



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

International Association of Music Libraries, Archives and Documentation Centres (IAML)

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

Spain, report 2011

In 2010, the Spanish branch of IAML had 159 associates, which mean a little increase from 2009. Our main activities were developed around two specific working groups created to elaborate and fill out two music data bases which will be available, at least as a first version, in the near future. One of them was the Spanish branch of the IAML project Access to Music Archives, coordinated by Jon Bagüés, which last year completed the design of a master record and began a proof period by describing some different sources and testing the database operability.

We called the second one the Atril project ('atril' is the Spanish word for lectern) and it aims to be a reference database for Spanish symphonic music. Our group of orchestra archives noticed that the well-known David Daniels' book and web page on symphonic repertoires, a main tool for all the orchestras around the world, have a very little Spanish music content, so we are trying to fill the gap with our own data base. It begun in 2009 and I already commented something about it in our Moscow report. In 2010 the Atril group designed a master record for the project and right now we are beginning to test it as a searchable online data base. Recently we had as well very promising meetings with Spanish music publishers concerning Atril, in order to make it a real collaborative project between the association and private enterprises which are interested on the performance of Spanish music around the world.

Last year we have also made significant steps on the field of sound archives. First we organized two very successful courses, in Madrid and Renteria, about the preservation of sound files, following the guidelines of the International Association of Sound Archives. By the way, we arrived also to an agreement with IASA to translate its *Guidelines on the Production and Preservation of Digital Audio Objects*, known as *IASA-TC 04*, into Spanish. We will issue it as a book late on this year.

Another important course in Alicante was devoted to the problems around the music archives of non-professional wind bands, very popular in Spain from the nineteenth century until today. Some of these are huge archives but are poorly organized and very little known. They need preservation and deserve more research by scholars.

Our yearly *DM* bulletin, offered to the associates, started a section with in-depth interviews to the representatives of some of the IAML (or IAML-related) international projects. The first person interviewed was Antonio Baldassarre, President of the international commission mixte of Repertoire International d'Iconographie Musicale, which presented to our readers the main RIDIM activities. We feel that this kind of closer contact with the international projects may help to increase the interest of our associates for IAML. Due to lack of information the international association may appear to some of them as something far away from their daily work.

Finally in November, AEDOM collaborated with the Autónoma University of Madrid in the organization of the first international conference on printing and publishing music in Spain,



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which covered a period from the eighteenth century to the present. Proceedings will be published in 2012 and it will be a valuable reference work on this field.

Jorge García

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