

**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	1

## Contact

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## Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

## External teachers

Javier Artigas Pino

Josep Borràs i Roca

Juan Carlos Asensio Palacios (coord. ESMUC)

Xavier Blanch

## Prerequisites

There are no compulsory requirements for the inscription in this subject, beyond the general administration requirements for the master inscription. Intermediate notions of music theory and interpretation are, however, highly advised.

## Objectives and Contextualisation

- 1) Knowledge of the origins of the Early Music movement.
- 2) Knowledge of the theoretical foundations of musical performance.
- 3) Knowledge of the specific theoretical criteria for the interpretation of Early music according to the movement known as *historically informed performance*.
- 4) Development of a personal critical sense regarding the theoretical foundations of the interpretation of Early Music.
- 5) Handling of different types of primary sources as a driver in the creation of an interpretive project.

6) Communication, both orally and in writing, and according to an adequate scientific methodology, of the most relevant musicological and interpretive aspects developed through the different pre-established practices.

## **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.
- The Early Music movement: origins and evolution. The International and Hispanic panorama.
- Organology of ancient instruments: pitches, tunings, consorts.
- Analysis of historical texts on musical performance.
- Critique of studies on historically informed performance.
- Practical cases of interpretation.
- Direct reading of treatises and practical experimentation in exemplifications and concrete and applicable interpretive problems.

## **Methodology**

Sessions will include the following:

- Analysis of various evolutionary examples of historically informed performance
- Critical comments on proposed readings

- Masterclasses

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Analysis of different listening examples of Historically Informed Performance	12.5	0.5	1, 5, 4, 6, 3
Masterclasses with ICT support	18.75	0.75	1, 2, 5, 4, 6, 7, 8, 3
Type: Supervised			
Critical comments on proposed readings	25	1	1, 2, 5, 7, 8, 3
Type: Autonomous			
Personal study of theoretical treatises and comparison between different HIP performances	93.75	3.75	1, 2, 5, 4, 6, 7, 3

## Assessment

Assessable activities are as follows:

- Elaborating a critical comment on texts about interpretive practice (overall weight in the final grade: 30%).
- Elaborating a critical comment on auditions of interpretative practice (overall weight in the final grade: 30%).
- Carrying out a research work on one or several chapters of a primary source of theoretical nature and in relation to the practice of musical interpretation (40%).

Through an attendance to/participation in the sessions higher than 80%, the student could get up to 1 additional point in his/her grade.

Following the academic schedule established by the Faculty, students may retake assessment activities they have failed or compensate for any they have missed, and after discussing this possibility with the lecturer. The highest mark for these retaken activities is 5.

When publishing final marks prior to recording them on students' transcripts, the lecturer will provide written notification of a date and time for reviewing assessment activities, which, as a rule, will be established no later than fifteen days after the ordinary assessment activities and scheduled onsite or in an online way (through TEAMS or similar academic software). Students must arrange reviews in agreement with the lecturer.

In the event of the assessment activities a student has performed accounting for less than 60% of the subject's final mark or his/her attendance to/participation in the sessions do not reach at least 80%, their work will be classified as "not assessable" on their transcript.

### IMPORTANT REMARKS

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the ESMUC's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Unique evaluation will include in a unique day the realisation of activities a., b. and c. (same %).

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Critical commentary on music examples	30%	32.5	1.3	1, 2, 5, 4, 3
Research Project	40%	35	1.4	1, 2, 5, 4, 6, 7, 8, 3
Text commentary	30%	32.5	1.3	1, 4, 6, 8, 3

## Bibliography

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BENT, Margaret. "The grammar of early music preconditions" en *Tonal Structures in Early Music* (ed. COLLINS-JUDD, Cristle). New York, Garland Publishing, 1998.

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CARROZZO, Mario. "Music only became autonomous when it stopped being useful. Richard Taruskin e la storiografia musicale postmoderna", *Il saggiautore musicale*, vol. 21, 2014.

COLLINS-JUDD, Cristle. *Musical Theory in the Renaissance*. Londres. Ashgate, 2013.

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CYPESS, Rebecca. "Esprimere la voce humana. Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century", *The Journal of Musicology*, vol. 27-2, 2010.

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If needed, additional bibliographical references will be provided for each session.

## **Software**

Does not apply.