

- 1) Accompanists are, in fact, pianists (or harpsichordists or organists). In addition to mastering their own instrument, they have to listen to you and “save” you, if necessary. If you would like to be courteous, please address them as your collaborator, pianist, harpsichordist or organist.
- 2) Often, pianists have to practice their collaborative parts as much as their partners. If, for instance, you start working on a piece/song in August, please look for a pianist in August and provide him/her with the score.
- 3) In any event, scores should be received at least one month prior to the first performance (that includes hearings, studio classes, etc.), regardless of how *easy* you think the piano part is. The decision of what a pianist can or cannot do lies with him/her and not with you. As a courtesy to your pianist, please provide either original scores or Xerox copies, double-sided, with uneven page numbers on the front (this is important, because publishers/editors usually think about good places for page turns), whole-punched, and in a three-ring binder. Make sure the entire music made it on the Xerox copies. If the left hand at the bottom of the page is cut off, it won’t be played.
- 4) It is your responsibility to schedule rehearsals, not your teacher’s and not the pianist’s. Please be proactive, use university email (not facebook), and answer emails from your pianist promptly.
- 5) **Excessive** rehearsing should be avoided. We do not have staff accompanists and a significant volume of collaborative playing for faculty, guest artists, and students is carried out by two faculty members who both have full-time teaching loads and are expected to further their own artistic career, recruit, serve on committees, and fulfill other university and professional service obligations. Please be considerate and limit your rehearsal requests. Be aware that everyday-rehearsing, weekend rehearsals, and rehearsals during breaks (that includes Thanksgiving and Spring breaks) are invasive and cut into your partner’s other professional obligations and private life.
- 6) Be certain to clearly state your expectations to your pianist: approximate number of rehearsals, number and kind of all planned performances, inclusion or exclusion of orchestra pre-, inter-, or postludes in piano reductions, inclusion or exclusion of piano solo variations in variation sets etc.
- 7) When a pianist agrees to play with you, he/she agrees to a certain repertoire, as well. If you choose to change your program, especially repeatedly or on short notice, there is no obligation for the pianist to honor the commitment since you have changed the conditions.
- 8) Pianists have schedules, just like you. Rehearsals should be agreed upon by all partners involved and in a timely fashion. Simply CC’ing a keyboardist into an email exchange about rehearsal times is not acceptable. Rehearsal times should be set at least a few days in advance.
- 9) Rehearsals are different from coachings. If you plan to bring in an audience, be it your professor or a friend, please ask the pianist beforehand. It is common practice to rehearse before receiving a coaching.
- 10) When advertizing your performance, please mention the names of all performers. Keyboardists do not simply provide a service to you—they have artistic standards for their own playing and feel just as much pressure and excitement as you during the performance.

I hereby agree to all points (and understand) as mentioned above

SIGNED: _____