

Jeong Youn Chang

A South Korean Researcher's View on the Music Department of the Bavarian State Library

With invitation of the Bayerische Staatsbibliothek (Bavarian State Library, BSB) and financial support of BI-International, I could spend valuable 4 weeks at the Music Department of BSB from 6th to 31st of July, 2015. Found by Duke Albrecht V in 1558 as a court library, BSB is historically one of the oldest libraries as well as currently important as the leading library with digitization of collections and the development of innovative digitization technologies. BSB has been one of the central libraries on Google e-book digitization project since 2007 and also is one of the partners in Europeana. /1/ Needless to say, owning over 10 million volumes, about 62,000 current periodicals in electronic or printed form, and about 96,000 manuscripts, BSB

has made a great contribution to fields of scholarly research and digital humanities in history. And with the Berlin State Library and the German National Library in Frankfurt and Leipzig, BSB is forming Germany's virtual national library.

In Munich, it is 22-24 degrees Celsius on average in July. However in this July, I had many days over 33 at the daytime because of the abnormal weather condition of whole Europe. Having such high temperature, I had mostly sunny days with clear Bavarian sky. BSB is located close to the university district in Munich and also has a huge, beautiful English Garden nearby. The subway station "Universität" is very close and it is quite easy to get to several museums and theatres by foot. What a best place where music, arts, culture and academy have co-existed around! Ludwigstraße passing in front of BSB is not very crowded or noisy, rather BSB looks like familiar with coming and going for library users (fig. 1).



1: Bayerische Staatsbibliothek (Bavarian State Library)

Foto: Jeong Youn Chang

There is no doubt that BSB is a leading library in many fields. Among them, above all the most fascinating part to me was the Music Department where I stayed during my visit. I was so glad that I could have 4 weeks experience at BSB which is a highly energetic and contributive department in music research. BSB's Music Department not only has RISM-(Répertoire International des Sources Musicales)-Munich working group but also is proceeding with several projects now. So, before visiting BSB, I'd especially expected a lot to have valuable experience such as cataloguing old music manuscripts and having a deeper insight into the tasks of the Music Department. Due to unfavorable conditions on music libraries or music archives in South Korea, I was more excited to my visit at BSB. This report is focused on the BSB Music Department and my viewpoint of it compared to the South Korea's conditions.

Music Department of BSB

Located in the 1st floor at BSB, the Music Department has an office to treat administrative affairs, a reading room for researchers and a big office where colleagues work. Along the aisle, there are portraits of several composers, a miniature of BSB and some display for introducing the Music Department. And also there are a useable copy machine, a few cabinets, and some brochures of concerts, books or convenient facilities for library users. From the first day to the end, all colleagues had been very helpful and made me feel comfortable to work. Officially librarians can freely pick up the time when they are available to work within from 6 am to 8 pm. Time flexibility improves librarians' efficiency to their work depending on each librarian's different situation. My first impression of the Music Department of the BSB was systematically well-organized and well-managed. Despite BSB is not a library just only for music, but the Music Department takes a huge part of BSB as one of the leading libraries in the world. There must be several factors for this and I could know why it deserves to be.

In my opinions I could figure out 3 factors accelerating BSB's development.

– Firstly, the Music Department abounds in music sources. It has 445,000 sheet music, 72,000 music manuscripts, 330 bequests, 93,000 sound carriers, 164,000 music books and journals.^{2/} As referred to earlier, the Music Department had proceeded with several projects for a long time. It has had, for instances, "Subject Information Service Musicology" funded by the German Research Foundation (DFG), "Virtual Library of Musicology" (ViFa-Musik, since 2005),^{3/} RISM (Répertoire International des Sources Musicales) and RldIM (Répertoire International d'Iconographie Musicale). These all are related to digitization of music and making a foundation of music research. I was so impressed by German government's continuous investment and support to music research field for such a long time making culture more abundantly. Unfortunately current global trends force most research fields to focus on making much money, and sometimes similar researches and fields inside, they deteriorate the situation with being competitive. From this global trends' point of view, music might have been inadequate, so treated coldly. However, on the contrary, this kind of German government's consistent support is enough to accumulate and continue to make music culture and history keep alive. After so many years with national constant supports and cares, music would make culture and history more plentiful. And the infrastructure of the BSB Music Department is also enough to carry these projects out and to receive continuous supports.

– Secondly, in the Music Department of BSB, all project participants are worth their shares and work with enthusiasm. Every project is controlled by experts at every step and they all have collaborated with experts from other departments of BSB or another institution. Advancing projects efficiently, librarians were often cooperating and discussing with each other. I could be sure that they might be getting closer to their idealistic goals of projects they were doing, and as a result it has made high contribution to the music field.

– Last but not least, BSB has free mood to work and provides support to colleagues to be creative. Diverse opportunities were opened to each librarian. During my visit at BSB, I was lucky to have the opportunity to go to an exhibition called "Bayrische Landesausstellung, 2015, Napoleon und Bayern" in Ingolstadt./4/ Going to an exhibition as a librarian was a great experience, I could see how to treat historical sources, and was interested in how to display as efficiently as possible for the public. And it was great to know more about the history of Bavaria and Napoleon and their relationship. How to display the sources let me know on other way about how to get the information from what has been displayed. Exhibitions can display some good examples and teach me the way how to manage music sources when I treat and extract important information from sources. So, even though the exhibition had no relations with music, it gave me some good suggestions.

Projects of the Music Department of BSB/5/

There are several current projects related to the Music Department of BSB. I am going to talk about some of them very briefly and get right into my experience with RISM. **Subject Information Service Musicology** is a 3-year project that started in 2014 funded by the German Research Foundation (DFG) as a successor project of "Special Subject Collection" from 1949 to 2013. Besides, **Virtual Library of Musicology/6/** is also sponsored by DFG, and BSB is carrying it out with the two project partners "State Institute for Musicological Research" and "German Musicological Society". This central portal for music and musicology is continuously extended, it allows us to access an extensive digital library containing the latest scholarly research and online resources. Using a search engine, we can access bibliographical data, full text data, and information about experts in musicology. On **Music Documents in the Digital Collections/7/** BSB Music Department is continuously digitizing music sources such as music

publications, manuscripts, libretti and literature for their projects or on user requests via digitization on demand. For further efficient works, following the categories for examples, "choir books and manuscripts written in choir-book notation" or "Ludwig van Beethoven's works", experts have concentrated on their works. Experts interpret original sources, and pull the information out. On music sources, if they are scanned by scanners, graphic display resolution is important for users to get the information properly, so experts have to find out what is the best way to show sources on the website or computer screen. These cases are related to conditions when users download or print them. And then, considering users demands, experts have to find out how the music sources should be scanned./8/ This is totally different work from making catalogues, and it needs experts with computer science skills. So for this whole work, musicological knowledge and computer science



2: A section of music manuscripts in the depot of RISM-Munich, and the first step of cataloguing with boxes with music sources from the archive of Gössweinstein

Foto: Jeong Youn Chang

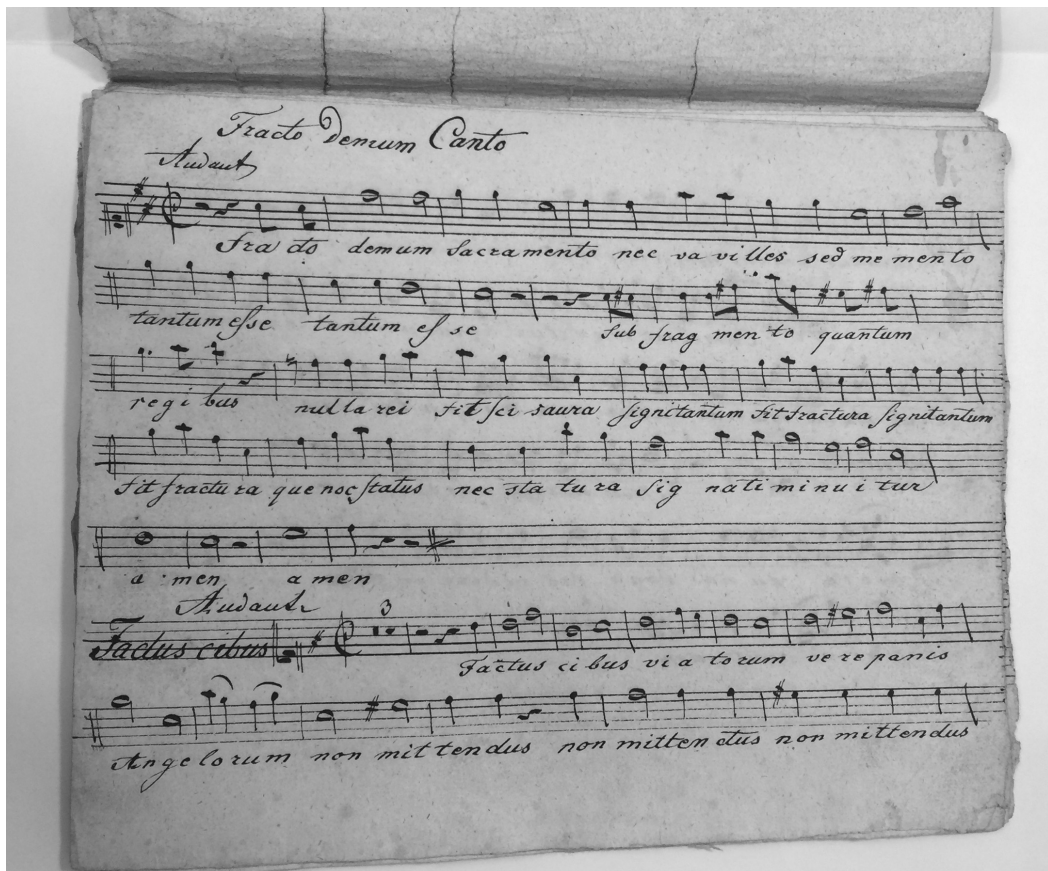
understanding should be combined well, in BSB many experts having these kinds of skills and were working together with much conversation.

The RISM-OPAC, which is hosted and has been developed by the BSB, gives access to over 1,000,000 data records of musical sources, mainly music manuscripts written before 1800. **RISM-Munich/9** made a great contribution to the RISM database. BSB is keeping lots of manuscripts in the depot which can be searched with the RISM-OPAC.

At the moment while I visited BSB, RISM-Munich had taken 15 boxes of manuscripts and printed music from Gössweinstein near Bamberg. The archive was willing to send music sources to RISM-Munich and asked them to catalogue them.

Afterwards, they were going to be back in Gössweinstein again. The first purpose for the Gössweinstein archive was to understand what kind of music sources the archive has, and to have them catalogued by experts. The data records from the Gössweinstein archive can be found in the RISM-OPAC, and the archive is eventually going to have its own catalogue (by extracting the appropriate subset from the RISM database). Fortunately, I could have an experience with these music sources at the very first step to classify, order, re-arrange them for making a catalogue (fig. 2).

Among these 15 boxes, most music sources were written or composed between 1750 and 1900. For the safety of the music sources, I had to



3: An example of a music manuscript from Gössweinstein

Foto: Jeong Youn Chang

take a few boxes from the depot, others were still kept there, and after working I had to place them back again. At the moment, before taking boxes from the depot, Dr. Heinz-Kronberger and I checked briefly what kinds of music sources were in every box, and gave tentative numbers to them for identification. These sources were relatively well-arranged, but it was not easy to look them through in each box because some pages of music pieces or collection from each box were apart from the original set, and sometimes they were found in another box. In this step, when I got a new page which parted from where I didn't know, firstly I had to guess where it came from, who composed it, when it was composed and so on. And when it was a manuscript, I had to check who copied it, the kind of material of the paper and the content, etc. This kind of work needed musicological knowledge, and I could learn much from the RISM-Munich working group. Actually I was unfamiliar with the Latin alphabet and everything was so new and tough. Besides, I used all search engines and secondary sources of musicology to find out what it was, because it was not easy to recognize and get information about the manuscripts. For my visit, I could work on over 200 works or collections and made the first draft for the catalogue records (fig. 3 and 4).

When I was cataloguing Korean music sources of around 1900 at RISM, the hardest thing was getting them in hands. Because most music sources in Korea are scattered all over the country, some are located in libraries and others are with private collectors. For abundant music research, it is needless to say that finding the location of collections and making a catalogue record are essential and important, and in Korea we lack these kinds of system and cooperation, so we need systematical cooperation and have to put much energy to preserve music sources in many ways. The experience that I had at BSB, from the working aspects, is not totally different that I already had in Korea. However much more diverse music materials and steps at BSB encouraged me to get



4: An example of a music print from Gössweinstein

Foto: Jeong Youn Chang

more interests in this work. Above all, in this process one of the most impressive things to me was the RISM-Munich working group colleagues' efforts and attitudes to treat and preserve the music documents and manuscripts. Even though it is never easy and outstanding work, they know the value of their work, and have been keeping doing it continuously. As a result, their contribution to music is amazing to researchers.

Along with RISM-Munich, the German working group of **RidIM/10/** is also part of the BSB Music Department. Officially founded in 1971 as an international cataloguing and research network, now RidIM is under the sponsorship of IAML (International Association of Music Libraries, Archives and Documentation Centres), IMS (International Musicological Society), and CIMCIM (International Committee of Musical Instrument Museum Collections) of ICOM (International Council of Museums). RidIM's dual aims are the cataloguing of visual sources of subject matters referring to

music, dance theatre and opera, and functioning as a framework for their interpretation. RldIM is designed to assist performers, historians, librarians, instrument makers, record manufacturers, and book publishers, among others in making the fullest use of visual materials for scholarly and practical purpose. During my visit, I could observe what RldIM was doing,¹¹ Dr. Schnell was cataloguing many objects from museums, libraries and other collections that contain music motives based on illustrations of the objects. On the illustrations, there are lots of instruments or objects that need much interpretation. From them, we can read instrumental, cultural, and historical changes. Especially on music instruments, there must be some kind of interaction between Western and Eastern countries. Until now, RldIM's work is quite unfamiliar to Korea, so if RldIM expands to Eastern countries, it will be great.

The difference of Western and Eastern music sources and outlook

I had catalogued music sources from around 1900 of Korea into the RISM-OPAC since 2013. While cataloguing, I recognized that there were critical differences between Western music sources and Eastern music sources. Eastern music sources were born in different ways, so approaches to them should be different from Western sources. For example, the RISM Kallisto system has been optimized for Western music sources. When I made a catalogue record with Korean music sources, the fields it already had did not fit to Korean music sources. So, for further interpretation of Eastern music sources including Korean's, I think that we need to develop our own system and then to interchange data cooperating with other Western countries. This is not easy and simple, so it will take much time.

Studying musicology and cataloguing manuscripts, I have had much interest in music sources

as the objects can both be researched and kept alive. I felt that cataloguing music sources must be accompanied with musicological knowledge. Before researching with real manuscripts in hands, catalogues might be one of the starting steps. Further researches as well as critical views into manuscripts can make us read between the lines. During my visit, I had a chance to rethink about countless works of librarians. When we are studying music, reading books in the library or using databases on the web, we definitely benefit from anonymous people's hidden efforts in the world. So, I realized that making a database is one of the important work in music research of East Asia more and more. However, South Korea has few music libraries and archives for music research, and also a lack of systems to manage music sources properly.

Most of the music sources in RISM have been created before 1800. It must be because music printing history in the western world is quite longer than in Korea. In Korea, traditionally we have oral tradition, music manuscripts are hard to find, and music printing had started late at the end of the 19th century. The concepts of composing and composer came out at that time, so music printing for the public started later than in European countries. Therefore, music sources from the late 19th century in Korea have to be collected and need to be catalogued, and we need financial support and care on a national level for this kind of work. There is a music library at Ewha Womans University in Seoul; this university is famous university for its music department and its music library, and it is also famous for containing lots of music holdings. However, most music departments in every university of Korea just focus on not scholarly research but music performances. So even the old and famous music library of Ewha holds relatively young music publications for western music performers. I think that the main problem is that although music researchers need music archives and libraries, nobody except them have had

any request for establishing music archives and libraries. It is not just a problem of research aspects but also of music cultural and historical aspects.

However, recently there are some activities on music archives and digitization in Korea. The National Library of Korea, founded in 1945, has almost 10 million volumes. It owns old materials with valuable collections and one-and-only books, and gives digital services to the public. It has the "National Digital Library"/^{12/} on its website, which contains old books, old maps, and periodicals etc. and shares databases with some other institutions. However it does not have any database related to music. More recently, the Korea Digital Archives for the Arts (DA-Arts) is in the process of establishing a database, but it also had only focused on arts and oral statements of writers, artists and dancers. On its website,^{13/} it offers 6 fields, which are arts organizations, artists, performing arts, visual arts, and stage arts. Until now most fields are digressed from music. If we search for the keyword "music", we only can see art organizations, artists, performing arts, visual arts, images, sound sources and text documents, and moreover almost all results are from the 20th century. The good thing is that this is an encouraging sign in Korea. DA-Arts is in train of making this

database. I am sure that this is definitely an inspiring example. From this point of view, thinking about lack of music archives and libraries in Korea, I am sure that we need a different approach for making music archives and libraries compared to the western world. The reason that DA-Arts has focused on Korean music from early 20th century, is because of the music history of Korea.

I always have my own imagination of library in my mind. That is, as libraries can be the bridge between history and present, so librarians should have the responsibility and faith for their work, and need to be patient and sincere. People arrange and preserve data at libraries with history, and find again the past from the sources in the libraries. Of course it can be applied to music. I think history might be extended with good librarians in some ways, and so always the library has been a very attractive place for me. At BSB, I caught some key impressions from this idealistic library with music, and the experiences that I had were very valuable. Once again, I want to thank everyone who supported me at BSB in Munich, 2015.

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1 European.eu is an internet portal that acts as an interface to millions of books, paintings, films, museum objects and archival records that have been digitized throughout Europe.

2 This is data from the presentation on "Digital Services for Musicologists offered by the Music Department of the Bavarian State Library" by Jürgen Diet at IAML/IMS Congress in New York, June 22th, 2015. All data are periodically updated, so please check it on BSB's website (www.bsb-muenchen.de/en/about-us/departments/department-of-music/music-archives/).

3 www.vifamusik.de/startseite.html

4 For further details, see the website www.landesausstellung-ingolstadt.de/startseite/

5 Further information about the projects of Music Department, see the website below, www.bsb-muenchen.de/en/about-us/departments/department-of-music/

6 www.vifamusik.de/home.html?L=1

7 www.digitale-sammlungen.de/index.html?c=sammlungen&katgorie_sammlung=8&tl=en

8 For this understanding and explanation in detail, I am thankful to Bernhard Lutz who kindly explained it to me.

9 <http://de.rism.info/en/home.html>. I am very thankful to Dr. Gottfried Heinz-Kronberger, Dr. Helmut Lauterwasser, and Dr. Steffen Voss from RISM-Munich for all their support and help.

10 <https://ridim.org/>

11 For helping my further interpretation about RldIM, I am thankful to Dr. Dagmar Schnell.

12 www.dlibrary.go.kr/

13 www.daarts.or.kr/