



UNIVERSITI TEKNOLOGI MARA

MUP513: INTERPRETATION I

Course Name (English)	INTERPRETATION I <b>APPROVED</b>				
Course Code	MUP513				
MQF Credit	2				
Course Description	This subject seeks to provide the possible analytical and historical bases for identifying and making musical choices. True interpretation of music requires a deep engagement with the materials from a physical, technical, historical, analytical, and cultural perspective. The focuses of this course are a) the historical emergence, context, and performance practice; and b) the application of musicianship and music analytical skills to the analysis of specific musical forms.				
Transferable Skills	Demonstrate ability to understand and discuss analytical and historical about musical choices by engaging the physical and technical of performance practice.				
Teaching Methodologies	Lectures, Case Study, Tutorial, Presentation, Small Group Sessions , Journal/Article Critique				
CLO	CLO1 Explain the principles, models and procedures in interpreting music. CLO2 Articulate characteristics of the music performed. CLO3 Evaluate aspects concerning musical interpretation				
Pre-Requisite Courses	No course recommendations				
Reading List	<table border="1"><tr><td>Recommended Text</td><td><ul style="list-style-type: none"><li>• Kramer, Lawrence 2007, <i>Why Classical Music Still Matters</i>, California Press</li><li>• Butt, John. 2002, <i>Playing with History: The Historical Approach</i>, Cambridge University Press</li><li>• Cook, Nicholas 1999, <i>Rethinking Music.</i>, Oxford University Press</li></ul></td></tr><tr><td>Reference Book Resources</td><td><ul style="list-style-type: none"><li>• Brown, Clive. 2004, <i>Classical and Romantic</i>, Oxford University Press USA</li><li>• Stowell, Robin. 2005, <i>Performing Beethoven: Studies in Performance</i> , Cambridge University Press.</li><li>• Skoda, Paul- Badura. 1995, <i>Interpreting Bach at the Keyboard.</i> , Clarendon Press.</li><li>• Rosenblum, Sandra 1991, <i>Performance Practices in Classic Piano Music</i> , Indiana University Press.</li><li>• Lawson, Colin. 1999, <i>The Historical Performance of Music : An Intr</i>, Cambridge University Press.</li><li>• Monson, Ingrid. 1997, <i>Saying Something : Jazz Improvisation and Int</i>, University Of Chicago Press.</li><li>• Marvin, Elizabeth. 2002, <i>Concert Music, Rock and Jazz Since 1945 Essay</i> University of Rochester Press.</li><li>• Rosen, Charles. 2001, <i>Beethovens Piano Sonatas.</i>, Yale University Press.</li><li>• Martin, Henry. 1996, <i>Charlie Parker and Thematic Improvisation.</i> , The Scarecrow Press. Inc.</li><li>• Rink, John 2005, <i>The Practice of Performance : Studies in Musi</i>, Cambridge University Press.</li><li>• Kenyon, Nicholas 1989, <i>Authenticity and Early Music : A</i></li></ul></td></tr></table>	Recommended Text	<ul style="list-style-type: none"><li>• Kramer, Lawrence 2007, <i>Why Classical Music Still Matters</i>, California Press</li><li>• Butt, John. 2002, <i>Playing with History: The Historical Approach</i>, Cambridge University Press</li><li>• Cook, Nicholas 1999, <i>Rethinking Music.</i>, Oxford University Press</li></ul>	Reference Book Resources	<ul style="list-style-type: none"><li>• Brown, Clive. 2004, <i>Classical and Romantic</i>, Oxford University Press USA</li><li>• Stowell, Robin. 2005, <i>Performing Beethoven: Studies in Performance</i> , Cambridge University Press.</li><li>• Skoda, Paul- Badura. 1995, <i>Interpreting Bach at the Keyboard.</i> , Clarendon Press.</li><li>• Rosenblum, Sandra 1991, <i>Performance Practices in Classic Piano Music</i> , Indiana University Press.</li><li>• Lawson, Colin. 1999, <i>The Historical Performance of Music : An Intr</i>, Cambridge University Press.</li><li>• Monson, Ingrid. 1997, <i>Saying Something : Jazz Improvisation and Int</i>, University Of Chicago Press.</li><li>• Marvin, Elizabeth. 2002, <i>Concert Music, Rock and Jazz Since 1945 Essay</i> University of Rochester Press.</li><li>• Rosen, Charles. 2001, <i>Beethovens Piano Sonatas.</i>, Yale University Press.</li><li>• Martin, Henry. 1996, <i>Charlie Parker and Thematic Improvisation.</i> , The Scarecrow Press. Inc.</li><li>• Rink, John 2005, <i>The Practice of Performance : Studies in Musi</i>, Cambridge University Press.</li><li>• Kenyon, Nicholas 1989, <i>Authenticity and Early Music : A</i></li></ul>
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	<p><i>Symposium.</i> , Oxford University Press.</p> <ul style="list-style-type: none"> <li>• Hans, David T. 1972, <i>J.S.Bachs Musical Offering : History, Inte</i>, Dover Publications</li> <li>• Maxey, L. 2003, <i>Beyond Technique : Musical Interpretation.</i> Pe, Johnson Press of America USA</li> <li>• Kivy, Peter. 2007, <i>Music, Language and Other Essays in Aesthetic</i>, Oxford University Press USA</li> <li>• Heble, Ajay 2001, <i>Landing on the Wrong Note Jazz, Dissonance an</i>, Routledge Press</li> <li>• Eisen, Cliff 2006, <i>The Cambridge Mozart Encyclopedia</i>, Cambridge University Press</li> <li>• Donington, Robert 1982, <i>Baroque Music : Style and Performance, A Hand</i>, Faber Music Ltd</li> <li>• McClary, Susan. 2000, <i>Conventional Wisdom The Content of Musical Fo</i>, University of California Press.</li> <li>• Todd, Larry R. 2006, <i>Perspectives on Mozarts Performance.</i> , Cambridge University Press.</li> <li>• Stowell, Robin. 2001, <i>The Early Violin and Viola.</i>, Cambridge University Press.</li> <li>• Kramer, Lawrence. 2001, <i>Musical Meaning. Toward a Critical History</i>, University of California Press</li> <li>• Berliner, Paul F. 2001, <i>Thinking in Jazz : The Infinte Art of Improvi</i>, Chicago University Press</li> </ul>
<b>Article/Paper List</b>	This Course does not have any article/paper resources
<b>Other References</b>	This Course does not have any other resources