This is a practicum course. The emphasis will be on the application at the keyboard of concepts and skills covered in class. The text for the course is available for purchase online: *Ornamentation; A Question & Answer Manual* by Valery Lloyd-Watts & Carole Bigler, Alfred Publishers.

Further reference sources:


2.) *The Complete Original Cadenzas by W. A. Mozart with Supplementary Cadenzas by Beethoven and Kraus*, by Lili Kraus.

The course will cover the following topics during the semester:

1. Comparison of the execution of keyboard ornamentation in the Baroque, Classical and Romantic periods.
   PROJECT: Re-ornamentation of a J.S. Bach *Sarabande*.
2. Improvisation in the Classical period.
   PROJECT: Composition of an original cadenza for a Mozart piano concerto.
3. Differences in use of “tempo rubato” in the Classical and Romantic periods, including a discussion of the special case of the Chopin *mazurkas*.

The final grade for the course will be based on the following:

1. A brief content report on a Baroque ornamentation source book, presented in class. (10%)
2. Project: Re-ornamentation of a J.S. Bach *Sarabande* (30%)
3. Midterm practicum test on ornamentation, at the piano. (15%)
4. Completion of an original cadenza written for a Mozart Concerto. (30%).
5. Preparation for in-class participation. (15%).

Office hours are posted on the schedule on Room 255, Music Building. Dr. Parr may be contacted at aparr@sfasu.edu.

Students with documented disabilities who need course adaptations or accommodations please make an appointment with your applied teacher as soon as possible.
**Academic Integrity:**

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty**

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

**Withheld Grades Semester Grades Policy:**

Ordinarily, at the discretion of the instructor of record and with the approval of the Academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically will become an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Students with Disabilities:**

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.
Keyboard Performance Practices, MUP 469: Course Outline

Class I
1/28
- Chapters 1/2: Overview of background of ornamentation
- Begin Chapter 3: Ornamentation in the Baroque Era
- Assignment of brief reports (from Bibliography)
- Homework: Study & play Applicatio, pg. 38
  Begin looking at March in D, pgs. 58-61

Class 2
2/4
- Continue Chapter 3: Baroque Ornamentation
- Play Applicatio pg 38 in class; discussion
- Chapter 8: Topic: Improvisation in Baroque Ornamentation
- Discuss March in D pgs. 58-61 in class.
- Homework: Play through March in D, pgs. 58-61 & sample ornamentation options, pgs. 62-63
  Work on report.

Class 3
2/11
- Begin reports
- Play March in D in class,
- Discuss Bach’s English Suite Sarabande Doubles for added symbols and improvisations.
- Hand out Sarabandes for individual projects
- Homework: Add ornaments (symbols) to Sarabande

Class 4
2/18
- Finish Reports
- Work with Bach Sarabande projects
- Chapters 4/5: Classical/Romantic Ornamentation
- Homework: Add improvisatory material to Sarabande

Class 5
2/25
- Work with Bach Sarabande projects
- Chapters 4/5: Classical/Romantic Ornamentation
- Homework: Finish up Sarabande projects

Class 6
3/3
- Perform Sarabandes

Class 7
3/10
Midterm on ornamentation; at piano

BREAK
<table>
<thead>
<tr>
<th>Class 8</th>
<th>Hand out Mozart Concerto score</th>
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<tbody>
<tr>
<td>3/31</td>
<td>Discuss concerto form</td>
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<td>Homework: begin choosing material for cadenza</td>
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<tr>
<th>Class 9</th>
<th>Explain where cadenza material ideas inspired in score</th>
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<tr>
<td>4/7</td>
<td>Homework: Begin to organize material in a sequence and to connect material</td>
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<thead>
<tr>
<th>Class 10</th>
<th>Play rough draft of cadenza outline</th>
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<tr>
<td>4/14</td>
<td>Homework: Add revisions suggested in class. Begin writing down cadenza and practicing it.</td>
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<tr>
<th>Class 11</th>
<th>Final revisions</th>
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<tbody>
<tr>
<td>4/21</td>
<td>Homework: Finish cadenza and practice playing it</td>
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<tr>
<th>Class 12</th>
<th>Perform cadenza and turn in written copy</th>
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<tr>
<td>4/28</td>
<td>Begin discussion of Tempo Rubato</td>
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<table>
<thead>
<tr>
<th>Class 13</th>
<th>Finish discussion of Tempo Rubato</th>
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<tr>
<td>4/5</td>
<td>Unique case: Chopin's <em>Mazurkas</em>, affect on his style.</td>
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