

Digital Scores : from Publishers to Libraries

Report on
french music tech meeting
ICCARE



Marco Lo Cascio



Centre de musique baroque de Versailles

- Research
- Publications
- Musical training
- Local engagement
- Performance practice

The CMBV (*Centre de musique baroque de Versailles*) was set up in 1987 by Vincent Berthier de Lioncourt and Philippe Beaussant to spearhead the revival of baroque music. The *Hôtel des Menus-Plaisirs* pools the resources to showcase and promote this precious 17th and 18th century French musical legacy.





ICCARE

Industries culturelles et créatives

A national interdisciplinary research program (2024–2030)
bringing together humanities and tech fields to support the
digital evolution and sustainability of the creative and
cultural industries.

- Industries Culturelles et Créatives
(ICC)
- Centre national de la recherche scientifique
(CNRS)
- “France 2030” grant for innovation projects

Acceleration days

17 and 18 February 2025

Steering committee: Nicolas Bucher (CMBV) Amandine Richardot (Newzick) Eric Denuit (Universal) Philippe Vendrix (Université de Tours) Julien Charbey (CMBV) Marco Lo Cascio (CMBV)

- Composers and performers
- Publishers and engravers
- Musicologists
- Researchers and computer scientists
- Application and software developers
- Libraries and music stores
- Music educators
- Lawyers





Digital score

The term is widely used by both scientific and industrial communities, it often masks a variety of different underlying objects and technologies

- **The Music Encoding Initiative (MEI)**
open XML schema for encoding musical scores
- **Scorewriting softwares**
Sibelius, MuseScore, Dorico
- **OCR/OMR**
Analyzes scanned sheet music to extract musical content
- **PDF**
for printing and distribution

Library session

DIGITAL SCORES IN LIBRARIES :

Moderator: MARCO LO CASCIO (CMBV)

- *The Use of Digital Scores at Opéra Orchestre Normandie Rouen*
 - ELSA RAHMOUN (Orchestre National d'Île de France)
 - PIERRE VYNCKE (Opéra Orchestre Normandie Rouen)
- *Current Perspectives on Digital Scores at the Nadia Boulanger Media Library*
 - BASTIEN BLANCHON (CNSMDL)
- *Digital Score Platforms for Libraries"*
 - STEPHANIE BONJACK (University of Colorado Boulder)
 - KATHERINE PENNER (University of Manitoba)

WHAT RESOURCES FOR WHICH LIBRARIES ? NEEDS AND USES :

Moderator: AGNES SIMON-REECHT (Bibliothèque Nationale de France)

Round-table discussion open to participants and the public



Uses of the score

Digital scores are defined by how they're used—but usage varies widely based on origin, purpose, and technology.

- For which performer ?
(level, age, instrument)
- For which ensemble?
(soloists, small groups, orchestras)
- With which status ?
(professional, student, amateur)
- What type of score ?
(modern notation, mensural, tablatures, lyrics, pedagogical sheet music)
- For which occasion ?
(rehearsals, home practice, concerts)





Open questions

Each library is different

- The audience shapes practices and policies
 - Community and individuals
 - Technological gap

The world is hybrid

- From paper to digital, and digital to paper
 - Technology idealism

Redefining the role

- Librarians as copyright agent ?
 - User legal training

Building heritage collections in a streaming environment

- Online platforms
- Libraries reduced to a loan service ?

New markets, new users

Lifecycle of the score

Composition

Creating the musical work, in all the possible form of score and notation

- Visibility
- Author's rights
- Interoperability
- Direct remuneration
- Self-publishing

Publication

Formalizing the work through copyright and making it publicly available

- Protection
- Licesing
- Copyright
- Rental system
- In-house solutions

Distribution

How the score is distributed via physical and online channels

- Library access
- Physical sale (book and music stores)
- Online platforms
- Streaming
- Peer-to-peer

Performance

The score's end-use by a musician

- Access to the score
- Cataloguing
- Tags / Index
- Conservation



Thank you !

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