



UNIVERSITI TEKNOLOGI MARA

MUP563: INTERPRETATION II

Course Name (English)	INTERPRETATION II <b>APPROVED</b>				
Course Code	MUP563				
MQF Credit	2				
Course Description	This subjects 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	Reflective learner Resourceful and Responsible Responsive Vreative and Innovative				
Teaching Methodologies	Lectures, Case Study, Tutorial, Discussion, Presentation, Journal/Article Critique				
CLO	CLO1 Classify the characteristic of performance, improvisation requires in a piece of music CLO2 Organize the musical characteristic according to the principals CLO3 Evaluate the different points of view and styles from a diverse group on music sources or literature				
Pre-Requisite Courses	No course recommendations				
Reading List	<table border="1"><tr><td>Recommended Text</td><td><ul style="list-style-type: none"><li>• Cook, Nicholas. 1999, <i>Rethinking Music.</i> , Oxford University Press</li><li>• Butt, John. 2002, <i>Playing with History: The Historical Approach</i>, Cambridge 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 Performing Practice 17</i>, Oxford University Press USA.</li><li>• Stowell, Robin. 2001, <i>The Early Violin and Viola.</i>, Cambridge University Press.</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>• Rosen, Charles. 2001, <i>Beethovens Piano Sonatas.</i> , Yale 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>• Martin, Henry. 1996, <i>Charlie Parker and Thematic Improvisation.</i> , The Scarecrow Press. Inc.</li><li>• Lawson, Colin. 1999, <i>The Historical Performance of Music : An Intr</i>, Cambridge University Press.</li></ul></td></tr></table>	Recommended Text	<ul style="list-style-type: none"><li>• Cook, Nicholas. 1999, <i>Rethinking Music.</i> , Oxford University Press</li><li>• Butt, John. 2002, <i>Playing with History: The Historical Approach</i>, Cambridge University Press</li></ul>	Reference Book Resources	<ul style="list-style-type: none"><li>• Brown, Clive. 2004, <i>Classical and Romantic Performing Practice 17</i>, Oxford University Press USA.</li><li>• Stowell, Robin. 2001, <i>The Early Violin and Viola.</i>, Cambridge University Press.</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>• Rosen, Charles. 2001, <i>Beethovens Piano Sonatas.</i> , Yale 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>• Martin, Henry. 1996, <i>Charlie Parker and Thematic Improvisation.</i> , The Scarecrow Press. Inc.</li><li>• Lawson, Colin. 1999, <i>The Historical Performance of Music : An Intr</i>, Cambridge University Press.</li></ul>
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		<ul style="list-style-type: none"> <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 Symposium.</i> , Oxford University Press.</li> <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>• Kramer, Lawrence . 2007, <i>Why Classical Music Still Matters.</i> , California Press</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>• Todd, Larry R. 2006, <i>Perspectives on Mozarts Performance.</i> , Cambridge University Press.</li> <li>• McClary, Susan. 2000, <i>Conventional Wisdom The Content of Musical Fo</i>, University of California 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	