

## NICHOLAS DOLD PIANO STUDIO POLICIES

Dear Students and Families,

I am absolutely delighted to welcome you into my private teaching studio located in the Silicon Valley region of the San Francisco Bay Area.

Enclosed, you will find an overview of my teaching policies and standard operating procedures. While I understand and respect that every student progresses at their own natural tempo, there are certain standards of expectation to which we all must adhere so that our work together can be productive, respectful, and most importantly, beneficial to the student's development as a musician and well-rounded human being.

While my own musical journey has led me to work primarily in the collaborative piano field, my passion for teaching has become my personal greatest responsibility. It is precisely because of this obligation that I feel to the students that I do not undertake a student-teacher relationship lightly.

I feel that I was very fortunate in my own musical upbringing to have studied with teachers who themselves were performers and focused on the art of performance as their core teaching value. As a result, I have adopted the same teaching approach to instill in the few students that I do take on the ability to master complete musical literacy and secure performance competency.

I believe this is best achieved by assigning students carefully selected repertoire from the standard piano literature while working through a detailed preparation process with an upcoming performance goal in mind.

I leave it up to my students what they do with their achievements beyond that- be it competitions, more performance engagements, or simply playing for their own enjoyment.

I demand from each of my students exactly what I demand of myself as a performer: a comprehensive and intimate understanding of the composer's score coupled with a technical and musical approach of how to achieve it every time.

After many years of working with students of all ages and abilities, I find that my personal goal for them has always been the same- Whether playing recreationally or seriously, every student will receive from me the same needed pianistic and musicianship skills to take their level of playing anywhere they want it to go.

Happy music-making,

Nicholas Dold, pianist

## **Scheduling and Payment Policy**

Regular lessons are offered weekly, generally on the same agreed upon recurring day and time.

Payment is made on a monthly basis in cash or checks made out to “Nicholas Dold” accepted at the first lesson of every month.

Families will receive an electronic invoice via email the day before the first lesson of each month detailing the scheduled lessons and amount of tuition due for that month. In the event a student will not be able to attend one of the weekly lessons that month, the missed lesson will not be included in the tuition payment for that month, as communicated to the teacher prior to, or at the time of, the invoice being sent.

The standard rate for lessons for the \_\_\_\_\_ - \_\_\_\_\_ academic year will be \$\_\_\_\_\_/lesson.

If a lesson or lessons for the coming month must be moved to another day or time of the week, it can be scheduled before the first lesson of the month with the instructor over email: [dold.nicholas@gmail.com](mailto:dold.nicholas@gmail.com)

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## **Late Payment Policy**

In the event a family does not pay the month’s tuition payment by the end of the day at the first lesson of the month, a “late payment fee” in the amount of +1 hour lesson rate will be added to that month’s tuition.

Excessive late payments may result in the termination of the student-teacher relationship.

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## **Cancellation/Reschedule Policy**

After lessons have been scheduled and paid for, circumstances may arise in which a lesson must be canceled or rescheduled.

If this occurs, a lesson may be canceled/rescheduled up to 48-hours in advance and still entitle the student to a reschedule.

Lessons cancelled within 48-hours of the scheduled time will not entitle the student to a reschedule and will not be refunded, with the exception of lessons canceled due to documented illness or health-related emergency.

Cancellations and reschedules must be communicated via e-mail.

In the event a lesson must be canceled by the instructor, a make-up will promptly be offered at a mutually convenient time, or credited in the successive month's tuition and documented on that month's invoice.

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### **Lesson Termination Policy**

Sometimes, circumstances occur in which the teacher-student relationship must be discontinued. Out of courtesy, both parties are expected to notify the other when such a termination must occur as soon as possible. Otherwise, one month's notice on the date of scheduled and paid for lessons (typically the first lesson of the month) are required on the part of the student(s) and parents to be communicated to the instructor via email with explanation.

In the event the instructor must terminate lessons, an alternative qualified piano instructor(s) will be referred with recommendation.

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### **Outside Instruction Policy**

Occasionally, the instructor may invite or recommend an outside instructor for substitute, supplemental, or guest lessons for the benefit of the student. However, it is against studio policies for students and families to be taking additional lessons outside of their primary lessons with an outside instructor without permission. Such a circumstance will result in immediate termination of the current student-teacher relationship without a tuition refund.

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### **Preparedness policy**

Students are expected to come prepared for every lesson with all lesson materials and assignments for the week completed as discussed in the previous lesson and written in the student's weekly assignment book.

Lack of preparedness or incomplete assignments may result in a shortened lesson, at the instructor's discretion without a refund for the missed time.

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## Practice policy

It is the responsibility of the students, not the parents, that they practice **daily** to master and reinforce the concepts taught in lessons. The general amount of daily practice time varies among students based on their ages and levels, but each student will have a clear idea communicated to them regarding what amount of work is expected of them.

Practice expectations and methodologies are always clearly outlined in the student's lessons, but in the event there is ever uncertainty, questions are always welcome and encouraged to be emailed to the instructor: [dold.nicholas@gmail.com](mailto:dold.nicholas@gmail.com)

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## Semester Recitals

Throughout the semester, all students are expected and required to participate in the regularly scheduled recitals, provided that they have made satisfactory progress and have successfully worked towards preparing their assigned repertoire for performance.

The locations, dates, and times for the recitals will be communicated and confirmed via email with as much advanced notice as possible so that each family can plan their schedule accordingly. There will also be a small recital participation fee per student to offset the rental, program printing, and miscellaneous planning fees.

Performance dress code for gentlemen includes collared shirt, slacks, and dress shoes and for ladies, modest dress and flat close-toed shoes. Denim and sneakers are not acceptable.

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## Music Theory and Musicianship Offering

Part of becoming a completely competent and well-rounded musician includes a comprehensive knowledge of basic musicianship skills and music theory. All students are expected to fulfill this fundamental prerequisite in conjunction with their weekly lessons in one of two ways:

- 1.) Studying music theory and musicianship with Nicholas Dold as a part of their weekly lesson (+30 min in addition to the weekly 1 hour lesson)
  - 2.) Enrolling in music theory and musicianship classes at the Community School of Music and Arts (CSMA) in Mountain View, CA (<http://arts4all.org/music-school/music-classes/music-theory-composition>)
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## Listening Journals

In order to best become acquainted with the breadth of composers and repertoire in the standard classical literature, students are expected to maintain an ongoing “listening journal” of all the music they hear in concerts, recitals, the radio, etc.

An example of an entry in the listening journal would include:

*“December 12: Attended a live performance of “The Nutcracker” by Piotr Illych Tchaikovsky. It was a ballet in two acts with the San Francisco Ballet. My favorite part was the “Dance of the Sugar Plum fairies”*

Please bring the listening journal to all lessons.

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## Performance Attendance

Part of the process of becoming the best possible performer a student can be is by attending live performances and masterclasses. Students are expected to regularly attend live performances in their areas in order to be immersed with a developed appreciation for the arts.

Some local performance arts resources include:

San Jose Chamber Orchestra: [www.sjco.org](http://www.sjco.org)

Symphony Silicon Valley: [www.symphonysiliconvalley.org](http://www.symphonysiliconvalley.org)

San Jose Opera: [www.operasj.org](http://www.operasj.org)

San Jose State University Music Department: <http://events.ha.sjsu.edu/musicanddance/>

Silicon Valley Ballet: [www.siliconvalleyballet.org](http://www.siliconvalleyballet.org)

Santa Clara University Music Dept: <https://www.scu.edu/cas/music/news--events/>

Community School of Music and Arts: <http://arts4all.org/events/#concerts>

Stanford Live & Bing Concert Hall Events: <https://live.stanford.edu/calendar/>

And many more...

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## Repertoire Assignments

In addition to mastering all scales, arpeggios, and chord progressions, weekly lessons revolve around carefully selected repertoire from the standard piano literature. At any given time, students are expected to be working on a full performance program of one complete work from each of the following categories:

- 1.) **One Baroque Era Selection** (e.g.- *Bach: Inventions, Preludes & Fugues, etc.*)
- 2.) **One Classical Era Selection** (e.g.- *Sonatas, Variations by Mozart, Haydn, etc.*)
- 3.) **One Romantic Era Selection** (e.g.- *Chopin: Nocturnes, Schumann: Character piece, etc.*)
- 4.) **One Contemporary Era Selection** (e.g.- *Prokofiev: Vision Fugitives, Debussy: Prelude, etc.*)
- 5.) **One Virtuoso Etude** (e.g.- *Czerny: School of Velocity, Chopin: Etudes, etc.*)
- 6.) **(OPTIONAL) One Concerto for Piano and Orchestra** (e.g.- *Schumann: a minor concerto, Mozart piano concerti, etc.*)

As each component of the repertoire is mastered, another, more progressively difficult selection is assigned in its place. Students are welcomed and encouraged to make suggestions on their repertoire selections.

All repertoire is expected to be learned to an accomplished level of performance ability and, with the exception of chamber, ensemble, and certain contemporary works, to be performed by memory.

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## NICHOLAS DOLD PIANO STUDIO POLICIES

Please complete, sign, and return page 7 of this packet at your first lesson

Parent/Guardian Name: \_\_\_\_\_

Student/s Name/s: \_\_\_\_\_

Home Address Line 1: \_\_\_\_\_

Home Address Line 2: \_\_\_\_\_

Home Address Line 3: \_\_\_\_\_

Preferred Phone/s: \_\_\_\_\_

Preferred Email/s: \_\_\_\_\_

***I verify that I have read and agree to all the terms specified in the studio policy packet:***

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Parent/Guardian Signature

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Instructor Signature