



UNIVERSITI TEKNOLOGI MARA

MUP662: PERFORMANCE SEMINAR II

Course Name (English)	PERFORMANCE SEMINAR II APPROVED													
Course Code	MUP662													
MQF Credit	2													
Course Description	This subject is a performance platform for students majoring in performance. It provides students with opportunities to identify, critique, differentiate, and illustrate issues that are raised during performance. This is to enable the participants to be holistically prepared to perform with conduct, etiquette, presence, communicate and manage as professionals, and to apply standards formed during interpretation and performance study classes. Students will present papers that outline the topics of performance concerns. This course uses a combination of face to face and computer mediated blended learning.													
Transferable Skills	Demonstrate professional skills, knowledge and competencies. Demonstrate ability to apply creative, imaginative and innovative thinking and ideas to problem solving. Demonstrate enthusiasm, leadership and the ability to positively influence others.													
Teaching Methodologies	Lectures, Demonstrations, Practical Classes, Discussion, Presentation													
CLO	CLO1 Perform, communicate and deliver seminar presentations CLO2 Support the ideas of performance requirements													
Pre-Requisite Courses	No course recommendations													
Reading List	<table border="1"><thead><tr><th>Recommended Text</th></tr></thead><tbody><tr><td>• Butt, John 2002, <i>Playing with History: The Historical Approach</i>, Cambridge University Press</td></tr><tr><td>• Cook, Nicholas 1999, <i>Rethinking Music.</i>, Oxford University Press</td></tr><tr><td>• Todd, Larry R 2006, <i>Perspectives on Mozarts Performance</i>, Cambridge University Press</td></tr><tr><td>• McClary, Susan 2000, <i>Conventional Wisdom The Content of Musical Fo</i>, University of California Press</td></tr><tr><td>• Kramer, Lawrence 2001, <i>Musical Meaning. Toward a Critical History</i>, University of California Press</td></tr><tr><td>• Davies, D. Garfield 1998, <i>Care of the Professional Voice</i>, Boston: Butterworth, Heinemann</td></tr><tr><td>• Brown, Clive 2004, <i>Classical and Romantic Performing Practice 17</i>, Oxford University Press USA</td></tr><tr><td>• Berliner, Paul F 2001, <i>Thinking in Jazz : The Infinte Art of Improvi</i>, Chicago University Press</td></tr><tr><td>• Donington, Robert 1982, <i>Baroque Music : Style and Performance, A Hand</i>, Faber Music Ltd</td></tr><tr><td>• Eisen, Cliff 2006, <i>The Cambridge Mozart Encyclopedia</i>, Cambridge University Press</td></tr><tr><td>• Hans, David T. 1972, <i>J.S.Bachs Musical Offering : History, Inte</i>, Dover Publications</td></tr><tr><td>• Kivy, Peter 2007, <i>Music, Language and Other Essays in Aesthetic</i>, Oxford University Press USA</td></tr></tbody></table>	Recommended Text	• Butt, John 2002, <i>Playing with History: The Historical Approach</i> , Cambridge University Press	• Cook, Nicholas 1999, <i>Rethinking Music.</i> , Oxford University Press	• Todd, Larry R 2006, <i>Perspectives on Mozarts Performance</i> , Cambridge University Press	• McClary, Susan 2000, <i>Conventional Wisdom The Content of Musical Fo</i> , University of California Press	• Kramer, Lawrence 2001, <i>Musical Meaning. Toward a Critical History</i> , University of California Press	• Davies, D. Garfield 1998, <i>Care of the Professional Voice</i> , Boston: Butterworth, Heinemann	• Brown, Clive 2004, <i>Classical and Romantic Performing Practice 17</i> , Oxford University Press USA	• Berliner, Paul F 2001, <i>Thinking in Jazz : The Infinte Art of Improvi</i> , Chicago University Press	• Donington, Robert 1982, <i>Baroque Music : Style and Performance, A Hand</i> , Faber Music Ltd	• Eisen, Cliff 2006, <i>The Cambridge Mozart Encyclopedia</i> , Cambridge University Press	• Hans, David T. 1972, <i>J.S.Bachs Musical Offering : History, Inte</i> , Dover Publications	• Kivy, Peter 2007, <i>Music, Language and Other Essays in Aesthetic</i> , Oxford University Press USA
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- Kenyon, Nicholas 1989, *Authenticity and Early Music: A Symposium*, Oxford University Press
- Rink, John 2005, *The Practice of Performance : Studies in Musi*, Cambridge University Press
- Martin, Henry 1996, *Charlie Parker and Thematic Improvisation*, The Scarecrow Press. Inc
- Marvin, Elizabeth 2002, *Concert Music, Rock and Jazz Since 1945 Essay* University of Rochester Press
- Monson, Ingrid 1997, *Saying Something : Jazz Improvisation and Int*, University Of Chicago Press
- Lawson, Colin 1999, *The Historical Performance of Music : An Intr*, Cambridge University Press
- Rosen, Charles 2001, *Beethovens Piano Sonatas*, Yale University Press
- Rosenblum, Sandra 1991, *Performance Practices in Classic Piano Music*, Indiana University Press
- Skoda, Paul- Badura 1995, *Interpreting Bach at the Keyboard*, Clarendon Press
- Stowell, Robin 2005, *Performing Beethoven: Studies in Performance*, Cambridge University Press
- Stowell, Robin. 2001, *The Early Violin and Viola*, Cambridge University Press
- Kramer, Lawrence 2007, *Why Classical Music Still Matters*, California Press
- Heble, Ajay 2001, *Landing on the Wrong Note Jazz, Dissonance an*, Routledge Press
- Dunsby, Jonathan 1996, *Performing Music : Shared Concerns*, Clarendon Press
- Maxey, L 2003, *Beyond Technique : Musical*, Johnson Press of America USA
- Rochinski, Steve 1995, *Harmony 4 Workbook*, Boston: Berklee Press
- London, Barb 1997, *Supplementary Book for Harmony 3&4*, Berklee Press

Article/Paper List	This Course does not have any article/paper resources
Other References	This Course does not have any other resources