008	,	
040		IUL #b eng #e rda #c IUL #d OCLCF #d IUL									
041	0	#g eng									
042		pcc									
045	2	#b d2007 #b d2008									
048		pz02									
050	4	M298.T7 #b P5									
090		#b									
049		IULA									
100	1	<a href="#">Travers, Aaron</a> , #e composer.									
245	1 0	Pitch-fork : #b for percussion duo / #c Aaron Travers.									
264	0	[Bloomington, Ind.] : #b [Aaron Travers], #c 2008.									
300		1 score (11 pages) ; #c 36 cm									
336		notated music #b ntm #2 rdacontent									
337		unmediated #b n #2 rdamedia									
338		volume #b nc #2 rdacarrier									
500		Computer printout.									
500		Includes performance notes.									
500		Composed 2007-2008.									





All Fields ▾

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Cite ▾

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## Pitch-fork : for percussion duo

Author [Travers, Aaron, composer.](#)

Preferred Title [Pitch-fork](#)

Title [Pitch-fork : for percussion duo / Aaron Travers.](#)

Format Musical Score

Published [Bloomington, Ind.] : [Aaron Travers], 2008.

Description 1 score (11 pages) ; 36 cm

Notes Computer printout.

Includes performance notes.

Composed 2007-2008.

Staff notation.

Subject heading [Percussion ensemble. Scores](#)

# Another cataloging possibility

## Pasek & Paul songbook

[New York, N.Y.] : Pasek & Paul, [2013]


### Online Resources

- [Available online](#)

### Availability

Location	Call number	Status
ORWIG RESRV	1-SIZE M1507.P37 P37 2013	AVAILABLE

### Details

Format:  Musical Score

Author: [Pasek, Benj](#)

Other Author: [Paul, Justin](#)

Subject: [Songs with piano.](#)  
[Popular music > United States > 2011-2020.](#)  
[Musicals > Excerpts > Vocal scores with piano.](#)

Publication Year: 2013

Language: English

Published: New York, N.Y.

Physical Description: 1 score (12 p., 16 p., 11 p., 12 p., 20 p., 7 p., 9 p., 11 p., 13 p., 7 p., 14 p., 13 p., [7] p., [9] p., [8] p., [9] p., [13] p., [9] p., [8] p., [11] p.) ; 29 cm.

OCLC: 824151337

Note: Title from website.  
Printed from PDF files from <http://www.pasekandpaul.com/> . Contents may vary from that of current website.

Uniform Title: [Songs. Selections.](#)

#### Table of Contents

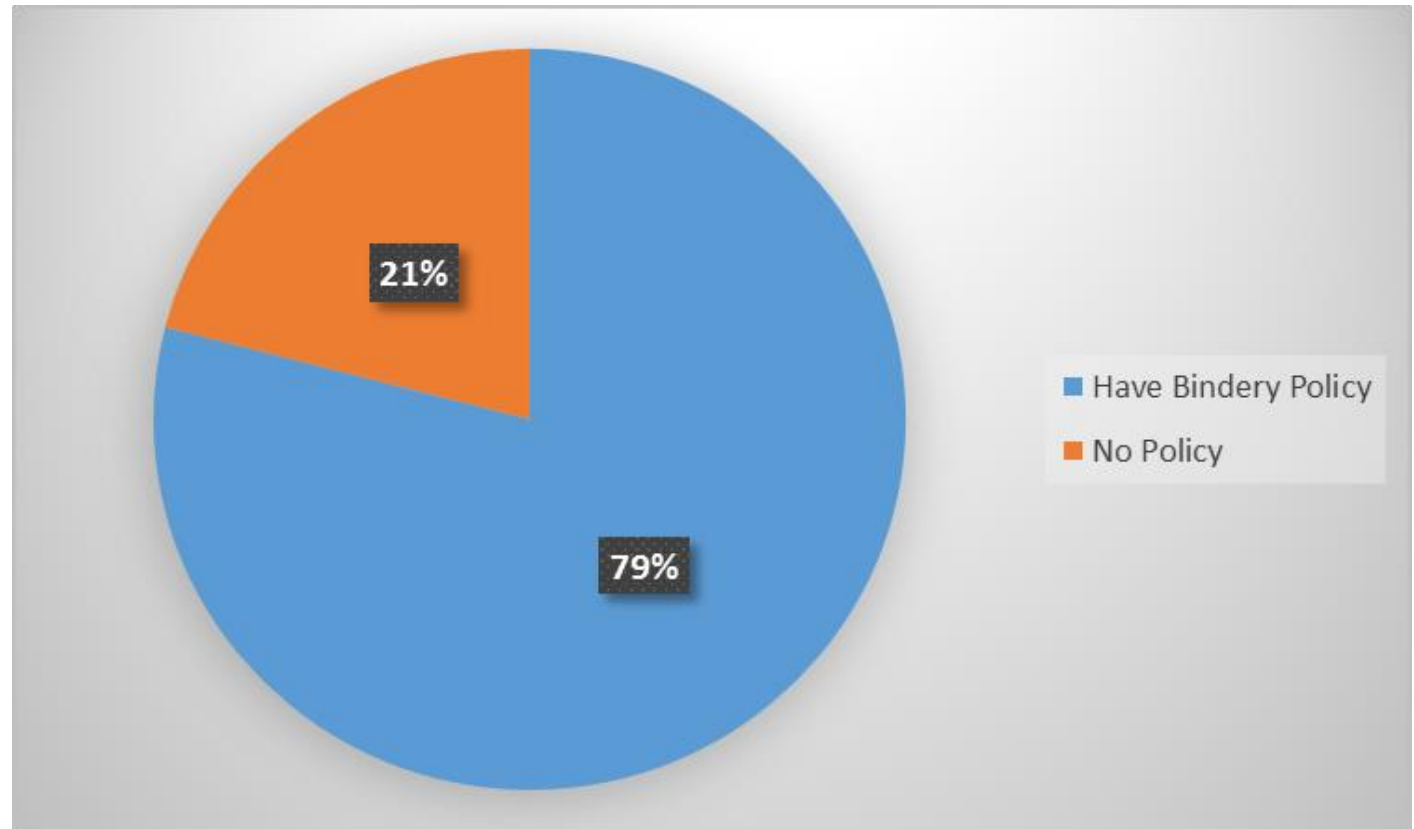
Along the way --  
Be my friend --  
Boy with dreams --  
Curtains --



# Results of the Pilot Study

# Libraries with bindery policies (printed music)

79% of the libraries in the study have a policy in place for printed scores and parts.





# Commercial binding vs in-house

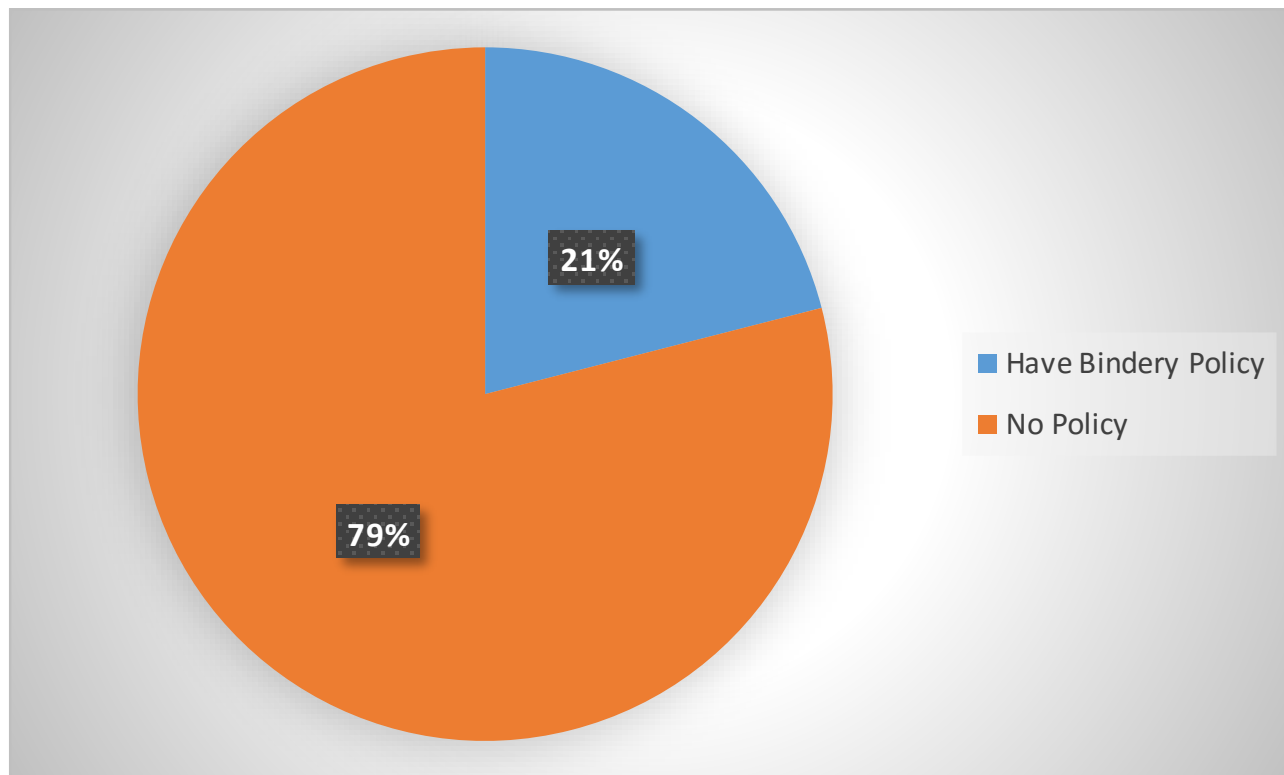
- Combination of commercial and pamphlet binding: 79%
- No binding: one library
- Commercial binding only: no libraries

Trend: bindery budgets reduced or eliminated



# Libraries with bindery policies (non-print)

21% of the libraries in the study have a policy in place for non-print scores and parts.



## **How many non-print scores received annually?**

Libraries receive an average of 32 scores annually (ranging from 0-250)

## **Total number non-print scores held?**

Libraries hold an average of 115 scores (ranging from 0-735)



# Which formats has your library received?

- PDF: 71%
- CD-ROM: 14%
- Other: MP3, Sibelius (one library each)



# Why did your library acquire the scores?

- 50% Only way to get some scores from self-publishing composers
- 29% Good way to obtain new music from current composers
- 57% Faculty requests
- 57% Patron requests

Other: Digitization project of public domain material; unsolicited gifts from composers; collection being created for the improvisational music community



# How does your library discover the scores?

- 14% They come from composers the library regularly deals with
- 21% Composers' websites are searched for new music
- 36% Faculty instructions
- 29% Commercial sites, such as Print-on-Demand



# Describing non-print scores

- 0% MARC records created, local records only
- 57% MARC records created, contributed to OCLC
- 0% Another cataloging standard, local only



# How are the files stored?

- On a public server with patron access (two libraries)
- 50% On a private server with no patron access
- We do not retain the digital files (one library)
- Other: One library stores the files online in the institution's repository (limited access)





# Do you print and bind copies of the scores and parts?

- 70% Make a printout
- 20% Print locally, bind locally
- 30% Print locally, send copies to commercial bindery
- 20% Send the digital files to the commercial bindery for printing and binding



# Have you analyzed the cost of purchasing, cataloging and retaining non-print scores?

- Only one library has analyzed the cost

# Do you have an annual budget for non-print scores?

- All libraries reported that the costs must come from their regular budgets for acquisitions and processing



# Circulation policies

- 57% Circulate printouts of digital scores
- Libraries that make printouts circulate them with same loan policies as commercially-published scores



# Permission for use from composers

- 60% Seek permission for use from composers
- Library practices vary widely
- Few libraries have posted Acquisitions, Cataloging and Licensing policies online. Cornell University is one example:

[Digital Files: Acquiring/Cataloging/Local Archiving](#)

[Licensing Principles for Hosting Digital Content](#)



# Next steps

- Analyze data from pilot
- Design survey: include
  - Composers
  - Vendors
  - Publishers
- Final report



**Thank you!**