

PROCEDURAL METHOD AND COHERENCE BETWEEN EXPERIENCE AND THE NEW INTERPRETATIVE PROPOSAL: AN ARTISTIC (AUTO)ETHNOGRAPHIC RESEARCH CENTRED AROUND A CONCERT PROGRAMME AND A RECORDING ABOUT THE MATEO FLECHA AND BARTOLOMÉ CÁRCERES *ENSALADAS*.

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Artistic research work which reveals the process that takes place when interpreting historical music, from the original source to the concert and the recording, looking for consistencies with previous works by the researcher and the influences these have exercised upon the new musical proposal which centres around *ensaladas* composed by Flecha and by Cárceres. How the experience influenced this new project is subjected to discussion, revealing the method used by the author in the musical restoration process and the tools which are valid so as to document and analyze the same. To carry out his research the author makes use of ethnographic processes in the first person singular, being both subject and object of study. Consequently, in a first stage, the artistic past of the author of the doctoral thesis is studied: his musical career with Capella de Ministrers. This is done by means of artistic autobiography, life story, documentary evidence and experience lived again. The different interviews that are interspersed in the main body of the research serve as commentary or analysis. A second stage presents an autoethnographic experiment around a new artistic proposal: four Renaissance *ensaladas*. To carry it out and to assess it, ethnography is once again utilised: interviews, ethnographic films and a field journal. The whole is continuously subjected to assessment and the collecting of partial conclusions self-criticism and the resulting methodological modifications that may offer an answer to the many questions that pop up in the course of study. To be more exact, and in particular, those raised at the onset as regard the level of coherence between the interpretation of music with historical criteria and the new working proposal about some of the Flecha and Cárceres Renaissance *ensaladas*; the influence of experience upon a new creative process; the tools used to register and narrate it; the model chosen in the rehearsals; and the description of a style and a process, characteristic for the interpretation of the music of the past.

