

Digital Projects for Music Research and Education from the Center for Music Research and Documentation (CIDoM), Associated Unit of Spanish National Research Council¹

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Abstract

English. This paper focuses on the description of the two digital databases developed by the CIDoM (Centro de Investigación y Documentación Musical –Center for Music Research and Documentation–), intended for the cataloguing of the musical heritage of the region of Castilla-La Mancha (Spain), on the one hand, and for the study of musical presence in the work of the most important writer in Spanish language, Miguel de Cervantes.

Italiano. Questo lavoro è focalizzato sulla descrizione dei due database digitali sviluppati dal CIDoM (Centro de Investigación y Documentación Musical –Centro di Ricerca e Documentazione Musicale–), destinati, da una parte, alla catalogazione del patrimonio musicale della regione di Castilla-La Mancha (Spagna) e dall'altra, allo studio della presenza musicale nell'opere del più importante scrittore in lingua Spagnola, Miguel de Cervantes.

1 The Center for Music Research and Documentation of Spain

The Centro de Investigación y Documentación Musical is an Associated Unit of Centro Superior de Investigaciones Científicas (CSIC, Spanish National Research Council). Founded in 2012 and formed by an interdisciplinary team of PhDs in Musicology, History, History of Art and Hispanic Philology coordinated by Professors Paulino Capdepón and Juan José Pastor, CIDoM has among its objectives to replace and restore the musical heritage in one of the most important regions of Spain, Castilla-La Mancha, a large area of 80.000 Km², that hosts civil and religious centres of a great and historical musical activity. Centres as the music chapel of the Toledo and Cuenca Cathedrals attracted a large number of composers. This musical legacy has remained, unfortunately, mostly unknown. In the last years CIDoM has developed several national I+D+i Research Projects (Research + Development + innovation) focused in the Musical Heritage of Castilla-La Mancha and its Critical Analysis, Reception and Digital Edition.

¹ This work is inscribed within the context of the projects HAR2017-86039-C2-2-P. "El patrimonio musical de la España moderna (siglos XVII-XVIII): recuperación, digitalización, análisis, recepción y estructuras retóricas de los discursos musicales" [The Musical Heritage of the Modern Spain (17th and 18th centuries): recovery, digitalisation, análisis, reception and rhetorical structures of musical discourses] and PTA2016-13106-I, Catalogación y Digitalización del Patrimonio Musical de Castilla-La Mancha [Cataloguing and Digitalisation of the Musical Heritage of Castilla-La Mancha].

2 The digital database for Musical Heritage of Castilla-La Mancha

The digital database gathers the inventory of the musical sources to be consulted by the scientific community by means of a page web (beta.cidom.es) in order to analyse a little-known musical heritage: the Castilla-La Mancha's musical legacy during the Renaissance and Baroque period. The main aim is to cover the enormous gap existing in the region as regards the lack of an institution responsible for research and musical documentation. In this sense CIDoM is presented as a qualified proposal capable of fulfilling its responsibilities in the directions proposed by the International Council on Archives (ICA)², the International Association of Music Libraries, Archives and Documentation Centers (IAML)³, the Spanish Association of Musical Documentation (AEDOM)⁴, the Spanish Society of Musicology (SEdeM) and the National Institute of Performing Arts and Music (INAEM)⁵, following the standards of quality and criteria of documentation and research sanctioned by these institutions to which the members of the Center belong. This essential task must allow, on the one hand, the analysis and study of the works of the fundamental composers of our region –recognized by international musicology– belonging to different periods, such as Diego Ortiz, Sebastián de Covarrubias, Alonso Xuárez, Torrejón and Velasco. On the other hand, it will allow to order, classify and catalogue the sources of information and musical work ignored and contained in the cathedral and administrative archives of the region, Toledo, Sigüenza, Talavera de la Reina, Cuenca, Guadalajara, Pastrana, etc., with the aim to provide the professional community with the opportunity to publish and record this musical heritage.

The digital catalogue is managed by two independent databases with which information relating to composers is recorded (including basic data of interest for the user's search, biography, registered works, bibliography and discography), on the one hand, and musical works, on the other. The process of cataloguing the latter has been developed from the standards ISAD(G) (1999), ALA (2004), and the guidelines by González-Valle (1996), Miliano (1999), Schultz and Shaw (2003), so that the following fields are considered: composer, title, type of document (manuscript or printed), genre, year of composition (or time bracket, when unknown), date of the source (or time bracket, when unknown), author of the text, literary source, premiere date, file in which it is kept, signature, coded musical incipit (allows works with the same musical beginning to be located, even if they are transported to another mode or tonality, so that it can automatically detect borrowings between different works)⁶, literary incipit, vocal and instrumental template, facsimile (allows the user to download directly a scanned copy of the source in PDF format), transcription (if available), data on the edition (if applicable), and observations (including data such as the diplomatic title of the work, information on the copy and the physical state of the medium, its measurements, the number of folios or pages, the tone or mode of the work and the time signature)⁷.

3 The digital database for Cervantes and Music

Every musical adaptation of a literary work has to be considered as an exercise of perception and interpretation that provides additional information on the hermeneutics of a writer's works. These adaptations allow us to understand and explain how the literary work has been recreated and transformed in each epoch. Once a play or a novel has been put in music, every musical version offers the audience a sort of critical and at the same time musical thought that reflects a new conception –even misconception– of the work. It cannot be denied that Cervantes' works have provided composers excellent material for their musical compositions and this fact has to be taken into account to describe the process of his musical

² They have developed the ISAD(G), General International Standard Archival Description, a guidance for cataloguing activities that has been considered for CIDoM's projects.

³ That includes the MARC 21 standard for the representation and exchange of bibliographic information data.

⁴ In particular, taking into account the orientations offered in Eudom (2010).

⁵ Under the conclusions of the symposium *La gestión del patrimonio musical* (Management of the Musical Heritage), expressed in Álvarez Cañibano et. al. (2014).

⁶ The coding adopted consists in recording the intervallic distances between the musical notes of the incipit. To this purpose, the quality of each interval (ascending or descending) in number of semitones is recorded. For example: C-E flat-D-G would be noted as 3a-1d-5a.

⁷ You can access the catalogue of the historical musical heritage in Castilla-La Mancha, made by the CIDoM, in the following link: <http://beta.cidom.es/patrimonio-musical/patrimonio-musical-historico/bases-de-datos-de-compositores-y-obras-de-castilla-la-mancha>

reception: how the characters and the episodes of his works have been selected by composers and perceived by the audience and what kind of musical treatment –genres, musical patterns, etc.– each composer provides (Pastor, 2007; Pastor, 2009).

At the same time, there cannot be any doubt that Cervantes' works reflect faithfully the Spanish musical world of 16th and 17th centuries: musical instruments, dances and *bailes*, romances and songs are often cited and performed in his pages in order to depict not only a special and picturesque environment in which his characters evolve such as a gypsy's world in *La gitanilla* or Muslim's traditions in *La gran sultana* or *Los baños de Argel*, but in addition assign a particular semantic value to each musical element adding a supplementary meaning to the work's understanding (Pastor, 2005; Pastor, 2006). Our digital project distinguishes between three different aspects considered as a powerful educative instrument:

3.1. Musical instruments

This first point of the project will provide a catalogue of the musical instruments cited by Cervantes in his works, explaining their social functions in the texts and offering, from an educative point of view, different sound files, image files and text files in order to familiarize the users with the musical world around Don Quixote's author⁸. Let's consider some examples. In the First Part of Don Quixote (I, XXVI), the mad knight says to his squire:

[...] for know, Sancho, that all or most of the knights-errant of times past were great poets and great musicians; these two accomplishments, or rather graces, being annexed to lovers-errant. True it is, that the couplets of former knights have more of passion than elegance in them. (Don Quixote, I, XXVI)

In the Second Part, in the adventure in Duke's Palace, Don Quixote requests a lute to console Altisidora:

"Do me the favour, señora, to let a lute be placed in my chamber to-night; and I will comfort this poor maiden to the best of my power; for in the early stages of love a prompt disillusion is an approved remedy;" and with this he retired, so as not to be remarked by any who might see him there.

He had scarcely withdrawn when Altisidora, recovering from her swoon, said to her companion, "The lute must be left, for no doubt Don Quixote intends to give us some music; and being his it will not be bad."

They went at once to inform the duchess of what was going on, and of the lute Don Quixote asked for, and she, delighted beyond measure, plotted with the duke and her two damsels to play him a trick that should be amusing but harmless (Don Quixote, II, XLVI)

There cannot be any doubt that Cervantes's works faithfully reflect the Spanish musical world of the 16th and 17th centuries: musical instruments, dances and *bailes*, romances and songs are often mentioned and performed in his books depicting not only the environment in which his characters evolve but they also add a particular semantic value to each musical element. Participants in this galaxy of musical performance are representatives of all walks of life, from the highest noble to the lowliest peasant, and the number of instruments one encounters in Cervantes's writings is truly extensive. Cervantes groups them in pastoral, military, popular and aristocratic and there are fifty different instruments cited in his works. Let's go to see some examples, but I would caution previously that the English translations consulted don't respect exactly the nature of musical instruments.

We see in Cervantes that harps and lutes are playing together. We have several texts in Cervantes that describe the performance of harps and lutes together:

But the instant the car was opposite the duke and duchess and Don Quixote the music of the clarions ceased, and then that of the lutes and harps on the car, and the figure in the robe rose up, and flinging it apart and removing the veil from its face, disclosed to their eyes the shape of Death itself, fleshless and hideous, at which sight Don Quixote felt

⁸ To access the catalogue of musical instruments in Cervantes, use the following link: <http://beta.cidom.es/musica-y-literatura/cervantes-y-la-musica/instrumentos-musicales-en-cervantes>.

uneasy, Sancho frightened, and the duke and duchess displayed a certain trepidation. Having risen to its feet, this living death, in a sleepy voice and with a tongue hardly awake, held forth as follows:

*I am that Merlin who the legends say
The devil had for father, and the lie
Hath gathered credence with the lapse of time. (Don Quixote, II, XXXV)*

The harp is used too as an aristocratic instrument for ladies:

Calliope

With so much peculiarity, with so much sweetness, with such harmony, *she touched the harp of the graceful muse*. She, having sounded the strings awhile, with a voice sonorous past conception, then gave utterance to these stanzas:

*Song of Calliope
To the sweet sound of my attempered lyre
Oh shepherds listen with attentive ear (La Galatea, V)*

Lucinda

I passed in such employments as are not only allowable but necessary for young girls, those that the needle, embroidery cushion, and spinning wheel usually afford, and if to refresh my mind I quitted them for a while, I found recreation in reading some devotional book or *playing the harp, for experience taught me that music soothes the troubled mind and relieves weariness of spirit. (Don Quixote, I, XXVIII)*

Altisidora

He trembled lest he should fall, and made an inward resolution not to yield; and commending himself with all his might and soul to his lady Dulcinea he made up his mind to listen to the music; and to let them know he was there he gave a pretended sneeze, at which the damsels were not a little delighted, for all they wanted was that Don Quixote should hear them. *So having tuned the harp, Altisidora, running her hand across the strings, began this ballad:*

*O thou that art above in bed,
Between the holland sheets,
A-lying there from night till morn,
With outstretched legs asleep; (Don Quixote, II, XLIX)*

All these elements studied and analyzed can be consulted on the digital platform: <http://beta.cidom.es/musica-y-literatura/cervantes-y-la-musica/instrumentos-musicales-en-cervantes/instrumentos/1/arpa.html>

3.2. Songs, romances, dances and bailes

This second point deals with the accomplishment of the digital edition of the scores related with Cervantes' texts (Pastor, 2017). For example, some chapters of the First Part of Don Quixote begin with the first verse of a sung poem. This interactive frame will be accompanied by sound files, facsimile editions, bibliographical information about composers, and different articles explaining the significance of the relationship between music and poetry in Cervantes' works⁹. I would like to underline that some chapters of the *First Part of Don Quixote* begin with the first verse of a sung poem. Many chapters of both parts begin with one, two or several "accidental verse-lines" –prose lines that may be read and, consequently, sung– as endecasyllables, octosyllables, heptasyllables: there are also so many indeed that we must assume they are not there by chance but deliberately. It shouldn't be overlooked that chapter one of the *First Part of Don Quixote* also begins with a ballad-line to identify the place where Don Quixote lived: "En un lugar de la Mancha" [In a place in La Mancha]. Although in this last case we haven't got any evidence or proof of its musical performance, it's easy to imagine that Cervantes might have conceived the beginning of his novel like an epic poem composed to be sung (Pastor, 2005).

⁹ Use the following link to see the database of songs, romances, dances and *bailes* in Cervantes' texts: <http://beta.cidom.es/musica-y-literatura/cervantes-y-la-musica/danzas-y-bailes-en-cervantes>

The same thing happens with another romance, “Mira Nero de Tarpeya” (“Nero fiddled while Rome burned”), that relates the history of an indolent Nero playing the harp from Tarpeian hill while Rome was burning. This romance was very famous in Iberian Peninsula and was put in music by Bermudo (*Declaración de instrumentos musicales*, 1555) and Venegas de Henestrosa (*Libro de cifra nueva para tecla, harpa y vihuela*, 1557). Cervantes introduces and intersperses in several episodes of *Don Quixote* this musical reference as an echo of the musical romance emphasizing the semantic value of the *madness*. First time it appears, is after *Desperate song* of Grisóstomo:

Or comest thou to triumph in the cruel exploits of thy inhuman disposition, or to behold from that eminence, like another *pitiless Nero, the flames of burning Rome; or insolently to trample on this unhappy corpse, as did the impious daughter on that of her father Tarquin?* (*Don Quixote*, I, XIV)

Second occurrence, it appears as parody, when Sancho gets stuffed in Camacho’s Wedding:

Sancho beheld all this, *and was nothing grieved thereat*; but rather, in compliance with the proverb he very well knew, *When you are at Rome, do as they do at Rome*, he demanded of Ricote the bottle, and took his aim, as the others had done, and not with less relish. (*Don Quixote*, II, LIV)

The last occurrence of the romance is part of the fun of Altisidora, who makes mock of Don Quixote, integrated in another long romance she sings:

*Manchegan Nero, look not down
From thy Tarpeian Rock
Upon this burning heart, nor add
The fuel of thy wrath.* (*Don Quixote*, II, XLIV)

All these elements studied and analysed can be consulted too on the digital platform: <http://beta.cidom.es/musica-y-literatura/cervantes-y-la-musica/canciones-y-topicos-musicales-en-cervantes/canciones/8/mira-nero-de-tarpeya.html>

3.3. Musical reception of Cervantes’ works

Finally, the development of this project will provide a complete catalogue of musical compositions based in Cervantes’ texts. Information included will be articulated by genres, countries, and musical periodization and it will be the first step to seriously study how the Cervantes’ literary genius has encouraged the composers’ creative imagination¹⁰. Some composers who have put the work of Cervantes into music can be consulted on our digital platform: <http://beta.cidom.es/musica-y-literatura/cervantes-y-la-musica/la-recepcion-musical-cervantina/recepcionmusical/3/millan-de-las-heras-manuel-1971--.html>

4 Conclusions

For the CIDoM, the main objective is the cataloguing and digitalisation of the musical heritage of the region of Castilla-La Mancha, as well as facilitating the researcher’s search and relation between data, and providing access to primary sources. In addition, it is crucial to project the results of our research on the area of Music Education and to disseminate this information to the educational community, in order to create and to implement educational tools –demanded by music teachers– concerned with music heritage, thus increasing the quality and the cross-sectional relations of the musical education in the different educational levels. In this sense, the project about musical reception of Cervantes’ works has a high pedagogical project for us (Pastor, 2016). For this reason, the interdisciplinary vocation with which the digital projects presented here are born seeks in the educational field the adequate space to project university research on the reality of other academic levels.

¹⁰ You can access to the database about musical reception of Cervantes’ works in the following link: <http://beta.cidom.es/musica-y-literatura/cervantes-y-la-musica/la-recepcion-musical-cervantina>

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