



Georgia State University
University Library Collection Development Policy
School of Music



Purpose: To support the curricular and research needs of faculty and students in the School of Music.

The department offers a Bachelor of Music with concentrations in composition, jazz studies, music education, music technology (recording), and performance (piano, orchestral instrument or guitar, organ, and voice). In addition, a Bachelor of Science degree in Music Management is also available. The School of Music offers a Master of Music with specializations in performance (keyboard instruments, orchestral instruments, and voice), composition, choral conducting, instrumental conducting, piano pedagogy, jazz studies, and music education. A Ph.D. in Teaching and Learning with a concentration in music education is offered through the College of Education. A Specialist in Education (Ed.S.) degree with a major in teaching and learning is offered by the College of Education in conjunction with the School of Music of the College of Arts and Sciences.

General Collection Guidelines:

a. **Languages:** English and other Western European languages (predominately, Italian, French and German) are preferred. Publications in other languages and alphabets will be acquired when need is evident. When a publication consists mainly of musical notations, language and alphabet are relatively unimportant.

b. **Chronological Guidelines:** From antiquity to the present, though emphasis is from the 1300's to present.

c. **Geographical Guidelines:** Emphasis is on the western tradition, though important composers and traditions in world music (ethno-musicology, for example) will be collected generally.

d. **Treatment of Subject:** Juvenile treatments are not collected. Biographies are collected widely with scholarly treatments preferred, but popular treatments are acceptable when nothing else is available. Textbooks generally are not collected for music history with the exception of major anthologies, such as Norton. Textbooks will be collected selectively in music education, theory and analysis, and performance. The latter also requires materials on technique and methods. Research methodology is an area of interest in historical musicology.

e. **Types of Materials:** Serials, monographs, and scores (including anthologies and monument editions of early music) form the bulk of the collection. Sound recordings (preferred format is compact disc) and videos are acquired to support course work in all areas. CD ROMS, bibliographic and multi-media, are acquired selectively as needed.

Standard reference works, including musical encyclopedias, dictionaries, bibliographies, etc., are widely collected as are thematic catalogs, iconographies, discographies, proceedings of congresses and symposia and Festschriften. Manuscripts will be purchased selectively and on microfilm. Facsimile reproductions of manuscripts, composers, sketches, etc., are also purchased. Dissertations (hardback is the preferred format) are also acquired for research areas of interest to the Music faculty.

f. Date of Publication: No restrictions.

| <u>Observations and Qualifications by Subject Subdivision:</u> | <u>Collecting</u> |
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| <u>Level</u> | |

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| <u>Music History (Musicology)</u> : General music histories of western music. A wide range of scholarly monographs are collected, particularly from 1300 to the present. Included are: collected works and reputable and/or requested editions of music after 1300. Scholarly editions of medieval music and monographs are collected selectively. Other areas of emphasis include: | 3C |
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| Major modern composers: (17th, 18th, 19th, & early 20th) | 3C |
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| American Music Studies: (1917- to present) | 4 |
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| Jazz | 3C |
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| Popular Culture | 3A |
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| Musical Theater (popular, Broadway, etc.) | 3A |
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| Operetta | 3C |
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| British Music Studies (1917- present) | 4 |
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| Operetta (19th and 20th centuries) | 3C |
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| <u>World Music (Ethnomusicology)</u> : General and regional ethnomusicological histories/studies of art and vernacular traditions outside of western art music. | 3C |
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| <u>Music instruments</u> : Works on their history and construction. | 3C |
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Music Education: Includes instrumental and vocal pedagogy for individual and class instruction, administration and organization of music curricula and school music programs, and instrument maintenance and repair. Selected method books and text books are acquired as needed to support course work.

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| <u>Theory</u> : Rudiments of music. Includes rhythm, meter and tempo, melody, harmony and counterpoint, form, orchestration and arranging, and sight-singing. Textbooks are acquired; emphasis is on current imprints. | 3C |
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| <u>Music theory</u> : Monographs deal primarily with recent theoretical developments, analytical techniques, and analysis of specific works. Textbooks are acquired. Collections of musical examples and full and study scores are necessary to support these studies. | 3C |
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| <u>Composition</u> : Emphasis on techniques of composition. Textbooks are | 3C |
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| purchased; stress is on current imprints. | |
| <u>Performance Practice and Techniques</u> : General and Historical treatments of performance practice | 3C |
| <u>Conducting</u> : Emphasis on modern practice and current imprints | 3A |
| <u>Instrumental and vocal techniques and methods (for both individual and class instruction)</u> : Important historical treatments are purchased, but emphasis is on modern practices. Stress is on textbooks and manuals. | 3B |
| <u>Instrument maintenance and repair</u> | 3A |
| <u>Dramatic music</u> : Includes performance histories and criticisms, practical manuals on opera production. | 3C |
| <u>Music Industry & Sound Recording Technology</u> : Emphasis is on modern practices, technology, and techniques. Textbooks are acquired as needed to support course work. | 3C |
| <u>Musical Scores</u> : Collected and/or complete works of major composers are acquired to support research needs. Miniature and study scores for all major works are acquired for circulation to support performance and study needs of students. | 3C |
| Individual works by reputable composers. | |
| Performing editions of standard chamber works for up to ten parts as resources for performance. | |
| Up to 1300: Collect major anthologies and "monument" editions of early music. | |
| After 1300: Buy miniature and large scores for major composers when available; otherwise, large scores. | |
| For oratorios, operas, operettas, and important musicals, acquire piano-vocal scores as first priority and full or miniature scores as a second priority. Both types are desirable, if possible; but for major works, full or miniature scores are essential. | |

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