

Degree programme	Type	Course
Musicology, Musical Education and Interpretation of Early Music	OP	1

Contact lecturer

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Group languages

You can consult this information at the [end](#) of the document.

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

- 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.

Learning outcomes

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

Contents

- 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.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Personal study of theoretical treatises and comparison between different HIP performances	93.75	3.75	1, 2, 3, 4, 5, 7, 8
Masterclasses with ICT support	18.75	0.75	1, 2, 3, 4, 5, 6, 7, 8
Critical comments on proposed readings	25	1	1, 3, 5, 6, 7, 8

Analysis of different listening examples of Historically Informed Performance	12.5	0.5	1, 2, 3, 4, 5
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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.

Assessment

Continuous assessment activities

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

The assessment of the module will be carried out according to the following criteria:

- a. Preparation of a critical commentary on texts dealing with performance practice (30%).
- b. Preparation of a critical commentary on a range of listening examples related to performance practice (30%).
- c. Completion of a research project on one or more chapters of a primary theoretical source related to the practice of musical performance (40%).

Attendance/participation in more than 80% of the scheduled sessions will allow students to earn up to 1 additional point in the final assessment.

At the time of each assessment activity, the lecturer will inform students (via Moodle) of the assessment procedure and the date for the review of grades.

If the minimum final mark required to pass the module (5/10) is not achieved, students will be offered the opportunity to complete a specific recovery assignment. Students who take advantage of this option may obtain a maximum final average mark of 5.

Students who submit less than 30% of the required assessment evidence will be recorded as "Not Assessable".

RELEVANT OBSERVATIONS

- If a student commits any irregularity that may lead to a significant alteration of the grade for an assessment activity, that assessment activity will be graded 0, regardless of any disciplinary proceedings that may be initiated. If multiple irregularities occur in the assessment activities of the same course, the final grade for the course will be 0.
- Should the assessment activities be unable to take place in person, their format will be adapted (while maintaining the same weighting) to the possibilities offered by the UAB's virtual learning tools. Assignments, activities and class participation will be carried out through forums, wikis and/or exercise

discussions via Teams, etc. The lecturer will ensure that students are able to access these resources or will provide alternative means within their reach.

- The single assessment will consist of completing, on a single day, assessment activities a., b. and c., maintaining the same percentage weighting for the final grade.
- For this course, the use of Artificial Intelligence (AI) technologies is permitted exclusively for support tasks, such as bibliographic or information searches, or text proofreading. Students must clearly identify which parts have been generated using this technology, specify the tools used, and include a critical reflection on how these tools have influenced both the process and the final outcome of the activity. Failure to disclose the use of AI in this assessed activity will be considered a breach of academic integrity and may result in a partial or total penalty in the activity grade, or more severe disciplinary sanctions in serious cases.

Bibliography

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

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

Software

Does not apply.

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TEm) Theory (master)	1	Spanish	annual	morning-mixed