

# **THE ELIZABETH AXLER STUDIO POLICY**

*Updated as of June 15th, 2026*

Welcome to the Elizabeth Axler Studio! Please review the following terms carefully. By accessing or using the Service, you signify your agreement to these Terms of Use. **If you do not agree to be bound by these Terms of Use in their entirety, you may not use Ms. Axler's services.**

## **INSTRUCTOR**

**Ms. Elizabeth Axler**

Contact:

Email: [elizabethaxler@gmail.com](mailto:elizabethaxler@gmail.com) (best way to reach me for non-emergency situations)

Phone: 215-933-2828 (best way to reach me for emergency situations or quick responses)

*I will respond to emails within 1-3 business days and will respond to urgent calls or texts the same day on weekdays.*

Website: [www.elizabethaxler.com](http://www.elizabethaxler.com)

## **REGISTRATION**

Students interesting in taking lessons with Ms. Axler will contact via email: [elizabethaxler@gmail.com](mailto:elizabethaxler@gmail.com)

### **Information Privacy:**

Any information about the student/ guardian disclosed in the E Axler Studio interest form is for Ms. Axler's studio use only and will not be disclosed elsewhere for any other reason.

## **REQUIRED LESSON MATERIALS**

- A Pencil
- Instrument(s)
- Music

*\*\*Photocopying music violates most copyright laws. It is permitted in some cases to photocopy sheet music for your teacher or for your accompanist as long as you, the "copier", owns an original copy of the music! You are responsible for obtaining legitimate, original copies of your music from Ms. Axler, your school Music Teacher, or by purchase.*

## **ADDITIONAL MATERIALS (non-required)**

- Recording Device

*Most phones have a voice memo/voice recorder option on them. Recording your lesson can help double progress and help your student remember/ reflect concepts discussed in lessons.*

## STUDENT EXPECTATIONS

Schedule 20-30 minutes of practice each day for at least five days per week.

- *Practice can be incorporated with other instruments/homework as well! (Just alternate intervals of time!)*
- *FOR EXAMPLE: Practice piano for 15 minutes, voice for 15, piano for 15 more and then voice again!*

Complete all assignments written down in the assignment notebook.

- *Practice steps are given verbally in the lesson, and written in the lesson book/music.*
- *Review carefully instructions given in the previous lesson.*

If questions arise, be sure to ask!!

**\*\*Recommended:**

Listen back to your lesson recording and reflect/ take note of what you are doing and how you can improve.

## GUARDIAN EXPECTATIONS & RESPONSIBILITIES

Support your student and his/her musical endeavors and responsibilities!

Consistency is the key to learning any musical instrument!

- *This means attending lessons, **practice**, and performance opportunities.*
- *Performance opportunities include: studio recitals, school performances, school ensembles, community theatre, auditions, festivals, and solo.*

**Encourage progress** – remember, small steps lead to bigger ones!

Remind your students of daily practice and help them to *schedule* this practice time each day.

Provide a practice space free from interruptions (family, friends, TV, computer, or phone).

**Communicate with me** about questions or concerns you have regarding your student, music, practicing, festivals, recitals, or lesson content.

## FINANCIAL EXPECTATIONS:

Payments are **PER LESSON**

Payment Methods

- Cash
- Check
- Venmo: @eaxler28

**Be financially responsible and pay ON TIME, for any questions regarding payment consult me via email or on the phone.** You are financially responsible for providing payment **promptly** per lesson

**LATE PAYMENTS** will incur an additional fee of 15% the initial payment amount for every week it is late.

## ATTENDANCE AND ABSENCES:

**Students are expected to attend all scheduled lessons.** Lesson times are a standing appointment in which the time is reserved specifically for individual students.

**Absences must be communicated 24 hours before the lesson time.**

**\*\*Multiple uncommunicated absences will result in a probationary status and possible termination from the studio.**

In cases in which I must cancel lessons, I will also communicate my cancellation within 24 hours via email or phone.

**In cases of emergency**, I will give grace and understanding to cancellations past 24 hours before, and I ask you to do the same for me.

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### ***Signature of Agreement***

***I agree to all the terms of use stated above for the E. Axler Studio***

***I do not agree to all the terms of use stated above for the E. Axler Studio***

*Student Name:* \_\_\_\_\_

*Student Signature:* \_\_\_\_\_

*Student Guardian Name:* \_\_\_\_\_

*Student Guardian Signature:* \_\_\_\_\_

## E. AXLER TEACHING PHILOSOPHY:

As an educator, I hope to motivate and engage students of all backgrounds through thorough understanding of not only my field, but also my students. I find that it is my duty to not only be an expert in the craft of proper music-making and pedagogy, but also be an advocate for my student's growth and health through the learning process. Therefore, I want my classroom to be a space where students can grow, express, and cultivate their passions. Music is experiential, and cannot not be taught in strictly a didactic way with lectures and textbooks. I find great importance in prioritizing experiential learning, engaging students in hands-on experiences and reflection. It is essential for students to be able to develop independent reflection and evaluation, as this will help develop their independent critical thinking. Finally, it is important for an educator to continue to grow and strengthen their education while in the field, always striving to improve their pedagogy for their students. As a teacher, I strive to be a servant leader to my students, prioritizing student needs and growth before my own objectives. Though we are the "music experts" in the room, music teachers are teachers first. Therefore, I strive to establish genuine relationships with my students. During my lessons, I always schedule time to talk to students informally about their week or how they are feeling. I recognize that music-making is one of the most vulnerable and revealing forms of instrument, so it is important I care for how my students are doing mentally and physically.

Life-long music longevity includes the overall health of my students. My goal for these students is for them to know that there is still a place for them in my classroom. Everyone who enters my room is a music-maker, regardless of background, orientation, or ability. As for my teaching methods, I agree with many aspects of the Dalcroze method, which prioritizes instruction through movement, ear-training, and improvisation. Specifically, I find movement to be extremely important in instruction, as I believe that experiential learning is highly effective in student growth and engagement. In addition, I believe that using movement reinforces learning concepts, with the goal of heightening the students' awareness. Science proves that using the voice and the body in music education are the most "natural way of communication", and so I strive to use both as much as possible throughout my lessons. Similar to the Dalcroze method, I also agree with some aspects of the Montessori method, where students learn through experiencing. Instead of students sitting through a lecture, I'd rather them use "motor and intellectual discovery" to learn. After all, most students first cultivate their love for music through experiences-listening to the radio, Spotify, or a live performance- not during a presentation. As the teacher, I can continue to remind and correct things in my students, but if they do not develop their own minds, then I have failed as a teacher. Rather than "present children with the 'right information' and supply the 'right answers' up front" it is helpful to "guide students to ask the 'right questions' and help them discover the answers for themselves". Therefore, I frequently ask the student: how did that feel? How did that sound? Did you improve? What do you think you need to work on? I want students to be able to leave my classroom able to individually think critically and reflectively about not only their music-making, but in all areas of education. In addition, when I lead students to discover their learning, student responses are not only a good indication of understanding, but of my effectiveness of instruction for that student. A teacher must be able to discover how each student learns and will assimilate-we all have different ways of learning and grasping concepts.

Lastly, it is important for an educator to continue to keep growing and updating their pedagogy, always striving to improve and learn. As teachers we advocate life-long learning to our students, which means we are life-long learners as well. A great educator must realize that they are not perfect nor do they know everything. Through experience in the classroom, attending professional development conferences, and personal research and work, I hope to always be learning and evolving. It is important to not forget that students can teach teachers as well. I find myself learning something new about teaching, education, and the world from my students every day. As a life-long learner, I hope to be a great teacher for my students.