

CONSORTIUM OF ACADEMIC & RESEARCH LIBRARIES IN ILLINOIS

**PROPOSAL COVER SHEET
FY 2008**

PROJECT: POPULAR EXPRESSIONS OF THE ARTS

AMOUNT OF MONEY REQUESTED: \$24,530

HOST LIBRARY: Eastern Illinois University

HOST LIBRARY INFORMATION:

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Director of Host Library: Allen Lanham

PARTICIPATING LIBRARIES, CONTACT PERSONS, & FULL CONTACT INFORMATION:
(Include the **name, title, full U.S. Postal address, phone number, and e-mail address** of a contact person at each participating library.)

Chicago State University, New Academic Library
Kathleen Haefliger, Music & Performing Arts Center Librarian
Floor 3 NLB, 9501 S. King Drive, Chicago, IL 60628
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Columbia College Chicago Library
Lauren Noel, Music Bibliographer
624 S. Michigan Avenue, Chicago, IL 60605
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Roosevelt University
Deborah Morris, Technical Services Librarian
Performing Arts Library, 430 S. Michigan Avenue, Chicago, IL 60605
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School of the Art Institute of Chicago, Flaxman Library
Henrietta Zielinski, Bibliographic/Preservation Librarian
37 South Wabash, Chicago, IL 60603
312-899-5099
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Southern Illinois University Edwardsville, Lovejoy Library
Therese Dickman, Fine Arts Librarian
30 Hairpin Drive, Edwardsville, IL 62026-1063
618-650-2695
tdickma@siue.edu

VanderCook College of Music, Ruppel Library
Stephanie Bonjack, Music Librarian
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INTRODUCTION

Popular music genres influence many disciplines in today's academic setting. In addition to courses within the music curriculum, many other disciplines are making their approach to today's students using what is new or fresh in their minds to understand concepts of the past and for the future. This has been a noticeable trend, professors moving away from basing their courses on the dark past where university students may or may not have sufficient foundation or background, to a base that is more comfortable and possibly more common so that interest is piqued, discussion ensues more quickly, and historical incidents or facts arise from the haze in a smoother fashion.

Some instances of this can be seen in speech communication students using a rap song to gain presence in front of an audience, an art student using several pop singers' fashions to design a collage of color and texture, or a literature student using song lyrics of the past three decades to juxtapose with American short stories as he or she seeks the answer to, "Where have all the flowers gone?" Philosophy professors often must connect principles from the great thinkers to something from the lives of their students. Although some would argue whether pop culture represents ethical situations or not, college students tend to be more attentive to recent culture than they have to noncurrent ways of thought. Popular music is a clever link to Earth Day, to modern history, and to topics on social change.

From the fine arts perspective, recent musical genres have blossomed into the curriculum in recent years. The traditional music appreciation courses from our liberal arts core have been replaced by or are competing with genre-specific courses which introduce undergraduate students to the elements of music using sounds from the contemporary world rather than the world of 19th and early 20th Century composers. Although not quite a schism within our music libraries, the obligation to pay as much attention to the "classical" composers and genres as we always have weighs mightily against the need to focus more on the popular genres which serve perhaps a broader audience within the university as a whole. (This division can also be noticed at music faculty gatherings.)

The need for libraries to embrace fully the pop genres is increasing. Whether for music courses or those focusing on interdisciplinary culture or diversity topics, there is an increasing need for materials in all formats including print scores and books, sound recordings, DVDs and CDs, and ephemera, as well as digitizing sheet music and archival music collections. This proposal seeks support for enriching the statewide collection of popular arts from a musical perspective.

The subdisciplines include world pop, jazz performance, urban music of hip hop and rap, punk culture, small musical ensembles, digitization of American sheet music, classical crossover music, and the business facets of music theatre.

BENEFIT

The benefits of a project such as Popular Expressions of the Arts are many. The most obvious is, of course, the presence in our libraries of greater and more diverse collections from which to help educate the citizens of Illinois. With funds from this grant, our academic libraries will have a better chance of supplying students and faculty with current materials which have been out of reach thus far. This grant may make it possible for a young composer to better understand the instrumental scoring of a jazz ensemble and how it differs from concert band or symphonic orchestra scoring. Another student may need to trace the creativity of a composer still known as Prince, especially after his appearance at Super Bowl XLI. But, for the most part, singers such as Prince are overlooked in the grand scheme of the

academic library, being considered ephemeral, dated, or too common. One might say that Prince is one of the most creative composer-performers alive ranking just behind Elton John in musicianship and behind Queen for theatricality on stage. This example is used to illustrate that a student taking this stand should be able to find print, audio, and visual materials in our libraries which would corroborate the thesis, hopefully using more than the popular press reviews of the Super Bowl or online resources such as urbandictionary.com where one might cite Prince as being “the God of music” and “the best musician ever to exist in the history of mankind.”

The value of such popular arts materials often surpasses the confines of the academic libraries. Many public libraries in the state depend upon the academic libraries to help provide materials for their patrons. It is an appropriate expectation since so many universities and colleges are funded by the State of Illinois. These materials, pertaining to popular arts genres, will be most welcome to a host of other users, especially those from hundreds of smaller public libraries which have only the basics for areas outside of fiction and children’s literature.

This proposal addresses the theme “Access and Collections that Keep Pace with Curriculum and Technology” in several ways. First, it recognizes the need to make available to our patrons expanded collections in popular music topics. Placing these materials around the state achieves the goal of balancing the interlibrary loan efforts that will result from having additional rarer and prized materials in our collections. For information on fit with curricular need, see the introductory paragraphs to this proposal. The technology aspect is also addressed within this grant, especially pertaining to the digitizing of popular sheet music collections from KMOX (The Voice of St. Louis) radio station. Additionally, it should be noted that portions of this award address the backside of technology, meaning that the best sources for some topics related to the subdiscipline are not necessarily those most obvious from popular websites.

COST and FUNDING PLAN

The cost for this proposal is sufficient to make a difference, but not so much as to break the bank or prohibit other proposals from their success, as well. The respective libraries have established their request based on the availability of materials or the cost of digitizing materials currently held. This proposal is not seeking external funding at this time, although this remains a possibility for a follow-up. All participating libraries have agreed to continue support for their subdisciplines.

Chicago State University	World Pop Music	\$3,000
Columbia College Chicago	Urban Music: Hip Hop and Rap	\$2,000
Eastern Illinois University	Jazz Performance	\$4,000
Illinois State University	Economics & Production of Musical Theatre	\$3,000
Roosevelt University	Small Ensembles	\$2,500
School of the Art Institute of Chicago	Punk Music	\$2,500
Southern Illinois University Edwardsville	Digitizing Sheet Music	\$5,530
VanderCook College of Music	Crossover Music	\$2,000
	Total Request:	\$24,530

QUALITY of PLAN of OPERATIONS

Each participating library has chosen their subdiscipline based on local need as well as need for expanded collections statewide. Any material format may be chosen. All project libraries will catalog all materials and make them available through interlibrary loan prior to the end of the award period. All member libraries' catalogs are available via OCLC. Each member will develop a brief marketing plan to alert local patrons of the availability of the materials acquired with this endeavor. Eastern Illinois University has agreed to serve as last copy center for materials purchased through this award. All members of the partnership agree to continue collecting in their subdisciplines after the CARLI award expires.

EXPANDABILITY and ADAPTABILITY

This award proposal builds on several of the CARLI or ICCMP collection partnerships which have been so successful in the past; however, this one looks to the future of such initiatives by including a variety of media and by digitizing materials from a format long outdated. The project includes both print and electronic materials. This grant proposal's expandability should be ranked high because it lends itself to future expansion through the addition of new subdisciplines and through the inclusion of additional member libraries. This proposal is highly adaptable to emerging technologies and to changes in the format of published materials. It will utilize technology to reformat published print materials into digital materials, as well as purchase materials in the most recent formats.

QUALITY of PLAN FOR EVALUATION and PLAN FOR REPORTING on PROGRESS

All library partners of this award will be evaluating whether the enhancement of their collection with these new materials representing popular expressions of the arts have energized scholarship or renewed interest in their popular music collection.

The plan for reporting on progress includes lists of materials purchased by each subdiscipline and a list of all materials digitized or reformatted. Circulation statistics will be provided as available—depending on the member institutions' online system capability. Comments, suggestions, and recommendations will be gathered from our primary users—both faculty and students at our respective institutions. Evidence of their marketing campaign will be included with the final report of the award.

The host library will notify each participant of the deadlines for reporting as suggested by CARLI. Recommendations on logical follow-up steps to this award will be included by each participating institution, especially regarding their subdiscipline and their choices of materials.

RATIONALE FOR SUBDISCIPLINES

World Pop Music

Chicago State University, New Academic Library

Bibliographer: Kathleen Haefliger

Request: \$3000.



Chicago State University's New Academic Library, Music and Performing Arts Center will develop a collection of world pop music resources in a variety of formats (books, scores and video/audio recordings) to support the programs in the Department of Music, including courses in African music, world music, and the performing ensembles in jazz and gospel choir, along with other ethnomusicology offerings and emphases of the department and the university. Our resident music historian has a Ph.D. in ethnomusicology. We have never systematically collected in this area before, but interest is high at this institution for furthering knowledge of contemporary music and culture as expressed in Africa, Asia, and in Latin America and the Caribbean in particular. Interest is also high in the cross-cultural influences and mixing of cultures that contemporary world pop or world fusion music represents; world pop artists are frequently featured in local clubs and performing venues throughout Chicago, and have engendered interest and appreciation of such genres. Funds requested will build resources in three separate formats as listed above, and there are many new releases in the CD/DVD field alone.

Within the Music Department, music education has always been the major emphasis with approximately 85-90 percent of music majors being awarded Bachelor of Music Education degrees each year, and specializing in K-12 educational preparations. Moreover, CSU's education programs are well known throughout the state. As a teaching institution, Chicago State graduates more education majors than any other Illinois college or university – and many of these students serve the minority and disadvantaged populations, especially through employment in the Chicago Public Schools. Having our graduating teachers aware of these current expressions in music can help them offer resources that appeal to young contemporary youth, and build appreciation for the connection between traditional music and its new expressions in contemporary world music.

Our student population is predominantly African-American, with a majority of students residing in the immediate Southside Chicago area. These students in all majors are frequently exposed to world pop music, especially afro-pop, and would utilize the purchased materials for content and ideas, as background music for a presentation or to illustrate themes (lyrics especially) in writing reports and research papers. Along with music, our anthropology, folklore, ethnomusicology, dance, and theater departments would also particularly benefit from having these resources available.

There is a constant stream of new releases on CD and DVD in this contemporary and expanding field, along with new texts and scores to acquire. Standard reference sources will be used to build the collection, for example, *The Encyclopedia of World Pop Music, 1981-2001* by Stan Jeffries. And with the focus of our music department emphasizing the more contemporary genres of jazz and blues and world music, the need and demand are apparent.

Emphasis would be on those music ethnic resources that combine traditional music genres and styles with new expressions via rock, reggae, jazz, hip hop, and other contemporary music developments. We would attempt to build in this area beyond the grant funding by being certain to obtain new reference sources and keep up with CD/DVD's and scores as our budget allowed.

Chicago State is a full participating member of ILCSO, and contributes to CARLI I-Share through Voyager. We will pledge to have the materials ordered and cataloged within the six month time frame required by the grant, and will share materials locally and via CARLI's remote borrowing program throughout the State of Illinois.



Urban Music: Hip Hop and Rap

Columbia College Chicago Library

Bibliographer: Lauren Noel

Request: \$2000.

Columbia College Chicago is a private visual, performing, media and communication arts school with an FTE of over 10,000 undergraduate and graduate students. In the Fall 2008, the College's Music Department will offer a Bachelor of Music in the area of contemporary-urban-pop music. While a specific course list has not yet been made available, the library would like to be prepared to provide a core of representative works from this musical time frame.

Columbia College Chicago will collect in the area of hip hop and rap music. While we have collected in this area previously, the new award materials to be purchased will establish a strong basis for further expansion and growth. We plan to select monographs and sound and video recordings that focus on this genre and the artists heavily involved in this discipline, as well as any history, criticism, and analysis of these artists and their works. While rap music may be considered a relatively new musical genre, a study of rap's relationship to other musical styles would be especially appropriate for a music program emphasizing interrelationships between genres. In addition, due to the nature of hip hop which encompasses dance and visual arts as well, we see this collection bridging across subject areas and becoming applicable to students in other areas of the arts. Columbia College Library is committed to collecting in this area after the life of the grant.

Jazz Performance

Eastern Illinois University, Booth Library

Bibliographer: Allen Lanham

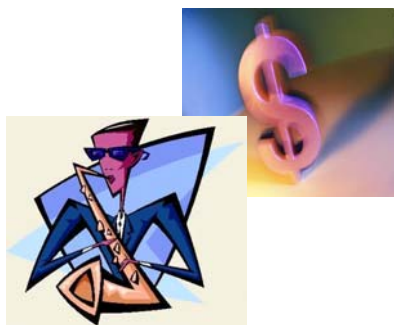
Request \$4000.



Jazz is a genre encompassing a variety of styles, some older than others, some having molded themselves into something else. It seems to be one of the most informal of musical styles, yet, like most musical genres, it has definite form and requirements. Improvisational skills are a key to good jazz playing. Because most people do not play "by ear" from the outset, much of the training musicians undergo in order to play jazz includes a heavy dose of improvisation. This skill is developed over time and with appropriate experiences, such as playing, hearing, watching, experimenting, etc.

Many persons in Illinois communities do not have jazz groups nearby to listen to or with which to play, and therefore depend upon media materials from libraries for their study materials or for their casual listening and viewing pleasure. The need for DVDs and print materials in the jazz idiom is critical to serve those needing jazz for study or pleasure. A search for DVD jazz materials on I-Share netted only 361 items, compared to 2373 items on WorldCat, a mere 15 percent. (We are aware that these are not scientific calculations, rather general statements using many non-isolated variables, perhaps giving skewed results.)

Eastern Illinois University will open its new Doudna Fine Arts Center in 2008 after a \$50 million renovation and expansion. The jazz programs have become more active than ever, and perform regularly for dedicated audiences. Our music collections have been well developed and the requested DVDs will be a major addition to the opera and musical theatre DVDs and the jazz CD collections already in place. Booth Library will continue to collect in this subdiscipline after the conclusion of the grant period.



Musical Theatre: Economics and Production

Illinois State University, Milner Library

Bibliographer: Christine Kubiak

Request: \$3000.

Virtually all Illinois academic libraries collect in the area of musical theatre librettos and vocal scores, an area well documented by libraries in our state. But information about the economics and production of musical theatre is not well covered by our libraries. We need these resources to train music and theatre students, especially those in education and arts management, how to work with school and community groups to produce musicals.

Musical theatre exists at many levels: locally, in schools, through regional theatres and national touring companies, and on Broadway. Many of the challenges in producing musicals are the same for any company, whether professional or amateur, but the challenges facing national touring productions and the local civic centers and arenas that house them are unique in terms of the economics and production details. The literature and media available on musical theatre from our Illinois academic libraries focus on the music, especially the singers, with little attention paid to the production: the sets and costumes, advertising and sales, “pick-up” orchestras, choreography, duration of run, adaptations made for touring productions, working with students, controlling stress, fund-raising, and understudies. These are all vital aspects of producing musical theatre. Illinois academic libraries need to have these resources available for the music, theatre, arts management and dance departments at our institutions.

Milner Library at Illinois State University has a strong collection of scores, reference materials, recordings and videos of musical theatre, as do other Illinois libraries. We propose to add dissertations, books, and videos on the areas of musical theatre discussed in the preceding paragraphs. This will be a resource for our academic communities as well as for our broader local communities, providing rich material to assist community productions and to further scholarly research. Milner Library is committed to continue collecting in the area of musical theatre after the grant concludes.

Small Ensembles

Roosevelt University-Performing Arts Library

Contact Bibliographer: Deborah Morris

Request: \$2500.



The Performing Arts Library of Roosevelt University will collect in the area of performance sheet music for various chamber group ensembles of 2-9 players. Roosevelt University has a large student body of mainly performance music majors of every instrument and voice. The collection of performance music is the fastest circulating collection at the library and continues to grow year by year. Many of our students use this music for their degree recitals or for gig jobs within the city and even for audition materials. At this time, the library's collection is in bad condition: from torn and abused--to very old and brittle--to completely unusable. Most of these materials were donated from various music school faculty, usually upon their retirement.

The current collection of ensembles centers on the time period of baroque, classical and romantic music with very few holdings in the contemporary genre and even less of popular titles. We would like to collect ensembles of popular, jazz, and contemporary genres for 2-9 players. These collections would include scores with parts that would be prepared at the bindery for borrower usage, meaning that they would be bound in a way to easily transport and keep them together, one set per title. This would enable easy circulation to all CARLI libraries and for interlibrary loan as well. The Performing Arts Library will continue to collect ensembles beyond the grant period with local library funding.



Riot Grrrl, a punk subgenre

School of the Art Institute of Chicago, John Flaxman Library

Bibliographer: Henrietta Zielinski

Request: \$2500.

The School of the Art Institute of Chicago, John Flaxman Library is requesting an award to be used for enhancing its collection of recorded material and performance video, if it is the only source for the music, under the heading of "punk." Punk, a phenomenon that symbolizes an anti-establishment movement in music, emerged in the mid 1970s. Punk eschewed the excesses of the mainstream. Its subcultures went far beyond the music – punk's short, fast, hard music with often politicized or nihilistic lyrics expressed youthful rebellion, also found its way to distinctive clothing styles, anti-authoritarian ideologies, and a do-it-yourself (DIY) and be self-reliant attitude. The School of the Art Institute of Chicago has established classes that have dealt with punk ideologies; courses have been offered at both undergraduate and graduate levels and within studio, art history and liberal arts disciplines. Heavy punk influences are found in works produced in film, performance, painting/drawing classes and quite noticeably in the fashion department at the School. In tandem with this development, our curricula demand library resources for the genre. The current course offering this semester includes a class specifically entitled "Punk 101." The class enrollment was so overwhelming that the student load doubled what the average enrollment allows. In purchasing the requested material for this class, it was

apparent that our audio collection lacked material from this genre of music. When discussing the relevant materials that the course would require, it became quite clear that there was a decided male orientation to the list. The question became, where are the women of punk?

Riot Grrrl (or riot grrl) is an indie-punk feminist movement that reached its height in the 1990s but continues to exert significant influence over alternative culture. Starting first as a reaction, personal and political, against the unarguably male-dominated music scenes of northwestern American cities like Olympia and Portland, it quickly spread in popularity through a largely underground network of similar-feeling musicians, artists and writers. "Riot Grrrl" is both a genre designation and can refer to individual self-proclaimed riot grrrls. Riot Grrrl, as a movement, cites important influences across the arts from fanzines (zines), musical artists such as Patti Smith, Yoko Ono, Joan Jett, Slits, and Aretha Franklin for example. Influences also have root in writers/activists/performance artists like Kathy Acker, Angela Davis, Carole Schneeman, bell hooks (Gloria Jean Watkins), and Karen Finley. In August 1991, K Records put on the International Pop Underground (IPU) Convention, a six-day indie music festival. The first night called "Love Rock Revolution Girl Style Now" signaled the arrival of the movement – women dedicated the entire night to music for, and by women. Riot Grrrl is heavily influenced by DIY culture subverting traditional and classical musicianship. Riot Grrrl remained a willfully underground phenomenon. Most of the musicians shunned major labels, labels that would be more traditionally collected by traditional libraries, hence the need to make these materials available to a large audience.

By the mid-nineties, Riot Grrrl had been severely splintered, in part because of the media misrepresentation of their message and that the politically radical aspects of Riot Grrrl had been subverted by the like of the Spice Girls and "girl power" messages. Consequently, the current creative output from the Riot Grrrl movement is limited, and libraries should actively collect these materials before they disappear from circulation entirely. This material will serve to bring awareness and distribution of these recordings to the collective consortial community which might not have the resources to provide such materials within their own holdings. Reading lists and bibliographies will be collected and made available for those patrons desiring additional support information. In conjunction with providing such an audio collection, the School of the Art Institute Library already has a wealth of monographic materials for further study of popular subcultures in film, video and other new media, art, performance, fashion, writing – especially in reference to the "Girl Zine" culture.

Examples of artists to be collected for the genre of Riot Grrrl:

Bikini Kill and spin-offs: Julie Ruin, Le Tigre

Bratmobile and spin-offs: Cold Hearts, Deep Lust, Partyline

Sleater-Kinney and side projects: Heavens to Betsy, Excuse 17, Cadallaca, and The Spells

Other bands and complications: Huggy Bear, Tiger Trap, Frumpies, Rose Melberg, Pussycat Trash, Team Dresch, The Need, Lois, The Butchies, The Spinanes, The Gossip, Kill Rock Stars – Stars Kill Rock, X-Ray Specs, and Softies

Having checked the Union Catalog for the above names I found that only one of the performance groups, X-Ray Specs, was listed as being held by a library in the CARLI Consortium. Therefore, it is easy to conclude that this material will not be duplicated in any of the Illinois libraries and indeed will fill a gap as a resource for popular culture. Anticipated average cost for the audio material is \$15 - \$20 per item.

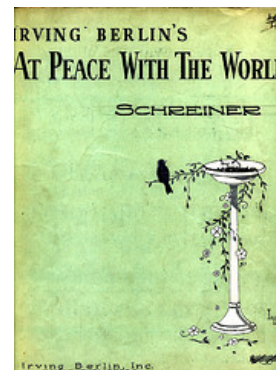
Digitizing Popular Sheet Music from the 1920s—The KMOX Collection

Southern Illinois University Edwardsville, Lovejoy Library,

Bibliographer: Therese Z. Dickman

Request: \$5530.

Lovejoy Library at Southern Illinois University Edwardsville (SIUE) is home to many fine music special collections. Among these is the KMOX Music Collection which features about 48,000 titles of popular sheet music and orchestral stock arrangements. These titles were collected and performed by the CBS-affiliated KMOX (The Voice of St. Louis) radio station primarily between the 1930s and 1950s when the station employed a live orchestra of more than twenty members.



A listing of the KMOX Popular Sheet Music Collection is available on the following Lovejoy Library website: (<http://www.library.siu.edu/music/KMOX%20titles.htm>).

This project seeks \$5,530 to hire two first-year graduate assistants who will each work ten hours per week from October 2007 through April 2008. The current salary rate of \$395 per month for seven months times two graduate assistants equals \$5,530 ($\$395 \times 7 = \$2,765 \times 2 = \$5,530$). These two students will retrieve titles for the project and scan the works within the Faculty Technology Center of Lovejoy Library. The Fine Arts Librarian (project coordinator) and Senior Library Specialist will provide the metadata information for the project. Most of that information is already provided on an Excel spreadsheet that has been created and compared against Nat Shapiro's well-known reference set, *Popular Music: An Annotated Index of American Popular Songs* (Adrian Press, 1964-73; Gale Research Company, 1984-).

In this project, titles dating from the 1920s (1920 through 1929) that are in the public domain and listed in Shapiro's *Popular Music* set will be digitized. First priority will be given to digitize those titles not already available online via a google.com search or from major sheet music websites such as provided by the Library of Congress and the Sheet Music Consortium (<http://digital.library.ucla.edu/sheetmusic/>).

CONTENTdm will be used to make the digital content available and the images will be linked to the existing KMOX Popular Sheet Music Collection webpages mentioned above. This project can easily be expanded in the future. Excel spreadsheets have been created for the 1900-1909, 1910-1919, and 1930-1935 time periods. Like the 1920s document, these list the composer, title of work, publisher, and publication year of each title; they also cross reference the Shapiro volumes cited above. If the digitization work for the 1920s titles is completed before the grant period is completed, titles from 1910-1919 will be selected next. The titles remaining to be digitized after April 30, 2008 will be sought to be digitized in a second year project.

Music educators and students as well as popular music scholars and fans will benefit from this digitization project. The final project report will provide links to the digitized sheet music, thereby making the popular music of the 1920s more readily available to those throughout Illinois. Digitization will help preserve the original sheet music scores and covers in the collection afterward by allowing one to view and print the work online. It will also help keep alive the rich Tin Pan Alley legacy the songs gave Americans in their day. Songs from specific composers such as Milton Ager (*Happy Days Are Here Again*, 1929), Irving Berlin (*At Peace with the World*, 1926) and George M. Cohan could be

studied. In addition, as more sheet music collections are digitized in Illinois, perhaps a central resource, similar to the California Sheet Music Consortium, can be developed, thereby making sheet music even more easily accessible in Illinois.

Classical Crossover Music

VanderCook College of Music, Ruppel Library

Stephanie Bonjack, Music Bibliographer

Request: \$2000.



Ruppel Library will collect audio and print resources in Classical Crossover Music. These materials will address the bridging of rock and experimental music with classical music, highlighting the use of traditional classical instruments used in a popular or modern idiom. While statewide holdings are relatively strong in some vocal music in this category, in many cases there are few or no holdings in the area of strings, which will form the crux of this proposed collection. With funds from this grant, Ruppel Library will collect sound recordings, scores, books, and videos.

VanderCook College of Music is the only college in the country with a single focus on music education. Bachelor, Master, and Master and Certification degrees in music education are offered. The college has a strong background in band music, but the string program has been targeted for growth. In 2006, a quartet of Suzuki electric string instruments was purchased by the college for the purpose of student outreach activities for the local elementary and secondary schools. Resources from this collection will support that effort as well as other student teaching and learning experiences. Ruppel Library is committed to supporting this collection beyond the grant period.