

**Rudiments of Music Theory and Interpretation of  
Early Music**

Code: 42201

ECTS Credits: 10

Degree	Type	Year	Semester
4312637 Musicology, Musical Education and Interpretation of Early Music	OT	0	0

## Contact

Name: Jordi Rifé Santaló

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## Use of Languages

Principal working language: catalan (cat)

## External teachers

Agostino Cirillo

Antonio Ezquerro

Eva Martínez

Javier Artigas

Josep Borràs

Juan Carlos Asensio

Xavier Blanch

## Prerequisites

The module is conceived as a reflection on the relationship between theory and practice of interpretation with historically informed criteria. The axes of the module are the theoretical foundations, the history of the interpretation of ancient music and the reflection on some emblematic texts.

## Objectives and Contextualisation

- Understand the historical origins of Early Music.
- Understand the theoretical foundations of musical interpretation and the interpretation criteria of Ancient Music.
- Develop a critical sense regarding the interpretation criteria of ancient music.

## Competences

- Analyze and interpret historical sources and documents relating to music.
- Applying critical projects musicological research and interpretive projects.
- Conduct research archive, periodicals and literature related to the field of music.
- Consider innovative projects musicological research and interpretive projects.
- Distinguish and apply different orientations performing early music
- Working in interdisciplinary contexts related to musicology, music education and interpretation.

## Learning Outcomes

1. Apply a simple way to obtain these resources of different kinds of data from early music.
2. Apply critical capacity in musicological research projects and interpretive projects.
3. Assess the suitability of each analytical and interpretive regarding the issues addressed in the interpretation of early music and in relation to each type of historical and documentary source methodology.
4. Discerning the different methodologies and resources to obtain basic data on early music file.
5. Distinguish the adequacy and implementation methodologies appropriate to each type of interpretative research project on early music.
6. Identify the basic methodological procedures apply different perspectives to research on early music.
7. Propose innovative projects proposed in musicological research and interpretive projects.
8. Working in interdisciplinary contexts related to musicology, music education and interpretation.

## Content

- Theoretical and critical foundations of musical interpretation.
- Early Music: Origins and evolution. The international and Hispanic panorama.
- Analysis of historical interpretations and their criteria.
- Analysis of some historical texts of musical interpretation

## Methodology

- Analysis of examples of interpretation
- Critical comment of texts
- Master classes

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Analysis of examples of interpretation	40	1.6	1, 5, 4, 6, 3
Master class	60	2.4	1, 2, 5, 4, 6, 7, 8, 3
Type: Supervised			
Critical comment of texts	40	1.6	1, 2, 5, 4, 6, 7, 8
Type: Autonomous			
Study on treaties and comparison with interpretations	50	2	1, 2, 5, 4, 6, 7, 8, 3

## Assessment

Attendance at a minimum of 80% of the classes is essential to pass the module.

The assessment will be based on the development of two tasks: A review of the different sessions of the module and a commentary on a theoretical interpretation treatise.

Only the work of the students who have followed the minimum required attendance will be revalued. The revaluation will consist of a new job that achieves the minimum required in the module.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Commentary on a theoretical interpretation treaty	Very important	40	1.6	1, 2, 5, 4, 6, 7, 8, 3
Review task of sessions	Very important	20	0.8	1, 2, 5, 4, 6, 7, 8, 3

## Bibliography

- BUTT, John: Playing With History: The Historical Approach to Musical Performance. Cambridge University Press, 2002.
- HAYNES, Bruce: The End of Early Music. A Period Performer's History of Music for the Twenty-First Century. Oxford University Press, 2007.
- KELLY, Thomas Forrest: Early music: a very short introduction. Oxford, Oxford University Press, 2001.
- KIVY, Peter: Authenticities: Philosophical Reflections on Musical Performance. Cornell University Press, 1995.
- TARUSKIN, Richard: Text and Act: Essays on Music and Performance. Oxford University Press, 1995.

During the course the bibliographies specific to each session are offered