



- perform two tests on scales and arpeggios in Studio Performance Class (SPC) — undergraduates only—twice per semester during specific examinations.<sup>2</sup> See SPC syllabus for calendar, or check the teaching website on-line.

## Attendance

- **“Unexcused absences”** include lessons cancelled for lack of time to practice, studying for a test, conflicts that have not been communicated or taken care of earlier in the semester, perhaps because of the student’s lack of organizational skills, and any missed lessons for no reasons or reasons that are not defined as unexcused absences
- **Two unexcused absences will result in a failing grade for the semester. Three late arrivals** (more than 10 minutes each) **will be considered one unexcused absence.** (Being late is a disrespectful attitude toward the instructor and also, in general, to anyone else who is waiting). When a student arrives late to the applied lesson, no extra time will be given to make up for the late arrival
- Absences in Studio Performance Class (SPC), and in regular applied lessons are considered on the same level. Absences to any of these events (SPC and Applied Lessons) will be subtracted from your regular applied lesson maximum number of tolerated unexcused absences (also, see grading policy)
- **“Excused absences”** are those cancelled in advance for reasons of serious illness, influenza, School of Music ensemble tours (see extracurricular activities), or family emergency

## Make-up Policy (and Seasonal H1N1 Influenza Information)

- The instructor’s schedule is packed with applied teaching, meetings, classes, student recitals, on and off campus events, practicing time, chamber music rehearsals, etc., so it is generally impossible to find time for make-up lessons. Rule of the thumb: plan ahead; show up to all your lessons. Unexcused absences WILL NOT be made up.

Should an excused absence occur:

- Rarely, make-up lessons will be offered only for lessons missed due to an excused absence, depending on the instructor’s availability. In this case, it is the student’s responsibility to request and schedule a make-up lesson with the instructor, when the student missed a lesson because of an excused absence
- No more than one excused absence will be made up at the discretion of the instructor
- Lessons cancelled by the instructor will be made up at a mutually convenient time. Occasionally, a class will be offered in lieu of a private lesson

Seasonal and H1N1 Influenza Information: University Health Services and Occupational Medicine are closely tracking the information provided by the World Health Organization (WHO), the Centers for Disease Control (CDC), and the Pennsylvania Department of Health (Pa DOH) and recently met with the Pa DOH officials so as to be able to provide you with the most up-to-date information available. On June 11, 2009, the WHO declared that H1N1 is causing a pandemic, or worldwide outbreak. Public health officials predict that the H1N1

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<sup>2</sup> Depending on the student’s level, the instructor will make specific scale assignments for the tests. It is the student’s responsibility to inquire about the scale tests ahead of time.

virus will return in the early fall (2009) with H1N1 influenza cases occurring as early as late September or early October in the United States. Individuals between 5 and 25 years of age are much more likely to contract the H1N1 virus. College campuses such as Penn State are likely to see high numbers of cases among students. Although you may be familiar with the seasonal flu, the H1N1 virus is a different strain of influenza. It is possible to contract both the seasonal flu and H1N1 flu since exposure to one does not give immunity to the other. Given the age of most students at Penn State, they will be susceptible to both H1N1 and seasonal flu. Because this is a disease that is occurring widely and is highly contagious, public health recommendations are aimed not at containment, but rather at mitigation, or reducing the burden of disease and minimizing its spread. The most effective strategies for disease mitigation (against both flu strains) are personal prevention through hand-washing and cough/cold etiquette, other non-pharmacological interventions (NPIs), and obtaining the seasonal flu shot. The most important NPI currently recommended is the exclusion of ill individuals from public, school, and group activities.

### Special Flu Protocols

In compliance with Pennsylvania Department of Health and Centers for Disease Control recommendations, **students should NOT attend class or any public gatherings while ill with influenza. Students with flu symptoms will be asked to leave campus if possible and to return home during recovery. The illness and self-isolation period will usually be about a week. It is very important that individuals avoid spreading the flu to others.** Most students should be able to complete a successful semester despite a flu-induced absence. Faculty will provide students who are absent because of illness with a reasonable opportunity to make up missed work. Ordinarily, it is inappropriate to substitute for the missed assignment the weighting of a semester's work that does not include the missed assignment or exam. Completion of all assignments and exams assures the greatest chance for students to develop heightened understanding and content mastery that is unavailable through the weighting process. The opportunity to complete all assignments and exams supports the university's desire to enable students to make responsible situational decisions, including the decision to avoid spreading a contagious virus to other students, staff, and faculty, without endangering their academic work.

Students with the flu do not need to provide a physician's certification of illness. However, ill students should inform their teachers (but not through personal contact in which there is a risk of exposing others to the virus) as soon as possible that they are absent because of the flu. Likewise students should contact their instructors as quickly as possible to arrange to make up missed assignments or exams. If you have questions about academic policy-related issues, please call the Associate Dean/Chief Academic Officer of your college. For health-related questions you can email Dr. Margaret Spear, director, University Health Services, at [<uhsinfo@sa.psu.edu>](mailto:uhsinfo@sa.psu.edu).

### Concert/Recital Attendance

All students are required to attend major piano events (faculty recitals, guest artist recitals, piano concerti with orchestra, piano workshops, guest master classes, subscription series pianists, and the like). Each student is responsible for learning the dates of these events through the School of Music Concert Series On-Line Calendar, and/or subscription series publicity such as the CPO and Nittany Valley Orchestra calendars also available on-line. Most dates are also listed at <http://www.teaching.enricoelisi.com> or <http://www.pennstatepiano.com> under "events." Failure to attend will result in a final grade for the semester decreased by half of a letter grade (A would become A-). There are also

several recitals that are being presented by your peers. While attendance to these is not mandatory, it is important to show up and support your friends and colleagues. Every piano student must eventually give a recital, so everyone should help each other in an encouraging way.

### **Listening assignments and Readings**

Along with concert attendance, listening assignments using recorded performances, DVD, www.youtube.com, etc., constitute a significant portion of the overall learning process. When assignments are mentioned in the lesson, the student is expected to follow through just as though the assignment were a practice assignment. (For more details on this topic please consult the heading “Expectations for Lessons” on the present syllabus). On occasion, the instructor may organize a listening session for some or all students. Students are to attend these very few events. Unexcused absences to these very few but more formal events will be counted like applied lesson absences. Sources for listening to recorded examples include Pattee Library, internet resources such as I-Tunes, Napster and the Classical Music Library and Naxos On-line Library, through the PSU Music and Media Center, as well as purchasing from reputable on-line retailers (cdnow.com, amazon.com, etc.).

### **Public Performance**

- Students enrolled in the B.S., B.M., B.M.A. degree programs are strongly recommended to give one extracurricular solo performance per semester with the consent of the instructor. P.P.C., M.M. and D.M.A. students are required to give a minimum of one extracurricular solo performance per semester with the consent of the instructor. The PSU Common Hour is probably the best way to expose oneself to public performance, but there is also a retirement community in town (contact Prof. Max. Zorin or Prof. Kim Cook) and the series “Bach’s Lunch” at PSU. Each student is responsible for meeting the scheduled deadlines for the various performance requirements. The teacher must always be informed long before planning any public performance of any kind, as long as you are working with him at Penn State
- Students who wish to give elective performances, either by playing on Common Hour, Bach’s Lunch giving recitals, or entering competitions (Scholarship Competition, Concerto Competition, etc.) should, in consultation with the instructor, plan the repertoire as well as preparatory “mock-performances” far in advance
- **STUDIO PROJECTS:** On occasion we will create collective studio projects such as public or private recitals dedicated to a specific composer, topic, or duet repertoire. Participation to these events is mandatory since the role of each student, to offer just a small example, is like that of a brick in a building: without the individual student support there would be no project. All the bricks must be in place to sustain our building.

### **Area and/or Studio Meetings and General Information**

All piano majors and minors (all levels) are expected to attend all scheduled area or studio meetings for the semester (usually once or twice per semester), unless they have a conflicting class at the time of the meeting (or can claim an excused absence according to the instructor’s policy). All other non-major students are encouraged to participate as well.

General meetings will be posted by the instructor's door or sent out by broadcast E-mail. Students are also expected to familiarize themselves with the appropriate area handbooks. Please, browse the following websites:

<[http://www.music.psu.edu/current/ug\\_handbook10-11/toc.html](http://www.music.psu.edu/current/ug_handbook10-11/toc.html)> for the current Undergraduate Handbook; <<http://www.music.psu.edu/current/handbooks.html>> for the current Graduate Handbook which will soon be available on-line; and <http://www.music.psu.edu/current/2009-2010%20IUG%20Handbook-FINAL-LS.pdf>> for the IUG Handbook.

### **Preparation, How to Practice, Study Plans**

Students are expected to come prepared for each lesson. They are also expected to practice as much as is necessary to accomplish the assignments. Although this can vary from one individual to another, a good rule of thumb is one hour and fifteen minutes of practice per day for every credit hour of lessons. (For example, 220j is a two-credit course; students ought to spend at least two and a half hours per day practicing). This being said, the instructor's recommendation for practicing time for piano majors is at least four or five hours per day in increments of forty-five to fifty-five minutes per session, separated by fifteen-minute breaks (it has been scientifically proven that the brain assimilates information better in short phases of study as long as the level of concentration is absolute; incidentally, short breaks with proper stretching exercises are essential to the prevention of back, shoulder, arm and hand injuries). Consistency is crucial for your progress. Make time to practice every day.

While the instructor will monitor individual progress at each lesson, there will be no actual weekly assessment. Students may request the instructor's evaluation at any point during the semester.

Students are strongly encouraged to create study plans. In general, highly organized students are able to meet deadlines and can keep track of their progress towards their goals. When building study plans for efficient practicing, keep in mind the following topics:

- a. **Create a list of goals.** Knowing what you desire to accomplish at the piano, whether learning/perfecting repertoire or preparing for festivals, auditions, or exams can help you create a plan of action as early as possible that will help you organize what needs to be done and how to go about doing it.
- b. **Find the best time of day to practice,** then try to utilize that time on a regular basis. Some of us concentrate best in the morning, while others prefer the evening. The instructor recommends a thirty-minute practice time to be scheduled immediately after each lesson, when possible. This will help the student to remember the teacher's suggestions, while they are still clear in the student's short-term memory.
- c. **Minimize distractions.** Time spent at the piano is your time and you have the right to tell others to leave you alone while you perfect your art. Suggestion: don't answer time-wasting phone calls, rather, let the machine pick up or have someone take a message. Phone calls are infamous time-eaters.
- d. **Create a long-term practice plan** using a time management system such as that found at <<http://www.rememberthemilk.com>>. *Remember the Milk* is a simple yet effective task management system but students can experiment other simpler types of written plans.
- e. **Figure out what you are going to play first.** Do you start with arpeggios and scales? Sight-reading? Hanon exercises? Or jump right into your pieces? If so, where do you start, the beginning? Trouble spots? Fast passages first? Running the piece?

Slow practice? Where you start a practice session can often set the pace of what get accomplished. Don't start your practicing sessions in the same way every day. Vary your routine according to your needs and feelings, yet, sometimes, you must push yourself. There is a moment where you don't really feel like practicing. Tell yourself to get to the piano anyhow, even just for twenty minutes or less. I found out that it takes a lot in order to win the initial inertia (laziness, or tiredness?) when those moments come about. Often, though, you might find that you end up practicing more than the twenty minutes you "imposed" on yourself. Find what works best for you but do not forget that you can get sucked into a routine if you do not vary your approach and keep your focus at a high level.

- f. **Write a practice journal.** This is the type of journal to be written and read by you alone unless you choose otherwise. You can talk about anything, whether it be your progress, goals, start/end times, thoughts on your time at the piano, inner battles, mental blocks, and breakthroughs.

While practicing is very individual and it is not easy to give out an "how-to-practice recipe" that works for all, students are encouraged to download the files entitled "on practicing" and "on learning" available at <<http://www.enricoelisi.com/syllabi.html>>. The files also include some of the ideas described above, as well as others.

### **Memorization**

At least one repertoire selection should be memorized for each jury. However, students enrolled in the B.M., B.M.A., P.P.C., M.M. and D.M.A. degree/certificate programs are expected to memorize the entire repertoire for each jury. See all the details pertaining to memorization in the SPC syllabus.

### **Materials (and a note about photocopied materials)**

Appropriate piano literature for the student will be discussed and (if needed) assigned at the beginning of the first semester of study. Literature for the following semester (if the student does not graduate at the end of the term) will be decided before the end of the semester, so as to allow plenty of time for the learning process (whose preliminary, yet serious approach must always take place during the school winter or summer breaks). Students are required to purchase new music to be studied. Library scores may also be available (for consultation only), but students must never mark these scores: they belong to everybody, and they ought to be treated with respect. Students must bring their personal copy of all music currently studied to each lesson. I am very adamant about this since I believe that students need to "live" with their scores.

**Students are required to make the necessary arrangements in order to purchase their scores.**

**Photocopies**, if copyright allows it, may be used when the repertoire performed is considered rare or may be hard to find in modern editions. If you are not sure which photocopies could be admitted to the lesson, ask your instructor (one Scarlatti sonatas could be okay, for example, but four or five of them that are available in one single modern publication should be purchased.) **Generally, no photocopies will be tolerated and, consequently, no lesson will be offered.** Music majors are expected to purchase scores and "live" with them, so to speak. In my experience, one often loses photocopies and, as a result, one cannot return to study a piece in the near future by working on the same edition one was using at the time of the first learning experience. This is a real pity in the life of a young musician, since several comments, fingerings, and notes can no longer be available as

a basis for a second learning experience that could take into consideration the first reading, or layer, or else a radical deviation from it.

Finally, a notebook should be used as a practicing journal and a metronome is also recommended. A computer near a piano offers many temptations and distractions, so I do not encourage students having one nearby while practicing. However, should you not have a metronome, you can always use <[www.metronomeonline.com](http://www.metronomeonline.com)> and keep your speakers on. A sharpened pencil is required at each lesson and during all practice sessions (as you get to know me, you will discover why).

## Repertoire

Repertoire to be studied will be determined individually long before the beginning of each semester, except for incoming new students. Each student will study scales, arpeggios, etudes and occasional exercises that will be assigned individually by the instructor. (In addition, see heading on Technique below). One virtuoso etude per semester is recommended and should be learned in addition to performance repertoire, though it may not necessarily be performed at the end-of-semester jury.

## Technique Requirements

All major-level pianists (“performance” or “primary”) will be required to pass certain examinations on technique before completion of Keyboard 370J or 380J. An individual sheet on Technique Requirements will be distributed to all and more details will be available there.

## Collaborative Studies

- Collaborative performance is available for credit through selected course numbers such as Music 193, 493, 523, 565 (Sonata Duos) and Music 194, 489 (Studio Recital / Accompanying). Check with your adviser and consult <<http://teaching.enricoelisi.com/subpage.html>> under the general, unifying term of *Chamberiades*. Piano majors in all degree programs are required to participate in a certain number of collaborative performance credits (see Handbook related to your program for requirements and course numbers). A sponsoring faculty member (usually the applied instructor of the collaborating instrumentalist/vocalist) should be consulted to arrange for credit courses, but Dr. Elisi will also be available to follow a number of groups
- Collaborative performance can also be arranged on a private, non-curricular basis between the student and the instrumentalist/vocalist for a small fee, provided that this be in addition to any collaborative work in class
- **In no case should the student receive both pay and credit for collaborative performance**
- Collaborative literature may be brought to the student’s applied lesson for coaching as needed. However, there are limitations due to the time instructors must devote to solo literature. The instructor may decide not to work on collaborative literature during applied lessons
- Additional chamber repertoire learned as a result of individual participation to non-curricular ensembles and chamber groups is desired and very important to the student’s development as a well-round musician

## Juries and Examination on Technique

- The jury (available only through audition and offered during finals week each semester) is a performance for the keyboard faculty, and is used primarily to assess the student's progress and to gain permission to enroll in the next level of applied course.
- For jury-track students, the faculty recommends that the jury comprise 30% of the final grade.
- Repertoire for the jury will be jointly selected by the student and instructor soon after the beginning of each semester.
- At least one repertoire selection should be memorized for each jury.
- Students enrolled in the B.M., B.M.A., P.P.C., M.M. or D.M.A. degree/certificate programs are expected to memorize the entire repertoire for each jury (though, P.P.C. students may elect to perform a recital in lieu of a jury). See also the more specific heading on memorization in the SPC syllabus.
- Each jury-track undergraduate student is periodically required to perform certain rudimentary technique items for the jury (see Technique Examination sheet for details). Twice a semester, during SPC, there will be (graded) examinations on these items (scales and arpeggios).

## Grades

Students enrolled in the PPC program will not receive a letter grade; a pass/fail average system with categories is in place, therefore, while the table below, under *graduates*, still applies to them for the purpose of establishing a category (i.e., outstanding, very good, good, etc.), it will not generate an actual final letter grade from the instructor. Final grades for students enrolled in all other degrees will be determined by the average of the following parameters:

- a. **preparation** and **progress** at each lesson (the most important requirement, accounting to the greater percentage of the final grade)
- b. **quality of preparation of student performances in Studio Performance Class (SPC)**
- c. **number of actual performances** presented in SPC (see also SPC Syllabus for additional details)
- d. **quality of preparation of student performance in end-of-semester jury (or recital, if scheduled during the semester to which the present syllabus applies)**
- e. a **failing jury** constitutes an automatic failing lesson grade.
- f. **attendance** (see attendance policy in the present syllabus) as well as late arrivals to class
- g. **A note on recital grades:** unlike undergraduate recitals which are graded by a committee and are averaged with the applied lesson semester grade and that of SPC, graduate recitals (Music 591 for MM and Music 801-5 for DMA) are graded separately from applied piano lessons, because students register specifically for those "class numbers."

WEIGHTING SCALE	Undergraduates	Graduates	GRADING SCALE	Points
Two Technique Examinations	10% (5% each)	0% Graduates	A+	4.33
Applied lesson preparation and general semester progress	50%	50%	A	4.00
Preparation/performance in SPC (graduates = 15%)	10%	20%	A-	3.66
Number of actual performances presented in Repertoire Class	.33 of final letter grade		B+	3.33
Number of works performed by Mid-Term	.33 of final letter grade taken of if		B	3.00
End-of-semester jury (and or undergraduate recital)	30%		B-	2.66
Attendance (see point "f" above)	May result in an F		C+	2.33
			C	2.00
			C-	1.66
			D+	1.33
			D-	1.00
			F	.66

### On Individual Piano Lessons

Learning piano technique is a physical process. Consequently, from time to time I may attempt to manually adjust the position of your hands, arms, shoulders, wrists, or back. If you are uncomfortable receiving this type of critical feedback/coaching, PLEASE tell me sooner rather than later. I can always explain a kinesthetic concept or adjustment using words instead of touch -- it just takes me longer.

### E-mail

Students are expected to check their PSU e-mail regularly in order to stay current with course-related communications, recognizing that certain communication may be time critical. It is recommended that e-mail be checked daily, but at a minimum four times per week. Regular e-mail management will minimize the risk that the inbox will be full, causing the email to be returned. Undeliverable messages returned because of either a full inbox or use of a 'spam' filter will be considered delivered without any further action required by the instructor. On occasion, the instructor may request all students to reply to a memo. In that case, please use the reply-all function on your favorite email software so that everyone will stay current with that specific communication.

### Classroom Policies / Rules

It is a faculty member's discretion and prerogative to determine what is and is not acceptable behavior in his or her classroom (i.e., late arrival, chewing gum, wearing hats). Also,

classroom occupants are at the discretion of the instructor. Students are encouraged to read the Penn State Code of Conduct relating to “disrupting” the classroom and/or university operations.

See < <http://www.sa.psu.edu/ja/conduct.shtml>>.

### **Disruptive and Questionable Behavior while in Class**

Some behavior(s) may not be disruptive but may nevertheless make others uncomfortable. While the instructor always maintain respect for students’ individual rights of expression and fosters an environment that is civil, non- threatening, and supportive of learning, students are required to be actively engaged with every aspect of course instruction during class. The following types of behavior are distracting for both the instructor and your fellow students while in class session. The instructor has the authority to ask students to be dismissed from class as a result of these behaviors. Furthermore, a report will be submitted to the unit supervisor who may also wish to involve the Office of Judicial Affairs.

- i. Being routinely late to class (the only exception to tardiness would be a time conflict with another class)
- ii. Talking to one another about something unrelated to the class or unsolicited attempts at conversation about unusual or controversial topics
- iii. Reading materials unrelated to the course (i.e., books, newspapers, etc.)
- iv. Text messaging or any other disruptive use of a mobile phone (please turn off your cellular phones while in class)
- v. Sleeping
- vi. Humming (especially when humming out loud unrelated music heard in class)
- vii. Inappropriate affect, such as speaking louder than may be necessary to communicate information
- viii. Continual interruptions
- ix. Unannounced or pre-scheduled group demonstration

### **Academic Integrity**

Penn State defines academic integrity as the pursuit of scholarly activity in an open, honest and responsible manner. All students should act with personal integrity, respect other students’ dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts (Faculty Senate Policy 49-20). Dishonesty of any kind will not be tolerated in this course. Dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Students who are found to be dishonest will receive academic sanctions and will be reported to the University’s Judicial Affairs office for possible further disciplinary sanction. Questions about academic integrity can be referred to Ashley Tarbet at [aet143@psu.edu](mailto:aet143@psu.edu) or (814) 865-1070. See also < <http://www.psu.edu/dept/ufs/policies/47-00.html#49-20>>.

### **Statement of Nondiscrimination**

The Pennsylvania State University is committed to the policy that all persons shall have equal access to programs, facilities, admission, and employment without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or by state or federal authorities. The Pennsylvania State University does not discriminate against any person because of age, ancestry, color, disability or handicap, national origin, race, religious creed, sex, sexual orientation, or veteran status. Direct all

inquiries regarding the nondiscrimination policy to: Affirmative Action Director, The Pennsylvania State University, 201 Willard Building, University Park, PA 16802-2801 Telephone: (814) 863-0471

### **Disability Statement**

The Pennsylvania State University encourages qualified people with disabilities to participate in its programs and activities and is committed to the policy that all people shall have equal access to programs, facilities, and admissions without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or by state or federal authorities. If you anticipate needing any type of accommodation in this course or have questions about physical access, please tell the instructor as soon as possible.

Questions about disability access can be referred to Jennifer Morris at [jxm2@psu.edu](mailto:jxm2@psu.edu) or (814) 863-5538.

### **Religious Holidays**

As a general rule, if you miss a class or assignment because of observance of a religious holiday you will have the opportunity to make up the missed work. You must notify me of anticipated absences by the last date of registration to be assured of this opportunity. Notification must be in writing.

### **Extracurricular Activities**

If the student happens to represent Penn State University at any approved curricular and extracurricular activities (such as field trips, debate trips, choir trips, and athletic contests), S/he will have the opportunity to make up assignments, but S/he must provide official written notification to the instructor no less than two weeks prior to the missed class(es).

**Harpsichord/Organ Use Policy:** We have had requests to use the Esber organ and the School's harpsichords for recitals where the accompanist was not particularly knowledgeable about these instruments and needed assistance (particularly for the harpsichord). Our students have assumed that their accompanist can have access to these instruments - even if the accompanist has had no training (other than piano instruction). In order to protect and preserve School of Music organs and harpsichords, an approval process has been developed, similar to the one that is in place for the Pasquerilla Center organs. We hope you will understand the need to ascertain that accompanists have sufficient knowledge and experience in organ/harpsichord playing in order to grant access to the instruments.

#### **Organ Policy**

It is expected that organists wishing to play the organs are competent and experienced in playing the pipe organ. A list of organists who have been approved to play School of Music organs will be available on the School's Website or by contacting Vincent Benitez. This list includes students who have studied organ at Penn State or are currently taking lessons for credit, as well as professional organists in the community. Anyone who would like to be included on this list should contact Mary Bahnfleth or Vincent Benitez.

#### **Harpsichord Policy**

It is expected that individuals wishing to play the School's harpsichords are competent and experienced in playing the harpsichord. To ensure competence, harpsichordists must be approved by a School of Music review committee. A list of harpsichordists who have been approved to play School of Music harpsichords will be available on the School's Website or by

contacting Vincent Benitez. This list includes piano majors who have had some instruction in using the harpsichord, as well as professionals in the community who are experienced harpsichordists. Anyone who would like to be included on this list should contact Vincent Benitez.

The School's Herz harpsichord will be used for concerts in Esber unless special permission has been granted for use of the Dowd harpsichord (owned by the Center for the Performing Arts). Moving the harpsichord for concerts in other locations requires special permission and sufficient advance notice to arrange transportation and additional tuning; a fee may be assessed to cover transportation costs.

**Harpsichord Workshops:**

The School of Music will provide non-credit workshops in harpsichord playing for advanced pianists (piano majors and others by invitation). Attendance at a harpsichord workshop is required for any student requesting permission to use the harpsichord for a concert or other performance. Professional accompanists who perform with our students are also welcome to attend these workshops. To be added to the list of those granted access to the harpsichord, you may either attend the workshops or follow the above policy to verify your harpsichord training.

Our hope is by providing instruction via non-credit workshops, we can provide basic knowledge about the harpsichord (or a refresher course) to accompanists while also ensuring that the instruments are used appropriately. So rather than trying to restrict use of the harpsichord, these workshops are being offered to increase access. We expect to continue the harpsichord workshop series annually.