

LEDGER 

LINES 

PIANO
STUDIO

INFORMATION  
HANDBOOK

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## **A B O U T T H E S T U D I O**

Ledger Lines Piano Studio is a high-caliber piano studio owned by Dr. Timothy Ledger in Columbus, Ohio. Lessons are available at Tim's home studio or in your own home.

Students in Ledger Lines Piano Studio are guided by four fundamental principles, conveniently acronymized as PAST:

### **P E R C E I V E**

Listen. See. Feel.

### **A S K Q U E S T I O N S**

Find answers. Develop curiosity.

### **S E T G O A L S**

Devise a plan. Achieve.

### **T R Y**

Apply yourself. Make mistakes. Make music.

Students apply the PAST principles in a cycle. This cycle is also a transferable skill that students can apply to all areas of their life, allowing them to always be discerning, adaptable, and determined.

In one-on-one piano lessons, students use PAST to build knowledge through diverse repertoire choices, music theory, aural skills, music history, and technical exercises. Students cultivate individual performance skills in recitals and group classes by performing, as well as listening, speaking and writing, learning how to channel their focus, logical problem solving, and creative improvisation.

Students of any age and musical background are welcome!

## STUDENT EXPECTATIONS

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### COMMIT TO A PRACTICE SCHEDULE.

- Guidance will be provided in each lesson, as well as written instructions in your practice journal.
  - You may be required to document your practice time and routines.
  - Contact through technology can also be used for your questions, practice challenges, and feedback from Dr. Tim.
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### ATTEND WEEKLY LESSONS RELIABLY.

- Plan to show up early or promptly on time.
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### ATTEND STUDIO CLASSES REGULARLY.

- Studio classes provide the opportunity to make music in a group, perform for each other, learn how to give feedback, and much more.
  - Scheduling conflicts may happen. Contact Dr. Tim in advance.
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### ATTEND ALL STUDIO RECITALS.

- You will be expected to perform unless otherwise discussed in advance due to extenuating circumstances.
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### PURSUE PERFORMANCE OPPORTUNITIES.

- **Music is meant to be shared!**
  - There are many local, statewide, and national competitions for students who are suited for this type of performance.
  - For feedback and progress measurement, examination programs through ABRSM and RCM are encouraged.
  - Participation in the National Federation of Music Clubs Festival or National Piano Guild Auditions also offer low-pressure, constructive performance opportunities. Other local opportunities include Out and About, Scale Olympics, and Pianorama.
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### ... OKAY, BUT WHAT IS A STUDIO CLASS?

*A studio class is a group meeting of Dr. Tim's students. Typically, a studio class will contain three parts:*

- *a part to learn about a topic in performance practice, music theory, or music history;*
- *a part to perform for each other, comment on each others' performances, and listen to each other improve;*
- *a part to team-build and have fun as a group or a project to give back to the community.*

*Studio classes offer a great way to learn together and get comfortable talking about music. You also get to meet other students to make friends, make music together, or, at the very least, debate about why Dr. Tim randomly sings at you.*

## INFORMATION FOR PARENTS

*Please also read the student expectations!*

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### LESSONS

- Parents are welcome to sit and listen to lessons.
  - Parents with young children are encouraged to attend lessons to help the student practice at home.

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### PRACTICE

- Parents are encouraged to be involved in their children's practice.
- Access to an instrument for regular practice is mandatory.
  - An acoustic piano is highly encouraged.
  - Full-size (88-key) digital pianos with fully-weighted keys can be a viable option for those with limited space or budget.
  - Contact Tim with any questions, concerns, or for recommendations.

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### FEEDBACK MEETING

- Once or twice each year, the parent(s) and Tim will meet briefly to discuss student progress, practice habits, goals, and more.

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### THE FLEX SCHEDULE

- You attend a weekly lesson and pay a predictable monthly tuition cost.
- Students can take up to 44 lessons per year.
  - The remaining eight weeks have already been subtracted from your tuition costs and are known as flex lessons.
- A calendar of planned flex days for each year will be distributed to students, including but not limited to:
  - Christmas Eve through New Year's Day (inclusive)
  - Thanksgiving Day and weekend
  - Tim's performances/adjudication/service/travel
- Any lesson canceled by the student or teacher will also count towards one of these flex lessons, including:
  - Unplanned absences (illness, emergency, etc.)
  - Planned absences (travel, school/activity conflict, etc.)
  - Inclement weather
- When possible, please give at least 24 hours' notice when using a flex day.
  - A make-up lesson can be requested instead of using a flex day. This option is encouraged if the student is nearing an exam, performance, or competition.
  - Any cancellation with less than 24 hours' notice will not be eligible for a make-up lesson.
  - No refunds will be given.
- Tuition adjustment will be given on a case-by-case basis for extended student absences, such as travel abroad.
  - One month's notice is required.

## **INFORMATION FOR PARENTS**

(CONTINUED)

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### **ATTENDANCE**

- Weekly lesson attendance is expected.
  - Students must show up on time. Students more than 15 minutes late without notifying Tim cannot be guaranteed their lesson time that day.
  - Student tardiness is not eligible for any credit or make-up.
  - Student absence without notice will forfeit that lesson and will not qualify for a make-up lesson nor a flex lesson.
  - If a regular scheduling conflict arises, contact Tim as soon as possible to arrange another weekly lesson time.

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### **DISCONTINUING LESSONS**

- Students and/or parents wishing to discontinue lessons should provide written notice to Tim at least one billing period in advance.
    - Termination will then be effective for the next pay period.
  - If notice is given after payment is made for the billing period, students are eligible to attend all lessons that have already been paid for after submitting the notice.
    - There will be no refunds for unattended lessons after termination notice is given.
  - Tim reserves the right to terminate lessons with any student if the student or parent is not adhering to expectations and policies.
  - In cases of relocation or suggested studio change, students can request help finding a new teacher or a written recommendation from Tim.
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## T U I T I O N

30 MINUTES WEEKLY	\$130 per month
45 MINUTES WEEKLY	\$195 per month
60 MINUTES WEEKLY	\$260 per month

### PAYMENT DETAILS:

- Payment can be made by clicking the link in your invoice each month.
  - You can pay via credit card, bank transfer, or your personal PayPal account.
  - For convenience, you can also set up automatic payments in your MyMusicStaff portal with your payment method of choice.
- Tuition is due on the first day of each month.
  - A late fee of \$30 will be applied on the fifth day of each month in the case of recurring late payments.
  - Tim maintains the right to refuse lessons if tuition payment for the month has not been made.
- In-home lessons will be charged a \$20-per-household monthly fee for transportation expenses.
- The cost of most music books and sheet music is not included in tuition; however, Tim will sometimes provide music when possible.
- Tim is committed to providing lessons to students from all financial backgrounds.
  - Please reach out privately if you can demonstrate considerable financial need which renders you unable to pay.
  - You can also let Tim know if you are interested in donating to a reputable music non-profit organization, scholarship fund, outreach program, or if you are interested in sponsoring lessons for a student in need (comes with documentation and is tax deductible).

## **WHERE DOES MY TUITION GO?**

Piano lessons, like so many other activities, can come with sticker shock. Understanding where your money goes can help. On the next page, I have laid out how your tuition payment is used when you choose Ledger Lines Piano Studio.

First, choosing an independent music teacher instead of a corporate music school means:

- you get to choose a teacher based on experience and personality, not just availability;
- you develop a stable and long-term relationship between family and teacher, allowing more scheduling flexibility, tailored musical growth, and opportunity to perform;
- your full payment goes to the teacher without hidden fees or cuts, which means your teacher has more time to invest in each student;
- you get to know a community of other students and families.

Remember, your investment goes beyond fiscal factors: your child learns many lessons and transferable skills by applying themselves to their musical studies, just like many other extracurricular humanities activities and sports. These include:

- creative and critical thinking skills (see the PAST philosophy on page 2!);
- using the senses to channel focus/attention;
- balancing positive and critical feedback;
- giving feedback constructively and learning from constructive feedback;
- overcoming the fear of making mistakes;
- being able to consistently perform in front of people at a high level;
- and so many more.

As always, if you ever have any questions or concerns, please reach out.

- Tim



## WHERE DOES MY TUITION GO?

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### TIME

- With students:
    - lessons
    - studio and group classes
    - performances
  - Preparation:
    - individual curriculum development
    - lesson and studio class planning
    - bookkeeping
    - communication
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### EXPENSES

- Lesson and studio expenses: These help me stay organized and offer high-quality, cost-effective lessons.
    - instrument maintenance
    - MyMusicStaff
    - payment processing and fees
    - small business licensure, insurance, and taxes
  - Recitals and performances: Music is meant to be shared!
    - facility rental or maintenance
    - programs and materials
    - refreshments
  - Professional organizations and certifications: These provide performance opportunities at reduced cost to the student, help foster other performance opportunities for musicians across the city and state, as well as help me continue to learn.
    - Music Teachers' National Association
    - Ohio Music Teachers' Association (active member and chairperson of statewide Graves Piano Competition)
    - National Piano Guild
    - National Federation of Music Clubs
    - ABRSM and RCM teaching materials
  - Living wage and personal savings: Piano teachers have no corporation to match funds or provide retirement, health insurance, or cost of living coverage. Every cost is out-of-pocket.
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### QUALIFICATION

- Significant experience: I have more than a decade of teaching experience, from university graduate piano performance majors to complete beginners.
  - Academic and professional achievements: I hold four degrees from competitive, top-tier music programs.
  - Nationally Certified Teacher of Music: I am currently completing this certification bestowed by MTNA.
  - In-demand: Not only do I invest time in teaching, but I am also an active adjudicator and performer. Performing and listening to others continuously improves my ability to teach your child these skills.
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## ABOUT DR. TIM

### PROFESSIONAL BIO:

Pianist Timothy Ledger is known for his engaging musical presence, thoughtful interpretations, and bright, colorful sound.

Tim has gratefully enjoyed performing across North America and in Europe. He was hailed as a “demon at the keyboard” for his performances of Rachmaninoff’s *Rhapsody on a Theme of Paganini* with Alexis Hauser and the McGill Symphony Orchestra, and his performances of Beethoven’s Piano Concerto No. 1 and the Shostakovich Piano Quintet were featured on CBC Classical. Tim is also an advocate for both new and historically underrepresented music. Recently, he premiered *Timepiece*—a commission with composer Phillip Sink—in a recital for Chamber Music Milwaukee.

A prolific chamber musician praised for his keen sense of ensemble, Tim is currently one half of the LETS Duo with longtime piano duet partner Sadie Eaton. Tim has appeared with Opéra de Montréal, the Musical Chairs International Chamber Music Festival, Orchestre classique de Montréal, and the Orchestre symphonique de Montréal Chamber Music Series, and many others.

As a devoted music educator and organizer, Tim is a member of Music Teachers National Association, serves on the executive board of the Columbus Music Teachers Association, maintains an active presence in the Central-East district of the Ohio Music Teachers Association, and is chair of the OhioMTA Graves Piano Competition, a statewide competition that showcases a high level of artistry for solo and duo pianists. He also enjoys staying actively engaged as an adjudicator and guest teacher. Recent highlights include the Pacific International Youth Music Festival in Vancouver, the 20<sup>th</sup> Century and Beyond Festival at Ohio University, and masterclasses and guest artist residencies at Mount Union University and the University of Wisconsin-Milwaukee.

Tim holds degrees from the University of Cincinnati College-Conservatory of Music (Bachelor of Music), the Jacobs School of Music at Indiana University (Master of Music and Performer Diploma), and McGill University’s Schulich School of Music (Doctor of Music). Tim has served as a faculty lecturer at the Jacobs School of Music at Indiana University (music theory), Marianopolis College (piano), and McGill University (piano).

### MORE PERSONALLY:

Tim happily resides in Columbus, Ohio, where he was sneakily adopted by a feral tabby kitten named Minerva. When he’s not at a piano, he is likely outside: running, cycling, and yard work keep Tim moving, which is fortunate since his other hobbies include cooking, baking, and eating the payoff.

As a young child, Tim started learning his older sister’s piano pieces by ear, so his parents—avid music listeners but not musicians themselves—put him in lessons, too, and Tim and music have been inseparable since.

Tim discovered his love for teaching while working with his own amazing teachers. It remains one of the only things he loves as much as performing. His favorite parts of teaching include the light in a student’s eye when they realize something or synthesize information they hadn’t linked before, the feeling of excitement when a student tries something new and likes it (or hates it!), and laughing a lot: while music can be serious, it’s important not to take ourselves too seriously.