

Music Recordings Archive Collection Development Policy

L. Tom Perry Special Collections
Harold B. Lee Library
Brigham Young University

I. Introduction

The Music Recordings Archive (MRA) comprises sound recordings in many formats that predate the compact disc introduced in the 1980s.

The MRA also supports (1) the BYU School of Music, (2) other departments and programs on the BYU Provo campus, especially within the College of Humanities, (3) advanced undergraduate and graduate research and performance in the BYU Honor's program and other BYU mentoring environments programs, and (4) the general cultural enrichment of the BYU campus and state and local communities.

II. Position Responsible for Collecting Decisions

The Curator of Music Special Collections

III. Scope and Focus of Collecting

The Music Recordings Archive provides support for teaching and research in music and the humanities at the undergraduate and graduate level.

IV. Priorities and Limitations

a. Priorities

i. Areas of Specialization

MRA holdings specialize in the following categories:

1. LPs, 78 rpm discs and a variety of tape formats of both mainstream and specialized music in the Western classical tradition from the Middle Ages to the late 20th century.
2. Popular American music of the mid 20th century
3. Recordings of jazz, rock and roll (in the mid to late 20th century), folk and world music.
4. Records of performances of the BYU School of Music.
5. Oral history interviews with notable musicians and broadcasts of musical performances and events.

ii. Major Faculty Research Interests

Performance and pedagogy of music in the mainstream Western classical tradition, jazz, folk and world music.

Historical musicology, music theory and analysis, the history of jazz and popular music.

LDS composers and musicians.
The history of ballet and other dance genres.

b. Limitations

See specific limitations of separate collection development policies for the International Harp Archives, Primrose International Viola Archive, and LDS Music Archives.

Acquisition of audio recordings for the MRA is primarily limited to gifts.

Sound recordings not related to music are limited.

V. **General Selection Guidelines**

c. Treatment of Subject Depth

The MRA supports the curriculum and research of the School of Music at a teaching level of collecting.

d. Specific Delimitations

i. Type

Collected at a teaching level:

Recordings of music from the mainstream classical Western tradition from the Middle Ages to the late 20th century.

Recordings of jazz, popular music, rock and roll, folk and world music.

Recordings of interviews with important musicians.

Other audio programs related to music.

ii. Physical Format

Collected at a teaching level:

LPs (long playing discs)

Collected at a representative level:

78 rpm discs in all sizes.

16-inch transcription discs.

Edison Diamond Discs.

Cylinders.

Reel-to-reel audiotapes.

Audiocassettes

Audio recorded on a variety of tape formats including: DAT, ADAT, VHS, and Beta.

Wire recordings.

iii. Date

Collected at a teaching level:

Recordings produced from the mid 20th century forward.
Musical compositions from ancient times to the present.

Collected at a representative level:

Recordings produced prior to the LP format and various tape formats.

iv. Geographical focus

Collected at a teaching level:

Materials originating in North America and Europe.

Collected at a representative level:

Materials originating in South America, the Middle East, and Asia.

v. Subject Emphasis

Collected at a teaching level:

Western classical music
Jazz and popular music of the 19th and 20th centuries

vi. Languages

Collected at a teaching level:

English and all other European languages

Collected at a representative level:

Middle Eastern and Asian languages.

VI. Deaccessioning Guidelines

In accordance with current deaccession policies, the Curator of Music Special Collections will make proposals to deaccession materials to the L. Tom Perry Special Collections Coordinating Committee. Materials may be deaccessioned if they do not comply with the Music Special Collections collecting policy or if they are duplicates of material already in the collection.

VII. Cooperation with other Collections and Individuals

The Curator of Music Special Collections works closely with the Performing Arts Subject Librarian

VIII. Revisions

Music Special Collections policy, Sep. 2010.