From the perspective of the RISM central headquarters in Spain, it is apparent almost daily that there are many frequently complex problems in cataloguing musical sources, not only in Spain but, by extension, in many of the Spanish-speaking countries. These problems affect both the cataloguing process and the critical study of the sources, from the first “in situ” treatment at the cataloguing center, to the time the information reaches the Spanish editorial staff, on its further journeys to the international center in Frankfurt, to the point where it rebounds in a standardized format back to the initial cataloguing center.

As the work is done today, cataloguing in Spain, with a few complex exceptions, is accompanied by a series of preparatory steps, both administrative and
institutional, intended to pave the way to guarantee that adequate human and economic resources will be assigned to carry the work through from start to finish. In order to do this, several steps must be taken before the actual cataloguing work is done.

The first step involves contact between the cataloguing center—in most cases a cathedral's musical archive—and the presidency of RISM-Spain, by means of any of the four branches that comprise that organization (Consejo Superior de Investigaciones Científicas, Conferencia Episcopal Española, Ministerio de Educación y Cultura, or the various universities). Second, a report is written on the "status quaestione" concerning the holdings to be catalogued; this is elaborated by the Redaccion Central in Barcelona following a visit and an inspection of the collection. Then the cataloguing center and RISM-Spain carry out a search for a team of cataloguers that is competent to do the work and train them in the expectations of the international standards to be met. Finally, financing must be found, either from the cataloguing center or from official sources. In exceptional circumstances RISM-Spain can sponsor certain cataloguing projects.

First, fifty cataloguing cards are prepared in the archive or library in question. These are then sent to the Spanish editorial committee for correction. The cards are returned to the cataloguing center, revised and annotated to show which fields must be filled out in greater detail, what needs to be clarified, etc. The cataloguing center then revises the fifty cards, verifying them against the original documents, and once again sends them to the editorial committee where, at last, the data is entered into the computer.

Besides polishing the received information, the Barcelona committee continues the critical study of the source by adding such details as bibliography, standardization of music forms, authority work on names and dates, and the transfer of musical incipits into an alphanumerical code. At regular intervals the Barcelona group sends data to the international center in Frankfurt. Here each index card is assigned a definitive international reference number and certain aspects are revised and improved yet again.

The information then returns a final time to the Spanish committee and thence to the cataloguing center to which benefits from the improved information in such ways as the identification of anonymous sources or lexicographical data which would be impossible to obtain at the archive itself. And, of course, the archive benefits from the international dissemination of RISM information via book publication, CD-ROM, or through contact between researchers and the Barcelona and Frankfurt committees.

1. It is important to observe that in this sense, RISM, as a non-profit association—one whose main objective is to provide the materials with which the international scientific community works—does not participate economically in the publications it generates, but only limits itself to transfer the information it keeps in its databases to the publishers, who are in the final instance, the entities that commercialize the publications.
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Finally, the real work begins with the selected team, as we say, “in situ.” This starts with the following premise. Because the Redacción Central in Barcelona cannot see the original documents and because the initial cataloguing must meet at least minimal standards, the cataloguing must begin slowly so that the team can proceed with self-training aided by feedback from Barcelona.

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needed to form and train the instrumentalists, a task that can take many years. In the same way, if we wish to catalogue the entire musical patrimony of a country accumulated over centuries (and even of several countries), we cannot pretend to do it in haste.

What other institution, besides RISM, can provide fifty years of experience, acceptance in more than thirty countries, and the scientific and scholarly backing of IAMM and the International Musicological Society? It is easy to criticize, but harder to do so if confronted with a rigorous study which emerges with the passing of time. Until we can count on more economic and interinstitutional support (translated into more job opportunities, more computers, etc.), we at RISM Spain are working slowly but surely, and day by day we are making our way.

In this context it is important to emphasize the translation of the Guidelines, or "Richtlinien" of RISM International into Spanish. Until very recently only available in German, the Spanish version of the guidelines will contribute to a feasible adoption of the same standards in over twenty countries and, with it perhaps also a better knowledge of some music that is hardly known beyond the boundaries of Spain.

Other cataloguing problems arise due to the intrinsic peculiarities of Spanish music. First is that the Spanish holdings differ from those in other countries in terms of quantity, location, and geographical distribution. In most of Europe, particularly after the two world wars, much music became state property and therefore is conserved in libraries. In Spain, on the other hand, despite the bibliographic losses of archives during the Civil War, ownership did not pass to the state, and thus the material is still held in the original archives. Likewise, a significant part of the music preserved in other European countries belongs to the realm of secular music, while in Spain this repertoire has only a token representation. Religious music accounts for an overwhelming percentage of the total musical holdings in Spain, possibly as much as 90% of the sources preserved in the country.

Musicological studies in the majority of Western countries have focused for some time on repertoires which are well represented in their libraries, including the secular, courtly, instrumental, dramatic, and so forth, while Spain has been involved chiefly with the sacred repertoire. Musicological research has also progressed furthest in those European countries that have shown the most interest in the discipline. RISM International, which was drawn up in Germany, based its assumptions on countries where musicological studies were more advanced, and the unique problems of Spanish music were not taken into consideration. However, in the continuing zeal of historical musicology to encompass the widest spectrum possible, the study of "new" aspects previously considered peripheral is now being recognized. To this end, RISM International has appreciated that the music of Spain and the Spanish-speaking countries includes distinctive traits, and they have already started to make certain modifications to accommodate these. It is also important for this new current in musicology to be objectively valued in its own right, not only with national studies but also from beyond our borders where musicologists are becoming increasingly aware of the need to recover music in the historical Hispanic context.

Another problem relates to the nomenclature of musical forms. Many standardized terms, such as anthems, services, Konzertstucke, etc., are particular to individual countries or cultures. Often these do not conform to the forms found in Spanish music where the differences may range from minor variations to forms, such as the gozos, which do not exist at all in Germanic or Anglo-saxon music. Even in the realm of religious music, where we share a Christian heritage, the musical repertoires are far from identical.

Fortunately the study of these minor genres has become increasingly evident in countries with a strong musicological background. France and Italy have been pioneers in this, and the Germans, having catalogued and studied the major forms of their musical heritage, have considered it important to widen the range of their work as well. In Spain, which entered this field of study rather tardily, the specific weight of these minor genres is truly extraordinary. We could cite several thousand compositions of Hispanic origin that have barely been touched upon in international forums, among them the many gozos, letrillas, rosarios, tonadillas, dolores, parolarios, romances, brujigas, zarzuelas, and villancicos, or among the liturgical forms the calendas, caputula, estaciones, responsos, septenarios, and so forth. Here, in sum, is an interesting, well defined musical product, encompassing thousands of compositions disseminated throughout twenty countries, that has hardly been studied.

There are various reasons for the neglect of this music. Besides a certain prejudice against religious music within the scholarly community, there is the change in church practice, especially since the Second Vatican Council, which has led to the abandonment of many of these forms in favor of more modern music. Music which was previously seen as truly popular devotional music (rosarios, plagarias, cantos devocionales, and the like) and which could be regarded as excessively melodic or even sentimental, has been set aside from the mainstream of musicological research. There is also the tendency of former colonies to reject anything that reminds them of their colonial past in favor of the study of more indigenous music. This applies to the Spanish or even creole music of the sixteenth to the nineteenth centuries held in churches and national and private archives throughout Latin America. Nevertheless there is increasing interest in recovering our rich and interesting legacy.

Until recently very few people have been prepared to deal with these topics from a humanistic, academic, or scientific point of view. However, the level of our university specialists has risen notably at an international level, so that musicologists, universities, and research centers around the world have started to be aware of some of the problems I have outlined here. International musicological research is working now for a better and wider awareness of our cultural and musical heritage, and it is in this sense that RISM offers its collaboration to the international scientific community.

Moreover, this is in tune with the spirit, not so much of certain countries helping or supporting others, but of all countries contributing, each one in so far as possible, to a common enterprise. At a time when the Japanese are interested...
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2. José González-Veláz, Antonio Ezcurra, Nieves Iglesias, José Gouillert, and Juan Crespi,
RISM. Normas internacionales para la catalogación de fuentes musicales históricas. Serie AII,

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In Spain we are rich in primary material available to us in our discipline, but to develop it we need a policy that will encourage commercialization and distribution, that is to say we need more and better studies and musical editions. In order to achieve this we need international support that can provide technical and human resources, or even better, can teach us to create our own infrastructure.

Besides certain libraries and private civic centers, Spanish music has been preserved in hundreds of religious centers scattered throughout the peninsula. Over seventy cathedrals in addition to the numerous churches that at one time had their own chapel choirs, together with convents and monasteries fill a map in which every center, and almost every little town, has been accumulating musical holdings from the sixteenth century to the Second Vatican Council. Which means there are thousands and thousands of compositions still unfamiliar to us. And while there are now catalogues of the principal cathedrals, each is written according to norms particular to it and varies by way of elaboration and editorial criteria.

Catalogues such as these which have been compiled independently pose another obstacle to the compilation of a comprehensive inventory of Spanish music. Some regions are saturated with private researchers and scholars from local institutions who have frequently produced catalogues and other publications based on rules conceived for their specific projects. In the altogether laudable attempt to promote their own musical patrimony, some autonomous communities

3. An overall plan to treat archival sources in Spanish churches is currently being elaborated by the Spanish Episcopal Conference. However, our efforts to follow their guidelines as far as musical holdings are concerned have been hampered by our lack of an accurate preliminary inventory of appropriate churches. The guidelines refer to 149 church archives and 108 libraries but the information, which was expected from a questionnaire, is often incomplete. An idea of the magnitude of the task may be seen by consulting the extensive list of ecclesiastical archives in Spain and other Latin countries, Guía de los Archivos y las Bibliotecas de la Iglesia en España (Lector: Asociación Española de Archiveros Eclesiásticos, 1983), p. 228. For information about some centers that conserve historical musical sources in Spain, the volume of RISM Series C may be consulted although it is now very out of date, as well as the article by José González Valle in this issue of Fontes Artis Musicae.

4. It is important to note that Spanish ecclesiastical archives often include much secular music that may have accumulated there for many reasons, such as private exchanges of church musicians that passed to a cathedral's archives upon their death or donations to the church from outside sources. Chapel masters were also under obligation to leave their compositions with the church upon leaving their posts so that there is now abundant documentation of ecclesiastical activity. Even taking into account the heterogeneous nature of the catalogues of the existing cathedral archives in Spain, we can observe the numbers taken at random from a few of these published catalogues: Zamora, ca. 1,100 compositions; Albacete, 1,300; Huesca, 1,500; Aranda, 1,900; Burgos, 2,100; Astorga, 2,300; Segovia 4,500; etc., and this does not include the major centers such as Valladolid, Toledo, or Tarragona.

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have financed studies of this kind and still do so. A problem then arises when one tries to compare the already catalogued collections with new data, for the very different kinds of organization and formats may answer to local requirements but not to the needs at a national level. For example, we may know where the works of composer X are scattered through Andalucía, but we cannot tell if other works by him exist in the autonomous community of Valencia, in Aragon, or elsewhere outside the Spanish peninsula.

A RISM database did not exist in Spain before October 1991; consequently there were many catalogs already published and other projects underway when decisions had to be made regarding priorities for the RISM committee. We tried to avoid discussions about whether materials previously catalogued by researchers constituted "already occupied terrain," and was therefore untouchable by third parties. We also had to contend with unjustified suspicion of revisions to previously cataloged work in the form of standardization of names, titles, codification of musical incipits, etc., and the transmission of it to international networks.

Thus, given the youth of our group, the breadth of material available to us, and the wish to avoid conflict with other parties, RISM Spain decided to begin work with centers that had not been catalogued. We could then take our time in solving structural problems and applying international standards, while at the same time offering novel material for the scientific community and a national model for work open to all who wished to participate. For the moment, this seems to be working.

But we found a further obstacle in the collections which had not been classified in any manner conforming to the RISM divisions of material. In its internal organization, RISM distinguishes printed from manuscript music, compositions from 1600 to 1800, collections of music, etc. But we found all kinds of music, monodic and polyphonic from all centuries. We had to make decisions. We could not avoid centers simply because they presented problems, nor did it seem reasonable to catalogue only a limited repertoire (e.g., manuscripts 1600-1800 corresponding to Series AII of RISM), postponing the remainder for an indefinite time. So we are proposing an "integral" cataloguing of these centers, covering all kinds of music fundamentally from 1600 to our time, even though this presents us with certain difficulties when we deal with works which fall outside the standard RISM categories.

Another problem we face concerns the terminology of instruments. In its Guidelines, RISM International lists a number of abbreviations for musical instruments, the fruit of many years work. But what should we do with those instruments which are unique to Spain or which vary substantially from their northern counterparts? What of our banjolenillos, chirimías, naucabuchas, cornets, etc.? Although there is a procedure outlined in the guidelines, this is not always entirely satisfactory. To take two examples: there is no abbreviation for "chirimía," but there is a provision for distinguishing instruments within families by range. A-trb = alto trombone, t-trb = tenor trombone, and b-trb = bass trombone;
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In this regard, we are all awaiting the appearance of the announced Diccionario de la Música Española y Hispanoamericana to be published by the Sociedad General de Autores y Editores, directed by Prof. Dr. Emilio Casares Ruedo, which, we are told, will fill what has been one of the most embarrassing gaps in Spanish musicology.

necessarily more respectable. (Even the distribution of our catalogues tends to be limited to national if not local boundaries.)

If we have to make an entry for a composer like, say, Bustosleta, we will have no problems. A full bibliographical reference will be found in any prestigious biographical dictionary such as The New Grove, MGG, UTET, Riemann, Gerber, Eitner, Ricordi, etc., and will be as easy as touching a key in the PISA program. But what if we must catalogue a composition by maestro Felipe Gomez, to give but one example? Nothing is available in our database because he does not appear in any of the standard dictionaries mentioned above nor are there any studies of his works in other countries. We must turn then to local dictionaries which are not available to the editorial committee in Frankfurt. Many of these are outdated and of questionable scholarly content. Nevertheless we regularly consult at least ten titles in Spanish as well as ancillary bibliography. This requires hours of work sometimes only to establish a part of a name or a single date for a composer. And of course, there are numerous errors and contradictions in the sources we must consult. If this seems discouraging, however, it is also a stimulus to make our historical composers better known at home and abroad.

As a cophon, we must say that these issues have been discussed with the Zentralredaktion in Frankfurt where the international committee has been most cooperative, and has shown concern to find the best options to conform to the reality of Spanish music. Indeed they must feel that by including Spain as a state study group, they have been bombarded by cataloguing problems and forced into many reconsiderations. I have tried here to describe our problems and concerns in the most constructive light possible. To raise issues and to provide headaches for others is not what anybody wants to do; but if we take this positively, we realize the importance of finding solutions to unusual or unsuspected concerns. Children may be a source of problems, but the joy they provide us compensates for everything else. RISM has just had a baby: RISM-Spain. Let us hope we will turn out to be saucy, because the more problems he raises for his progenitors—the advanced countries—the more happiness we will all feel following the search and, one hopes, the location of the solutions. Fortuna audaces surat.
thus we can write a-chirimia or t-chirimia, but there is no provision for the highest
tiple of the chirimia, because there is no soprano trombone! This may seem silly,
but it poses a problem for the cataloguer. A harder decision comes with the
nomenclature for instruments which are similar but not identical. In the interests of
standardization should our visuo, for example, an instrument which was
something between a violoncello and a contrabass, be equated with the Italian
violone and simply also abbreviated visu?

We are faced with these and other problems with almost every new index card
we must produce, because Spanish music followed somewhat different paths from
other European countries from 1600 to 1850.6 This leads us to a dilemma. If we
do not wish to remain isolated, we must join the others; we should adopt the
patterns which other countries have chosen to share, especially if we wish to
compare our holdings with theirs. On the other hand we have to debate whether
certain aspects of excessive standardization may fail to recognize much of the
ideosynchrony and richness of our own music. Common sense suggests that we
proceed with caution especially since each decision will affect hundreds of cata-
loguing records if we are not to change criteria with each step we take.

Another problem concerns the entering of music incipits. Frequently these
appear notationally as alpha notes, maxima notes, ligatures in breves, or black-
ened figures in triple proportion or without bar lines well after 1800. The tactic
RISM-Spain has adopted is to follow the program PiGaDo, an alphanumeric codification used by RISM International which has proved a very efficient instru-
ment. Nonetheless there are situations peculiar to the Spanish situation, espe-
cially in regard to ternary proportional notation, which we have referred to the
international office in Frankfurt. There it has been studied with great interest,
and it is hoped that together with the firm Volker Enke which created the original
program, it may be possible for them to resolve this situation in a satisfactory
fashion soon.

Finally the last problem we face—and it has been with us from the beginning—
involves the bibliographic documentation and standardization of our composers'
names and dates. We may not know everything about German or Italian composers
of the past, but we do know a great deal today thanks to a generous and abundant
bibliography about them. Sadly this is not the case with Spanish musicians,
although each day the documentation is improving. It is even more difficult when
we are called upon to use a series of specific dictionaries and lexicons, the vast
majority published in other countries, in which Spanish music is given only token
representation. Spanish music still lacks an "updated, standardized biographical
dictionary" compiled with scholarly rigor,7 and the monographic literature is not

6. For example, in Spanish music during the years 1600-1800, not many compositions employ
chirimias or bassoons, instrumenta that RISM regards as fundamental in European music of the period,
because at that time it was normal to use instruments such as the chirimias, boxoires and others
such as saracines, cornets, etc.

7. In this regard, we are all awaiting the appearance of the announced Diccionario de la Música
Española y Hispánicoamericana to be published by the Sociedad General de Editores y Editores,
directed by Prof. Dr. Emilio Casares Rodicio, which, surely, will fill what has been one of the most
embarrassing breaks of Hispanic musicology.

necessarily more respectable. (Even the distribution of our catalogues tends to be
limited to national if not local boundaries.)

If we have to make an entry for a composer like, say, Bustelbade, we will have
no problems. A full bibliographical reference will be found in any prestigious
biographical dictionary such as The New Grove, MGG, GTET, Riemann, Gerber,
Eitner, Ricordi, etc., and will be as easy as touching a key in the PiGaDo
program. But what if we must catalogues a composition by maestro Felipe Gomez,
to give but one example? Nothing is available in our database because he does not
appear in any of the standard dictionaries mentioned above nor are there any
studies of his works in other countries. We must turn then to local dictionaries
which are not available to the editorial committee in Frankfurt. Many of these are
outdated and of questionable scholarly content. Nevertheless we regularly consult
at least ten titles in Spanish as well as ancillary bibliography—This requires hours
of work sometimes only to establish a part of a name or a single date for a
composer. And of course, there are numerous errors and contradictions in the
sources we must consult. If this seems discouraging, however, it is also a stimulus
to make our historical composers better known at home and abroad.

As a coda, we must say that these issues have been discussed with the
Zentralredaktion in Frankfurt where the international committee has been most
cooperative, and has shown concern to find the best-optional to conform to the
reality of Spanish music. Indeed they must feel that by including Spain as a state
study group, they have been bombarded by cataloguing problems and forced into
many reconsiderations. I have tried here to describe our problems and concern in
the most constructive light possible. To raise issues and to provide headings for
others is not what anybody wants to do; but if we take this positively, we realize
the importance of finding solutions to unusual or unsuspected concerns. Children
may be a source of problems, but the joy they provide us compensates for
everything else. RISM has just had a baby: RISM-Spain. Let us hope he will turn
out to be saucy, because the more problems he raises for his progenitors—the
advanced countries—the more happiness we will all feel following the search and,
one hopes, the location of the solutions. Fortuna audaces turat.

8. The following works in Spanish, listed in chronological order, are currently in use at the
Redacción Central: José Parodi y Barrero, Diccionario técnico, acústicos e instrumentos de la Música
(Madrid: B. Estela, 1890); Baharre Saltarin, Diccionario biográfico-bibliográfico de compositores de música española, 36
vols. (Barcelona: Instituto Torres, 1930; Felipe Pedrell, Diccionario biográfico e instrumentos de compositores de música española, 41
vols. (Madrid: Erlanger, 1936); Luis Saurez, Diccionario de los compositores de música española, 4 vols. (Madrid: Tipografía Espasa-Calpe,
1988); 6 vols. (Barcelona: Casa de Entidades, 1985); Mario Pérez, Diccionario de la Música y sus órganos, 2 vols. (Madrid: Jurado,
1982); Mario Ibarra, Diccionario de la Música y sus órganos, 2 vols. (Madrid: Jurado, 1984); Marc Honegger, ed., Diccionario de la Música
Las bodas de oro, 2 vols. (Madrid: Espasa-Calpe, 1986). In addition the basic international lexigraphical bibliography in other languages is
also consulted.