

**Interpretative Praxis of Early Music**

Code: 42206  
ECTS Credits: 10

Degree	Type	Year	Semester
4312637 Musicology, Musical Education and Interpretation of Early Music	OT	0	2

**Contact**

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**Use of Languages**

Principal working language: catalan (cat)

**External teachers**

Emilio Moreno  
Lluís Coll i Trulls  
Pedro Memelsdorff  
Xavier Díaz

**Prerequisites**

The module focuses mainly on the practical application of the information provided by the historical and documentary sources of ancient music. This module complements and expands others of a more theoretical nature, presenting the specificities of the different performative aspects of the repertoire, as well as its various possibilities of execution.

**Objectives and Contextualisation**

Provide students with the basic tools to manage and carry out their own old music projects.

Detect, analyze and evaluate the different elements that intervene in the management and realization of an old music project, for use these elements in a way that favors the interest and value of the project, as well as its final result.

Encourage the realization of old music projects understood as artistic creations throughout their process.

Show different ways of approaching the essay and decision making work.

Analyze and compare these differences in order to draw a framework of possibilities.

**Competences**

- Analyze music according to cultural areas and according to the social contexts in which they arise and develop by applying it to research and interpretive projects.
- Conduct research archive, periodicals and literature related to the field of music.
- Consider innovative projects musicological research and interpretive projects.
- Demonstrate self-learning skills in the field of study of musicology, music education and interpretation.

- Distinguish contexts (social, economic, historical, artistic) involved in the music profession to conduct interpretive projects
- Participate in a collective interpretive work with a high degree of excellence instrumental

## Learning Outcomes

1. Adapt the results of contextual analysis to different social realities involved in contemporary musical practice in relation to early music.
2. Apply a simple way to obtain these resources of different kinds of data from early music.
3. Demonstrate self-learning skills in the field of study of musicology, music education and interpretation.
4. Develop a style and a concrete and high excellence in early music productions in which the student participates aesthetic proposal.
5. Discern several distinct stages of early music and its cultural and geographical characteristics  
variabilidad
6. Discerning the different methodologies and resources to obtain basic data on early music file.
7. Mastering historiographical analysis tools adapted to ethnomusicological study
8. Propose innovative projects proposed in musicological research and interpretive projects.
9. Relate musical systems of early music with their contexts of production and reception

## Content

Understanding ancient music project as a concert of ancient music, this module aims to list, analyze, evaluate and compare the different elements involved in its management and implementation. Starting with the first ideas, the elaboration and concretion of these in an artistic form and in a musical discourse, until the final execution in the form of a concert, going through aspects of a more logistical nature, of foresight and management or of organization of the rehearsals, acoustic tests, general rehearsals and the concerts themselves. The knowledge of different ways of approaching the management and realization of a project is guaranteed thanks to the Projects, which occupy most of the module and which will allow students to work under the guidance of different musicians who are outstanding for their careers as creators, directors and performers of old music projects.

### Sessions:

Introductory session: Common procedural aspects in the management and realization of Ancient Music projects; Artistic creation and logistics management.

The 3 projects: Each project consists of the preparation of a concert and its implementation and are conducted by specialists in the creation, direction and interpretation of old music projects.

Review and sharing of the work done on the Projects.

Review and sharing of the works on the Final Master Concert.

## Methodology

In the introductory session students will be explained what the three jobs consist of and the way in which they should be done

### Task 1:

Simulation of the elaboration and presentation of a proposal of Ancient Music Project in group interacting with the interested in acquiring the proposal. This work will be done in class.

### Task 2:

Work on the projects: Descriptive text, analysis and comparison of the procedures followed in the Projects by the different directors.

### Task 3:

Preparation of the Technical File, the Program Notes and the Hand Program of the Final Master Concert.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Presencial Master sessions	8	0.32	1, 2, 3, 4, 5, 6, 7, 8, 9
Rehearsal and production of concerts	80	3.2	1, 2, 3, 4, 5, 6, 7, 8, 9
Type: Supervised			
Elaboration of Texts and documents for CFM	20	0.8	1, 2, 3, 4, 5, 6, 7, 8, 9
Type: Autonomous			
Study for prepare to projects	74	2.96	1, 2, 3, 4, 5, 6, 7, 8, 9
Task on the projects	20	0.8	1, 2, 3, 4, 5, 6, 7, 8, 9

## Assessment

Attendance is required to a minimum of 80% of the sessions to be able to approve the module.

The evaluation will be made from the works:

Task 1: Simulation in class by groups 10%

Task 2: About the projects 45%

Task 3: Documentation and texts on the CFM 45%

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Task 1	10%	8	0.32	1, 2, 3, 4, 5, 6, 7, 8, 9
Task 2	45%	20	0.8	1, 2, 3, 4, 5, 6, 7, 8, 9
Task 3	45%	20	0.8	1, 2, 3, 4, 5, 6, 7, 8, 9

## Bibliography

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-[BACH, Carl Philipp Emmanuel](#) (1753). *Versuch über die wahre Art das Clavier zu spielen*. Berlin: C. F. Henning.

-CORELLI, Arcangelo (1700). *12 sonates per a violí opus 5*.

-FRISCH, Jean Christophe (2014). *Le Baroque Nomade*. Arles: Actes Sud.

-HAYNES, Bruce (2007). *The End of Early Music*. Oxford: Oxford University Press.

-QUANTZ, Johann Joachim (1752). *Versuch einer Anweisung die Flöte traversiere zu spielen*. Berlin: Johann Friedrich Voß.

-LITTLE, Meredith Ellis i JENNE, Nathalie (1991): *Dance and the Music of J.S. Bach*. Bloomington, Indiana: Indiana University Press.

-MATHER, Betty Bang (1987): *Dance Rhythms of the French Baroque: A Handbook for Performance*. Bloomington: Indiana University Press.

-RAMEAU, Pierre (1725): *Le maître à danser*. Paris: Chez Rollin Fils.