

**MUSIC LIBRARY**  
**Columbus State University**

**COLLECTION DEVELOPMENT POLICY**

**I. DESCRIPTION**

**A. Purpose:** To support the teaching and research requirements of the courses of study in music offered and anticipated by the University at the undergraduate and graduate levels; the informational and research needs of university faculty; and to a lesser but no less important degree, the needs of university alumni and the music community of west central Georgia.

To provide for interdepartmental academic needs in art, drama, dance, aesthetics, psychology, linguistics, literature, folklore, American studies, women's studies, religious studies, the study of ethnic and popular cultures, and communication, among others.

To provide a broad base of support, in addition to specific curricular interests, for general cultural interests in music and its role in the history of civilization on an international scale, and to include a special interest in the music of Georgia musicians and ethnic groups, especially those of the Columbus area.

**B. History.**

**School of Music.** Columbus College opened its doors as a junior college in 1958 with 15 faculty members and nearly 300 students at the renovated Shannon Hosiery Mill on Talbotton Road. The college moved to its present location in 1963, and became a four-year institution in 1965. The Music Department, founded in 1969, was located in Fine Arts Hall (completed in 1968). As the music department grew to become one of the major programs on campus, it physically overwhelmed its quarters in Fine Arts Hall. Plans began to develop in the mid-1980's to address the music department's need for a larger facility. These plans evolved into the construction of a performing arts center in uptown Columbus. As the department made preparations to move into the new facility throughout the fall of 2000, the Board of Regents of the university system authorized a name change for the department to the Schwob School of Music (November 2000). The School of Music, along with a brand new music library, opened their doors to the public at the RiverCenter for the Performing Arts on January 8, 2001.

**Library.** Library collection development is supervised by librarians in consultation with faculty and students. The initial purpose of the collection was to support the needs of a junior college.

Due to statewide budget cuts in the early 1990's, the library budget underwent a dramatic reduction which resulted in a significant cut to subscriptions, standing orders, and the materials budget. The University and library suffered another fiscal set back at the end of the 1990's with the migration from a quarter-based semester system to a 14-week semester schedule. This change resulted in a drop in total credit-hour student enrollment which in turn adversely affected the university budget and its library materials budget. Thus, collection building suffered through the early 2000's.

Music collection building to meet the growing needs of a university was a slow process until the mid-2000's when significant special funding was provided to purchase primary resources. Those purchases, along with major strides in providing online access to music resources and enhanced state-wide resource sharing of print materials resulted in significant growth in the area of music resources. The collection grew from having a few composer sets in print and six on microfiche to over eighty Gesamtausgaben; and from twenty music journals to over fifty with access to hundreds more online. Important reference tools are regularly purchased as are relevant books and scores. The sound recordings collection was principally LPs, but over the last five years the CD collection has grown substantially, and is now supplemented with three online audio music databases providing access to thousands of digital recordings. The video recording collection is small, but is enhanced significantly with online access to *Films on Demand*, *Medici.tv*, and *AVON (Academic Video Online)*. Electronic resources related to music and other related disciplines are provided via institutional subscriptions, the University System of Georgia online library collection called GALILEO, or the web.

The Music Library, founded with the beginning of calendar year 2001, is a department and branch of CSU Libraries. Some music materials located at the main Simon Schwob Memorial Library were transferred to the Music Library (reference, reserves, current periodicals, and small media) in the first week of January, 2001, along with library staff and some temporary furniture and shelving. The remaining music materials (circulating print, bound periodicals, LPs, and microform) were transferred during the fall of 2001 after shelving and furniture had been purchased and installed. Most materials which fall within the Library of Congress classification schedule "M" are housed in the Music Library.

**C. Degree programs supported:** The Schwob School of Music, Columbus State University, currently offers the following degrees:

Bachelor of Arts in Music  
Bachelor of Music in Music Education  
Bachelor of Music in Performance  
Bachelor of Arts in Music with a Composition Concentration  
Master of Music in Performance  
Artist Diploma  
Music Education Post-Baccalaureate (Certification only)

In addition to these degree programs, the School offers courses which are open to non-majors in applied music, theory, music for the elementary classroom, and music appreciation.

**D. State and Regional Importance:** Columbus State University is the only four-year institution in the 17-county Economic Region 5, providing cultural enrichment and educational opportunities for those located in this area. The institution shares with the University of Georgia at Athens and Georgia State University, the distinction of having the state's only Schools of Music. The CSU music program ranks in "the top five-percent of all Southeast institutions," and is "in the top one-percent nationally among institutions of its size." The Schwob School of Music has become internationally-known and attracts students and faculty from across the globe to work and study. Regionally, the Music Library is the largest music resource in the Columbus area. As such, it is relied upon by a public that includes not only the CSU campus community, but also many of the public school teachers, community and area colleges, and residents of the region. Recent developments in the area of technology throughout CSU Libraries provides to the university community access to a myriad of electronic sources, the latest in interactive multi-media materials, and connections through local, state, and international networks to sources and researchers world-wide.

**E. Bibliography:** "RiverCenter Occupancy, Name Change Signal Greater Status and Potential for Music Program." *Focus on Columbus State University* vol. 7, no. 1 (Spring 2001): 1-2.

"The History of Columbus State University." <http://www.columbusstate.edu/aboutus/history.php> (11/1/2011)

## II. GENERAL GUIDELINES

**A. Languages:** For music literature, English and Western European languages will be preferred. Publications in other languages will be acquired as needed when equivalent materials are not available in English. Printed music (music scores) and media are collected for their intrinsic value and will be purchased regardless of the language of their accompanying critical apparatus.

**B. Chronological Guidelines:** No limitations.

**C. Geographical Guidelines:** No restrictions. In general, the primary emphasis will be on the Western tradition; however, no geographic region will be excluded.

**D. Treatment of Subject:** All areas of music, in general, as defined by the Library of Congress Classification, schedule M: Music and Books on Music. In addition, materials which class in other areas may be included as applicable (see H. Other Considerations, below).

The library collects comprehensively in the following areas: biographies of composers and performers, music criticism, history and stylistic analysis. Scholarly treatment will be preferred but popular presentation may be accepted in cases of the only available source of information.

Pictorial works which include: collections of musical instruments; historical studies of composers, performers, theaters and performances; and iconographic works of importance, are collected selectively.

Research methodology is of special interest and is collected comprehensively in music education, and selectively in music history/ethnomusicology as applicable.

Music scores for the voice and all instruments for all historic periods will be collected comprehensively. Urtext and well edited editions of printed music, with appropriate critical apparatus, will be preferred where available.

Technical studies and methodology will be purchased comprehensively for instrumental and vocal music and for music theory/composition.

Selection of textbooks will depend upon content and treatment of subject. Curriculum guides will be collected comprehensively.

Hymnals and resources relating to liturgical studies, hymnology and the philosophy of church music are acquired to support studies in organ.

**E. Date of publication:** No restrictions. Music is a cumulative and primarily historically oriented discipline and access to primary and secondary source material from all periods is necessary. While standard score literature does not become outdated, subsequent editions are also necessary. Reprints, including facsimile reprints, are desirable as are early publications of historical importance.

**F. Types of materials included:**

Music literature: Music reference works (print and non-print) are collected comprehensively (or electronic access is provided) to include encyclopedias, dictionaries, bibliographies, discographies, indexes, thematic catalogs and library and collection catalogs. Monographs will include iconographies, festschriften, congress reports, biographies, histories. Selected primary sources and manuscripts are acquired on microfilm, in facsimile reprint, or other appropriate media.

Music scores: Materials acquired will include collected editions, historic monuments, sets, performing editions, scores published in series and representative works from all periods, to include manuscripts or early prints in facsimile, microform, or other appropriate media. Chamber music in parts for up to ten performers will be collected. (See Appendix 1)

Sound recordings: Digital recordings will be collected, with compact disc or online the preferred format. Future selection will keep abreast of current technology, as applicable. (See Appendix 2)

Video recordings: Video recordings (disc or online preferred) will be acquired. Emphasis will be on musical stage works and those works of an educational nature, such as master class recordings. Future selection will keep abreast of current technology.

Software: Software, including interactive multi-media materials, will be acquired selectively, coordinating purchases with like items held by the Schwob Library and the School.

Serials: Both journal and non-journal, print and non-print, serial titles will be collected, or access provided, as appropriate.

Theses and dissertations: Theses and dissertations will be collected in original, photocopy, or media. CSU School of Music theses/masters projects will be retained in the CSU online institutional repository, *The CSU ePress*. Dissertations/theses from other universities will be acquired selectively, with special emphasis in areas represented by our graduate program. Online access to full text dissertations is also provided via ProQuest and online institutional repositories.

Microforms: Microform reproduction of printed word materials, scores, or iconography will no longer be added to the collection.

Reprints and Offprints: Reprints will be acquired as necessary to build the collection and when original publications are not readily available or have deteriorated. Reprints will be preferred to antiquarian offerings. Offprints will be accepted when information is not otherwise obtainable.

Typescripts and Photocopies: Will be collected as relevant to subject parameters when information is not otherwise obtainable and when it falls within copyright guidelines.

Pamphlets and ephemera: Will be acquired as appropriate to other elements of the collection development policy.

Publishers' catalogs: Catalogs of publishers and distributors offerings will be collected on a current basis only. No attempt to create retrospective files will be made.

School of Music non-commercial recordings will be collected as follows: all ensemble, faculty, and guest artist (by permission) performances, for the life of the recording. These recordings do not constitute an archives, that is, no mechanism for the preservation, conservation, or replacement of lost or damaged recordings is in place. Junior and senior recital recordings will generally remain with the applied instructor.

#### **G. Types of materials generally excluded:**

Choral octavo scores

Musical instruments

Formats for which the music library no longer supports playback/access equipment e.g., slides, filmstrips, reel-to-reel tapes, 78 rpm sound recordings, etc.

Sets of orchestra, band, or choral parts for large ensembles

Piano music for children and certain other juvenilia

Spoken word sound recordings

Unauthorized off-air and other non-commercial sound recordings

LPs (Though the library maintains playback equipment, the collection is being replaced with digital formats.)

Miscellaneous items, e.g., keys, tuning forks, etc.

#### **H. Other Considerations:**

Multiple copies: In general, multiple copies of a publication will be acquired only when multiple copies are needed for performance, or at the discretion of the Music Librarian in answer to an expressed need. In any event, no more than two copies of a monograph or media item will be collected. For scores, copies for no more than the maximum number of players required to execute a musical composition or six copies (which ever is smaller) will be acquired at the discretion of the Music Librarian.

Literature of related disciplines and/or general knowledge: Literature from outside the field of music as defined by Library of Congress Classification may be selectively acquired by the Music Library. In general, these materials will fall into the categories of religion (Bibles, hymnals, church histories, liturgy); dance (where emphasis is on music rather than movement); philosophy (aesthetics); education; art; literature (libretti or texts which are principally known through their musical settings or have inspired musical compositions); psychology; rehabilitation (music and creative arts therapy); physiology; sociology; technology (acoustics and technology of music-related media); women's studies (women and/or feminist theory and music); multiculturalism (as it pertains to music and music education); popular culture; arts medicine; anthropology; and librarianship. In addition, general knowledge (encyclopedias, dictionaries, style manuals, atlases, etc.) and bibliographic reference tools may be acquired as necessary.

Duplication of titles at other campus libraries: In general, an attempt is made to avoid duplication of titles at the collections at Schwob Library. In some instances, however, duplication may be necessary. New books or other materials classed in the Library of Congress Classification M will be housed in the Music Library. Titles deemed necessary for general and interdisciplinary study will be duplicated by the requesting library. Titles from other classes which appear to be more appropriate to music will be requested for transfer or duplicated by the Music Library.

Replacements: Music materials, in general, receive more and harder wear than most other library materials, especially scores and parts used in performance. The loss of a single part from a set at times may require replacement of the entire set. The Music Library does not add to its collection by making a copy rather than by acquiring the original. When necessary, the Music Library will add to its collections by copying if the following conditions are met: a reasonable effort to obtain a copy in acceptable condition and at a fair price was not successful and permission has been obtained from the publisher or other copyright owner; or the material is in the public domain.

Media has a limited shelf life and new formats are constantly evolving, so provisions must be made to replace and/or update these materials as appropriate. Accompanying booklets wear out after just a few uses. Performances rarely become outdated and while an instructor may wish to introduce a performer's most recent edition of a work, s/he still wants to be able to compare it to earlier versions. And, unlike other library materials, media are not widely available through interlibrary loan sources.

Online access: Online access to books, journals, and media is preferred when available. Online access to collections of scholarly digitized reproductions of scores is provided via the library webpage, but copyrighted performance scores will continue to be purchased in print until performance practice evolves to provide standard widely-used methods for using scores online in the studio, practice room, and concert hall.

### **III. LEVELS OF COLLECTION INTENSITY AND THEIR DEFINITIONS**

- 0 - No support
- 1 - Basic level
- 2 - Undergraduate level
- 3 - Research level
- 4 - Intensive level
- 5 - Exhaustive level

No support: Material is bought only as it relates to another discipline.

Basic level: Includes only highly selective purchasing to support a basic information collection appropriate to a subject which falls outside the scope of present instruction and yet within which users may need a minimum of library service to aid their understanding of material properly within the scope of their studies. Material selected serves to introduce and define the subject and to indicate the varieties of information available elsewhere. It may include major dictionaries and encyclopedias, selected editions of important works, historical surveys, bibliographies, some general treatises and a few of the major periodicals in the

field. Courses other than introductory are not normally taught in subjects maintained at this level. Material purchased is almost exclusively in English, with very little retrospective buying.

Undergraduate level: Purchases are of works needed to support effective undergraduate instruction in a given field. Includes a select collection of basic monographs, files of basic journals and the most important reference tools and bibliographical apparatus pertaining to the subject. Undergraduate courses may or may not be maintained in subjects maintained at this level but the materials may be needed to anticipate future developments or to provide supplementary information for courses taught in other fields. Materials are purchased in English and the language of the field, if appropriate. Non-print learning and teaching aids are also purchased. Retrospective purchasing is limited to standard works.

Research level: Purchases at this level are expected to supply everything required for undergraduate work as well as the major sources required for some graduate and independent research. This level includes all the basic reference works and a wide selection of specialized monographs as well as a comprehensive collection of journals and major bibliographical indexing and abstracting tools and services in the field, and some primary sources. This level is expected to support, in part, the graduate level work now offered or likely to be offered in the near future, but it will not support a large and varied graduate enrollment with many fields of concentration. Materials are purchased in a variety of Western languages other than the language of study, but there remains a heavy reliance on interlibrary loan and photocopy purchases from other libraries. Selective programs of retrospective buying are encouraged. Guides and databases, such as library catalogs, to relevant off-campus collections should be therefore acquired comprehensively as well as access to any automated databases which exist for research in this subject.

Intensive level: This level is to maintain a collection which supports doctoral and postdoctoral and faculty research with a minimum of reliance on interlibrary loan or other outside sources. Purchases for special collections and of non-print materials may become significant at this level. Development at this level allows for an indefinite expansion of the program at both the Ph.D. level and for postdoctoral and faculty research. A major emphasis is placed on the acquisition of a wide range of primary source materials.

Exhaustive level: A collection policy which endeavors, so far as is reasonably possible to include all works of recorded knowledge (publications, manuscripts, and other forms) in all applicable languages, for a necessarily defined and limited field. This level of collecting intensity may seek to maintain a "library of record" --the aim, if not the achievement, is exhaustiveness.

#### **IV. ASSESSMENT OF THE EXISTING COLLECTION AND COLLECTION LEVELS**

Given the number of graduate and undergraduate programs currently supported by the Music Library, collection development should ideally be supported at Levels 2-3 for relevant areas: Undergraduate/Research Levels. The criteria outlined above makes clear this necessity. The collection and current level of collecting generally falls within these levels. The library should also strive to represent on a comprehensive level, those materials that document the musical history of the area (all formats) and preserve those primary resources already part of the Schwob library archives. The Music Library has the substantiated reasons to be one of the university library's collections of distinction and should continue to receive support for its development so that it in turn may support the School's growing needs.

Qualifications by subject Subdivision (Not format specific, e.g., print, CD ROM, etc.)

- 3 *Applied Music*
  - 3 Music scores for the voice and all instruments for all historic periods (See Appendix 1)
  - 3 Instrumental and vocal techniques and methods
  - 3 General and historical treatment of instrumental and vocal performance practice and interpretation
  - 2 Facsimile reprints of music manuscripts or early printed sources

- 3 *Bibliography*
  - 3 Directories, dictionaries, encyclopedias
  - 3 Bibliographies of literature and printed music; indexes; abstracts
  - 3 Composer thematic catalogs
  - 3 Discographies, review indexes
  - 3 Guides to collections
  
- 3 *Music History and Criticism*
  - 3 Sources of music history, general and regional, from antiquity to the present
  - 3 History and appraisal of music in all styles, through all periods, and in all geographic locations
  - 3 Biographies, discographies, iconographies, correspondence, essays, and writings of composers, performers, and other individuals important to the development of music
  - 3 Research and methodology
  - 3 History and construction of musical instruments
  - 2 Historic development of music printing, engraving, and publishing
  
- 2 *Ethnomusicology, including the music of popular culture*
  - 2 General and regional histories of non-Western art, folk and popular musics
  - 2 Description and analysis of non-Western art, folk and popular musics
  - 2 Anthropological and sociological aspects
  - 2 Studies of musical instruments and their performance
  - 2 Theory and methodology of the discipline
  
- 3 *Dramatic music*
  - 3 History and criticism of literature and performances
  - 3 Dramaturgy
  - 3 Production and staging
  - 3 Theaters, including pictorial representations
  - 3 Libretti and plot analyses
  
- 3 *Church music*
  - 3 History and criticism
  - 3 Liturgy and ritual
  - 3 Psalmody and Hymnology
  
- 3 *Philosophy and Physics of Music*
  - 3 Acoustics and physics
  - 3 Physiology
  - 3 Psychology of music
  - 3 Aesthetics
  - 3 Criticism and methodology
  
- 3 *Music Theory and Composition*
  - 3 Elements of music
  - 3 Historic treatises and theoretical development for all periods

- 3 Analytical techniques
- 3 Compositional techniques for all historic periods
- 3 Improvisation
- 3 Arranging
- 3 Orchestration
- 3 Ear-training and sighting
  
- 3 *Music Education*
  - 3 Foundations and principles
  - 3 Tests and measurements
  - 3 Administration and organization of music curricula and programs
  - 3 Methodology
  - 3 History and criticism
  
- 2 *Audio and music-related media production and engineering*
  - 2 History of the development of sound recordings and the recording/media industry
  - 2 Technical developments of hardware and software
  - 2 Preservation of media
  - 2 Recording studio techniques
  
- 3 *Other*
  - 3 Careers in music
  - 3 Music Librarianship
  - 3 Copyright and music
  - 3 Business of music
  - 3 Interdisciplinary studies, where music is a significant portion of the work or the treatment of the musical subject is unique
  - 3 Multicultural studies, where music is a significant portion of the work or the treatment of the musical subject is unique.
  - 3 Performance Arts Medicine

### **Appendix 1: Scores and musical compositions**

Scores and printed music are collected to support the instructional and research needs of all divisions of the School of Music with general attention given to the needs of other University academic departments. Scores are actively sought in gift collections, as are pre-twentieth century imprints.

#### *Levels of intensity:*

- 3 Collect comprehensively the historical monuments, sets, anthologies, and collected works of composers to provide a research reference collection.
- 3 Collect comprehensively the works of major composers of all periods in western music.
- 3 Collect several different editions of major works with emphasis on urtext editions and editions with significant critical apparatus.
- 3 Collect the works of composers of secondary importance in western music.

- 3 Collect non-art (i.e., popular) music to include jazz, musicals, representative works of a given genre or of an outstanding composer or performer, film music, etc., to provide historical coverage from the birth of a given genre and also to support existing and emerging programs in these areas.
- 2 Collect broadly collections of folk music of the Americas and selectively of other nationalities/regions.
- 3 Collect music of ethnic groups indigenous to southeastern North America and in particular, Georgia; collect pre-20th century Georgia imprints, where available.
- 4 Collect manuscripts and published scores by Georgia composers and performers and former or present members of the Columbus State University faculty.

**FORMATS:** Duplication of titles due to varieties of formats and purposes of printed music is frequently necessary. Scores and printed music will be collected in the following formats [Score formats listed below may be made available in a variety of media e.g., paper, CD ROM, online, etc. as appropriate]:

*Manuscripts:* In facsimile reprint or in original copy, if available.

*Full scores:* Collected selectively for major works.

*Study or miniature scores:* Preferred format for general use for all major works. Necessary with the piano-vocal or piano-reduction score for major vocal/orchestral works and with parts for chamber works.

*Piano-vocal scores:* Necessary with full or miniature score for opera and major vocal choral works with orchestra or instrumental ensemble.

*Piano reduction scores:* Necessary with full or miniature score for literature for solo instruments with orchestra or large chamber ensemble.

*Sets of parts:* Performing editions of major chamber works for up to and including ten parts for instrumental and vocal titles. Will be collected with study scores.

*Contemporary music in the format published,* e.g., diagrammatic notation, transparencies, ozalid reproductions, accompanied by tapes, etc. Duplicate copies for performance purchased very selectively. Extra materials, such as media, etc. needed for performance treated on a by-title basis.

*Solo literature for the voice:* Collections (i.e., entire opus number, selected songs) preferred to single titles when available.

*Solo literature for all instruments:* Collections preferred to single compositions when so published.

*Fake books, arrangements, and lead sheets for jazz compositions:* Collections preferred to single titles when available.

*Sheet music:* Collected primarily in instances of historically important imprints or to supplement in areas collected in selectively.

## **CHECKLIST FOR SPECIFIC INSTRUMENTS:**

### **I. INSTRUMENTAL MUSIC**

- 3 A. Keyboard instruments (to include organ, piano, harpsichord, clavichord)
  - 1) for 1 or 2 hands
  - 2) for 4 hands, 1 keyboard

- 3) for 4 hands, 2 keyboards
- 4) for 2 or more keyboards

- 3 B. String instruments (to include violin, viola, violoncello, double bass, viola da gamba)
  - 1) for solo instrument
  - 2) for solo with keyboard accompaniment
- 3 C. Woodwind instruments (to include recorder, flute, oboe, English horn, clarinet, bassoon, saxophone)
  - 1) for solo instrument
  - 2) for solo with keyboard accompaniment
- 3 D. Brass instruments (to include horn, trumpet, trombone, and historical antecedents; tuba, saxhorn, euphonium)
  - 1) for solo instrument
  - 2) for solo with keyboard accompaniment
- 3 E. Plucked string instruments (to include guitar, lute, and harp)
  - 1) for solo instrument
  - 2) for solo with accompaniment
- 3 F. Percussion instruments (to include timpani, glockenspiel, xylophone, marimba, vibraphone, chimes, drum, tambourine, cymbals, and other)
  - 1) for solo instrument
  - 2) for solo with keyboard accompaniment
- 3 G. Chamber music (for 2-10 instruments, scores with parts, miniature score preferred)
  - 1) for 2-10 equal instruments
  - 2) for 2-10 different instruments
  - 3) for 2-10 instruments without keyboard
  - 3) for 2-10 instruments with keyboard accompaniment
- 3 H. Orchestral music (for more than 10 instruments)
  - 1) for any type of orchestra, full score, miniature score
  - 2) for solo instrument(s) with orchestra, piano reduction, when available, with miniature score

## II. VOCAL MUSIC (sacred and secular)

- 3 A. Works for solo voice, unaccompanied
- 3 B. Works for solo voice(s) with accompaniment of 1 instrument
- 3 C. Works for solo voice(s) with accompaniment of 2 or more instruments
- 3 D. Works for chorus (with or without solo voice(s)), unaccompanied
- 3 E. Works for chorus (with or without solo voice(s)) with accompaniment of 1 instrument
- 3 F. Works for chorus (with or without solo voice(s)) with accompaniment of 2 or more instruments

## III. STAGE WORKS

- 3 A. Operas (In full or miniature score and piano-vocal score)
- 3 B. Operettas, Musicals (In full or miniature score and piano-vocal score)
- 3 C. Ballets (In full or miniature score with piano-reduction)
- 3 D. Incidental music (In full or miniature score)

**Appendix 2: Media of musical compositions** (With the primary collecting emphasis on discs or online subscriptions, as appropriate to discipline) Media are purchased to support the instructional and research

needs of all the divisions of the School of Music with general attention given to the needs of other University academic departments.

*Intensity levels:*

Generally, it is considered desirable to acquire at least one recording of each score title collected. While recordings of all musical compositions available in score are not always available, this is to be considered a general guideline. In addition, recordings in some cases provide the basic documentation for some areas of music where scores are not published, for example in jazz, folk, or ethnic musics.

- 3        1. Collect comprehensively recordings of the works by major composers of all periods in Western music.
- 3        2. Collect comprehensively the works of composers of secondary importance in western music.
- 3        3. Collect comprehensively historical and scholarly anthologies, particularly of music of the medieval and Renaissance periods, where individual titles may not be otherwise easily obtainable.
- 3        4. Collect several performances of major works for the purpose of stylistic comparison and evaluation.
- 3        5. Purchase collections and individual discs of music of popular culture to include jazz, musicals, representative works of a given genre or of an outstanding composer or performer to provide historical coverage from the birth of a given genre.
- 2        6. Collect broadly collections of folk music of the Americas and selectively of other nationalities or regions.
- 2        7. Collect broadly media which are the result of field recordings of the music of non-western cultures or those recordings representative of the art-music of non-western cultures.
- 2        8. Collect media to accompany (or in lieu of) music education textbooks or historical texts, when appropriate.
- 3        9. Collect media by Georgia composers and performers (art and non-art musics) and former or present members of the CSU faculty.

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