

Collections of musical documents. Rare books, special books?

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ABSTRACT

Music as sound performance, as creative idea and as a social phenomenon enter documentary archives under diverse categorical modalities. Music created in a performance or concert can be found in the record of sound and audiovisual representations or as graphic records such as a printed or hand-written musical score, whether old, modern or digital, as well as in diverse textual and graphic documents of music or texts referring to music. Music is expressed in an array of document types, including, books of manuscripts or printed materials; musical scores, and audio and audiovisual recordings. Regardless of format or support, a document provides a record of

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a particular environment, which may be academic, religious, commercial or artistic, while reflecting the development of the music, the technical skill of the composer, as well as development of technology. The record may be part of a collection that stands out in the memory of a people. This wide variety of documents and vast number of tangible musical objects constitute the representation or material vehicle of the intangible expression that is music, and as such shall require an interdisciplinary approach for both study and management.

Keywords: Music, musical documents, books, sheet music, ancient manuscripts, printed, incunabula, iconography.

RESUMEN

Los acervos de documentos musicales. ¿Libros raros, libros especiales?

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La música como interpretación sonora, como idea creativa y como fenómeno social ingresa a los acervos documentales bajo diversas modalidades. La podemos encontrar en el registro de representación sonora y audiovisual cuando se trata de una interpretación o concierto y como registro gráfico en la partitura, ya sea impresa o manuscrita, antigua, moderna o digital y en diversos documentos textuales y gráficos de música o referentes a ella.

Los tipos de documentos en que se plasma la música son librarios (manuscrito, impreso) o libro-música, entre ellos los de música notada, como las partituras, o de música programada, como los sonoros y audiovisuales. Independientemente de su formato y soporte, el documento testimonia un determinado entorno, que puede ser académico, religioso, comercial, artístico, que refleja el desarrollo de la música así como la destreza de la técnica de escritura manual e impresa o el desarrollo de la tecnología. Puede ser parte de un acervo que comprenda testimonios y trascienda en la memoria de la sociedad. La vasta variedad de documentos y objetos musicales tangibles constituyen la representación o vehículo material de

una expresión intangible, como lo es la música, que requiere de un trabajo interdisciplinario para su tratamiento y estudio.

Palabras clave: Música; Documentos musicales; Libros; Partituras; Manuscritos antiguos; Impresos; Incunables; Iconografía.

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INTRODUCTION

The scientific, historical, comparative and systematic study of music corresponds to the field of musicology;¹ a field of knowledge whose aim is to carry out research in music as a physical, psychology, aesthetic and cultural phenomenon; it is also an approach to the human interaction with music in cultural diversity and musical styles, that is, the music as a cultural practice (Hitchcock y Deaville, s. f.).

For the analysis and research of the musical phenomenon, musicology utilizes a broad range of documents, sometimes classified as rare or special formats. The document is the tool and product in musical research, of which the most closely associated with music is sheet music, which has its own features in terms of its treatment in library science and Archivology. Additionally, for the examination of musical expression books on music, music periodicals and in general all literature referring to this subject area, both published and unpublished, and public and private, including books on music books.

Musical interpretation, whether instrumental and/or vocal and/or stage productions (concert, opera or ballet), is not permanent in space, since its support is memory of the spectator and the interpreter: it is an intangible

1 Musicologist Guido Adler breaks this down as: a) historical: devoted to the history of music; b) comparative: generically known as ethnomusicology; c) systematic: which includes acoustic, physiological, psychological, aesthetic, sociological, pedagogical and theoretic aspects of music. In practice it embraces. Criticism and subjects associated with the execution of musical in all eras.

expression that nowadays has a tangible technological support. Once sound and audio-visual expression is committed to a support, it becomes a cultural artifact, and as a document it can be treated as such.

The musical document as a conservation and dissemination resource of musical knowledge is an element of cultural intellectual heritage and written cultural testimony.

The retrospective study of its evolution verifies the indissoluble relationship with the function that music has performed in diverse societal contexts and cultural moments. In this light, we can appreciate the importance the management of our ancient, modern and digital musical heritage. Here we focus on the review of library musical documents and the sheet music, the field of the sound and audio-visual artifacts is so large that these shall be mentioned briefly in order to contextualize the universe of the musical document. A detailed analysis shall offered at a later date.

MUSIC AS DOCUMENT

From the standpoint of library science treatment, musical documents can be ascribed to diverse criteria. Thus, on the basis of the representation form in the physical support, the following can be cited:²

- Graphic: sheet music, journals, hand programs, librettos, etc.
- Iconographic: Photographs, paintings, prints, posters, picture books, sculptures, etc.
- Sound: cylinders, discs, reel tape, magnetic tape, etc.
- Audiovisual: films, videos, etc.
- Plastic: musical instruments, objects.
- Electronics: diskettes, optical digital disks, optical disks, optical read risks, etc.

The description of document, on the basis of the definition of the UNESCO, includes the following varieties: texts, non-texts (graphics), audiovisual

2 Musical example have been added to those noted by López Yepes (1995), cited by Rodríguez Bravo (2002: 75).

(including sound) and virtual. In musicology, the documental sources come in written form, as images, and sound and audiovisual forms. Of the written documents, manuscripts or print media, the major ones are sheet music, notes, books and journals; fixed images include prints, iconography (flat images, free standing sculpture and sculpture), photographs; among the moving picture documents, we find film, video, animation; sound documents include analogue and digital phonograms, and audiovisuals (*Table 1*).

Table 1. Main types of musical document sources

• Written documents	– Manuscripts – Printed – Digital	– Scores – Notes – Books – Magazines – Librettos
• Images	– Fixed images	– Prints – Iconography – Photographs – Maps – Paintings – Slides
	– Motion pictures	– Silent films – Animations without sound
• Sound recordings	– Analogue – Digital	– Phonograms of musical – Phonograms of speaking – Phonograms of soundscapes
• Audiovisual Documents	– Combination of moving image and sound	– Cine – Videos – Animations – Multimedia – Television productions

Another definition, which has to do with the message transmission code (Rodríguez Bravo, 2002: 77) and to which musical documentation has been aggregated, is comprised of:

- Texts: with signs³ of written languages and/or musical notation
- Graphic: stage sets, choreographies, evolutions, blueprints, diagrams, etc.

3 Any of the drawings representing sound [and caesuras] or any other indication regarding performance. (Moliner, 2002).

- Iconographic: paintings, prints, slides, photographs, etc.
- Sound or phonic: tapes, cylinders, reels, disks, cassettes, optical reading devices
- Audiovisual: film, videos, motion pictures
- Plastics or tri-dimensional: instruments or objects and musical accessories, generally exhibited in museums and expositions
- Informatics: optical supports to be used with computer or optical readers
- Multimedia: digital documents that combine several optical reading codes

The use of the term “document” to mean audio and audiovisual recording is a recent and growing development. This usage suggests a paper document or at the very least something tangible and visually readable. According to Archivology, audio-visual documents are those that convey information through image and/or sound, and they include three groups: still images, moving images with sound tracks (Arévalo, 1991). The term audiovisual is applied to “fixed and moving images on film and microfilm recordings of sound, slides, models and mechanical models, mural paintings cards and posters” (Unesco, 1984: art. II).

The Recommendation for the Safeguarding and Preservation of Moving Images of the UNESCO (1980: I.1.a) uses the term “moving image” to “any series of images recorded on a support [...] with or without sound racks, which when projected give the impression of movement and are dedicated to communication or distribution among the public or are produced for the purpose of documentation.”

Moreover, the Norma Mexicana de Catalogación (Mexican Cataloging Standard) (2008: 19) tells us that the sound or phonographic document is the “physical support on which the sound (music, human voice and others) is recorded by analogue or digital techniques, acknowledged as a cultural product that conveys knowledge, ideas, emotions and provide testimony of events.”

MUSICAL EXPRESSION AS A TANGIBLE DOCUMENT

A watershed in the study of musical interpretation came about at the end of the nineteenth century, when music recordings appeared in the field

of music, which had always been temporary and ephemeral. Recordings allowed the ephemeral to be fixed in time and space, in that such recordings can be heard over and over again. Technology allows us to transform intangible expressions into tangible documents, from immaterial and fleeting manifestations into audio and audiovisual recordings audiovisuales on analogue or digital supports. Another type of printed documents is photography by which uses fixed image to show musical activity.

The study of musical interpretation –concerts and stage performances— has been made possible through reviews written by reviewers who attend these events. These writings employ description, narration, criticism and critical review. Another approach to understanding musical performance is found in the magazine archive *hemerográfica*, and of course in literary and iconographic allusions.

Musicology often relies on three-dimensional objects that can be considered documental sources, such as sculpture, architectural ornaments and craftworks. Another modality of musical documentation is the organológico study of ancient and traditional musical instruments and associated accessories.. Some of this information is found in instrument building manuals. This specialized bibliography includes blueprints, diagrams, photographs, etc. which support their study and production. These editions constitute documental sources for researchers. In the opposite direction, that is, when blueprints and diagrams are developed on the basis of the study of ancient instruments allowing replicas to be made that achieve sound quality nearly identical to the originals, the document is the instrument itself. (*Illustration 1*).

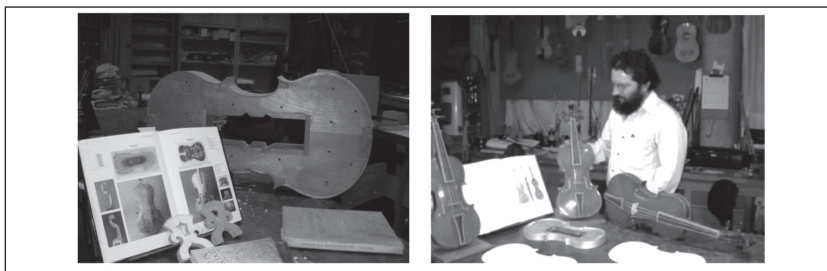


Ilustración 1. From the document to he instrument and from the instrument to he document. Organological documental sources.

SILENT REPORTS OF MUSICAL SOUND

In order to refer to sound expressions, there are other silent musical artifacts, such as sheet music, treatises, studies, and written discourses on music, comprising a vast array of tangible musical heritage. Through analysis of the information these sources contain, we know about musical styles, public tastes and the social context of works, composers and interpreters. These textual and graphic artifacts held in archives, libraries or institutional, religious and private museums are objects of study and reflection in musicology.

Through the use of signs, graphemes, glosses, lines and images, musical archives preserve both recent and remote history, both individual and collective. These are artifacts of the past social codes, mores and conventions, telling us about the personal and social rights, practices and appreciations of earlier times. These artifacts corroborate past acts and dispositions, the development of institutions and organization, the life of persons, their underlying values, tastes, beliefs and convictions, as well as their habits and customs (WCCD, 1996: 228-229), while referring to the interactions of persons, communities and nature, and how people conceive of these interactions.

Because of the variety of Supports, formats, origins, and antiquity, musical documental sources are dispersed in a wide variety of public depositories, including universities, conservatories, sound libraries, media centers, radio and television stations, religious archives and museums. The materials held in private hands, moreover, is not less important. These personal and private collections are not often governed by the criteria of librarianship, and in some occasion they have musicological features.

Musical information distributed in collections of manuscripts, rare and ancient books or special formats can be organized by means of support and format –musical scores, books and periodicals or sound and audiovisual documents; by epoch, old, colonial, Novo-Hispanic, by century; by origin of creation: Mexican, European, etc.; by donor, acquisition or author. This can include monographs of a composer, an interpreter or an interpreter or personage, musical analyzes of a work, an era of music history, musical styles or genres, as well as glossed or critical editions, facsimiles of scores, publication of musicological or pedagogical research or proceedings of colloquiums, etc.

The repositories of antique collections hold manuscripts and prints, engravings, cartographies and drawings. Those containing not so ancient materials, also photographs. Music and musician files include handwritten and printed scores, textual and graphic documents, even musical instruments and sound recordings with associated reproduction equipment. The new musicological tendencies have awakened awareness of the importance of interdisciplinary approaches and the advantages of new technologies. These kinds of archive and collections contain materials from a wide variety of disciplines.

LIBRARY MUSICAL DOCUMENTS IN LIBRARY HOLDINGS

The documentary collections are comprised of items of widely varied characteristics. A general classification based on the support and format divides them into librarian and non-librarian (Rodríguez Bravo, 2002: 77; Torres Mulas, 2000: 744); The first deals with “strictly to appearance and material, regardless of content [in which the book is] the set of pages of any handwritten or printed material joined together on one side” (Torres Mulas, 2000: 743). The *Glosario de términos bibliotecarios* (RDIB) (Glossary of Library Terms) defines a book as a “non-periodical printed or handwritten work consisting of many sheets of paper, parchment, vellum, or other material, sewn or bound together in a volume. Each one of the main parts in which the scientific or literary works are usually divided, and the codes and laws requiring extended discourses.”

The Reglas de Catalogación Española (RC) (Spanish Cataloging Rules) define books as the physical “set of sheets of any handwritten or printed material, and joined together on one side. When it consists of less than fifty pages, is called a booklet” (Directorate General of the Book, 1999: 584).⁴ The National Council of Science and Technology (Conacyt) of Mexico defines it as a:

printed work with date (year) and mention of a publisher recognized as such, usually in the first pages. It usually has more than 100 pages. [...] there may be opus-cules, booklets or edited texts, smaller than a book [which in the absence of a

4 In order to provide complementary information, we have consulted the Anglo/American Cataloguing Rules (AACR2) (Gorman y Winkler, 1999) and the Spanish Cataloging Rules (Dirección General del Libro, 1999).

category appropriate to this type of works are considered books by CONACYT]. Books published on CD with ISBN will be treated on the same level as printed books. (Conacyt, S. 25)

Librarian musical documents come in variants such as “textbooks” and “music books”; the latter, in the musical field, are called sheet music or scores. Non-librarian documents are audio and audiovisual recordings. Another classification serves to organize musical documents as printed or hand-written manuscripts and scores; programmed music (sound and audiovisual recordings), and personal and functional documentation. (Cabezas Bolaños, 2005: 88-89, Burgos Bordonau and Petrescu, 2011: 1-2). Other thinkers in these matters divide them into books, scores and sound recordings) (EUDOM, 2007: 15). The RC indicates them as printed manuscript music and recorded music.

Each of the musical documentary types has its own features either directly related to music or to the support of musicological study and research. In this study, we have chosen to distinguish these as written (or librarian documents) versus audio and audiovisual documents (or non-librarian documents).

Several types of librarian or written documents were found in the examination of diverse schools and authors. The category of books includes biographies of creators and interpreters, stories of musical activities of institutions, texts on theory, stylistic and technical analyses, historical essays, philosophical-musical dissertations, musical appreciation, compositional techniques, musical interpretation, evolution of instruments, etc. The EUDOM Classification (2007: 19-21) recognizes the headings shown in *Table 2*.

Tabla 2. Reference works

• Conference reports	• Almanacs-calendars
• Bibliographies	• Bio-bibliographies
• Catalogues	• Chronologies
• Dictionaries	• Ephemerides
• Encyclopedias	• Introductions and general writings on music
• Phonographies	• Iconographies
• Bibliographic indexes	• Topical indexes
• Lexicons	• Manuals
• Musicographies	• Treatises on musical documentation
• Musicales repertories	

The “books” that directly or indirectly contribute information to the knowledge of music in all its fields are known as peri-musical bibliography, these artefacts “refer conceptually to entities or activities linked to music” (Torres Mulas, 2000: 745), or because they allow information to be linked to the fields of thinking, knowing and making music. In a library, such works are classified by the subject matter they deal with (EUDOM, 2007: 13) (*Table 3*):

Tabla 3. Library and peri-musical content

• Complement library	• Ethnomusicology
• General foundations of musicology	• History of music
• Musical instruments and their history	• Music and other sciences and arts
• Reference works	• Musical pedagogy
• Musical life – Musical commerce – Musical institutions	• Theory of music – Musical execution

Musical archives gather documental and musical collections handled in accord with their respective natures and volume. These can be divided into three types (Cabezas Bolaños, 2005: 88):

- The collections of musical works, gathered by interpreters or collectors.
- Collections that are the product of a natural and voluntary process of a natural or legal person, which reflect their musical and personal activities.
- A set of documents that enter in a disorderly and incoherent way and for which it is impossible to recreate its primitive organization, either because the collection is dispersed or because no such organization ever existed.

On the basis of this typology, Cabezas Bolaños (2005) proposes the following classification for the collection:

- Materials that are musical character: annotated music and programmed music.
- That of a personal nature: “very diverse documents, from memoirs, diaries, journals, correspondence [...] to documents pertaining to civil or ecclesiastical status such as baptismal, marriage or certificates, death certificates, sentences of divorce; [...] personal identification documents such as certificates, passports, academic transcripts, academic or professional qualifications, or health certificates, [...] ordered numerically” (Cabezas Bolaños, 2005: 88).
- Functional materials generated in the exercise of a public or private function and not necessarily related to music. It is not recommended practice

to separate the documentation generated by single official. It is preferable to handle these in as a subset in chronological order. This is because the functional origin is the reason why the document is produced, which is directly related to the private and daily activities of a person.

The aforementioned documents are testaments to musical activity in the public, private, family, artistic, research, teaching and dissemination spheres. It is up to the researcher to determine the importance of each of these spheres in his approach. In the case of musical documents-scores, their historical use “evidences the existence of the musical work and its interpretation in the past; since both the score and the interpretation [and the recordings], there persists the concept of creation of the work itself “(Smiraglia, 2001: 3).

Pursuant to the means of conveyance of the message, documents are typified as follows (Rodríguez Bravo, 2002: 81):

- Textual. Information written by means of signs and graphics: books, periodicals, administrative documents, bibliographies, among others. These are read without need of any tools, devices or reading equipment
- Special. Essential information appears with particular, signs although it may include a portion of text. Of very variable structure in relation to the nature of its support. It can be seen, heard or manipulated. Among these types of documents are iconographic, plastic, sound and mixed-media artifacts, as well as audiovisual materials and products of informatics.

It should be noted that the Unesco 2000-2001 World Report on Culture, Cultural diversity, conflict and pluralism (Arizpe, 2001) included music in the area of culture. The statistics that accompany this publication place it together with cinema, television and sports. The statistics on publishing products present the book of music in the category of art book, on the same level of works on film, painting, photography or entertainment.

ANTIQUE DOCUMENTOS AND MANUSCRIPTS

The criteria of classification associated to dating that attend to the time of production, the writing process and the recording of writing enter into the label of “antique book,” whether a manuscript or printed artifact.⁵ So far no agreement has been reached regarding just how old and antique book must be, since each source determines the date. As such, the RC sets a date of 1801; the International Federation of Library Associations and Associations (IFLA) in its International Standard Bibliographic Description for Ancient Monographic Publications (ISBD (A))⁶ and the French bibliography establish the year 1820 as a limit, while the Consortium of European Research Libraries sets this limit at 1830.

Printed and manuscript works are treated similarly in questions of valuation and antiquity rating of antique books and antique book stores, erroneously employing such terms as antique book, rare book, priceless book and antique piece as synonyms (Pedraza García, 2004: 13). The antique book market often employs a cut off line at the first half of the nineteenth century. In general the term antique book refers to one produced in or before the first third of the nineteenth century (Tacón Clavaín, 2004: 2) and to books over 100 years old. (Pedraza García, 2004: 13). The manuscript book is one either written or copied by hand. Manuel Sánchez Mariana tells us:

Even though there are manuscripts across all time periods up to today, we are necessarily referring to the time when manuscript production was most prolific. This is the long stage of history of humanity from the time of the oldest record of book production up until the second half of the fifteenth century, when in central Europe a procedure was developed to make multiple copies of books. The ancient world and the middle ages are the ages of the manuscript book (Sánchez Mariana, 1995: 7).

- 5 The manuscript book is not always considered an antique book or object of the Bibliography. This comes after the need to differentiate between handwritten, printed and digital documents, which has been accepted as bibliography material if it meets the age parameters (Reyes Gómez, 2003: 12).
- 6 ISBD(A). International Standard Bibliographic Description for Older Monographic Publications (Antiquarian).

The characteristic form of the book of the Middle Ages is the codex.⁷ In music there are important studies on codices of scores. Another period in the elaboration of the manuscripts is that in which these artifacts coexist with printed books. In the specialized literature, this type of manuscript is called a Modern Age manuscript or modern manuscript. This meaning is derived from the invention of the printing press in 1435, in that all book artifacts before this time were hand-written or -copied. Among the definitions for cataloging manuscript in the AACR2 we find: “handwritten writings (including musical scores, maps, etc.) or typed text (typescript (s)); (689) and “lists of all kinds, including books, theses or dissertations, letters, speeches, etc., handwritten legal texts (including printed forms completed by hand) and collections of such manuscripts” (135). RC emphasizes that it is a “handwritten paper or book” or an “original or copy of a text intended to be printed, even if it is not handwritten” (585). Musical book production has followed a trajectory similar to that of general book production.

MUSIC IN HANDWRITTEN AND PRINTED SCORES

Among the musical documents cataloged as book, we can distinguished manuscripts, printed materials and those specifically depicting musical script or notes, called sheet music, music paper or musical scores. Bibliographical definitions of the score refer to it as a document that “shows all the parts of a set designed to be heard at the same time, normally arranged one below another in different staves” (Iglesias Martínez and Ozano, 2008: 205) or the “Musical copy in which all the vocal and/or instrumental parts of a work are superimposed on a single page” (GTCCPB, 2010: 144). The sheet music used by an the

In musical ensembles -orchestral, vocal, and mixed pieces- the document with writing and musical notations corresponding to each of the members of the each voice or instrument is called part or partiella. Sheet music is shows the part played by a single player or singer “which contains everything that

7 In area of the history of the books it is accepted that use of parchment is linked to the form of the codex; the book develops from the papyrus roll to the binding of parchment. The codex lasted as the habitual form of the book into the third century, and it is the most common form of the book in the Middle Ages. (Sánchez Mariana, 1995: 8-9; Arévalo, 1991; McCleary, 1997; Moliner, 2002).

should be done [in the musical interpretation] alone or together” (Bañuelas, 2009: 105). It is the series of notes to be performed by a voice or instrument, either alone or in conjunction with other voices or instruments (Baker, Slobinsky and Kuhn, 1995). Colloquially, both score and parts (or *partiella*) are generically identified as scores.

The feature of a score and a part is that the symbols used correspond to some system of musical notation: tablature, cipher, pneumatic notation, square, mensural, contemporary, alphabetic ciphers, etc., whose reading and interpretation allow the reproduction of the musical work (Cabezas Bolaños, 2005: 92, Torres Mulas, 2000: 746). The score is the medium that facilitates the writing of the creation and its consequent interpretation, because “insofar as the interpretation has not occurred, the musical work is but a project that cannot be enjoyed” (Prieto Guijarro, 2011: 4). A musical document par excellence, the score graphically represents the musical conception of the composer and is a tool for the interpreter and source of knowledge for the musicologist.

The score is a record for the dissemination of the musical work; however, the presence of this in the field of interpretation, as a pattern of observance, is not a constant in the history of interpretation, as pointed out Colin Lawson (2011: 23-26):

Ecclesiastical melodies were not written until the sixth century, and only in the twelfth century was a system designed to indicate the pitch of sounds, although not their exact value [... As such] one of the main difficulties in recreating the Medieval music is that improvisation and instrumental accompaniment are not shown in the notations that have come down to us.

Even today, with the evolution of musical notation systems, scores do not reflect the totality of the interpretive reality, because the performers contribute an important part of their personality to the work. The notation is still an approximation to the musical intention of the composer; nevertheless, it is the most representative document of the musical memory per se, as well as a fundamental element of knowledge and for musical interpretation, because if afforded proper conservation and treatment, it can be a stable, permanent object (Burgos Bordonau and Petrescu, 2011: 33); From the paleographic and diplomatic perspectives, the score is a tool of validation and authenticity over time.

For the task of cataloging and, in general, bibliographical description of handwritten and printed musical notation, various specific designations are used because of their content and distribution, physical description, function and recipients (Appendix 1). In the same way, classification can be done by typology in the cataloging of library documents with musical notation (GTCCPB, 2010: 53-108). These matters are illustrated with specific musical examples:

- Scores (handwritten or printed): score, abbreviated score, script, study score, piano director part, violin director, etc., vocal score, reduction for piano, etc.
- Liturgical books that specifically contain the parts of the liturgy with music: *liber usualis*, Roman missal and gradual, hymnals, gospel, psalteries, etc.
- Musical, personal or institutional files, comprised of mostly notational music. These are comprised of a great variety of documents associated with the character and activity of the personage or institution.

The EUDOM systematic classification of scores considers musical and/or vocal training, solos and ensembles, instrument families, including mechanical and electronic instruments; presentation formats; collections by genres and types of collections; and by editions, anthologies and special supports.

It is important to consider that the same piece of music can be found in different versions and editions in scores with arrangements and transcriptions by several authors, in versions for piano only, for two pianos, for piano with four hands, for piano and other melodic and/or harmonic instrument(s), or for piano and voice or chorus, for band or for other instrumental ensembles. There may also be versions transcribed in different simplified shades and arrangements, etc., which should always be included in the catalogue separately (Brenne, 2004: 53-108). All of these versions are documentary sources for interpretation, teaching and research.

It is possible to find musical notation illustrating library documents catalogued as monographs; for example, in methods of study, in repertoires with extracts from symphonic musical passages, opera, etc.; songbooks and dance books, and that used to illustrate the texts of musical treatises or to complement critical studies. These can be useful examples for musical interpretation (GTCCPB, 2010: 5).

Handwritten scores, the product of the practice prior to the invention of the printing press, are the musical support with the longest history, existing from their emergence as a mnemonic record until their elaboration as material for musical interpretation and diffusion. These scores are found in mineral supports, parchment and paper, written with various spellings, symbols, tablature and systems of ancient and contemporary musical notation. Due to the changes in musical notation systems, the reading of the old scores is based on musical paleography⁸ and in diplomatic knowledge in order to verify, among other things, authenticity, origin and workmanship. The appearance of printed music can be traced with the invention of the musical press.

In archives and libraries, scores are usually cataloged in the sections of practical music and theoretical and liturgical books and methods. When the library is not specialized or does not have a music section such books are placed in sections of manuscripts, miscellaneous manuscripts, incunabula or rare books.

The production of handwritten scores has continued to the present day, the conventions of handwritten notation by individuals have remained unchanged in the 21st century in musical writing. A great deal of the works must be disseminated to a handwritten copy and by photocopy, which is how we find them in many choral, orchestral and ensemble archives of all kinds and especially in personal collections. Since the end of the twentieth century, digital technology became available in the edition of music notation, which today emphasizes the daily reproduction of scores by means of photocopies and, more recently, by scanner and digital photography, highly favored options in musical practice, so much so that in many cases these can be found in private and orchestral collections.⁹

FACTITIOUS COLLECTIONS

The link between the musical work and its sound interpretation is the score. The former is a project conceived by the composer that does not material-

8 The study of ancient musical notation systems and tablatures. Dom André Mocquereau introduced the term in the title of the first volume of the monumental work on singing music based on ancient manuscripts, *Paléographie musicale* (1889), published by the monks of the Solesmes Abbey in France. A term used to identify the entire body of this publication.

9 Those of the symphony orchestras, chamber ensembles, choirs, bands and diverse classical, religious and popular groupings for the didactic, cultural, commercial and dissemination purposes.

ize until the latter occurs. The composer, the work and the interpreter are a reflection of a context, in that the works are somehow representations of the ideas, times, conceptions of their creators, and comprises the link between these the performers and the public, and the academy and researchers (Smiraglia, 2001: 2). As a source of knowledge, the score is a document that provides information “regarding the musical work, regardless of the possibility or not of listening” (Prieto Guijarro, 2011: 4). As a human product it belongs to a reality determined by the historical, social, intellectual, artistic, and labor circumstances in which the work was originally conceived. We can add to this the context of subsequent representations and interpretations, which modify the expressive meaning and sometimes even the dialectical intention, since the conditions in which the subsequent executions are made occur within reality (Brenne, 2004: 35) different from the one in which it was originally created, including the time in which it premieres and is first recorded.

Often musicians organize their scores into factitious collections. *Facticia*, according to the *Diccionario de uso del español* (Dictionary of Spanish), is a word derived from the Latin *facticus*, meaning artificial or fabricated. The term is applied to things made or manufactured arbitrarily and not on the basis of the nature of the thing in question (Moliner, 2002). In documental terminology, it is applied to the copy that “contains diverse works that have been bound together. Aa single volume gathers unitary copies of diverse editions” (Clemente San Román, 2003: 254). In general, the term applies a volume of miscellany comprised of works composed on different paper supports, at different times, produced by diverse hands or manufacturers; and these could even have different measurements. In librarian vocabulary the collection is understood as a “volume comprised of heterogeneous pieces, whose being bound together is only justified on the basis of the conservation needs in a library or archive, not by a natural associations existing between them [...] sometimes they form an organized musical repertoire of loose scores “(cited in Escalada, 2009: 2). It is also the gathering of documents of miscellaneous origin, which it owes to the researcher’s desire (Arévalo, 1991). In the RC, we find that the factitious collection is a “volume that results from binding together published works independently.” It is a set of graphic materials “made independently and later collected in one or several volumes, folders, etc.” (General Direction of the Book, 1999: 571 / RC, 571), and is made up of documents that “have been produced independently and were kept separately until sometime after their production they are bound together” (GTCCPB, 2010: 12).

In the field of the music library, factitious collections are frequently found in institutional collections, ancient collections and personal collections and, perhaps, most common in the latter. The organization, imposed by the musician --professional, student or amateur-- responds to the needs of his activity or musical interests; therefore, “it is not always easy to find the thread that has led to the formation of a concrete collection, because interests vary” (Iglesias Martínez and Lozano, 2008: 46). Some artefacts are of interest to musicologists, and come in the form of notebooks, codices and object of critical editions. These notebooks are developed on the basis of different requirements or advantages, among which we can mention the following:¹⁰

- Collections for the student. Organized by level of difficulty, gender, and didactic function, etc. Frequently with dynamic and agogic accent, technical or expressive passages highlighted, interpretation advice and glosses.
- Collections for professional activity. They contain a useful repertoire for daily activity and are intended to facilitate transfer and management. These are found for an instrument and/or groups. Each notebook contains the *particellas* of a single instrument (or voice) and is complemented with the other notebooks.
- Sets of works for social and religious events such as dances, meetings, ceremonies, masses, etc.
- Sets of scores organized by collectors or fans, who compile works by a particular composer, of a specific genre or country, of a particular publisher or music created for an event.

The bindings of these volumes are in themselves object of study, because they provide information on owners, social context, tastes and customs of the time. It should be noted that publishers and booksellers also prepare factitious notebooks of a miscellaneous nature. These notebooks often attend to academic needs and interests, and matters of taste and popularity. In any case, these collection reveal the state of the diffusion and functions of music.

Cataloging of documental musical collections of each kind in archives and libraries for the backgrounds of each issue allows us to:

10 The typification is from Iglesias Martínez and Lozano (2008: 46), the description is by the author.

Understand a collection in terms of its origin, how it was gathered and its state of conservation, and to study the impact of legal norms on the formation and growth of the collection; while also promoting research using information on the dissemination of music and its commercial agents (publishers, booksellers) and [learn of] the professional uses of scores, [...] the handwritten annotations of property, as well as the arrangements noted on the stave, or their binding. (Iglesias Martínez and Lozano, 2008: 455-456)

CATALOGUES OF ANTIQUE MUSICAL DOCUMENTS, MANUSCRIPTS, PRINTED MATERIALS AND INCUNABULA

There are four international cooperative bibliographical documentation projects of in the field of musical research focused on cataloging of musical sources: Répertoire International des Sources Musicales (RISM), Répertoire International de Littérature Musicale (RILM), Répertoire International de la Presse Musicale (RIPM) and Répertoire International d'Iconographie Musicale (RIIdIM), as well as companies devoted to the cataloging and classification of incunabula musical documents and facsimile editions.

Founded in 1952 and composed of working groups including Mexico, The Répertoire International des Sources Musicales (RISM) develops a multinational project to build a wide catalog of handwritten and printed primary musical sources that includes writings about music and librettos held in libraries, archives, museums, monasteries, schools and private collections. RISM develops its activities under the auspices of professional associations such as the International Association of Music Libraries, Archives and Documentation Centers (IAML), the International Musicological Society (IMS) and the Council for Philosophy and Humanistic Studies (CIPSH), UNESCO and in coordination with The Bavarian State Libraries and its Virtual Library of Musicology (Munich), the library of Berlin, the Clori-archivo of the Italian Cantata and the Richard Strauss List of sources. Their publications -printed and online- created for the benefit of musicologists, musicians, librarians and antiquarian musicians, are divided into three series (RISM, 2015) (*Table 4*).

Tabla 4. Publications of the Répertoire International des Sources Musicales (RISM)

Inventory of music sources	<ul style="list-style-type: none"> • Individual music documents printed between the 1600-1800 • Manuscript music made after 1600, including manuscripts, printed music, librettos and treatises
Bibliographies of materials organized by topic	<ul style="list-style-type: none"> • Collections of printed material from 16th to 18th centuries • Music theory from Carolingian Age up to 1500 • Manuscript Polyphonies from 11th to 16th centuries • Manuscript tropes and sequences • Print material on music (speculative, historical, esthetical or technical literature) • Tablatures manuscripts for lute and guitar • German hymns up to 1800 • Hebrew sources (musical notation up to 1840, writings on music in manuscript books and print material from the Genovese Age—7th century to 1040– to 1800 • Theory of music written in Arabic (900-1900) • Theory of ancient Greek music (1st to 17th century) • Theory of Persian music and manuscripts on music • Slave hymns (16th to 18th century) • Manuscripts on music and processional chants • Polyphonic Music in Ibero-American sources
Library directories of musical research	<ul style="list-style-type: none"> • Canada, United States of America • European countries • Italy • Australia, Israel, Japan, New Zealand • Czechoslovakia, Hungary, Poland, Yugoslavia

Iconography is an auxiliary discipline for the study of the history of music, past interpretive practices, social and cultural context, construction of musical instruments, as well as matters associated with dance, opera and theater. It provides support for the general history of art, literature, archeology, theology and cultural studies. Among the most important projects, Répertoire International d'Iconographie Musicale (RIIM)¹¹ has been working since 1971 on the classification, cataloging and study of iconographic sources related to music. RIIM is sponsored by IAML, IMS and the International Committee of Musical Instrument Museum Collections (CIMCIM) of the International Council of Museums (ICOM), which have cooperative agreements in place with RISM and RILM. This network aims to provide academic and professional support to interpreters, historians, librarians, lauders and stage designers, and producers of books and recordings. Since 1984 RIIM has published “Imago Musicae” of the Libreria Musicale Italiana and, since 2005, the RIIM Newsletter. RIIM (2015) highlights the following types of objects with iconographic material related to music (*Table 5*):

11 Gathered since 2010 by the Institute of Musical Research de la School of Advanced Studies, University of London.

Tabla 5. Types of object with iconography by the Répertoire International d'Iconographie Musicale (RIdIM)

decorative Arts	Collage	Drawings
Sculpture	Printed material	Musical instruments and objects
Jewelry	Toys	Books
Manuscripts, codices, scrolls, parchments	Water marks	Miniatures
Furniture	Mosaics	Murals
Numismatics	Photographic objects	Paintings
Textiles, costumes	Vases	Architectural features

There is a vast variety of musical documents —songs, tablatures— manuscripts and incunabula in circulation in the form of facsimiles in music and art books. Many examples of musical iconography are facsimiles. Facsimiles allow the study of authors and works from the primary sources. There are companies specialized in the classification, cataloging and description of facsimiles of musical documents from medieval to contemporary times, with catalogues of music and art providing bibliographical quotations and descriptions. These catalogues list rare and exhausted books, organized by composer, instruments and genre, drawing from compound sources and miscellanies, library of origin, selections of modern editions, monographs, memoirs and journals, which are often associated with the principal editors of facsimiles (OMI, 2004-2015) (*Table 6*).

Tabla 6. Editoriales de facsímiles musicales

Publisher	City	Country
Akademische Druck- und Verlagsanstalt	Graz	Austria
Alamire Publishers	Neerpelt	Belgian
Arnaldo Forni Editore	Bologna	Italy
Bärenreiter Facsimile Editions	Kassel	Germany
Beethoven-Haus Facsimile Editions	Bonn	Germany
Boethius-Severinus Press, Scolar Press, The English Lute Society	Guilford	England
Broude Brothers	New York	United States
Cornetto Verlag	Stuttgart, Baden–Wuntemberg	Germany
Éditions J.M. Fuzeau	Courlay	France
Éditions Minkof	Genera	Switzerland
G. Henle Verlag Music Facsimiles	Munich	Germany
Georg Olms Verlag, Hildesheim Facsimile Reprints	Leipzig	Germany
Institute of Mediaeval Music	Ottawa	Canadá
Laaber Verlag Facsimile Editions	Laaber, Ragensberg, Bavaria	Germany
LIM–Libreria Musicale Italiana	Lucca, Italia	
OMI Old Manuscripts & Incunabula	New York	United States

Paléographie Musicale Facsimiles (L'Abbaye de Saint-Pierre de Solesmes)	Solesmes, Sarthe	France
Paul Sacher Stiftung - Paul Sacher Foundation Facsimile Editions	Basilea	Switzerland
Ricordi Facsimile Editions	Milán	Italy
SPES—Studio per Edizioni Scelte	Florenca	Italy

Otros organismos especializados en el estudio documental de la música son los siguientes:

- ISMIR. International Symposium on Music Information Retrieval
- IMC. International Music Council
- ICTM. Internacional Council for Tradicional Music (Consejo Internacional para la Música Tradicional)
- ICM. International Council of Music (Consejo Internacional de Música) (CIM)
- EUDOM. Euskalerriko Musika Liburutegain Elkarte (Asociación Vasca de Documentación Musical)
- CIM. Consejo Internacional de la Música (ICM)
- CEEA. Centro de Estudios de Archivos Audiovisuales
- CCAAA. Consejo de coordinación de las asociaciones de archivos audiovisuales
- ACIM. Association pour la coopération des professionnels de l'information musicale

THE UNIVERSE OF MUSIC DOCUMENTS

If the collections of scores comprise a documentary universe. Because of their quantity and variety, documents on music are a colossal domain. In librarianship music documents comprise a wide variety of materials whose contents give information on the creation, interpretation, ideas, theory and practice of music with regard to teaching, research, diffusion and musical reflection. Moreover, these collections provide accounts of people, works, instruments, institutions and processes past and present of the world of music (Appendix 2). Valuable additional information is also found in the complement library, whose contents, even without direct relation to music, provide valuable insight.

Thanks to the collaboration of networks of musicologists and librarians in committees in 60 countries (including Mexico) that work in music publishing, the Répertoire International de Littérature Musicale (RILM) was

created in 1964 and is now based in New York. The RILM is a bibliography with quotations, summaries and indexes of publications on different genres and types of music from 174 countries in 171 languages, with access to 800,000 entries.

In its repertoires, RILM includes articles, essay collections, facsimiles and re-prints, monographs, periodicals, conference proceedings, transcripts, sound and motion picture recordings, program notes, recordings, edits and commentaries, dissertations and degree theses, diagrams and blueprints of musical instruments and electronic resources (*Table 7*):

Tabla 7. Super classes of documents included in RILM

Anthologies	Western musical art
Western musical art	Jazz y blues
Imaginative literature	Reference and research materials
Liturgical and ritual music	Popular music
Traditional and non-western musical art	Music and related disciplines
Music and other arts	Pedagogy
Universal perspectives	Interpretive practice and notation
Sound recordings	Theory, analysis and composition

The following publications with information on the second third of the nineteenth century complement RILM's dissemination efforts: the RILM series Retrospective with current bibliographies, RILM Perspectives (series) with lecture reports sponsored by the RILM and RILM Abstracts of Music Literature (RILM, 2015).

PERSONAL AND PRIVATE FILES

The field of music is also exemplified in posters and advertisements, hand and season programs, newspaper reviews, radio or television broadcasts, catalogues of instruments and scores; personal, official and fiscal correspondence; photographs, music editions, administrative documents, presentation and premiere albums; and institutional, business, family and personal documentation, all of which report:

The place of the premiere, the sponsoring context (festivals, tributes, seasons, cycles, etc.), the existence of a commission by some person or entity, and the performers who take charge of that premiere [data] over successive interpretations of the work, [and references on] the dissemination of the work through the media, the names of the media and programs, as well as the date and time of issue, [and reviews of] print editions, sound and video recordings in the market, which cite the companies, dates and the common data often appearing in this type of products. (Prieto Guijarro, 2011: 12-13).

The variety of documentary elements in a personal archive, such as notes, references to a work, the life-line or particular interests of the owner, works for exhibition, teaching or editing materials, study programs, thematic compilations, contracts and inventories, offer details about personages, their work and thought, institutions context, and other relevant political, cultural, social facts. Other graphic materials in these files may include original and reproductions of two-dimensional art, diagrams, photographs, technical drawings, projectable material, three-dimensional artifacts, sculptures and models, cassettes, braille writing and other assorted works of art, exhibit materials, machines and costumes.

MUSIC IN BOOKS ABOUT BOOKS

In the study on documentary sources related to music, it is essential to include books on books: repertoires and catalogues which, for the interest of musicology, are found in the following varieties (Pedraza, 2004: 103-122) (*Table 8*):

Tabla 8. Books about books

Bibliographic Repertories	<ul style="list-style-type: none"> • General bibliographies of incunabula antique books • National typo-bibliographies • Bio-bibliographies • Topo-bibliographies • Specialized bibliographies • Repertory collections 	
Catalogues	• Collective catalogues	– Collective catalogues of incunabula
	• Catalogues of libraries	– Catalogues of manuscripts – Catalogues of incunabula – Catalogues of books by period
	• Catalogues of libraries of bibliophiles	

Repertories for booksellers and bibliophiles
Catalogues of antique booksellers and auctions
Print and online commercial catalogues

Other catalogs with information on subjects of musical interest are shown in *Table 9* (Escalada, 2009: 2; Iglesias Martínez and Lozano, 2008: 415-418).

Tabla 9. Catalogues containing information of musical interest

• Musical genre	• Publishers of print and digital music
• Sound recordings	• Publishers
• Instruments	• Librettos and scripts
• Directories of symphony orchestras	• Artistic agendas
• Songbooks	• Discographies

PERIODICALS AND SERIALS

Periodical and serial publications, both printed and digital (and online) are produced more agilely than the printed book, since its contents, divided into chapters, articles or sections often penned by different authors, offer advances in research, news, reviews, dissertations and reports that constitute an excellent means of up to date information. These serial and periodical publications, interesting in themselves and as reference works, include newspapers or journals, yearbooks, magazines, memoirs, minutes, etc., as well as numbered monographic series. They commonly bear titles such as yearbook, bulletin, circular, report, information, news, papers, magazine.

Founded in 1980, the *Répertoire International de la Presse Musicale* (RIPM) is an association of academics, musicologists, librarians and archivists from 20 countries. It is devoted to the indexation of literature and periodicals associated to music produced from the late eighteenth to the mid-twentieth century, including magazines specializing in music and musicology, theater and fashion. These catalogues also include engravings and lithography published in the illustrated press, pamphlets and newspapers, as well as articles published in literature magazines. The cataloguing of periodical and serials provides an important source for the detailed study of the history of music and musical activity from a contemporary musicology perspective.

The RIPM retrospective index includes 223 indexed periodicals from 1760 to 1966 and is available in both printed (312 volumes 1988-2015) and online versions (since 2009). It currently registers 739,000 entries and is updated every six months. The RIPM is sponsored by IMS, IAML and ICPSH¹² of UNESCO and, since 2006, by the Centro Nacional de Investigación y Documentación e Información Musical “Carlos Chávez” (“Carlos Chávez” National Center for Research and Documentation and Musical Information). The Mexican periodicals included the RIPM are shown in Table 10 (RIPM, 2015).

Tabla 10. Mexican periodical in the Répertoire International de la Presse Musicale (RIPM)

Published	To be issued
<i>Armonía</i> (1866-1867)	
<i>La Batuta</i> (1874)	<i>El sonido</i> 13 (1924-1928)
<i>Gaceta Musical</i> (1928-1929)	<i>Revista Musical Mexicana</i> (1942-1946)
<i>Música: Revista Mexicana</i> (1930-1931)	<i>Nuestra Música</i> (1946-1953)
<i>Cultura Musical</i> (1936-1937)	

CONFORMATION OF MUSICAL COLLECTIONS

The works of a musical collection may include specifications such as repertoire of individual performer and musical ensemble, collection of works of a composer, private collector’s library, archives and libraries of defunct entities. The catalogues distinguish three types of documents: a) musicological literature, aimed at specialists, musicologists and students; B) reference works, dictionaries, catalogues and encyclopedias, guides and yearbooks, and c) works intended for the general public, such as reissues in collections of titles of proven acceptance and new editions of works for musical dissemination.

The collections are made up of purchased materials, donations or loans, materials entrusted under custody agreements and political directives. Among the latter are the nineteenth century disentailment laws, which disposed of codices and musical works used in liturgical ceremonies, ordinaries and festivities that had been held in cathedrals, convents, monasteries and churches. The Ley de nacionalización de bienes eclesiásticos (Nationalization of Ecclesiastical Property Act of Mexico) of 1859 does not disclose the contents or subjects of the nationalized books and documents, and only mentions its entry into the “treasury of the nation,” so that printed books

12 IMS. International Musicological Society; IAML. International Association of Music Libraries Archives and Documentation Centres; ICPSH. International Council for Philosophy and Humanistic Studies.

and manuscripts, and other objects of the suppressed religious communities were allocated to museums, high schools, libraries and other depositories.

A large number of collections should be integrated and disseminated in order to rescue, rediscover and recover forgotten or lost archive from abandoned recesses of public, religious, educational and personal holdings. These materials are generally in poor conditions and require urgent specialized intervention to prevent their definitive loss. Another form of acquisition of funds is facilitated by laws of legal custodianship, which oblige the publisher and the author to deliver, generally to national libraries, a copy of the published work. Unfortunately there are large lacunae in these regulations with regard to sound and audiovisual documents.

COLOPHON

In the study of music, an activity intrinsically sonorous and ephemeral, not everything is sonorous and fleeting: there is a body of silent evidence that constitutes permanent witness to its existence and the perception of it across time and diverse latitudes. These silent witnesses are the scores, texts, treatises and a great variety of documents. The world of the book is not a rare book, but a special and inexhaustible source of inquiry for musicology, both in terms of content and in its support material, as well as for its value as documental evidence and in terms of the legacy it represents. The musical documents give an account of the commonplace and the extraordinary. They are historical memory of creation, innovation, interpretation, production, publication, distribution and understanding of music.

Each book acquires its own profile throughout its existence and holds a specific value in the eyes of the librarian, researcher, teacher or interpreter. This means these books will be appreciated for their different facets. The book can be treated as a historical, bibliographical, textual, typographic or editorial product of aesthetic activity or cultural expression. Musical collections are a universe that must be approached from different perspectives, specialties, functions and objectives. In order to place these works in their proper social, cultural, economic and environmental context, the treatment, management, study and dissemination of music collections requires professionals in documentation and information, as well as musicologists, interpreters, historians, music palaeographers and diplomats who deploy a trans-disciplinary approach informed an up-to-date vision.

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Appendix 1

Typology of scores as per cataloguing and bibliographical treatment

AACR2	The musical document: typology essay	Approximation to the study of typology of the musical document	Approximation to the study of typology of the musical document	Manual of note music
	Short score ¹			
Full Score	Score	Score	Director score and score for each part	Orchestral score
Parte ²	Music or <i>particella</i>	Music o <i>particella</i> (<i>part</i>)	Part(s)	
	Reductions:			
	Script ³		Script	
Piano part [violin, etc.] of the director ⁴	Director's parts [instrument]	Part of piano-director, violin-director, etc.	Part of piano-director, violin-director	Reduced score for orchestra director or piano
Vocal score	Vocal score	Vocal score	Vocal score	Cocal score
Score for piano ⁵	Reduction for keyboard	<i>Piano reduction</i>	Piano reduction	Accompaniment/ keyboard reduction
Abbreviated Score ⁶	Abbreviated Score	Abbreviated Score	Abbreviated Score	
Choral score		Choral score	Choral score	

- 1 Short score. A draft by the composer for a work showing the main features of the composition in only a few pentagrams.
- 2 Music. Indications for one of the voices or instruments of a musical work (AACR2) (Gorman and Winkler, 1999: 692). Each one of the loose sheets for a voice or an instrument to be performed jointly. Also called *particella* (GTCCPB, 2010: 145).
- 3 Script, score summary, only with the main part in two to five pentagrams and by instrumental sections. Each pentagram includes of similar tessituras. These are typical in band and orchestra music. This format must appear in the subject sub-heading in (Iglesias Martínez y Lozano, 2008: 220; GTCCPB, 2010: 145).
- 4 Part of [instrumento] the director. Music for interpretation to which notes are added showing entries of diverse instruments in order to aid the performer and the director. These are often called "director's piano (or violin, etc.) music". The independent instrument scores habitually accompany this music (Iglesias Martínez and Lozano, 2008: 224). In a work for an ensemble, the instrument music that allows the performer to direct it with the aid of notations of entries of other instruments (GTCCPB, 2010: 146). Music for execution of an instrument in the work of an ensemble, to which notes of entries of other instruments are added in order to allow direction and the performance of the work. (AACR2) (Gorman and Winkler, 1999: 62).
- 5 Piano score or reduction for keyboard. Reduction of an orchestra score to a piano version in two pentagrams (AACR2) (Gorman and Winkler, 1999: 693). Works originally composed for orchestra or any other instrumental ensemble that have been arranged for piano (Iglesias Martínez and Lozano, 2008: 225).
- 6 Condensed score. This element registers only the main musical parts in a few number of pentagrams, generally organized by instrumental sections (AACR2) (Gorman y Winkler, 1999: 692).

Pocket score		Study score ⁸		Study score
		Open score (reduced)		Reduced score
Page, sheet or volume (p., s., o v.)			p., h., o v. (instrument solos, songbooks and methods)	
			Note part ⁹	
Short short ¹⁰				

- 7 Pocket scores. Scores printed in small format that are not generally used in performance (AACR2) (Gorman and Winkler, 1999: 165).
- 8 Study score. A complete score used for study not performance. The same denomination is used for the pocket or miniature score (RC) (Dirección General del Libro, 1999: 590).
- 9 Note music. This format is used typically in zarzuela, and it is the same as the voice score, but the instrumental parts are not necessarily reduced for piano, though they can be for any low range instrument. This format sometimes indicates the entry of other instruments (GTC-CPD, 2010: 145; Iglesias Martínez and Lozano, 2008: 210).
- 10 Close Score. Registers the music in a few pentagrams, often only two. Such is the case for hymns (AACR2) (Gorman and Winkler, 1999: 692).

Appendix 2

Descriptions of the type of documents associated with music*

Reference work	Encyclopedias and dictionaries	
	Bibliographies	
	Phonographies	
	Musicographies	
	Catalogues (Complete catalogues with documental value)	
	Iconographies	
	Indices of topical catalogues	
	Musical repertories	
	Introductions and general writings on music	
Musical documentation treatises		
General foundations of musicology	General expositions	
	Physical and physiological foundations of music	
	Philosophy and psychology of music	
	Stylistic foundations of analysis	
	Musical criticism	
	Musical research	
	Sociology of music	
	Anthropology of music	
	History of musicology	
Ethnomusicology	General	General. The World / General expositions / Ethnology. Ethnography. Anthropology / Musical songbooks. Recompilations / Dances / Organology / Texts. Literary songbooks / Stories. Legends / Popular musical theater / Oral poetry / Traditions
	Especial	By region / by continents / by countries / by communities
Musical life – Musical commerce – musical institutions	Musical groupings	General / Orchestras / Bands / Popular instrumental groupings / Choirs (a cappella groups, etc.) / Instrumental ensembles / Others
	Music institutions	General / Administrative organisms / Professional associations (union, etc.) / Promotional associations. Festivals / Theaters and salons / Teaching centers / Others
	Musical documentation institutions	
	Musical commerce	General / Music publishers / Discography industry / Musical commerce: musical instruments and accessories
	Legal aspects of musical life	
	Praxis musical	General expositions / Musical life. Musical culture / The profession / Music and communications media / Musical production
Pedagogy musical	General expositions	
	Specific methods of musical education	
	Music education in the general education system	
	Specialized musical teaching	
	Extra-curricular, free-time musical education	
	History musical education	

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Musical Instruments and their history	Organology and construction of instruments	
	Voice	
	Instruments by families	
	Mechanical instruments	
	Electronic instruments	
History of Music	Introductory Expositions and Sources	
	Complete Expositions	
	Partial expositions of diverse kinds	
	History of music by epochs	
	History of music by geographic zones	
	History of music by topics	
	Biographies of music	
	Biographies of Musical Groups	
	Musical genres and their history	General expositions, vocal music (with and without accompaniment) Instrumental music / Dramatic music / Dance-ballet Religious music, Occidental and non-Occidental rites Moderns music Other genres: popular, private, domestic, military, patriotic, hunting, entertainment, events
Theory of Music – musical performance	General musical teaching and instruction	
	Technical theory	
	Special theory of Music	
	History of the Theory of Music	
	Musical Performance	
	Musical Analysis I	
	Musical Direction	
Music and other sciences and arts	General expositions	
	Librettos	
	Literature (creation)	
	Music and other arts	
	Musical and religion	General expositions Legislation and Catholic religious regulations Catholic liturgical books: General expositions, Calendars, Missals, Breviaries, Books of Hours, Psalteries, Pontifical, Rituals, Processionals, Ceremonials. Ordinary of the Mass, Graduals. Antiphonaries Non-liturgical Catholic books: General manuals, Prayer books, Hymnals, Songbooks, Octaves, Novenas, Prayers, Programs Musical life / Rites of diverse religions Music and spirituality

Music and medicine	General expositions Music therapy. Dance therapy Professional illnesses Education and prevention (postures, relaxation...) Other medical aspects
Music and technology	General expositions Sound treatment: General expositions, Sound recording and edition Musical informatics: General expositions, Programs and software, Equipment and hardware, Internet MIDI Other standards, formats and supports Other technical aspects
Music and other materials	General expositions Press and publicity. Typography Music and politics Music and other materials
Musical graphic images	General / Painting / Sculpture / Printing (stamps and prints) / Photographs / Comics / Other techniques
Special collections	Sheets. Synoptic tables Various

* Based on Musikako liburuen, partituren eta soinu-grabazioen sailkapen sistematikoa. Systematical classification of music books, scores and sound recordings. *Bibliotekonomia, Colección Bilduma (EUDOM, 2007: 18-48)*. This sources was chosen because it is more detailed than the other consulted.

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