Interpretative Praxis of Early Music

Code: 42206
ECTS Credits: 10

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

Contact

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Teachers

(External) Lluís Coll i Trulls (coord. ESMUC)

Teaching groups languages

You can view this information at the end of this document.

Prerequisites

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

Objectives and Contextualisation

- Acquire the necessary tools to manage and carry out early music projects (concerts).

- Identify, analyse and assess all elements involved in the management and implementation of an early music project.

- Use these elements in a way that increments the interest and value of the project, as well as its final result.

- Acquire the ability to carry out early music projects understood as artistic creations throughout their process.

- Know different strategies and approaches in the practice of the processes of creation, preparation and realization of early music programmes.

- Define your own framework of possibilities to carry out early music projects based on the analysis and comparison of the examples shown and those that are part of each one's experience.

- Foresee the modification or expansion of this framework of possibilities based on the acquisition of future knowledge and experiences.

- Apply the strategies and knowledge acquired to the process of creation, preparation and realization of the final Master's concert.

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 varaibilidad
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

This module aims to identify, analyse, assess and compare all elements involved in the management and performance of an early music concert. Starting with the first ideas, their elaboration and fleshing out in an artistic form and in a musical discourse, until the final execution as a concert, going through aspects of logistical nature, such as forecasting and management or organization of rehearsals, sound tests, dress rehearsals and the concerts themselves. The knowledge of different approaches to the management and realization of a project is guaranteed with the Projects, which occupy most of the module and will allow students to work on the praxis of early music under the guidance of musicians renowned for their careers as creators, directors, and performers of early music projects.

Sessions:

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

3 projects: Each project consists of the preparation of a concert and its realization and is led by specialists in the creation, direction and interpretation of early music projects.

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

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Masterclasses with ICT support	18.75	0.75	2, 4, 6, 7, 9
Study cases - Critical tools for research	12.5	0.5	1, 2, 5, 6, 9
Type: Supervised			
Study cases - Practical application of theoretical concepts	12.5	0.5	1, 2, 4, 5, 6, 7, 9
Type: Autonomous			
Individual study for the preparation of the projects	56.25	2.25	2, 3, 5, 6, 7, 8
Practical exercises related to the theoretical syllabus	25	1	1, 2, 4, 5, 6, 9

In the introductory session, the students will be explained what the three tasks consist of and how they should be performed.

Work 1:

Simulation of the preparation and presentation of a proposal of an Early Music Project for a group, interacting with the person interested in acquiring the proposal. This work will be done in class.

Work 2:

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

Work 3:

Preparation of all required documentation to carry out the Final Master's Concert.

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.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance/participation at/in theoretical-practical sessions (80% min.)	10%	12.5	0.5	1, 2, 3, 4, 5, 6, 7, 8, 9
Individual task - Final concert (Presentation)	40%	50	2	2, 3, 4, 5, 6, 8
Proposal of an Early Music project	10%	12.5	0.5	3, 6, 7, 8, 9
Task I (Presentation)	40%	50	2	1, 2, 4, 5, 6, 7, 9

Assessable activities are as follows:

- Class attendance and participation (10%).

- Presentation of the work on the projects (40%).

- Presentation of the work on the Final concert (40%).

- Participation in the simulation / Proposal of an Early Music project (10%).

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 at/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 activities b. (40%), c. (40%) and d. (20%).

For this course, the use of Artificial Intelligence (AI) technologies is permitted exclusively for support tasks, such as bibliographic or information searches, or text correction. The student must clearly identify which parts were generated using this technology, specify the tools used, and include a critical reflection on how these tools have influenced the process and the final outcome of the activity. Lack of transparency in the use of AI in this assessed activity will be considered academic dishonesty and may result in a partial or total penalty in the activity's grade, or more severe sanctions in serious cases.

Bibliography

Bibliographical references will be provided during the sessions, according to the features of the individual projects carried out by each student.

In the Unique Avaluation option, student will be provided by a individual profile bibliography.

Software

Does not apply.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(TEm) Theory (master)	1	Catalan	annual	morning-mixed