

Music Special Collections Collection Development Policy

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

I. Introduction

Music Special Collections (MSC) comprise holdings of scores (both print and manuscript), sound recordings (both commercial and non-commercial in all formats), historical treatises, pedagogical methods, and archives (personal papers, correspondence, photographs, concert programs, press clippings, annotated published scores and books, sound recordings, and other ephemera with direct relationship to a relevant individual, organization, or institution). Subsets of MSC include the International Harp Archives, the Primrose International Viola Archive, the LDS Music Archives, and the Music Recordings Archive. Each of these subsets are treated in separate collection development policies.

Music Special Collections are developed and maintained to support the curriculum and research needs of Brigham Young University's School of Music.

MSC also supports (1) other departments and programs on the BYU Provo campus, especially within the College of Humanities, (2) advanced undergraduate and graduate research and performance in the BYU Honor's program and other BYU mentoring environments and experiential learning programs, (3) national and international organizations and scholars associated with MSC areas of distinction such as music for the harp and viola, ballet, opera, and popular American music of the 20th Century, 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

Music Special Collections 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

MSC holdings used to support teaching and research specialize in the following categories:

1. Rare and manuscript music, sound recordings, and related documentation for the harp and viola (see separate collection development policies for the International Harp Archives and the Primrose International Viola Archive). The lives and works of LDS musicians, primarily from the 20th and 21st centuries (see separate collection

development policy for the LDS Music Archives). Sound recordings in various formats from the early 20th century to the mid 1980s (see separate collection development policy for the Music Recordings Archive).

2. Opera, ballet, and dance music, also libretti and related illustrative materials from the 17th through the early 20th century. Corresponding music related theatrical almanacs from the 19th century. Correspondence of opera and ballet composers and librettists.

3. Popular music of the 19th and 20th centuries, with special emphasis given to 19th- and 20th-century sheet music and popular orchestral and vocal arrangements of the mid 20th century.

4. Rare editions and manuscript scores for keyboard and major orchestral instruments of the Western classical tradition, primarily from the 18th, 19th, and early 20th centuries. Flute scores from the 18th and 19th centuries. Historical treatises on music theory and instrumental methods from the 18th and 19th centuries. Hymnals from the 18th, 19th, and early 20th centuries.

5. Archives of appropriate local, state, and national organizations and individuals with historical or working relations with Brigham Young University, for example, the Gina Bachauer Piano Foundation and Barlow Music Endowment.

ii. Major Faculty Research Interests

Performance and pedagogy for the mainstream Western classical tradition (all common instruments, voices, and ensembles).

Historical musicology.

Music theory and analysis.

Music education.

Opera.

Jazz and popular music.

Film music.

LDS composers and musicians.

World music.

b. Limitations

Music resources predating the 17th century are acquired only in exceptional circumstances. Expensive manuscripts and first editions of the most famous composers are limited. World and folk music resources are limited.

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

V. General Selection Guidelines

c. Treatment of Subject Depth

Music Special Collections seeks to collect and maintain primary sources at a level which supports undergraduate and graduate teaching and research.

d. Specific Delimitations

i. Type

Collected at a teaching level:

Scores and orchestrations.

Treatises and pedagogical methods.

Sound recordings.

Libretti.

Theatrical almanacs.

Archives (personal papers, correspondence, photographs, concert programs, press clippings, annotated published scores and books, sound recordings and other ephemera with direct relationship to an individual, organization, or institution).

ii. Physical Format

Collected at a teaching level:

Printed scores, books, and librettos.

Manuscript scores, books, and librettos.

All forms of sound recordings (as may be found in archives or personal papers).

Archives (personal papers, correspondence, photographs, concert programs, press clippings, annotated published scores and books, sound recordings and other ephemera with direct relationship to an individual, organization, or institution).

Non-commercial microforms.

iii. Date

Collected at a teaching level: 16th-21st centuries.

iv. Geographical focus

Collected at a teaching level: Focus on Europe and North America

Collected at a representative level: Asia

v. Subject Emphasis

Collected at a teaching level:

Music and musical literature of the mainstream Western classical tradition.

Jazz.

Popular American Music.

Collected at a representative level:

World and folk music.

vi. Languages

Collected at a teaching level: English and Western and Eastern European

Collected at a representative level: Asian

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.