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INTRODUCTION

History of the Colburn School

The roots of the Colburn School date to 1950 and a preparatory program, the Community School of Arts, of the University of Southern California. In 1986, the school officially became an independent community school (though still housed at USC) and was renamed the Colburn School of Performing Arts. Re-named the Colburn School in 1998 when it moved to its Downtown Los Angeles campus, the school continues its community arts mission through various divisions: the Community School of Performing Arts, offering fee-based enrollment in music, drama, and early childhood classes, and including the Trudl Zipper Dance Institute and the pre-college Dance Academy, and the pre-college Music Academy for advanced instrumental students. The Conservatory of Music, the collegiate division of the school, opened in 2003 offering a Bachelor of Music degree and a Performance Diploma for undergraduate students, and an Artist Diploma and Professional Studies Certificate for post-baccalaureate students. In 2013 the conservatory added a Master of Music degree to its offerings. This highly selective division offers instruction in instrumental music performance and, due to its benefactor, Richard D. Colburn, students accepted into the conservatory receive full scholarship grants for tuition, room, and board for the length of their programs.

The School's Mission and Purpose

The mission of the Colburn School is one of access and excellence, to enable all students to reach their highest potential in the performance of music, dance, and drama.

The purpose of the Conservatory of Music within the Colburn School is to provide intensive post-secondary training to classical instrumental performance majors through five distinct programs: the Bachelor of Music in Performance degree, the Performance Diploma, the Master of Music in Performance degree, the Artist Diploma, and the Professional Studies Certificate.

The Conservatory Student Catalog and Handbook

The Student Catalog and Handbook of the Colburn Conservatory of Music provides students with important information regarding degree and program requirements, classes offered, and policies and procedures. Please note that other divisions within the Colburn School have separate policies and procedures that may differ from those defined in this handbook.

The Student Catalog and Handbook also presents information mandated by the State of California. Any questions a student may have regarding this catalog that have not been satisfactorily answered by the Colburn School

may be directed to the Bureau for Private Postsecondary Education at PO Box 980818, West Sacramento, CA 95798-0818; phone 916-431-6959; or 888-370-7589 toll-free; fax 916-263-1897; or www.bppe.ca.gov.

All students in the conservatory programs (the Bachelor of Music degree, the Performance Diploma, the Master of Music degree, the Artist Diploma, the Professional Studies Certificate) are responsible for reading and becoming familiar with this information, and for abiding by all policies and procedures stated herein.

PROGRAMS OF STUDY

The Colburn Conservatory of Music offers five programs: two post-secondary (undergraduate) programs, and three post-baccalaureate (graduate) programs. All students in the Conservatory are performance majors.

The **Bachelor of Music (BM)** degree program is a four-year undergraduate curriculum focusing on the development of highly skilled performing musicians. Academic requirements include courses in music theory, ear training, music history, and the humanities. Students completing this program are prepared for graduate study at the master's level, or for employment within the profession. A minimum of 120 semester units is required for completion of the program. Please consult Appendix C of this handbook for requirements and recommended course sequence for the BM.

The **Performance Diploma (PD)** is a four-year curriculum designed for the student who has not yet completed a baccalaureate degree, but whose activities require more flexibility than the Bachelor of Music program. The program also supports students who need extra time to solidify their English language skills prior to enrolling in the BM program (see policy below). Academic requirements are limited to courses in music theory and ear training. Students completing this program are prepared for study at the diploma or certificate level, for a Bachelor of Music degree, or for employment within the profession. Approximately 80 semester units are required for completion of the program. Please consult Appendix C of this handbook for requirements and recommended course sequence for the PD.

The **Master of Music (MM)** degree program is a post-baccalaureate curriculum that includes academic coursework in music theory and music history. Students must have completed a baccalaureate degree or the equivalent prior to matriculating. Students completing this program are prepared for further graduate study at the doctoral level, or for employment within the profession. A minimum of 45 semester units is required for completion of the program. Please consult Appendix C of this handbook for requirements and recommended course sequence for the MM.

The **Artist Diploma (AD)** program focuses on the development of highly-skilled performing musicians. The program is a minimum of two years and a maximum of four years in length, with a minimum requirement of four recitals. A minimum of one recital must be given during every year of residence; a maximum of two of the four required recitals may be given in any single semester. Students must have completed a baccalaureate degree or its equivalent prior to matriculating. Students completing this

program are prepared for further study at the post-graduate level, or for employment within the profession. Approximately 36 semester units are required for completion of the program.

The **Professional Studies Certificate (PSC)** program emphasizes professional and pre-professional activities outside of the Colburn School. It is designed for students seeking intensive training in their applied area, often with specific goals in mind (such as preparation for competitions or auditions). Students are not required to have completed a baccalaureate degree, but must have completed an undergraduate diploma or certificate to matriculate. Students completing this program are prepared for employment within the profession. At the conclusion of each semester of enrollment, the PSC student must submit the PSC Semester Activities form detailing outside professional activities required of the program (auditions, competitions, performances, etc.). Approximately 26 semester units are required for completion of the program. Under exceptional circumstances, a PSC may be awarded to a student who has completed a minimum of two semesters of study and has won a professional appointment

Graduate Chamber Ensemble-in-Residence: The Colburn Conservatory has available an appointment of a chamber ensemble-in-residence for qualified pre-formed ensembles. One ensemble per year may be admitted to the school. The Chamber Ensemble-in-Residence program is two years in length (no extensions granted) and ensemble members may be enrolled in either the AD or MM program-Chamber Music Emphasis. Ensembles apply to the Colburn Conservatory as a unit and are accepted as such. The program has a specific curriculum and responsibilities as outlined in this handbook.

APPLICATION AND ADMISSION INFORMATION

Information regarding application and admission to the Conservatory of Music is provided in this Student Catalog and Handbook. The school's website (www.colburnschool.edu) also contains admissions information, and any updates made after the printing of this handbook. Prospective students are encouraged to review this catalog prior to signing an Enrollment Agreement. You also are encouraged to review the Conservatory Performance Fact Sheet, which must be provided to you prior to signing an Enrollment Agreement.

The Colburn School strives to maintain and develop a diverse, inclusive, and supportive educational environment centered on both access and excellence. The Colburn School does not discriminate on the basis of race, color, religion, national origin, citizenship, age, gender, sexual orientation, gender expression, ethnic origin, religious belief, familial status, disability, veteran status, or any other generally accepted "protected class" in its admission, retention, student aid, scholarship, or other educational policies. There is no age limit for applying. Students must have completed secondary education in order to enroll in the Conservatory. Preference is generally given to students in the formative stages of their careers, with consideration of quality and potential as determined by the Admission Committees of the Conservatory.

Deadlines

The completed application and ALL required application materials (including prescreening recordings, transcripts, and letters of recommendation) must arrive at the Colburn School by **December 1**. This is NOT a postmark deadline; the materials must arrive at the school by December 1. TOEFL scores for international students must arrive by December 1.

Application Materials

All applicants must complete the school's online application form and must submit all required materials listed below. Supplemental materials must be mailed to the Office of Admissions at the Colburn School (see address below). Do NOT send materials to faculty members.

All application materials are due to the Conservatory Office of Admissions by the announced deadline. Applicants still missing required materials after the December 1st deadline may be prescreened for a live audition. However, the Admissions Committee will not consider an applicant for admission whose file is incomplete. In order to make sure that you have sent all required materials, please use the checklist available on our website to ensure your application is complete.

Official Transcripts

All applicants must submit official transcript(s) from previous school(s).

- **Freshman (BM) and PD applicants** must submit a high school transcript.
- **Undergraduate (BM) transfer applicants** must submit both high school and all college transcripts.
- **Post-baccalaureate applicants (those applying to the AD, PSC, and MM programs)** must submit transcripts from all colleges attended. Each member of an ensemble applying to the Chamber Ensemble-in-Residence program must submit his or her transcripts.
- Documents that are not originally in English must be submitted in the original language and with a certified translation. If you hold a degree from an international institution, you may be required to have your degree(s) verified by an agency in the United States. The applicant is responsible for verification fees.
- Electronic transcripts are accepted as long as they are official and sent directly from the school. All transcripts sent via mail must be submitted in envelopes sealed by the issuing school.

Letters of Recommendation

Letter of Recommendation links will be sent to the teachers whose email addresses you provide through the online application. However, if your recommender prefers to send a letter via email or mail, that is acceptable as well. The mailing and contact information can be found on the recommendation form or on the website below. You are responsible for sending the form to them if they do not want to use the link provided in the online application. Note that recommendations should NOT come from relatives or family members. Please remind your recommenders that recommendations are due **December 5**.

BM and MM applicants must submit two letters of recommendation:

1. A recommendation from the applicant's current applied (private) teacher describing the applicant's instrumental development and abilities.
2. A recommendation from another musician (such as a chamber music coach, orchestra director, summer festival teacher, etc.) describing the applicant's musical abilities and ability to be successful in an academic degree program.

PD, AD, and PSC applicants must submit two letters of recommendation:

1. A recommendation from the applicant's current applied (private) teacher describing the applicant's instrumental development and abilities.

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2. A recommendation from another musician (such as a chamber music coach, orchestra director, summer festival teacher, etc.) describing the applicant's musical abilities.

Résumé

A résumé must be submitted as part of your application. A résumé is defined as a list of your academic, musical, and other accomplishments. Please do NOT send a program bio. Because many applicants confuse a program bio with a résumé, we have created a sample résumé (available on our website) for clarification. You may use our sample to create your own résumé.

Statement of Purpose

Prospective students must submit a brief Statement of Purpose (essay) describing objectives and aspirations regarding enrollment at the Colburn Conservatory. This statement should be no more than one page in length. This is not a general essay, but must specifically address why you wish to enroll in the Colburn Conservatory.

Essay

Two short essays must be uploaded onto your online application. The essay questions are provided on the application. These essays must be a minimum of two paragraphs in length, and should not exceed 1 page, single spaced.

Standardized Test Scores

Standardized test scores (SAT and ACT) are helpful but are not required. Usually these scores are included on high school transcripts.

TOEFL Score

An official TOEFL (Test of English as a Foreign Language) score is required if your native language is not English. The Colburn School's TOEFL code is **8477**. (Information on the TOEFL may be found at www.ets.org.) TOEFL scores are due **December 1**. (For more information, see the section on International Student Admission below.)

Prescreening Video Recording

Applicants must upload a prescreening recording in video format through the online application. We do not accept DVDs or CDs. The required prescreening repertoire is posted on our website.

Mailing Address

The mailing address for sending supplemental materials is:

Colburn Conservatory of Music, Office of Admissions
200 South Grand Avenue, Los Angeles, CA 90012

TRANSFER APPLICANTS

All students transferring from another institution must submit a Transfer Release Form and must withdraw appropriately from the current school prior to matriculating at Colburn.

Undergraduate transfers: A transfer applicant is someone who wishes to continue the Bachelor of Music program (or transfer from a Bachelor's program to the Colburn Performance Diploma program) at the Colburn Conservatory that he or she has started at another institution. In general, transfer applicants have been enrolled at another collegiate institution on a full-time basis for a minimum of one semester and have a high school diploma. Applicants who apply to transfer from their current school to the Colburn Conservatory must follow the same application and audition process as all other applicants, with some additional requirements as described here.

Graduate transfers: The Colburn School does not accept transfer applicants to the Master of Music degree program. In cases where the student is applying to Colburn's AD or PSC program, is currently enrolled in a post-baccalaureate program at another school, and will not have completed this program by the time they begin study at Colburn, a Transfer Release Form will be required. There will be no transfer of credits to the AD or PSC programs.

Transfer Application Requirements

1. Application

Complete the regular application form by the application deadline.

2. Transcripts

Students who have completed some college coursework must submit both college and secondary school transcripts. A college transcript alone is not acceptable if the applicant will not have completed the program of study at the time of admission.

3. Transfer Release Form

As part of the application process to the Colburn Conservatory of Music, this form must be submitted by any applicant currently enrolled in an institution of higher education within the United States who will NOT have completed the current program prior to beginning studies at the Colburn Conservatory. The Transfer Release Form is available on our website or by emailing a request to the Admissions Office. **This form must be completed and in the applicant's file before an offer of admission may be made by Colburn.**

International Transfer Applicants

The Transfer Release Form is not required for students currently enrolled in non-U.S. institutions. All other requirements remain as stated above.

Transfer of Credits

Credit earned by applicants at another accredited post-secondary institution may be transferable to the Colburn Conservatory Bachelor of Music or Performance Diploma, as noted below. In general, credit is granted only when the coursework involved, and the level of the transfer applicant's achievement, is such that would permit the student to complete the remaining coursework at Colburn successfully. **All requests for consideration of transfer credits must be made within the first semester of enrollment.**

Note that the handbook contains a separate policy for currently enrolled students who wish to take classes outside of Colburn and transfer those credits back to Colburn (see Credit for Non-Colburn Classes below).

- **General Education Credits**
Humanities courses completed with grades of "C" or better at other accredited undergraduate schools shall be considered for transfer credit.

Up to a maximum of 50% of the required General Education/Humanities credits (12 credits total) may be accepted in transfer for applicants who have completed at least two years of post-secondary education, as noted below.

Up to 25% of the required General Education/Humanities credits (6 credits total) may be accepted in transfer for applicants who have completed less than two years of post-secondary education, including high school students who have earned credit at postsecondary institutions.

In all cases, an official transcript must be provided by the applicant showing the final grade. Students will be required to provide course descriptions from a catalog, a course syllabus, and/or textbooks and other class materials to establish equivalency.
- **Music Theory and Ear Training Credits**
Credit for Music Theory and Ear Training is based on assessment tests administered during Fall orientation rather than transfer credits from other institutions. Depending on the results, students may be given credit-by-exam for equivalent classes required at Colburn.

- **Music History Credits**
Faculty will review the applicant's transcripts for evidence of completed Music History courses. Placement in Colburn classes will be based on this review. An official transcript must be provided by the applicant showing the course(s) taken and the final grade(s). Students may be required to provide course descriptions from a catalog, a course syllabus, and/or textbooks and other class materials to establish equivalency.
- **Orchestra, Applied Study, and Chamber Music Credits**
All conservatory students must enroll in applied studies (lessons), chamber music, and orchestra (except pianists) during each semester of residency, regardless of previous experience or credits.
- **Determination of Transfer Credits**
Transferability of courses to the Colburn Conservatory is determined by the Academic Affairs Committee of the conservatory, in consultation with conservatory faculty. This determination is made individually, and is based on a review of the applicant's academic record and placement testing. Normally, acceptance of transfer credits is finalized during the registration process or the first semester of enrollment, and is done so at the discretion of the school.

INTERNATIONAL STUDENT ADMISSION

The Colburn Conservatory is authorized under Federal law to enroll nonimmigrant students. The application process for non-U.S. citizens is the same as that for U.S. citizens. The Colburn School does not discriminate on the basis of national origin.

The following information may prove especially helpful for non-U.S. citizens:

English Proficiency

English proficiency is a requirement for admission to the Colburn Conservatory. In order to assess proficiency, we require all applicants whose native language is not English to take the Test of English as a Foreign Language (TOEFL). This test is offered worldwide. Information on the nearest testing center may be found at www.ets.org/toefl. In order for Colburn to receive an official copy of your score, you must enter the School's code (**8477**) on the test document. Applicants should plan ahead to take the TOEFL in the Summer or Fall one year prior to the Fall of enrollment. We require a TOEFL score by **December 1** with all other application materials. Only the TOEFL exam will be accepted as proof of English proficiency.

TOEFL minimum score requirements (IBT or internet-based test) for admission are as follows:

- BM: 79
- PD: 65
- AD: 65
- PSC: 65
- MM: 86

In addition to submitting a TOEFL score, applicants invited to audition will be required to interview with Colburn faculty and staff as part of our assessment of English proficiency. Admission to degree programs (BM and MM) is dependent on the minimum TOEFL score and the approval of the Admission Committee. **In general, a minimum baseline score of 65 is required to be considered for admission to any program.** A TOEFL score alone is not sufficient to demonstrate English proficiency for admissions.

There is no automatic waiver of the TOEFL requirement. Applicants who feel that their English language skills are strong enough to be granted a waiver must contact the Office of Admissions for instructions as to how to request a waiver (admissions@colburnschool.edu).

TOEFL waivers are not offered for students applying the Master of Music program, except under the following circumstance:

The TOEFL may be waived if the applicant has 1) attended at least two years of high school and 2) has completed (or will complete within the current

academic year) a bachelor's degree in English-language institutions (all classes taught in English), for a total of six years of instruction at an English-language institution. If this is the case, transcripts from those programs must be provided by no later than December 1 for review. If the transcripts do not reflect a strong academic record, the applicant will be required to submit a TOEFL score no later than January 15. If the transcripts do not, for any reason, provide adequate information, a telephone interview with the applicant may be required in order to determine if the TOEFL must be submitted.

Admission in Cases of Inadequate English Skills

Admission to the Colburn Conservatory of Music is based first and foremost on the applicant's musical performance skills, as demonstrated in the audition. Applicants do not always have adequate English language skills at the time of audition, as evaluated by the Admission Committee. In such cases the school may choose to admit applicants as follows:

BM applicants with scores below the minimum requirement or are otherwise deficient in English language skills:

Students must have a minimum TOEFL score of 79 plus the approval of the Admissions Committee in order to be admitted to the BM program. A score of 79 or higher by itself is not sufficient. If it is determined that a BM applicant does not have sufficient English language skills for the degree coursework, the Admissions Committee may choose to extend an offer of admission to the PD program to the applicant. BM applicants whose TOEFL score is below 79 but above 65, or are found to be otherwise unprepared for the demands of the BM, may be admitted to the PD for one year to improve English skills in preparation for the BM. Those students will be required to enroll in Music History MHL 104 in the Spring term to gauge the student's ability to do well in the BM, and may, at the recommendation of the academic advisor, be required to audit additional classes to support their English studies. Students receiving lower than a C+ in MHL 104 will not be considered for the BM program. English as a Second Language (ESL) courses are offered to help students prepare for the BM, and to provide ESL support in general. There is no additional charge for ESL classes. The student may also be required to re-take the TOEFL exam by April 15 of the Spring semester, at the recommendation of the academic advisor. Based on the student's performance in MHL 104 and the new TOEFL score, a decision will be made regarding moving into the BM degree program. Students on academic, performance, or disciplinary probation will be ineligible for transfer from the PD to the BM. Students who are not prepared to transfer to the BM at this time must remain in the PD program. All students admitted to the BM and PD programs whose English skills are either below the required TOEFL score, or are assessed as inadequate by the Admissions Committee, will be required to enroll in ESL tutoring as part of their curriculum.

MM applicants with weak English skills:

MM applicants whose English skills are either below the required TOEFL score or are assessed as inadequate by the Admissions Committee will not be permitted to enroll in the MM degree program. Such students may be placed in either the AD or the PSC program and will be required to enroll in ESL tutoring.

AD and PSC applicants with weak English skills:

AD and PSC applicants whose English skills are either below the required TOEFL score or are assessed as inadequate by the Admissions Committee will be required to enroll in ESL tutoring.

Student F-1 Visa and Visa Services

A Student F-1 Visa for studying at the Colburn Conservatory can be obtained only after a student has applied, has been admitted, submitted all required paperwork, and has paid the enrollment deposit. The school will issue a Form I-20 once all the above has occurred and the student has supplied the information required (including proof of finances). It is then the student's responsibility to take the I-20 to the nearest U.S. consulate to obtain the visa. Students may be responsible for the cost of shipping the I-20 via FedEx. If we do have to charge you for shipping costs, the amount will be billed to your student account at Colburn.

Note that although the Colburn School does not charge for providing the I-20, the U.S. Government charges a fee of \$200 or more for F-1 Visas. This fee is called the SEVIS I-901 fee. This is a mandatory fee that must be paid to the U.S. Government before a visa will be issued. Go to www.fmjfee.com/i901fee for more details. A separate visa processing fee of approximately \$160 also may be charged. These fees must be paid by the applicant; the Colburn Conservatory does not pay these fees.

Once an international student is enrolled in the Colburn Conservatory, the student may obtain proof of enrollment by contacting a member of the Conservatory Office staff. Proof of enrollment typically states the student's enrollment date, anticipated graduation date, program of study, and whether the student is in good standing.

Proof of Finances

Part of obtaining a Form I-20 is proving that the student has the means to cover expenses not covered by the school. Because the Colburn Conservatory provides housing and a food allowance, and also pays the student's tuition, we require proof of finances only as stated on the estimated budget sent in your admission packet. Proof of finances must be in the form of an official bank statement.

Employment

The U.S. government strictly enforces visa regulations. International students are not permitted to work off-campus, but may work on-campus for the Colburn School. Depending on individual circumstances, students may engage in curricular practical training, including off-campus practical training for pay. All questions regarding visa, work issues and practical training should be discussed with the Dean of the Conservatory or the Assistant to the Provost.

More Information

Information on study in the United States and help regarding visa matters may be found in your home country through EducationUSA advisers. To find the adviser nearest you, go to <https://www.educationusa.info/>. EducationUSA advisers are affiliated with the U.S. Department of State.

APPLICATION FORM

Applicants for Fall 2018 may apply online through the School's website: <https://www.colburnschool.edu/conservatory/apply-to-the-conservatory/application-materials/>. The deadline for submitting the online application is **December 1, 2017**. The school does not accept paper applications.

Questions related to the conservatory application form should be directed to admissions@colburnschool.edu or 213-621-4534.

AUDITIONS AND PRESCREENING

The goal of auditions at the Colburn Conservatory is to identify and enroll students whose potential is of the highest level. With that in mind, we have created an audition process that allows for an exchange of information between the Conservatory of Music and applicants, and that is clear and professionally managed.

The submitted résumé, recommendations, academic record, short essays, and (most of all) the audition and time on campus will give the admissions team an acquaintance with each auditioning student. The Colburn School website, our Admissions staff, and the audition day activities will give the applicant a broad picture of the Conservatory. Although not every applicant can be admitted, we hope that all applicants will gain a better understanding of the Colburn Conservatory of Music and will feel that they have been through a process that is respectful and professional.

Prescreening

Prescreening is the first round of the audition process; the second round is the in-person audition in Los Angeles. The Colburn School does not hold regional auditions. The audition day includes several requirements beyond the audition itself, which is why we only hold auditions in Los Angeles and why we have to limit the number of applicants that we invite to the in-person audition.

Prescreening repertoire must be uploaded through the online application and must be uploaded in VIDEO format. Audio only recordings are not accepted; compact discs (CDs) and DVDs are not acceptable and will not be reviewed. Each work/movement must be recorded on separate tracks. All submitted recordings become the property of the Colburn School.

All applicants are required to submit a video pre-screening recording for review by Colburn faculty. After hearing an applicant's preliminary recording, the faculty will determine whether or not the applicant will be invited to the live audition. Applicants who are not invited to audition will be notified that their files are closed. Applicants who are invited to audition will be notified of their audition date at the Colburn School in Los Angeles. Please do not make travel plans until you have received an email from the Office of Admissions scheduling you for a live audition.

AUDITION DAY OVERVIEW

The audition day allows us to become better acquainted with prospective students through several means, which may include:

- The audition before a committee of faculty members
- A lesson or meeting with a faculty member (for selected students)
- Assessment testing in music theory for BM & PD applicants

- An interview with a senior administrator or faculty committee
- Review of the school's Student Performance Fact Sheet with designated conservatory administrator
- An interview for non-native English speakers
- An essay writing exam for non-native English speakers
- Other assessments as determined by the school

If you are invited to audition, you must be available for the entire audition day, 8 am – 8 pm, unless otherwise notified. Scheduled audition day activities are NOT optional. Due to the complexity of the schedule, requests for specific times cannot be accommodated.

Audition Dates

Auditions will be held in Los Angeles in February 2018. Applicants must be available from 8am–8pm on the audition day, for all audition-related activities. Travel should be planned accordingly.

Audition dates are posted on our website. Openings are subject to change without notice. Please do not book your travel until you have received an invitation to audition in Los Angeles.

Hotel Information

A list of downtown hotels is posted on our website. There are several hotels within walking distance of the Colburn School; the hotels in Little Tokyo are the farthest, and may require a short cab ride. Feel free to check with Admissions regarding hotel choice.

DECISION PROCESS

Admission to the Colburn Conservatory of Music is highly selective. The first consideration in any decision to accept or deny an applicant is the quality of the applicant's audition. Supporting materials such as transcripts, recommendations, and interviews are considered only after it has been determined that the audition demonstrates an acceptable level of proficiency, artistry, and potential. Faculty and administration discuss the applicants and recommend the final status of an application. A student is officially accepted to the Conservatory of Music only when he or she has received a letter of acceptance signed by the Dean.

In addition to the audition, several other areas are assessed:

- Academic Record: All applicants submit academic transcripts, which are reviewed prior to a final decision on admission.
- Interview: Applicants may be interviewed by the Colburn Conservatory administration, staff, and/or faculty members as

part of the audition process. Interviews help us to get better acquainted with the applicant and interview impressions are discussed prior to a final decision on admission. Interviews are also an opportunity for the applicant to ask questions about the school.

- **English Skills:** Non-native speakers of English are required to provide a TOEFL score and to have the same interview described above. In addition, an interview with the school's ESL teacher and academic faculty may be required. A writing assessment is required of all non-native speakers who are degree applicants. The applicant's English skills are discussed prior to a final decision on admission.

In making a decision, the Admissions committee discusses the overall results of the entire application and audition process. The final recommendation may be to admit a student to a program other than the one to which he or she applied. All such recommendations will be discussed with the applicant prior to issuing a letter of acceptance. A student is officially accepted to the Conservatory of Music only when he or she has received a letter of acceptance signed by the Dean.

The number of openings in the conservatory is limited. Applicants who have not been accepted will be notified as soon as possible following the audition, so that they may proceed with making other plans. The decision not to accept a student in any one year does not preclude that student from applying again in future years. However, the same application and audition process must be completed each time the student applies. Note that all audition comments are confidential. The Colburn Conservatory does not provide comments to applicants.

AFTER THE AUDITION

The offer of admission to the Conservatory will include an official letter signed by the conservatory's designated admissions officer, an Enrollment Agreement, a School Performance Fact Sheet, and other documents to be reviewed and signed. Verbal discussion about possible admission is not an official offer. A student is officially accepted to the Conservatory of Music only when he or she has received a letter of acceptance signed by the Dean. As a prospective student, you are encouraged to review the Colburn Conservatory Student Catalog and Handbook prior to signing the Enrollment Agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided and explained to you prior to signing an Enrollment Agreement.

Response Deadline

All accepted applicants are required to respond to the offer of admission, whether the applicant's decision is to accept or to decline the Conservatory's offer. This is a critical requirement, because an applicant's decision may affect the status of another applicant on the wait list. In keeping with the Code of Ethics of the National Association of Schools of Music (NASM), students are allowed "...to choose without penalty among offers of admission and financial aid until May 1 for undergraduate students (BM, PD) or April 15 for post-baccalaureate students" (AD, PSC, MM). After that date, enrollment commitments are considered binding.

Accepted applicants are encouraged to read the Enrollment Agreement carefully, which provides specific information about cancelling enrollment, as required by state law.

Enrolling

An applicant is considered enrolled when he or she signs and returns the Enrollment Agreement, the School Performance Fact Sheet, and submits the nonrefundable \$500 enrollment deposit.

Final Transcript

All students who are admitted and who enroll in the Colburn Conservatory of Music are required to submit an official final transcript by **July 1** prior to the start of classes. This transcript must document the completion of previous study.

Orientation

Orientation occurs just prior to the beginning of the Fall semester and is required of all new students. Any exception to attendance at orientation requires the approval of the Dean of the Conservatory.

Registration

Registration is scheduled as part of orientation for new students, and prior to the completion of the previous term for continuing students.

Cancelling Enrollment

A student who has enrolled as described above has the right to cancel his/her enrollment and withdraw from the Colburn Conservatory of Music. Per California State law, the student has the right to obtain a refund of charges paid through attendance at the first class session, or the seventh day after enrollment, whichever is later, based on the start date on the Enrollment Agreement. *Note that because the Colburn Conservatory provides a full-tuition scholarship and does not sponsor any negotiable instruments or disburse federal aid, and since the application fee and enrollment deposit are non-refundable, no refund shall be due upon cancellation/withdrawal.*

To cancel your enrollment in the Colburn Conservatory of Music, mail, email, or deliver a signed and dated copy of your written notice to:

Colburn Conservatory of Music
Office of Admissions
200 South Grand Avenue
Los Angeles, CA 90012

Email: admissions@colburnschool.edu

REMEMBER THAT YOU MUST CANCEL IN WRITING. You do not have the right to cancel by telephoning the school or by not coming to class.

WAIT LISTS

The Conservatory of Music maintains wait lists in most areas. Applicants who are qualified for admission but who cannot be admitted immediately due to the limited number of openings shall be notified that they have been placed on a wait list. In accordance with the National Association for College Admission Counseling Statement of Principles of Good Practice, wait lists are closed by August 1.

If the Conservatory wishes to offer admission to a student on our wait list after May 1 (or April 15 for post-baccalaureate students), the school must first determine if the student has accepted an offer of admission from another school. The Conservatory must then contact the other school to inform them of a pending offer of admission from the Colburn School. In such cases, the applicant must obtain permission from that other school before the Colburn School can officially offer admission to the applicant. To signify permission, the music executive of the other school may be asked to sign Colburn's Release Form. Any questions on this matter should be discussed with the Dean of the Conservatory or the Manager of Admissions and Recruitment.

CONSERVATORY ADMISSIONS CONTACT INFORMATION

Colburn School
Office of Conservatory Admissions
200 South Grand Avenue
Los Angeles, CA 90012
Telephone: 213-621-4534
E-mail: admissions@colburnschool.edu

CONSERVATORY OF MUSIC PERSONNEL

Conservatory of Music Faculty

Lee Cioppa, Dean of the Conservatory

Edward Atkatz, Percussion; Contemporary Ensemble

Andrew Bain, Horn

Martin Beaver, Violin; Co-Director, String Chamber Music

Richard Beene, Bassoon; Chair, Woodwinds, Brass, Percussion;
Wind Chamber Music

Fabio Bidini, Piano/Carol Grigor Piano Chair

Kristi Brown-Montesano, PhD, Chair, Music History and Literature

Alan Chapman, PhD, Music Theory

Zinzi Clemmons, MFA, Humanities

Paul Coletti, Viola; Chamber Music

Vivian Fan, DMA, Director of Accompanying

Anne Marie Gabriele, Visiting Instructor of Oboe

Yehuda Gilad, Clarinet; Music Director and Conductor of the Colburn
Orchestra

Clive Greensmith, Violoncello; Co-Director, String Chamber Music

Vera Ivanova, PhD, Music Theory

Alex Jacoby, PhD, Humanities

Jeffrey Kryka, PhD, Music Theory and Ear Training

Jeffrey Lavner, Keyboard Harmony

Mark Lawrence, Trombone; Brass Chamber Music

Ronald Leonard, Violoncello; Chamber Music

Laura Liepins, Director, Artistic Administration and Career
Development

Robert Lipsett, Violin/Jascha Heifetz Distinguished Violin Chair

Peter Lloyd, Double Bass; Chamber Music

Alison Maggart, PhD, Music History and Literature

Liviu Marinescu, DMA, Music Theory and Composition

Régulo Martínez-Antón, Keyboard Repertoire

Noah Meites, PhD, Music Theory and Ear Training

Jennie Morton, the Healthy Musician

Bruce Miller, PhD, Music Theory

André Naffis-Sahely, PhD, Humanities

Jordan Nelson, DMA, Acting Chair, Music Theory

Norman Pearson, Tuba

Joel Peisinger, English as a Second Language

Ian Pritchard, Music History and Literature; Baroque Chamber Music

Courtenay Raia, PhD, Humanities

Gwen Robertson, PhD, Humanities

Ory Shihor, Piano

Deborah Smith, Library Director; Director, Conservatory Academic
Programs

J. Douglas Smith, PhD, Chair, Humanities
Arnold Steinhardt, Chamber Music; String Coach
JoAnn Turovsky, Harp
Benjamin Ullery, Orchestral Repertoire, Viola
Allan Vogel, Emeritus Instructor of Oboe
Jim Walker, Flute; Music Technology
James Wilt, Trumpet
Nathaniel Zeisler, DMA, Director, Community Engagement

Conservatory Administration and Staff

Jessica Cameron, Administrative Manager
Lee Cioppa, Dean of the Conservatory
Jenna Gundersen, Program Assistant
M'Isha Starks, Registrar and Manager of Student Services
Lauren Woodward, Manager of Admissions and Recruitment

CONSERVATORY OF MUSIC FACULTY BIOS

Edward Atkatz, Percussion; Contemporary Ensemble

Former principal percussionist of the Chicago Symphony Orchestra, Edward (Ted) Atkatz has performed with the Atlanta, Boston, Houston, Pacific, Seattle and Santa Barbara Symphonies; Hong Kong and Los Angeles Philharmonics; Grand Teton Music Festival Orchestra; Chicago Chamber Musicians, and the Boston Pops. He has participated in the St. Barts Music Festival since 2001 and, over the past several years, he has played on several movie scores, including *The Day the Earth Stood Still*, *Frozen*, and *Up*. He holds a Bachelor's of Music degree in Percussion Performance and music education, *magna cum laude*, from Boston University. His graduate studies were at the New England Conservatory of Music and at Temple University, where he worked with Alan Abel of the Philadelphia Orchestra. Ted enjoys performing various styles of music, is a singer/songwriter, and is the founder and leader of the band NYCO. He is on the faculty of the Lynn Conservatory of Music in Boca Raton, the Music Academy of the West in Santa Barbara, and the Texas Music Festival in Houston, and has given master classes and clinics worldwide.

Andrew Bain, Horn

Appointed Principal Horn of the Los Angeles Philharmonic Orchestra in 2012, Andrew Bain has also served as Principal Horn of the Colorado Music Festival since 2003 and of the Melbourne Chamber Orchestra since 2009. Earlier posts include Principal Horn of the Melbourne Symphony Orchestra, Queensland Symphony Orchestra, Muenchner Symphoniker, and the Australian Opera and Ballet Orchestra at the Sydney Opera House. Solo appearances include the Queensland Symphony Orchestra and Melbourne Symphony, among others. He can be heard on the soundtracks of numerous recordings and films, including *Happy Feet*, *Australia*, and *Anacondas*. A sought-after lecturer, Mr. Bain has given master classes and lectures at the Elder Conservatorium, the Queensland Conservatorium, the Shanghai Conservatory, and the Colorado Music Festival, and was Lecturer in Horn at the Sydney Conservatorium, the University of Melbourne, and the Tasmanian Conservatorium of Music. A native of Australia and a winner of the 2000 Marten Bequest, Mr. Bain received a Bachelor of Music in French Horn Performance from the Elder Conservatorium of Music. He has also studied with Geoff Collinson in Sydney and Hector MacDonald in Vienna, and earned a Graduate Diploma in Chamber Music under Will Sanders in Karlsruhe.

Martin Beaver, Violin; Co-Director, String Chamber Music

Martin Beaver was named First Violin of the world-renowned Tokyo String Quartet in 2002 and has since appeared on the major stages of the world including New York's Carnegie Hall, London's Wigmore Hall, Tokyo's Suntory Hall, and the Sydney Opera House. Concerto and recital appearances have

taken him to North and South America, Europe, and Asia with orchestras such as the San Francisco Symphony, l'Orchestre Philharmonique de Liège, the Montreal Symphony, and the Sapporo Symphony with conductors including Pinchas Zukerman, Raymond Leppard, and Charles Dutoit. Chamber music collaborations include eminent artists such as Leon Fleisher, Lynn Harrell, Sabine Meyer, and the late Alicia de Larrocha. Mr. Beaver's teachers include Victor Danchenko, Josef Gingold, and Henryk Szeryng. A laureate of the Queen Elisabeth, Montreal, and Indianapolis Competitions, he has subsequently served on the juries of major international competitions including the 2009 Queen Elisabeth Competition. A devoted educator, Mr. Beaver has conducted master classes on five continents. He has held teaching positions at the Royal Conservatory of Music, the University of British Columbia, the Peabody Conservatory, and New York University. Most recently, he was Artist in Residence at the Yale School of Music. Mr. Beaver received an Artist Diploma in Violin Performance from Indiana University and earned an Associate (ARCT) from the Royal Conservatory of Music in Toronto.

Richard Beene, Bassoon; Chair, Woodwinds, Brass, Percussion; Wind Chamber Music

Richard Beene enjoys an active career as a teacher, soloist, chamber musician, and orchestral performer. As a performer, he has appeared with the New York Philharmonic and the symphony orchestras of Chicago, Pittsburgh, and Detroit, to name a few. Dean Beene is former Principal Bassoonist with the Toledo Symphony Orchestra. He has toured Europe as a soloist with the American Sinfonietta and also performed as a soloist at the Festival de Musique de St. Barthélemy in the French West Indies. Included among his summer festival engagements are Sunflower Music Festival (Kansas), Basically Bach Festival (Alaska), the Colorado Music Festival, Strings in the Mountains (also in Colorado), the Arkansas Music Festival, Washington State's Centrum Chamber Music Festival and Bellingham Festival of Music, and the Peninsula Music Festival in Wisconsin. Chamber music and recital engagements include New York's Merkin Concert Hall and the Library of Congress in Washington, D.C. as well as venues throughout Germany, Switzerland, Italy, and Austria. Mr. Beene has been a featured recitalist at the annual convention of the International Double Reed Society. While serving as Professor of Bassoon at the University of Michigan, Mr. Beene was awarded the 2001 Harold Haugh Award for excellence in studio teaching. He also has served on the faculties of Michigan State University and Wichita State University. A respected pedagogue, Mr. Beene has been invited to present master classes and teaching residencies at a number of institutions, including the Thornton School of Music at the University of Southern California, Rice University's Shepherd School of Music, and McGill University. He holds a Bachelor of Music in Music Education from Baylor University and a Master of Music in Bassoon Performance from the University of Wisconsin-Madison, where he studied with Richard Lottridge.

Fabio Bidini, Piano/Carol Grigor Piano Chair

Italian pianist Fabio Bidini is one of this generation's top-flight pianists and pedagogues. His appearances have included performances with the London Symphony Orchestra at The Barbican, the Philharmonia Orchestra of London at Royal Festival Hall and the New World Symphony Orchestra, among others. He has collaborated with conductors such as Michael Tilson Thomas, Carlos Prieto, Max Valdes and Dimitry Sitkovetsky and performed at festivals including the Tuscan Sun Festival Cortona/Napa, Festival Radio France Montpellier Languedoc-Roussillon and La Roque d'Anthéron International Piano Festival. Bidini has been awarded first prize in eleven of Italy's most prestigious national piano competitions and has been the recipient of the top prizes awarded in eight international competitions. Bidini is currently piano professor and holds the Carol Grigor Piano Chair at the Colburn Conservatory.

Kristi Brown-Montesano, PhD, Chair, Music History and Literature Chair of Music History, Kristi Brown-Montesano received her PhD in musicology from UC Berkeley, with a specialization in 18th-century western European music. Her book *The Women of Mozart's Operas* (University of California Press, 2007) offers a detailed study of the female characters in the Da Ponte operas and *Die Zauberflöte*, re-evaluating common critical tropes and assumptions. Brown-Montesano has presented and published essays on opera, film music, trends in marketing opera to children, and musical culture in late 19th-century England. Her current research project investigates contemporary semiotics linking classical music with technology, violence, and intelligence. A trained vocalist, Dr. Brown-Montesano was a long-time member of the American Bach Soloists.

Alan Chapman, PhD, Music Theory

Alan Chapman is a composer, lyricist, pianist, and educator. Educated at MIT and Yale, he holds both a PhD and Master of Arts in Music Theory (along with a Bachelor of Arts in Humanities and Science) and has served on the faculties of Occidental College, the University of California-Los Angeles, and the University of California-Santa Barbara. He is heard daily on Classical KUSC (91.5 FM) and globally as programmer and host of the classical channel on Delta Airlines. Dr. Chapman's preconcert lectures have been presented by the Los Angeles Philharmonic, Los Angeles Master Chorale, Pacific Symphony, and others. His songs have been performed and recorded by many artists throughout the United States and England, and his children's opera *Les Moose: The Operatic Adventures of Rocky and Bullwinkle* was commissioned by the Los Angeles Opera. Dr. Chapman frequently appears with his wife, soprano Karen Benjamin, in evenings of his original songs as well as concerts dedicated to preserving the American Songbook. They have performed at Carnegie Hall, Lincoln Center, the Los Angeles Music Center, Broad Stage, and many other venues across the United States. Their CD, *Que Será, Será: Songs*

of *Livingston and Evans*, features the late Ray Evans telling the stories behind such beloved songs as "Mona Lisa" and "Silver Bells." Their current collaborations include *Music of the People: Songs of 19th Century America*.

Lee Cioppa, Dean of the Conservatory

An experienced arts and higher education administrator, Lee Cioppa has combined a commitment to data-driven decision making with a passion for collaboration and innovation throughout her career. Prior to joining the Colburn School's academic leadership as Dean of the Conservatory of Music in August, 2016, she served as Associate Dean for Admissions at The Juilliard School for thirteen years, overseeing admissions for the Dance, Drama, and Music Divisions with over 5,500 applications annually. She has been a presenter and speaker on arts admissions at numerous conferences including the National Association for College Admissions Counseling, Arts Schools Network, and the Classical Singer Convention. Ms. Cioppa's higher education career began at the Manhattan School of Music, where just three years after graduating with her Master of Music in oboe she was appointed Director of Admissions. Prior to her years at Juilliard, she worked with the Alberto Vilar Global Fellows Program at New York University. Her Bachelor of Music is from the University of Ottawa.

Paul Coletti, Viola; Chamber Music

Paul Coletti has performed as a soloist in every major European capital and at over fifty international music festivals. He has appeared with the Los Angeles Philharmonic, the London Soloists, and the Berlin and Hannover Radio Symphony Orchestras, and performed at the Sydney Opera House, London's Queen Elizabeth Hall, Japan's Suntory Hall, the Kennedy Center for the Performing Arts in Washington, D.C., and New York's Lincoln Center. A Grammy-nominated recording artist, Mr. Coletti has won accolades for his Hyperion recording *English Music for Viola*, which won best CD awards from *Gramophone* and *BBC Music* magazines and was named one of the one hundred best CDs of all time. While with the Menuhin Festival Piano Quartet he won the Forsterpreis in Zurich for the best chamber music recording of the year. Prior to becoming a faculty member at the Colburn Conservatory of Music, Mr. Coletti held teaching positions at the International Menuhin Music Academy in Gstaad, the University of Washington (where he was Head of Strings at age 25), the Peabody Conservatory, and the University of California – Los Angeles. Born in Scotland, Mr. Coletti began his viola studies when he was eight years old, and later studied with Alberto Lysy and Yehudi Menuhin in Switzerland. Additional teachers include Sandor Vegh, Felix Galimir, Raphael Hillyer, Lillian Fuchs, Dorothy DeLay, Felix Andriewsky, Donald McInnes, and Zoltán Székely.

Vivian Fan, DMA, Director of Accompanying

Vivian Fan has served as a collaborative pianist at the International Music Course of Benidorm in Spain, Hawaii Performing Arts Festival, and Montecito Summer Music Festival and was awarded the Best Accompanist Award from The Edith Knox Performance Competition in 2009 and 2010. She performed at Walt Disney Concert Hall in the Los Angeles Philharmonic's "Brahms Unbound" concert in 2011. Dr. Fan's performances have been broadcast on KTLA and KNBC television as well as KUSC and WFMT radio. In 2012, she collaborated with Paul Coletti in a recording project for Bridge Records on Paul Chihara's *Viola Sonata*. In the summer of 2006, Dr. Fan gave a symposium presentation at the International Society of Music Education World Conference. As a solo pianist, Dr. Fan has performed with conductors Jorge Mester, Jung Ho Pak, Mario Miragliotta, Sharon Lavery, Peter Askim, and Marc Riley. Her chamber music performances include recital collaborations with Paul Coletti, Shigenori Kudo, Lindsay Deutsch, Paul Wiancko, John Hayhurst, and Richard O'Neill, among many others. Dr. Fan currently holds the Director of Accompanying faculty position at the Colburn Conservatory. Prior to this position, she was on the piano faculty at the Idyllwild Arts Academy and was a teaching assistant to Professor John Perry at University of Southern California. Dr. Fan received her DMA, MM, and BM in Piano Performance from the University of Southern California Thornton School of Music under the tutelage of John Perry, where she was awarded the Michael Kamen Music Scholarship. She is also an elected member of Pi Kappa Lambda.

Anne Marie Gabriele, Visiting Instructor of Oboe

Anne Marie Gabriele joined the Los Angeles Philharmonic in January 2000 as second oboist, a position she held in the Columbus Symphony Orchestra from 1993 to 1999 and in the Honolulu Symphony from 1990 to 1993. In addition to her duties in Columbus, she was Principal Oboist of the Canton Symphony Orchestra (Ohio) from 1993 to 1999. A native of Rhode Island, Gabriele accredits her musical inspiration to an exceptionally strong public high school music program whose wind ensemble performed and competed internationally. At the Juilliard School in New York City, she earned Bachelor's and Master's degrees under the tutelage of John Ferrillo and Elaine Douvas of the Metropolitan Opera Orchestra. While at Juilliard, she performed at the nationally televised Kennedy Center Honors to William Schuman and recorded several 20th-century works for the Juilliard American Music Recording Institute on New World Records. Gabriele has participated in numerous music festivals, including the Aspen, Kent/Blossom, and Waterloo festivals, as well as the National Orchestra Institute and the Breckenridge Music Festival. Recent solo appearances have included performances with the Canton Symphony in 1996 and 1998. Since 2006, she has been Principal Oboist of the Mozaic Festival in San Luis Obispo, California, and since 2008 she has been a founding member of Music on the Hill Chamber Music Series in Providence, RI. She has also served on the faculty of Colorado College Music Festival and been a guest teacher at New England Conservatory and Indiana University.

Yehuda Gilad, Clarinet; Music Director and Conductor of the Colburn Orchestra

An instrumentalist, teacher, and conductor, Yehuda Gilad strives for “total musicianship,” and has won the acclaim of critics and audiences alike. A founding faculty member of the Colburn School Conservatory of Music, he has developed one of the most sought-after clarinet studios in the world. His students have achieved top honors in every premier international clarinet competition, and graduates of his studio hold positions in over 100 major orchestras worldwide. In 2012, he was president of the jury for the Carl Nielsen 5th International Clarinet Competition in Odense, Denmark. Mr. Gilad also serves on the faculties of the Colburn School of Performing Arts, the Colburn School’s Music Academy, and The University of Southern California’s Thornton School of Music. He is a recipient of numerous honors and awards, including the Distinguished Teacher Award from the White House Commission on Presidential Scholars and USC’s highest honor for excellence in teaching, and is regularly invited to present master classes and performances around the globe. An accomplished clarinetist, Mr. Gilad has performed at top music festivals worldwide, and he founded and toured with the Yoav Chamber Ensemble and the Colburn Woodwind Chamber Players. Mr. Gilad’s success as a conductor equals that of his renown as a teacher and performer. As Music Director and Conductor, he has lead the Colburn Orchestra in recordings for Live Classics, Yarlung Records, and Bridge Records. Gilad has also held music directorships with the Malibu Strawberry Creek Music Festival, the 20th Century Unlimited concert series, the Thornton Chamber Orchestra, the Santa Monica Symphony Orchestra, and the Colonial Symphony. As an active guest conductor, his appearances have garnered critical acclaim in many countries on three continents. Born and raised on a kibbutz in Israel, Gilad began his musical education at the age of 16. Following his conservatory studies, he emigrated to the United States in 1975 to further his education. His former teachers include Giora Feidman, Mitchell Lurie, and Dr. Herbert Zipper, and he participated actively in numerous intensive master classes with Sergiu Celibidache and Leonard Bernstein.

Clive Greensmith, Violoncello; Co-Director, String Chamber Music

Clive Greensmith joined the Tokyo String Quartet in 1999 and performed with the ensemble at the most prestigious venues and concert series across the United States, Europe, Australia, and the Far East. He previously held the position of Principal Cellist of London’s Royal Philharmonic Orchestra. As a soloist, he has appeared with the London Symphony Orchestra, the Royal Philharmonic, Toronto Symphony Orchestra, English Chamber Orchestra, Mostly Mozart Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome. He has collaborated with distinguished musicians such as Leon Fleisher, Claude Frank, Alicia de

Larrocha, Sabine Meyer, Midori, Andrés Schiff, and Pinchas Zukerman, and has won several prizes including second place in the inaugural "Premio Stradivari" held in Cremona, Italy. A regular visitor to many international festivals, Mr. Greensmith has performed at the Marlboro Music Festival, the Salzburg Festival, the Edinburgh Festival, the Pacific Music Festival, the Sarasota Music Festival and the Norfolk Chamber Music Festival Yale Summer School of Music. Mr. Greensmith's recording of works by Brahms and Schumann with pianist Boris Berman was recently released on the Biddulph label. Recordings with the Tokyo String Quartet include the complete Beethoven quartets and the Mozart 'Prussian' quartets. Mr. Greensmith has served on the faculties of the Royal Northern College of Music, Yehudi Menuhin School, and San Francisco Conservatory of Music. Mr. Greensmith is currently a faculty member at the Colburn Conservatory of Music and the Meadowmount School of Music. A Professional Performer of the Royal Northern College of Music and graduate of the Musikhochschule in Cologne, he studied with Donald McCall and Boris Pergamenschikow.

Vera Ivanova, PhD, Music Theory

Vera Ivanova is an Associate Professor of Music, Music Theory/Composition Department at Chapman University. Dr. Ivanova is a graduate of Moscow Conservatory (BM and MM), Guildhall School in London (MM), and Eastman School (Ph.D.) with degrees in music composition. Her compositions have been performed worldwide and received many national and international awards. Her music has been published by Universal Edition (UE 31899) and released on CD by Ablaze Records (Millennial Masters series, Vol. 2), Quartz Music, Ltd., Navona Recordings (*Nova* and *Allusions* albums), Musiques & Recherches (*Métamorphoses* 2004), and Centaur Records (CRC 3056). Dr. Ivanova also teaches in the Colburn Music Academy.

Alex Jacoby, PhD, Humanities

Alex Jacoby was trained as an urban and environmental historian and is currently a Humanities Research Associate at University of California, Irvine. His recent dissertation, "Bringing the Beach to Los Angeles: The Politics and Environment of the Southern California Coast, 1880-1970," examines the growth of area's famous beaches over the 20th century and explores both the political economy of coastal development and changing ideas about leisure and recreation to explain the origins of this understudied landscape. His current research looks at the visual and material culture of the midcentury Los Angeles coast through its transnational popularity. He has also embraced the use of digital humanities technology, utilizing topic modeling in an ongoing research project and teaching introductory undergraduate courses on the subject.

Jeffrey Kryka, PhD, Ear Training; Music Theory

Film and concert composer Jeff Kryka has received awards from Turner Classic Movies, ASCAP, the Recording Musician Association Los Angeles (RMALA), and the Henry Mancini Foundation, and has had music performed and recorded by virtuoso violinists Anne Akiko Meyers and Maria Bachmann, the Hollywood Studio Symphony, the Hollywood Reporter Key Art Awards, Pacific Serenades, and the Heartland Symphony Orchestra. Jeff received his BM from the University of Wisconsin-Madison, where he studied with composers Stephen Dembski and Laura Schwendinger. Dr. Kryka earned his PhD in Music Composition in 2011 from the University of California-Los Angeles where he studied with composers Paul Chihara, Roger Bourland, Ian Krouse, David Lefkowitz, Charles Fox, Laura Karpman, and Bruce Broughton. He has worked for composers Michael Giacchino, Paul Chihara, Chris Tilton, and Laura Karpman. Projects include the Fox TV shows *Fringe*, *Almost Human*, *Alcatraz*, and *UnderCovers*; video games *SimCity*, *Kung Fu Panda 2: The Kaboom of Doom!*, and *Kinect Disneyland Adventures*; and the films *Star Trek: Into Darkness*, *Jupiter Ascending*, *Super 8*, *John Carter*, and *Let Me In*.

Jeffrey Lavner, Keyboard Harmony

Jeffrey Lavner's earliest professional experiences were as a jazz pianist; he now performs as pianist and harpsichordist, using his improvisatory skills on both instruments. Formerly an assistant lecturer at the University of Southern California as well as a faculty member at Santa Monica and Golden West Colleges, Mr. Lavner is Co-Chair of the Piano Department in the Colburn Community School of Performing Arts (where he has been on the faculty for twenty years), and Coordinator of Keyboard Skills in the Colburn Conservatory. Mr. Lavner holds a Bachelor of Music degree with performance honors from Syracuse University, and a Master of Music in Piano Performance from the University of Southern California.

Mark Lawrence, Trombone; Brass Chamber Music

An active soloist, clinician, chamber musician, and teacher, Mark Lawrence was Principal Trombonist with the San Francisco Symphony from 1974-2007. He has also been Principal Trombonist with the Denver Symphony and a member of the Empire Brass Quintet, and is a founding member of Summit Brass. A frequent performer with Chicago's Music of the Baroque, Mr. Lawrence has also performed at both the International Brass and International Trombone Conferences. He is the youngest musician ever to play in the renowned Detroit Concert Band under the direction of cornet virtuoso Leonard B. Smith. As a teacher, Mr. Lawrence has served on the faculties of Boston University Tanglewood Institute, and Music Academy of the West. In addition to his work at the Colburn Conservatory, Mr. Lawrence also teaches at the San Francisco Conservatory and the Rafael Mendez Brass Institute. Mr. Lawrence attended the University of Michigan and the Curtis Institute in Philadelphia, where he received his Bachelor of Music in Trombone Performance. His teachers have included Carlos Rivera, Allen H. Chase, Glenn Smith, M. Dee Stewart, and Glenn Dodson.

Ronald Leonard, Violoncello; Chamber Music

As Principal Cellist of the Los Angeles Philharmonic from 1975-2000, Ronald Leonard has performed virtually the entire cello concerto repertoire under the direction of such conductors as Zubin Mehta, Michael Tilson Thomas, Carlo Maria Giulini, Vladimir Ashkenazy, André Previn, and Esa-Pekka Salonen. Critically acclaimed as a chamber musician, Mr. Leonard is a former member of the Hartwell, Eastman, and Vermeer Quartets. Festival appearances include the Spoleto (Italy) Festival of Two Worlds, Festival Casals in Puerto Rico, and the Marlboro Festival, where he was also active in tours and recordings. Mr. Leonard has performed and taught at the Aspen Music Festival and School, the Perlman Music Program, Sarasota Music Festival, Marrowstone Summer Festival, La Jolla SummerFest, Aria International Summer Festival, and Musicorda. In May 1996, Mr. Leonard was inducted into the Rhode Island Heritage Hall of Fame in recognition of his achievements in the field of music. Mr. Leonard received a Diploma from Curtis Institute of Music with a major in Violoncello. One of the founding faculty members of the Colburn Conservatory of Music, Mr. Leonard currently teaches in the Conservatory, the Community School of Performing Arts, and the Music Academy, with prize-winning students in all divisions.

Laura Liepins, Director, Artistic Administration and Career Development

Laura Liepins is the Director of Artistic Administration and Career Development at the Colburn School, where she oversees the artistic activities of the school, co-teaches a course on the music business, and runs an in-house artist management company which seeks to launch the professional careers of Colburn's most accomplished student artists. Ms. Liepins has over 20 years of experience working as an artist manager and has worked closely with soloists and conductors at the highest international level as well as those at the very beginning stages of their careers. Formerly Vice President at Opus 3 Artists, where her focus was on building the careers of young conductors, Ms. Liepins established her own artist management company in 2008. A member of the staff and faculty of the Colburn School since 2011, she has been a guest speaker at the University of Southern California's Thornton School of Music and at the Winnipeg Symphony's International Young Conductors Symposium. A violinist by training, Ms. Liepins studied with a member of the Boston Symphony Orchestra at the New England Conservatory Preparatory Division, with Andres Cardenes at the University of Michigan, and earned a Bachelor of Music *cum laude* in Violin Performance from USC's Thornton School of Music.

Robert Lipsett, Violin/Jascha Heifetz Distinguished Violin Chair

A renowned teacher who has given master classes worldwide, Robert Lipsett has also enjoyed a career as an active solo artist, chamber musician,

orchestral musician, and freelance commercial musician in the motion picture, television, and recording industries. His students hold principal positions with leading orchestras, including Concertmaster of the Chicago Symphony, Principal Associate Concertmaster and Assistant Concertmaster of the New York Philharmonic, and Concertmaster of the St. Paul Chamber Orchestra. His students have consistently won important competitions, among them the Julius Stulberg Awards; the Yehudi Menuhin, Irvine M. Klein, and Hannover International Violin Competitions; and the International Tchaikovsky Competition. Several of his students have received highest honors from the National Association for the Advancement of the Arts and have been recognized as Presidential Scholars. A faculty member at the Colburn School for over twenty-five years and one of the founding faculty members of the Conservatory, Mr. Lipsett also serves on the faculty of the Aspen Music Festival. He has taught at the University of Southern California and at California State University-Northridge (CSUN). A recipient of the Distinguished Teachers Award from the White House Commission for Presidential Scholars, Mr. Lipsett received his Bachelor of Arts in Music from CSUN. Principal teachers include Ivan Galamian, Ruth Lasley, Zelman Brunoff, Melvin Ritter, and Endre Granat.

Peter Lloyd, Double Bass; Chamber Music

Formerly Principal Bass of the Minnesota Orchestra (1986-2007) and a member of the Philadelphia Orchestra for more than eight years prior, Peter Lloyd regularly appears as Principal Bass with a variety of ensembles worldwide. A respected chamber musician, he has performed with the Guarneri String Quartet, Beaux Arts Trio, and the Penderecki, Miami, Miro, Brentano, Borromeo and Biava Quartets. He has played with members of the Budapest, Emerson, Juilliard, and Orion String Quartets for many years as well. He has worked with conductors including Riccardo Muti, Klaus Tennstedt, Wolfgang Sawallisch, Leonard Bernstein, Bernard Haitink, Claudio Abbado, Daniel Barenboim, Kurt Masur, Charles Dutoit, Yuri Temirkanov, Eugene Ormandy, and James Levine. As a recording artist over the past three decades, Mr. Lloyd has participated in recordings for RCA, EMI, Sony, Telarc, Virgin Classical, BIS, and Reference Recordings. He gives master classes, lectures, and recitals at numerous leading music schools across the United States, and has served on the board of directors for the International Society of Bassists. He is a graduate of the Curtis Institute of Music and the Settlement Music School, where he studied with Roger Scott and Eligio Rossi.

Alison Maggart, PhD, Music History and Literature

Alison Maggart is a musicologist, whose research focuses on twentieth-century and contemporary American music and culture. She is particularly interested in serial aesthetics, musical borrowing, identity, and practices that traverse and complicate the boundaries between modernism/postmodern, seriousness/play, autonomy/intertextuality, and scientism/spirituality. She received her PhD from the University of Southern California, where she was

named the 2017 Outstanding Doctoral Student of the Thornton School of Music for her work on Milton Babbitt's music and reception during the late 1980s. She has presented her work at national and international musicology and music theory conferences and has been the recipient of many awards and fellowships, including the USC Musicology Department Award, Pi Kappa Lambda Award at the Doctoral Level, Ingolf Dahl Award, Dissertation Completion Fellowship, Bing Arnold Endowed Fellowship in the Humanities, Provost Fellowship, and multiple research grants. Her most recent project explores the role sound plays in New Age meditation, healing, and time travel in and around Los Angeles.

Liviu Marinescu, DMA, Music Theory and Composition

Liviu Marinescu's works have received recognition in numerous festivals throughout the world and have been performed by prominent orchestras including the Cleveland Chamber Symphony, Czech Bohuslav Martinů Philharmonic, Bucharest National Chamber Radio Orchestra, and Orchestra 2001 in Philadelphia. His debut at the Bucharest International New Music Festival when he was 21 years old was noted by the Parisian newspaper *Le Monde de la Musique*, which described one of the concerts he organized with other young artists as being "inventive in its evolution, content, and substance," and promoting an "anti-conformist view." In the U.S. his music has been praised by numerous publications, including the *Philadelphia Inquirer*, *Washington Post* and *Los Angeles Times*, while the critics of *The Strad*, *Strings Magazine*, and *New York Concert Review* have recognized its "real expressive power and attractive rhetoric" and "majestic assertiveness." His works have been released by Centaur, Capstone and Navona Records and published by the American Society of Composers. Dr. Marinescu has received numerous awards and grants from the Fulbright Commission, the American Music Center, ASCAP, Meet the Composer Fund, as well as the Fromm Music Foundation Prize at Harvard University. In addition to teaching at the Colburn Conservatory, Dr. Marinescu has taught a wide range of courses at California State University Northridge, Concordia College, West Chester University, University of Maryland and Cleveland State University, and has been a visiting professor at the Trondheim Conservatory in Norway, Palacky University in the Czech Republic, and the National University of Music in Romania.

Régulo Martínez-Antón, Keyboard Repertoire

Winner of the "Gesellschaft der Musikfreunde Mosel-Eifel" Prize in Germany, pianist Régulo Martínez-Antón has appeared in renowned venues throughout Europe and North and South America. A versatile and passionate performing artist, Mr. Martínez-Antón has proven himself to be one of the most intriguing Spanish pianists of his generation. He has presented solo recitals at the prestigious *El Escorial* Music Festival and a performance of Beethoven's "Emperor" Concerto with Maestro Michael Francis and the Andres Segovia

Chamber Orchestra. He received a special invitation from *El Sistema* and its founder Maestro José Abreu to perform a recital in Caracas, Venezuela, commemorating the life of famed Spanish pianist Alicia de Larrocha. Mr. Martínez-Antón also gave the Canadian premiere of the music drama *Chopin and the Nightingale*, performing the leading role of Chopin at the Royal Ontario Museum in Toronto. Mr. Martínez-Antón has collaborated with renowned musicians including Lynn Harrell, Paul Coletti, Ronald Leonard, Guillaume Sutre, and members of JONDE, the Los Angeles Philharmonic, and the LA Opera. Recently performed a series of critically acclaimed concerts as a guest pianist with the Saguaro Piano Trio. He has made recordings for RNE and TVE (Spain), ORF (Austria), KUSC, WMFT (USA), CTV, CBC (Canada) and RTV Slovenia.

Noah Meites, PhD, Ear Training; Music Theory

Noah Meites has been recognized nationally by New Music USA, BMI, SCI/ASCAP, the Max and Gretl Janowski Fund, the Virginia Center for Creative Arts, and the Atlantic Center for the Arts. His music has been featured at the Bowdoin International Music Festival/Charles E. Gamper Festival of Contemporary Music, June in Buffalo, the Pacific Rim Music Festival, Seoul National University's NONG Festival, the April in Santa Cruz Festival of New Music, the Oregon Bach Festival Composers Symposium, the University of Michigan, the University of California Los Angeles, the Festival de Musica Antigua in Guatemala, and the Royal Conservatory of the Hague's Spring Festival. Noah's major teachers include Louis Andriessen (with whom he worked closely during a year of intensive postdoctoral study), Diderik Wagenaar and Martijn Padding (the Royal Conservatory of the Hague), and Paul Nauert, Hi Kyung Kim, and David Cope (the University of California Santa Cruz). His other notable teachers include Martin Bresnick, Tamar Diesendruck, and Robert Beaser. Also active as a trumpet player, Noah has performed as a soloist with the University of California Santa Cruz Wind Ensemble and was a recipient of the Weston Prize for Instrumental Performance while an undergraduate at Brown University. An accomplished improviser, Noah earned a performance certificate in jazz performance from the Centre des Musique Didier Lockwood and is graduate of Chicago's Merit School of Music.

Jennie Morton, The Healthy Musician

Originally from the UK, Ms. Morton began her career as a classical ballet dancer before moving into musical theatre, performing on tour and in the West End for over a decade. She was the lead singer of a top UK Big Band for 10 years, and has made several TV and film appearances. She is now an osteopath specializing in the treatment of performing artists, and worked at the British Association for Performing Arts Medicine Clinic in London for 10 years. Her treatments are focused on injury prevention, rehabilitation, and integration into performance. Now living in Los Angeles, she runs injury clinics for performing artists, and also offers performance coaching for singers, actors, instrumentalists, and dancers. She is adjunct faculty at Chapman University in the Dance and Music Departments, and is on the Board of

Directors for the Performing Arts Medicine Association (PAMA). She is an Honorary Lecturer for the MSc in Performing Arts Medicine at University College London, and is on the Health and Wellness Committee for the International Society for Music Education (ISME). She is also on the PAMA/NASM task force to develop guidelines for psychological health in music schools. She has many published articles to her name in both medical and performing arts journals, and her book *The Authentic Performer: Wearing A Mask And The Effect On Health* was published in May 2015. Jennie is the founder of www.healthyperformers.com. Ms. Morton holds a BSc in Osetopathy and an MS in Psychology.

Bruce Miller, PhD, Music Theory

Bruce Miller has been a composer-in-residence or guest composer at music festivals, conventions, and schools in the U.S., Australia, and Europe. The recipient of numerous composition prizes and commissions, including the 1984 Henry Mancini Prize in composition, he was a semi-finalist in the International BBC/Masterprize Competition for his composition *The Return of the Banshee*. As a conductor, Dr. Miller has worked with the Arkansas Symphony Chamber Orchestra and Armidale Orchestra and as Assistant Conductor of the Arkansas Symphony. Teaching posts include the University of California, Los Angeles (UCLA) and the University of New England in New South Wales, Australia, where he was also composer-in-residence. In addition to being a faculty member of the Colburn School Conservatory of Music, Dr. Miller is on the faculty of Fullerton College. He received his PhD from UCLA and his Master's degree from the University of Cincinnati College Conservatory of Music, both in Music Composition.

André Naffis-Sahely, PhD, Humanities

André Naffis-Sahely is the author of *The Promised Land: Poems from Itinerant Life* (Penguin, 2017). His prose and criticism has appeared in *The Nation*, *The Economist* and *The Times Literary Supplement*. He has also translated over twenty titles of fiction and poetry from the Italian and the French, including works by Honoré de Balzac, Émile Zola, Alessandro Spina, Abdellatif Laâbi, Tahar Ben Jelloun and Mohamed Nedali.

Jordan Nelson, DMA, Acting Chair, Music Theory

The music of Jordan Nelson has been described as "rapturous," "powerful," and "magnificently sculpted." Inspired by an array of influences, Mr. Nelson's compositional work includes music for solo acoustic instruments, chamber music, vocal and choral pieces, music for large ensemble, and electronic and electro-acoustic works. His compositions have been performed by Orchestra 2001 of Philadelphia, PA; New York City's NOW ensemble; the USC Thornton Symphony; Contemporaneous of Bard College; the USC Thornton Chamber Singers; the Yale Schola Cantorum; and the Los Robles Master Chorale, among others. Nelson is currently pursuing a DMA in Composition at the University of Southern California (USC) Thornton School of Music. His primary

composition teachers have included Donald Crockett, Stephen Hartke, Frank Ticheli, and Morten Lauridsen. Mr. Nelson earned his Master's degree in Composition from USC Thornton School of Music in 2009 and in 2006 was awarded a Bachelor of Arts in Music with Distinction from Yale University. Equally devoted to educating and to composing, Mr. Nelson has taught at Yale University, the University of Southern California Thornton School of Music, the West Chester University College of Visual and Performing Arts, and the Colburn Conservatory of Music.

Norman Pearson, Tuba

Norman Pearson has been tubist with the Los Angeles Philharmonic Orchestra since 1993 and has served as Principal Tubist with the Orquesta Filarmonica de Caracas. Prior to his appointment with the Los Angeles Philharmonic, Mr. Pearson was a freelance musician in the Los Angeles area and performed regularly with the Los Angeles Philharmonic Orchestra, New Music Group, Pacific Symphony, Joffrey Ballet, Los Angeles Music Center Opera, and Los Angeles Chamber Orchestra. In the recording arena, he has worked with most of the major Hollywood motion picture and television studios. In addition to the Colburn Conservatory, Mr. Pearson is also on the faculty of the University of Southern California (USC) Thornton School of Music. Previous teaching posts include the California State Universities at Long Beach and Fullerton and Biola University. A native of Los Angeles, Mr. Pearson earned his BM in Tuba Performance from USC; he studied tuba with Tommy Johnson, Jim Self, and Roger Bobo.

Joel Peisinger, English as a Second Language (ESL)

After completing his undergraduate studies, Joel Peisinger studied and taught in Latin America and Europe for 18 years, including time in France, Germany, Italy, and Sweden. He has worked in the Los Angeles area as a music and language instructor for the past 15 years, both privately and in institutional settings. He has been the ESL tutor at the Colburn Conservatory of Music since 2007 and concurrently holds a position at UCLA working as a training coordinator within the School of Medicine. Mr. Peisinger studied linguistics and music, completing his Bachelor of Arts degree in Romance Languages and Music at the University of Texas-Pan American in 1976.

Ian Pritchard, Music History and Literature

A Los Angeles native, Ian Pritchard began studying the harpsichord at age 13 with Susanne Shapiro. He earned his Bachelor of Music degree at the Oberlin College Conservatory, where he studied with Lisa Crawford. In 2000 he moved to London to study with John Toll at the Royal Academy of Music, earning the DipRAM for an exceptional final recital, and continuing his studies with James Johnstone. Mr. Pritchard has performed with groups such as Florilegium, the Academy of Ancient Music, the Orchestra of the Age of Enlightenment, and the Irish Baroque Orchestra, and as a chamber musician

with Monica Huggett and Rachel Podger. With Florilegium, he has toured in Cyprus, South America, and throughout Europe. Mr. Pritchard won First Prize in the 2001 Broadwood Harpsichord Competition, and was a prizewinner in the 2003 International Harpsichord Competition in Bologna. In that same year he was awarded a Fulbright Scholarship to Italy to research early Italian keyboard music and to study with Andrea Marcon and Liuwe Tamminga. He is currently a candidate for the PhD in musicology at the University of Southern California Thornton School of Music, where he is writing on keyboard notation and compositional practices in 16th-century Italian music. His first CD, a disc of 16th-century Venetian virginal music entitled *L'arcicordo*, was released in 2014.

Courtenay Raia, PhD, Humanities

A member of the Colburn Conservatory of Music faculty since 2009, Courtenay Raia is the author of scholarly publications including "Picturing the Supernatural: Spirit Photography, Radiant Matter, and the Spectacular Science of Sir William Crookes," which appeared in *Images of the Industrial Age I* (Ashgate Press, 2008), and "Ether Theory and Ether Theology: The Scientific Epistemologies of Faith in the Victorian *Fin de Siècle*," the Burnham Early Career Award Winner 2006 published in *The Journal of the History of the Behavioral Sciences* (January, 2007). Her latest book is titled *The New Prometheans: Faith, Science and the Supernatural Mind*. Dr. Raia received her PhD in Modern European Cultural and Intellectual History from the University of California-Los Angeles, where she also earned her Master of Arts in History and taught from 2005-2009. Before that, Dr. Raia enjoyed a career as a stage actress touring with the National Theater Company, having received her Bachelor of Arts in Drama from Dartmouth College.

Gwen Robertson, PhD, Humanities

Gwen Robertson's research and teaching interests center on rethinking the role of the arts in contemporary life with special focus on community centered artistic practice. She is co-editor of *The Community Performance Reader*. Dr. Robertson joined the Colburn Conservatory of Music faculty in 2010 after teaching at Iowa State University and Humboldt State University. She received her PhD from the University of Iowa in 20th Century and Contemporary Art.

Ory Shihor, Piano

Ory Shihor's orchestral engagements have included Israel's Haifa Symphony Orchestra, Belgium's Liège Philharmonic (as soloist on a tour of North America), and, in the United States, the Austin, Santa Rosa, Tallahassee, Missouri, and Chautauqua Symphony Orchestras, among others. Mr. Shihor has given recitals at such venues as the Kennedy Center for the Performing Arts, the Phillips Collection in Washington, D.C., the 92nd Street Y, Merkin Hall, and the Frick Collection in New York City. Festival credits include

Ravinia, the Cape May Music Festival, and the Chautauqua Music Festival. He is a winner of the Young Concert Artists International Auditions, a prize winner at the 9th Arthur Rubinstein International Piano Master Competition, and first prize winner at the 1999 Washington International Piano Competition. Born in Tel Aviv, Israel, Mr. Shihor immigrated to the United States to study with Jorge Bolet at the Curtis Institute of Music. He later earned his Bachelor of Music degree from The Juilliard School in New York, where he was a recipient of the prestigious Gina Bachauer Prize, and earned his Master of Music degree from the Thornton School of Music at the University of Southern California, where he studied with John Perry. Mr. Shihor has also studied with Russell Sherman.

Deborah Smith, Library Director; Director, Conservatory Academic Programs

Before coming to the Colburn School, Deborah Smith held the positions of Music Librarian at Occidental College and Head Librarian at the San Francisco Conservatory of Music. She also worked as a program annotator, text editor, and grant writer for several performing arts organizations. Ms. Smith holds a Bachelor of Arts degree in Music from Occidental College, a Master of Arts in Music History from California State University-Fullerton, and a Master of Science in Library and Information Science from the University of Southern California.

J. Douglas Smith, PhD, Chair, Humanities

J. Douglas Smith is the author of numerous articles, essays, reviews, and books including *Managing White Supremacy: Race, Politics, and Citizenship in Jim Crow Virginia* and *On Democracy's Doorstep: The Inside Story of How the Supreme Court Brought 'One Person, One Vote' to the United States* (Hill & Wang, 2014). *On Democracy's Doorstep* was the recipient of a 2014 Notable Work of Nonfiction award (*Washington Post*) and was named a *Slate* Best Book of 2014. He is a recipient of the Library of Virginia Literary Award in Non-Fiction as well as major fellowships and grants from the American Council of Learned Societies, the National Endowment for the Humanities, the Huntington Library, the Haynes Foundation, and the Kennedy and Johnson Presidential Libraries, among others. A former faculty member at Occidental College and the California Institute of Technology, Dr. Smith holds a Bachelor of Arts degree from the University of North Carolina at Chapel Hill, where he was a Morehead Scholar, and a Master of Arts and PhD in American History from the University of Virginia.

Arnold Steinhardt, Chamber Music; String Coach

Arnold Steinhardt was first violinist and founding member of the internationally acclaimed Guarneri String Quartet, which toured worldwide for 45 years. As a recitalist and soloist, Mr. Steinhardt has appeared throughout North America and Europe. He has appeared as guest soloist with the New York Philharmonic, Los Angeles Philharmonic, Detroit Symphony, and Cleveland Orchestra, to name a few. In addition to the numerous

recordings made with the Guarneri for RCA Victor, Philips, and Arabesque, Mr. Steinhardt has also recorded Franz Schubert's complete works for violin and piano with Seymour Lipkin on Newport Classic; *American Journey* on Naxos Records featuring a variety of seldom heard American music and three new works written for him; two CDs on Sheffield Lab with pianist Lincoln Mayorga: *Strauss and Dvořák*; and *Romantic Music for Violin*; and a Town Hall recording of unaccompanied Bach works. Mr. Steinhardt has written two books: *Indivisible by Four: A String Quartet in Pursuit of Harmony* (Farrar, Straus and Giroux, 1998) and *Violin Dreams* (Houghton Mifflin, 2006). Mr. Steinhardt's many honors and awards include winner of the 1957 Philadelphia Youth Competition, the 1958 Leventritt Award, the Bronze Medal in the 1963 Queen Elizabeth International Violin Competition, and honorary doctorates from the University of South Florida and Harpur College, as well as an award for distinguished cultural service from the City of New York presented by Mayor Koch. In addition to his work at the Colburn School, Mr. Steinhardt is Professor of Violin at Rutgers University's Mason Gross School of the Arts, the University of Maryland, Bard College, and the Curtis Institute of Music. Mr. Steinhardt received his early training from Karl Moldrem, Peter Meremblum, and Toscha Seidel. He continued his studies with Ivan Galamian at the Curtis Institute of Music (where he earned his Bachelor of Music degree in Violin Performance) and with Joseph Szigeti in Switzerland in 1962 under the sponsorship of George Szell.

JoAnn Turovsky, Harp

JoAnn Turovsky is Principal Harpist with the Los Angeles Opera Orchestra, the Los Angeles Chamber Orchestra, and the Los Angeles Master Chorale Orchestra. She has won numerous awards for both her solo and chamber repertoire interpretations, including first prize in the American Harp Society National Competition, Young Professional Division; first prize in the Coleman Competition for Chamber Music; and prize winner at the Fifth International Harp Competition in Jerusalem, Israel. Ms. Turovsky is Chair of the American Harp Society National Competition. She appears frequently as a soloist with musical organizations throughout California and works in the motion picture and television industry. Composer John Williams wrote a solo piece for harp that she performed on the Sony Classical soundtrack for *Angela's Ashes*. In addition to her work at the Colburn Conservatory and Colburn School of Performing Arts, Ms. Turovsky is Adjunct Professor of Harp at the Thornton School of Music at the University of Southern California. She earned a Bachelor of Music in Harp Performance from the University of Southern California and a Master of Music in Harp Performance from the University of Arizona.

Benjamin Ullery, Orchestral Repertoire (Viola)

Ben Ullery is Assistant Principal Viola of the Los Angeles Philharmonic Orchestra. Prior to joining the LA Philharmonic he was a member of the Minnesota Orchestra's viola section for three years. He has also performed

frequently with the Saint Paul Chamber Orchestra and the Orpheus Chamber Orchestra. Mr. Ullery holds a Bachelor of Music in Viola Performance from Oberlin Conservatory and a Professional Studies Certificate in Viola Performance from the Colburn Conservatory of Music; he also studied at the New England Conservatory. Mr. Ullery's former teachers include Gregory Fulkerson, James Buswell, and Paul Coletti. He joined the Colburn Conservatory of Music faculty in 2012.

James Walker, Flute; Music Technology

James Walker has served as Principal Flute in the Los Angeles Philharmonic, as Associate Principal Flute in the Pittsburgh Symphony, and played in the US Military Academy Band at West Point. While Mr. Walker was working with the Los Angeles Philharmonic, the New York Philharmonic briefly borrowed him as Principal Flute for their 1982 South American tour. Mr. Walker also enjoys a career as a jazz recording artist and performer, and as a studio flutist; he has collaborated with such musicians as John Williams, Paul McCartney, Leonard Bernstein, Sir James Galway, and the Los Angeles Guitar Quartet. Before coming to Los Angeles, Mr. Walker held teaching positions at Duquesne University, Carnegie-Mellon University, and the University of Pittsburgh. Since arriving in Southern California he has been invited to be Visiting Professor at the University of North Texas, the University of Texas, Austin, and Arizona State University. An instructor of flute and chamber music at the Colburn Conservatory, Mr. Walker is also a Senior Lecturer and Coordinator of Flute Studies at the University of Southern California Thornton School of Music. A graduate of the University of Louisville, he earned his Bachelor's degree in Music Education and became the University's first Alumni Fellow from the School of Music. Mr. Walker studied with Sarah Fouse and Francis Fuge in Kentucky, Harold Bennet of the Metropolitan Opera, James Pellerite of the Philadelphia Orchestra, and internationally renowned flutist and conductor Claude Monteux.

James Wilt, Trumpet

Associate Principal Trumpet of the Los Angeles Philharmonic since March 2003, James Wilt also served as the Associate Principal Trumpet of the Houston Symphony for 14 years and held positions with the New York Philharmonic, Denver Symphony, Rochester Philharmonic, and Dayton Philharmonic. Although primarily an orchestral musician, Mr. Wilt has performed a wide range of solo and chamber music, including solo appearances with the Houston Symphony and on the New York Philharmonic's chamber music series. He has also performed with Da Camera and the Greenbriar Consortium and participated in the Grand Teton and Colorado Music Festivals. In 1999 and 2002, Mr. Wilt traveled to Japan to perform as Principal Trumpet of the Super World Orchestra at the Tokyo Music Festival as part of an orchestra of musicians selected from around the world. In January 2007, he performed as Principal Trumpet of the Symphonica Toscanini during a United States tour, under the direction of

Lorin Maazel. Mr. Wilt has taught at California State University-Long Beach, Rice University's Shepherd School of Music, and the University of Northern Colorado, and conducted master classes in Europe and Asia. He earned his Bachelor of Music in Trumpet Performance and Literature *magna cum laude* from the University of Cincinnati College-Conservatory of Music, where he studied with Eugene Blee. He also holds a Performer's Certificate in Trumpet from the Eastman School of Music, where he studied with Charles Geyer. Other teachers include Edward Treutel, Gordon Smith, and John Chipurn.

Nathaniel Zeisler, DMA, Director, Community Engagement

Nathaniel Zeisler is passionate about supporting and developing the careers of artists and artistically minded entrepreneurs. Serving as the Director of Community Engagement at the Colburn School, Dr. Zeisler is working to build a program that offers a menu of services and training to world-class artists who seek sustainable careers through engagement activities in Southern California. In 2004, he founded the Envision Chamber Consort, an organization dedicated to presenting music as a form of contemporary communication. Continuing to pursue connections between the business and arts communities, Dr. Zeisler co-founded and led Arts Enterprise, an organization that helps students find sustainable careers in their chosen field. Additionally, Dr. Zeisler served as Assistant Professor of Bassoon and Professor of Entrepreneurship at Bowling Green State University in Ohio. As a musician, he served as Principal Bassoon of the Ann Arbor Symphony and performed as Second Bassoon with the Michigan Opera Theatre in Detroit. Dr. Zeisler earned his Master of Music and his Doctor of Musical Arts degrees in Bassoon Performance from the University of Michigan, and his Bachelor of Music degree in Choral and Instrumental Education from Old Dominion University in Norfolk, Virginia.

COURSE DESCRIPTIONS

The following courses are scheduled to be offered during the 201-18academic year. Course offerings are subject to change without notice. The most up-to-date information on courses offered can be found on the school's website (www.colburnschool.edu).

Applied Music Courses

APL 101 through 406 – Applied Studies: APL 101, 102, 201, 202, 301, 302, 401, 402, 403, 404, 405 and 406 are used to designate successive semesters of applied lessons in the Bachelor of Music degree program. Applied study is at the heart of the performance mission of the Colburn School. All such study is done one-on-one with faculty members who themselves have been trained and have careers at the highest musical levels. Applied Studies may include a studio class organized by the applied teacher. Applied Studies as a whole includes a requirement for practical training outside the school, whether during the academic year or during summer break.

APL 101A through 406A – Applied Studies: APL 101A, 102A, 201A, 202A, 301A, 302A, 401A, 402A, 403A, 404A, 405A and 406A are used to designate successive semesters of applied lessons in the Performance Diploma program. Applied study is at the heart of the performance mission of the Colburn School. All such study is done one-on-one with faculty members who themselves have been trained and have careers at the highest musical levels. Applied Studies may include a studio class organized by the applied teacher. Applied Studies as a whole includes a requirement for practical training outside the school, whether during the academic year or during summer break.

APL 501 through 510 – Applied Studies: APL 501, 502, 503, 504, 505, 506, 507, 508, 509, 510 are used to designate successive semesters of applied lessons in the Artist Diploma program. Applied study is at the heart of the performance mission of the Colburn School. All such study is done one-on-one with faculty members who themselves have been trained and have careers at the highest musical levels. Applied Studies may include a studio class organized by the applied teacher. Applied studies as a whole includes a requirement for practical training outside the school, whether during the academic year or during summer break.

APL 501c through 504c – Applied Studies Chamber: APL 501c, 502c, 503c, 504c are used to designate successive semesters of applied chamber music lessons in the Artist Diploma program -- Chamber Music Emphasis. Applied Studies Chamber is only available to the designated chamber ensemble-in-residence. The Applied Studies Chamber lessons will be primarily ensemble lessons at which all members of the ensemble will be present, unless otherwise specified by the instructor(s). Applied chamber music will often be

shared by more than one applied teacher. There will be, as part of Applied Studies Chamber, individual lessons with the appropriate applied teacher, who will likely also be a chamber music instructor. There will be no regimented alternation of chamber ensemble and individual lessons, but there will be a general balance of 3:1, ensemble vs. individual. Although the students are admitted to the program as an ensemble, it is very important to maintain some individual instruction to address each student's needs and to provide time for instruction that may not be pertinent to the ensemble. Applied Studies Chamber will carry four semester credits. Applied Studies Chamber is also coordinated with ENS 201, Chamber Music for Chamber Ensemble-in-Residence.

APL 511 through 518 – Applied Studies: APL 511, 512, 513, 514, 515, 516, 517, 518 are used to designate successive semesters of applied lessons in the Professional Studies Certificate program. Applied study is at the heart of the performance mission of the Colburn School. All such study is done one-on-one with faculty members who themselves have been trained and have careers at the highest musical levels. Applied Studies may include a studio class organized by the applied teacher. Applied studies as a whole includes a requirement for practical training outside the school, whether during the academic year or during summer break.

APL 521 through 524 – Applied Studies: APL 521, 522, 523, 524 are used to designate successive semesters of applied lessons in the Master of Music program. Applied study is at the heart of the performance mission of the Colburn School. All such study is done one-on-one with faculty members who themselves have been trained and have careers at the highest musical levels. Applied Studies may include a studio class organized by the applied teacher. Applied studies as a whole includes a requirement for practical training outside the school, whether during the academic year or during summer break.

APL 521c through 524c – Applied Studies Chamber: APL 521c, 522c, 523c, 524c are used to designate successive semesters of applied chamber music lessons in the Master of Music program -- Chamber Music Emphasis. Applied Studies Chamber study is only available to the designated ensemble-in-residence. The Applied Studies Chamber lessons will be primarily ensemble lessons at which all members of the ensemble will be present, unless otherwise specified by the instructor(s). Applied chamber music will often be shared by more than one applied teacher. There will be, as part of Applied Studies Chamber, individual lessons with the appropriate applied teacher, who will likely also be a chamber music instructor. There will be no regimented alternation of chamber ensemble and individual lessons, but there will be a general balance of 3:1, ensemble vs. individual. Although the students are admitted to the program as an ensemble, it is very important to

maintain some individual instruction to address each student's needs and to provide time for instruction that may not be pertinent to the ensemble. Applied Studies Chamber will carry four semester credits Applied Studies Chamber is also coordinated with ENS 201, Chamber Music for Chamber Ensemble-in-Residence.

Ear Training Courses

ETR 103 and 104 – Beginning Ear Training I and II: All ear-training courses consist of dictation (identifying musical elements as they are sounded – rhythm, melody, harmony) and singing/sight-singing (the ability to give voice correctly to what is written). The dictation component in the first year focuses on melodic and harmonic intervals, diatonic melodic and harmonic dictation with an introduction to chromaticism near the end of Beginning Ear Training II, and simple and compound rhythmic dictation. Aural identification of triads and seventh chords in inversions will be included. The singing component includes all triads in root position and inversions, as well as diatonic melodies with an introduction to chromaticism in both treble and bass clefs using solfège. For students who are newer to sight-singing with solfège, an additional required sight-singing lab will develop singing skills and provide further support for melodic and harmonic dictation. Placement in the lab will be determined by an exam at the beginning of the school year.

ETR 203 and 204 – Intermediate Ear Training I and II: The second year of ear training further develops melodic and harmonic dictation skills to include chromaticism including Neapolitan and augmented sixth chords, borrowed chords, chromatic mediant, extended chords, etc., and modulation to related and foreign keys. Rhythmic dictation includes more advanced use of syncopation. Aural identification of all triads and seventh chords in root position and inversions, augmented sixth chords, chromatic mediant, and extended dominants will be included. The singing component includes singing all triads and seventh chords in root position and inversions, more advanced chromatic and modulating melodies, exercises in singing counterpoint, and the introduction of alto and tenor clefs.

ETR 303 and 304 – Advanced Ear Training I and II: The third year ear training courses focus on two- and three-part melodic dictation in various clefs, playing and singing simultaneously using four clefs, transposition, and elements of modern music such as contemporary vertical sonorities, modes, synthetic scales, and rhythmic elements such as asymmetrical meters, etc. Atonality is introduced in both singing and dictation exercises.

Ensemble Courses

ENS 111 – Orchestra: Participation in orchestra is one of the central elements of the programs at the Colburn Conservatory. All students (with the

exception of pianists) are required to enroll in orchestra during each semester of enrollment, regardless of previous experience.

ENS 120 – Chamber Music for Strings: Participation in chamber music is one of the central elements of the programs in the Conservatory of Music. Working in small ensembles develops skills of listening and collaboration, as well as an appreciation for the challenges of melding unique individuals into a cohesive group. String students (violin, viola, violoncello and harp) are required to enroll in ENS 120 every semester. (Double bass students enroll in ENS 161; see below.) Enrollment in ENS 121 may substitute for ENS 120; enrollment in ENS 122 or 125 may substitute for ENS 120 in any given semester with the approval of the student's applied teacher.

ENS 121 – Chamber Music for Mixed Ensembles: Participation in chamber music is one of the central elements of the programs in the Conservatory of Music. Working in small ensembles develops skills of listening and collaboration, as well as an appreciation for the challenges of melding unique individuals into a cohesive group. Piano students are required to enroll in ENS 121 every semester; enrollment in ENS 122 or 125 may substitute for ENS 121 in any given semester with the approval of the student's applied teacher. Other instruments may elect to enroll for additional credit, or as a substitute for ENS 120 – Chamber Music for Strings.

ENS 122 – Baroque Chamber Music: This ensemble is dedicated to the performance of seventeenth- and eighteenth-century music. Although the ensemble plays on modern instruments, it is geared towards developing an awareness of and sensitivity to the nuances of historically-informed performance practices. Specific areas in which we will work include (but are not limited to): ornamentation, improvisation, articulation, and phrasing, as well as instrument-specific issues such as bowing, etc. Regular rehearsals will be enlivened by frequent guest instructors from the world of historical performance, including members of the historical performance program at the Juilliard School. Although repertoire will be dependent upon specific personnel, we will aim to focus on the performance of "monumental" works (e.g. the Brandenburg Concertos). As historical performance claims an increasingly larger influence in the larger Classical music world, this ensemble is specifically designed to help increase the flexibility and versatility of modern performers playing Baroque music. Enrollment in ENS 122 may substitute for ENS 120 or ENS 121 in any given semester with the approval of the student's applied teacher. A student may also enroll in ENS 122 in addition to other required chamber ensembles.

ENS 125 – Contemporary Music Ensemble: This ensemble is open to all students who wish to study and perform music of the 20th and 21st centuries. The ensemble will usually present at least one concert each semester.

Enrollment in ENS 125 may substitute for ENS 120 or ENS 121 in any given semester with the approval of the student's applied teacher. A student may also enroll in ENS 125 in addition to other required chamber ensembles.

ENS 132 – Chamber Music for Woodwinds: Participation in chamber music is one of the central elements of the programs in the Conservatory of Music. Working in small ensembles develops skills of listening and collaboration, as well as an appreciation for the challenges of melding unique individuals into a cohesive group. Flute, oboe, clarinet, bassoon, and horn students are required to enroll in ENS 132 every semester, and may elect to enroll in ENS 121, 122 or 125 for additional credit. ENS 132 will also explore symphonic repertoire for winds as part of the course.

ENS 140 – Brass Ensemble: All brass students (horn, trumpet, tenor and bass trombone, and tuba) are required to participate in Brass Ensemble. The ensemble is both a performing ensemble and a class which covers a variety of work including orchestral repertoire, mock auditions, solo classes, as well as guest artists. The brass ensemble explores both chamber and large ensemble repertoire, and usually presents a concert each semester. Trumpet, horn, trombone, bass trombone, and tuba students are required to enroll in ENS 140 each semester, and may elect to enroll in ENS 143, ENS 121, or ENS 125 for additional ensemble credit.

ENS 143 – Chamber Music for Brass: Participation in chamber music is one of the central elements of the programs in the Conservatory of Music. Working in small ensembles develops skill and collaboration, as well as an appreciation for the challenges of melding unique individuals into a cohesive group.

ENS 151 – Low Brass Class: All low brass students (tenor and bass trombones and tuba) are required to participate in Low Brass Class. This class consists of chamber music and sectional rehearsals, and other activities as directed by the faculty.

ENS 161 – Double Bass Class: All double bass students are required to participate in Double Bass Class. This class consists of orchestral repertoire study, sectional rehearsals, and other activities as directed by the faculty. Double bass students may elect to enroll in ENS 120, 121, 122 or 125 for additional credit.

ENS 171 – Percussion Ensemble: All percussion students are required to participate in Percussion Ensemble. Repertoire is chosen at the discretion of the instructor. Percussion students may elect to enroll in ENS 121 or ENS 125 for additional credit.

ENS 201 – Chamber Music for Chamber Ensemble-in-Residence:

Participation in chamber music is one of the central elements of the programs in the Conservatory of Music. ENS 201 is available only to those students enrolled as part of a chamber ensemble-in-residence and carries two credits per semester. ENS 201 involves weekly rehearsals and coachings with various faculty members. Also included in ENS 201 is a leadership and service component. The goal of this music service component is to provide the opportunity in which learning experiences address human and community needs, and to allow the necessary time for reflection on those experiences. The focus is on musical and personal leadership within communities – from the local to the foreign and from the known to the unknown. Communities in this context are defined by the community of students and musicians, the local communities in Los Angeles schools, and in the greater Los Angeles area.

English as a Second Language (ESL) Courses

ESL 001 through 004 – English as a Second Language: Because all instruction at the Colburn School is in English, students must have knowledge of written and spoken English sufficient to complete their programs. The school provides up to eight semesters of remedial, non-credit instruction for those students needing further development of English skills. Assessment is done by TOEFL score and personal interview.

ESL 999 – ESL Tutorial: Non-native English speakers who need supportive tutoring in English may register for the ESL Tutorial. Tutoring may be individual or in small groups. Instruction focuses on helping students to be successful in their academic classes, using the material from these classes as a basis for such help. This course is repeatable.

Humanities Courses

Note: All students in the Bachelor of Music degree program are required to take eight semesters (24 credits) of Humanities. The humanities play a vital role in the education of Colburn students. Through the study of literature, history, philosophy, and other liberal arts, students at the Colburn Conservatory develop the critical thinking, reading, and writing skills necessary for citizenship in the 21st century. Exploring subjects other than music and cultures other than their own, Colburn students will develop greater empathy and thus gain a greater understanding of their place in the world, not only as musicians but also as citizens. In his original vision for the conservatory, Richard Colburn expressed a desire not only to attract the most

talented young musicians to Los Angeles for their training, but also to retain the best talent in Los Angeles beyond the years of formal education, thus helping to ensure Los Angeles's place as a cultural center of international importance. In keeping with Richard Colburn's vision and in line with the Colburn School's commitment to the humanities, all first-year students in the BM program will take a year-long freshmen humanities seminar that will emphasize the development of critical reading, writing, and thinking skills through an intense examination and exploration of metropolitan Los Angeles.

HUM 151 – Freshman Humanities Seminar I: Through a series of field trips combined with classroom discussions, readings, and films, students in the fall semester will explore Los Angeles through a close examination of the arts and the cultural life of the city. In the process, we will emphasize the development of key writing skills essential to a successful college education and a life of literacy. Working individually and in groups, students will complete a series of projects that foster analytical writing, critical reading and thinking, research, personal voice and oral presentation abilities. By the end of the semester, students will have compiled a writing portfolio that will be submitted for review by an external panel of Colburn academic faculty to ensure that all students have achieved mastery of basic writing skills.

HUM 152 – Freshman Humanities Seminar II: In the spring semester, students in the freshmen humanities seminar will turn their attention to the most critical political, social, and environmental issues facing Los Angeles. Using a variety of sources, including film, television, photography, fiction, memoir, and even food, students will consider such topics as immigration; poverty and socioeconomic inequality; changing demographics in a multiracial and multiethnic society; and the role of earthquakes, the LA River, and the natural environment in a county of 10 million people. Building on the work done in the fall semester, students will undertake a series of analytical exercises and writing assignments, culminating in a research paper on a topic selected in conjunction with the instructor.

HUM 305 – Modern and Contemporary Arts

This course, working with the exhibitions on display at the Museum of Contemporary Art, Los Angeles, will present a critical overview of the art and culture of the 20th and 21st centuries. Beginning at the end of the 19th century, we will trace the rise of modernism, explore the work of the avant-garde, understand the importance of abstraction, question postmodernism and grapple with the art of our own time. Throughout the semester, we will study how artists have redefined the nature of the art object (and the very idea of art itself) in order to reflect and explore changing political and social realities. Class meeting will take place in the classroom and in the MOCA galleries.

HUM 314 – Los Angeles: The History of a City, a Region, and an Idea

Have you ever wondered about the city that lies just beyond the doors of the Colburn bubble? For more than a century, civic boosters have proclaimed Los Angeles the “city of the future.” From its origins as a Spanish pueblo, located just blocks from the Colburn campus, to the mythic, sun-drenched utopia that attracted hundreds of thousands of migrants from the Midwest in the first half of the 20th century, to the racial and ethnic melting pot that it has become today, Los Angeles has existed as an idea. On the one hand, Hollywood, Disneyland, and the Chamber of Commerce developed and promoted an image of Los Angeles that made southern California the envy of the world. Such images, however, have repeatedly collided with the reality of daily life for its citizens, many of whom have struggled to make ends meet and who have found themselves competing for precious resources and services. As a result, the home of sunshine and movie stars has witnessed abundant labor strife and racial and ethnic tension, including two of the worst riots in the United States in the 20th century. Los Angeles County today counts more homeless persons and more undocumented aliens among its population than any other county in the United States, and yet Los Angeles has emerged in the early 21st century as a vibrant international city with a truly multiracial and multiethnic population and world-class educational and cultural institutions. Using a variety of sources, including film, television, photography, fiction, memoir, and perhaps even food, students will examine the idea of Los Angeles in the context of its full historical and cultural development, with a special emphasis on the past half-century and the public policy issues that remain relevant today.

HUM 324 - Ethics and Moral Imagination. The Western Quest for Meaning in Art, Culture and Philosophy: This course will take an interdisciplinary look at what is perhaps our most fundamental creative capacity as human beings: the capacity to create meaning. In addition to using moral theory and specific case studies to test our ethical assumptions and styles of argumentation, we'll also try to grasp our moral identities through an historical survey of the major thresholds of Western transformation: the Greek Axial Age, the Roman Republic, the Reformation, the Enlightenment and Post-Enlightenment. Along the way we'll be giving special attention to the role of artists and intellectuals, as well as drawing on the insights of psychology, sociology, anthropology, and aesthetics. Finally, we'll look at ethics under the pressures of contemporary globalization and the accelerating—and sometimes violent—convergence of the world's many different belief systems.

HUM 325 – Discovery: A History of Human Ingenuity from Ancient Times to the Present: This course looks at pivotal moments in history where a flash of insight, a momentous discovery, or a new technology opened the gateway to possibility. Ingenuity equals analysis plus imagination. It's the power of the visionary to realize in a simple ramp the potential to build a pyramid; to discover in a drop of water, the power of magnification; to deduce the laws

of genetics from a garden of peas, to create an electron ray with a battery, wire and a tube of glass....Since time will not permit us to be exhaustive, we'll focus on a few key individuals who had a defining power for their age and try to understand their process and even try approximating some of their experiments. Through the portal of their discovery, we'll try to understand the world they were born into and how their achievements took us beyond it.

HUM 326 – Twentieth-Century World Literature: In this course, students will read fiction, poems, and nonfiction written during the twentieth century by men and women from Latin America, Asia, the Middle East and Africa. The reading will address a cross-section of concerns and questions that have helped shape—and rock—the twenty-first century, not only in the United States but also across the globe. The writers we'll encounter in this course are interested in city life, wealth and poverty, spirituality, revolution, bigotry, large-scale violence, gender and sexuality, shifting social relations, and radical, bold, even mass-produced creative expression. Some of the texts interrogate everyday life, others approach everyday life as fundamentally surreal, and yet others suggest that the line between the ordinary and the extraordinary is extremely fine and perhaps not as firm as we'd like to think. Students will explore the specificity of each work in the context of its home culture and contemporary conditions, but will also think about these pieces of writing in terms of the work they do in their own time—and the ways in which these works continue to shape the twenty-first century as well.

HUM 330 – Creative Writing: This course will introduce students to the principles of writing poetry, fiction, and creative nonfiction. Through in-class exercises, written assignments, and short readings, students will learn such writing resources as voice, imagery, character, dialogue, and narration. Classes are structured in a workshop format, where students offer written and oral critique of others' work, and in the process, learn the principles of constructive criticism and revision. Experimentation is encouraged!

HUM 352 – Mirror of the Modern World: An Introduction to Film and Film Studies: One of the defining features of modern life—of world history since the nineteenth century—has been the development and proliferation of mass media. Books, magazines, newspapers, photographs, radio, television, recorded music, billboards, the internet and social media: these are just some of the mediums of mass communication that shape our daily lives. Traditionally, the most popular, and perhaps dominant, segment of this dense media ecology has been film. An art form as well as medium, movies frame and encapsulate not only how we understand society and the world at large, but how we understand ourselves. This course will examine the development of film over the last 100 years from three different—but interrelated—perspectives: the *technology* of film; film as a *medium* of mass

communication; and film as an *art form*. Film is a technological art (technological innovation has defined film as a medium and art form), but what is the future of film and the film business in the age of the internet and digital media? Why are so many books (both fiction and nonfiction) adapted into movies? And what is the relationship between film and television? What is a romantic comedy, or film noir? What are the different genres and styles of film, and why, and at what times, have they been popular? These are some of the questions we'll pursue in this class as we seek to better understand movies and the way they shape our social and inner lives.

HUM 361 – Introduction to Psychology: (course description unavailable at time of catalog printing)

HUM 481/482 – Advanced Humanities Seminar: Open to juniors and seniors with permission of the instructor, HUM 481/482 offers students an opportunity to explore in-depth a topic of interest in any area of the Humanities that they have not otherwise had a chance to study while at Colburn. Students will select a topic in consultation with the instructor, engage in primary and secondary research, and produce a final paper of approximately fifteen pages. Students will work independently throughout most of the term, but will meet periodically to discuss common research strategies and problems and peer edit one another's work. Students with a strong interest in the Humanities, especially those considering graduate school and who wish to refine their research and writing skills, are encouraged to consider taking this class. In working toward the completion of their papers, students will benefit significantly from the proximity of the Colburn School to several phenomenal archives, including the Los Angeles Public Library, the Los Angeles Law Library, and the Huntington Library in San Marino.

Students may take the Advanced Humanities Seminar for full credit a maximum of two times.

Independent Study

IND XXX – Independent Study: See the policy regarding Independent Study in the Academic Policies and Procedures section below.

Internship

INT 100 – Internship: An internship is defined as a position in the music world that provides a student with practical training and career preparation. An internship may be full- or part-time, paid or unpaid, depending on the organization sponsoring the internship. Examples of internships include positions in performing ensembles, teaching positions, apprenticeships, arts administration positions, etc. A student must have the approval of his/her

applied teacher to register for this non-credit-bearing course. Specific policies related to this course may be found below, under “Internships.”

Keyboard Courses

KBH 103 – Keyboard Harmony I: The four-course sequence of Keyboard Harmony is designed to apply the principles of harmony of the Common Practice Period to the keyboard, by studying diatonic triads through chromatic harmony and on into twentieth-century practices over the course of four semesters. The classes utilize a three-part format: (1) the typical settings of a chord; (2) figured bass in a variety of contexts for the given chord; (3) melodic harmonization utilizing the given chord. All exercises are done in a variety of keys. Students will practice aural recall and critical listening of harmonic progressions. In addition, there are clef reading, score reading, and transposition exercises. Short selections from the keyboard repertoire are also studied to demonstrate the harmonic work studied concurrently. Students in KBH 103 who require additional support as determined by the teacher will also be assigned to Keyboard Harmony Lab.

KBH 104 – Keyboard Harmony II: KBH 104 is a continuation of KBH 103, with a correspondingly higher degree of difficulty in the keyboard exercises. Altered chords and chromatic harmony are introduced. Instruction continues to be based on the multiple format: (1) the typical settings of a chord; (2) figured bass in a variety of contexts for the given chord; (3) melodic harmonization utilizing the given chord. All exercises are done in a variety of keys. Students will practice aural recall and critical listening of harmonic progressions. In addition, there are clef reading, score reading, and transposition exercises. Short selections from the keyboard repertoire are also studied to demonstrate the harmonic work studied concurrently. Students in KBH 104 who require additional support as determined by the teacher will also be assigned to Keyboard Harmony Lab.

KBH 203 – Keyboard Harmony III: KBH 203 is a continuation of KBH 104, with a correspondingly higher degree of difficulty in the keyboard exercises, and a study of twentieth-century practices. Instruction continues to be based on the multiple format: (1) the typical settings of a chord; (2) figured bass in a variety of contexts for the given chord; (3) melodic harmonization utilizing the given chord. All exercises are done in a variety of keys. Students will practice aural recall and critical listening of harmonic progressions. In addition, there are clef reading, score reading, and transposition exercises. Short selections from the keyboard repertoire are also studied to demonstrate the concurrent harmonic work. Students in KBH 203 who require additional support as determined by the teacher will also be assigned to Keyboard Harmony Lab.

KBH 204 – Keyboard Harmony IV: KBH 204 is a continuation of KBH 203, with a correspondingly higher degree of difficulty in the keyboard exercises, and a continuing study of twentieth-century practices. Instruction continues to be based on the multiple format: (1) the typical settings of a chord; (2) figured bass in a variety of contexts for the given chord; (3) melodic harmonization utilizing the given chord. All exercises are done in a variety of keys. Students will practice aural recall and critical listening of harmonic progressions. In addition, there are clef reading, score reading, and transposition exercises. Short selections from the keyboard repertoire are also studied to demonstrate the concurrent harmonic work. Students in KBH 204 who require additional support as determined by the teacher will also be assigned to Keyboard Harmony Lab.

KBR 112 – Keyboard Repertoire of the Early Classical and Classical Periods: All BM and PD piano majors are required to take four semesters of keyboard repertoire classes. This class examines and explores piano repertoire and performance practice of the Early Classical and Classical Periods, including the works of Scarlatti and C.P.E. Bach. Instruction includes lectures, listening and reading, and may include sessions taught by guest artists and pedagogues.

KBR 113 – Keyboard Repertoire of the Romantic Era: All BM and PD piano majors are required to take four semesters of keyboard repertoire classes. This class examines and explores piano repertoire and performance practice of the Romantic Period. Instruction includes lectures, listening, and reading, and may include sessions taught by guest artists and pedagogues.

Master of Music Courses – other

MCR 500 –Style and Idea: MM Comprehensive Review: Taken in the final semester of residency for the Master of Music degree, Style and Idea is a synergetic, performance-inspired seminar which will allow each graduating student, through collaboration and negotiation with peers and faculty, to examine performance choices based on stylistic and analytical considerations of repertoire. Each class member will be assigned one work, a movement of a work, or topic related to his/her MM recital, for intensive study, class presentation/discussion, or rehearsal demonstration. The instructor(s) will be involved in the selection of works and topics to ensure that the historic scope of works studied in the class is as broad as possible. Works will either be solo or small ensemble pieces, or possibly a string quartet from the graduating resident ensemble (if applicable). Each student, along with the class, will approach works or the chosen topic in a unique manner based on personal strengths (analysis, history, as a performance practice project, etc.), for presentation to the class. This intensive, collaborative study will inform recital preparation now and in the future, and allow an exchange of ideas and the synthesis of knowledge acquired in the Master of Music degree.

Music History and Literature Courses

MHL 104 – Music from the Middle Ages through the Early Baroque: This course offers a concise overview of the developments in Western musical style within its socio-historical context, beginning with its documented roots in Ancient Greece and early Christian Rome and extending through the 17th century. The first part of the course will cover the Middle Ages (ecclesiastical chant, the Notre Dame school, troubadours and trouvères, the French *ars nova* and *trecento* Italy, and the international style that arises in the works of composers such as John Dunstable and Guillaume Dufay). The second portion of the course will focus on the Renaissance, including the Franco-Netherlands composers, the rise of national styles (particularly in vocal music), the Reformation and Counter-Reformation, and the rise of instrumental music. The final section of the course will take us into the early and middle phases of the Baroque period, with a concise overview of the transformation of Western musical style within its socio-historical context. The material will cover the major developments of the 17th century, including the rise of opera and the cantata; instrumental ensemble genres such as the sonata, suite, and concerto; and keyboard and solo instrument genres (i.e., fugue, fantasia, chorale prelude, suite). The readings and listening will introduce many general characteristics of baroque music, including form (ritornello, da capo, dance binary), harmony (change from modal to tonal, chordal basis of harmony, basso continuo), and aesthetics/performance practice (e.g., the *seconda prattica*, improvisation and ornamentation). Lectures and discussion also will consider the influence of non-Western musical styles, with relevant listening samples, and will address the issues surrounding women as professional musicians and composers.

MHL 107 – Exploring Music: History, Culture and Practice: This course serves as an introduction to the styles, aesthetics, and cultural/historical background of the Western “classical” tradition as well as non-Western and popular musical repertoires. Lectures and in-class activities will cover technical vocabulary, performance-practice issues, and formal procedures as a basis for future, more detailed study of music history. Group and individual projects are crafted to develop writing abilities, research techniques (use and evaluation of library and internet resources), and critical thinking. Frequent guided listening (with discussion) will enhance aural skills, helping students to understand and analyze what they are hearing from a variety of perspectives.

MHL 205 – Late Baroque to Early Romantic Eras: This course offers a concise overview of the musical developments in Europe during the 18th century and the first half of the 19th century. Study of the late Baroque in the early part of the 18th century will focus on the lives and works of Antonio Vivaldi, Jean

Philippe Rameau, Johann Sebastian Bach, and George Frideric Handel. The next section of the course examines the important changes that occurred in the middle part of the 18th century, both culturally (i.e. the influence of the Enlightenment) and musically, particularly the emergence of comic opera and opera reform, and the development of the symphony, sonata, and concerto. The final part of the course will investigate early Romanticism, including the varying careers and music of Franz Schubert, Hector Berlioz, Felix Mendelssohn, Robert Schumann, and Frédéric Chopin.

MHL 206 – Late 19th Century to 1945: This course is divided into two parts. The first part will return to and examine further some of the concepts covered at the end of MHL 205 regarding 19th-century musical culture, beginning at mid-century through the final bloom of musical Romanticism. In addition to an overview of the major composers, genres, compositions, and developments in musical style of these decades, the lectures and reading materials also will consider such topics as the changing "job descriptions" of the artist-musician (as critics, conductors, entrepreneurs, and theorists), the extraordinary popularity of touring virtuosi, the continued challenge posed by the "Beethoven legacy" in terms of the symphony, and the new challenge launched by Wagner's "artwork of the future" and his novel, tonally ambiguous harmonic idiom. Another concept that will be followed throughout the course is the influence of nationalism on composer output, including French, Italian, and German opera. The second part of the course examines the complex artistic socio-cultural changes of the early 20th century, leading to the cataclysmic event of World War II. We will study the early European mainstream, including the first "modern" generation (i.e., Debussy, Vaughan Williams, Sibelius, Scriabin, Schoenberg and his students), with special concern for changes in musical styles at the fundamental level of harmony (atonality, dodecaphony, bitonality), melody (new scales, *klangfarbenmelodie*, coloristic use of chords), and rhythm (cross-rhythms, dissolution of pulse). We also will explore the relationship between music, musicians, and the socio-cultural movements and political regimes in the first half of the century, with particular focus on Stravinsky, "Les Six" in France, Bartók, Hindemith, Prokofiev, and Shostakovich.

MHL 323 – Music on Stage and Screen: This course considers the role of music—particularly the western classical tradition—in collaborative art forms such as opera, musical theater, ballet, and film, including the significance of musical style and genre, audience and venue, and staging and production. Students will investigate the relationship between music and many types of "drama" (narrative, choreographic, visual), examining works from the 17th century to the present time. In-class activities and homework will include reading (i.e. primary sources, critical reviews, scholarly articles), viewing of recorded and online productions and films, short response essays and discussions, and student presentations. In lieu of a final exam, students will

write a critical essay, synthesizing the new understanding they have of these narrative musical forms from the perspective of both performing artist and engaged spectator/listener.

MHL 411 – Topics in Music After 1945: This course reviews the significance of the “Second Viennese School” (Schoenberg and pupils Berg and Webern), examining the trajectory through atonality, dodecaphonicism, serialism, and later developments such as the Darmstadt school (Boulez and Stockhausen, both pupils of Messiaen). The course also will explore the myriad issues that influenced compositional practice in the 20th century, including the explosion of electronic resources and technologies (*musique concrète*, theremins, synthesizers, computer-generated sound), composer control and performer freedom (determinacy vs. indeterminacy), the expansion of the conventional resources of the orchestra, the “new accessibility” in styles such as minimalism, as well as the problems of patronage and audience accessibility. The second part of the course will focus on American music after World War II, considering the “Europeanization” of American music through education and exchange, but also the heritage of colonial and indigenous music (i.e., psalmody and hymns, folk and popular songs, African and African-American spirituals). Students will become familiar with early American art-music composers (Ives, Cowell, Ruth Crawford Seeger, Varèse, and Copland), as well as those of later composers who pioneered new sounds/styles (i.e., John Cage, Steve Reich and Philip Glass) or employed more retrospective styles (Barber, Rorem, Tower).

MHL 500 – Graduate Music History and Literature Review: This class provides a review of the major historic style periods, representative significant composers and works, formal and aesthetic concepts, and vocabulary. The goal of the class is to develop a practical and accessible foundation in these areas so as to participate more effectively in the study of music history at the graduate level. Students in the Master of Music degree program will be enrolled in this class based on placement testing during Orientation. Throughout the semester, students will be expected to demonstrate their fluency in the concepts via periodic exams (three total).

MHL 522 – Performance Practice and 18th-Century Music: This course will focus on performance practice issues in 18th-century music. In terms of scope, the course will cover high Baroque, galant, and Classical-era music, with an emphasis on a reading of primary source material. We will also emphasize practical application in regular playing workshops; in addition, students will invest in a semester-long personal project — in this sense the course will hopefully aid students in performing and interpreting their own repertoire. We will also cover performance practice as a topic in and of itself, from both theoretical and practical vantage points, with a thorough examination of the history of performance practice and attitudes towards the

performance of 18th-century music. We will also look at surrounding issues such as aesthetics, reception history, notation, and performance traditions. Specific performance practice topics will include (but are not limited to): ornamentation, improvisation, cadenzas, phrasing, mechanical aspects such as fingering and articulation, basso continuo accompaniment, tuning / intonation, the use of dynamics, and rhythmic issues.

MHL 528 – Improvisation in Theory and Practice: This course will explore the role of improvisation in both historical and contemporary music-making from a variety of vantage points and through several diverse musical traditions. On the theoretical side, we will seek to define musical improvisation by examining its function, precise musical techniques, and defining parameters at various points in music history; we will also explore topics such as the relationship between improvisation and interpretation, the role of improvisation in creative and compositional processes at various points in the Western survey, the philosophical and aesthetic issues surrounding improvisation, and the role of improvisation in performance practices from the 19th-century and before. On the practical side, we will explore improvisation through a “hands- on” approach: for example, we will learn how to improvise Renaissance-style polyphony through historical methods, we will see how figured bass can serve as a springboard for improvising Baroque and Classical style cadenzas, and we will see how improvisation can be used to develop musicianship and interpretative abilities. A particular focus of the class will be on jazz and its uneasy relationship with avant-garde classical music, as well as its influence on various strains of 20th-century art music. Lastly, we will see how improvisation has become an increasingly important activity for the 21st-century musician.

MHL 541 – Topics in Chamber Music: String Quartet: Part of a series of courses exploring chamber-music genres, this current offering will offer a focused exploration of the string quartet. Particular emphasis will be given to the “classic” string quartet (Haydn, Mozart, Beethoven, and Schubert) and the string quartet after 1890 (i.e. works by Debussy, Schoenberg, Bartók, Shostakovich, Carter, as well as more contemporary examples). We will examine important issues of performance practice, musical analysis, reception, and cultural context. Guest speakers including Colburn chamber music faculty and other artists—will be invited to share particular perspectives on the genre and on playing in a professional quartet. Depending on the make-up of the class, informal sight-readings of early classic quartets may be part of in-class activity. Students will create their own analysis/research project on a selected work or general questions of relevance as a graded presentation at the end of the semester.

Music Pedagogy

MPD 100 – Community Engagement Seminar: Students enrolled in the Community Engagement Seminar will work in conjunction with Colburn

faculty and staff to support all aspects of programming for Community Engagement Week in November 2017. The main focus will be to prepare the Zipper Orchestra performances. Students will learn the roles and responsibilities of an artistic planning committee, including selecting repertoire, creating the interactive performance, soliciting approval from all necessary parties, and coaching the orchestra members. Students will also work as ambassadors for the Engagement Week, encouraging participation from fellow students, faculty, staff, and alumni in activities throughout the week. Prerequisites - undergraduates: SEM 040, sophomore standing and consent of applied teacher and instructor; graduate students: consent of applied teacher and instructor.

MPD 330/MPD530 – Instrumental Pedagogy: This course will introduce you to instrument specific pedagogical techniques designed to help you become an effective and proficient studio teacher. The course will include directed reading and discussion about instrumental technique and pedagogy, learning theory, lesson planning, and the context of your role as an educator in the community. Each student will be assigned a child to teach in the Jumpstart Young Musicians Program and one experienced studio teacher to observe your private lessons. Prerequisites – undergraduates: SEM 040, sophomore standing, and consent of applied teacher and instructor; graduate students: consent of applied teacher and instructor. Master of Music students will enroll in MPD 530 as part of the requirement for the Teaching Fellows emphasis of the MM degree.

MPD 550 – Urban Crisis: Taught in conjunction with MPD 530, and designed for Colburn students who have expressed an interest in outreach to underserved communities, this course will look closely at both the historical evolution and public policy implications of the most pressing challenges faced by urban Americans in the 21st century. In particular, the class will consider why and how two distinct Americas emerged in the decades after World War II: an increasingly non-white, relatively poor, and politically disfranchised urban America and a mostly white, affluent, and increasingly politically powerful suburban America. Using primary documents, documentary film, autobiography, and historical monographs, among other sources, students will pay particular attention to the intersection of race, poverty, and politics; the importance of individual actors as well as local, state, and national political institutions in shaping racial, economic, urban, and suburban policy; and the persistence of poverty in one of the most advanced industrial nations in the world (the Census Bureau recently announced that the percentage of Americans living in poverty stood at its highest level in fifty years). Major topics of inquiry include the War on Poverty in the 1960s, education and busing, joblessness and economic dislocation, housing policy, and racial violence. Readings will address these issues with an examination of numerous cities and suburbs, but will pay special attention to Los Angeles and Southern California, a culturally,

ethnically, and racially diverse region that has witnessed more demographic change in the past half-century than any other place in the United States, but also a region where more people live in poverty than anywhere else in the nation. Required for MM students who have elected the Teaching Fellows emphasis.

MPD 561 – Teaching Fellows Practicum: This year-long Practicum is required in the second year for Master of Music in Performance students who have declared a Teaching Fellows emphasis and have successfully completed MPD 520 and MPD 550. The Practicum builds on skills and concepts learned in the previous courses. During the first semester of the Practicum, students continue their teaching practice under faculty guidance. During the second semester of the Practicum, students become mentors for the newly selected Teaching Fellows. *Prerequisites: MPD 530 and MPD 550.*

Music Technology

MTE 100 – Introduction to Music Technology: Introduction to Music Technology is a required one credit course for all second-year students. The goal of the class is to give all students a fundamental working knowledge of music technology in order to be able to perform tasks with notation software (Finale), recording and editing (ProTools - Mbox), and accompaniment/play-along software (Smartmusic). The class includes hands-on work with iMac computers, MIDI keyboards, and the Mbox digital interface.

Music Theory Courses

MTH 101 and 102 – Diatonic Harmony I and II: The first year of music theory is a comprehensive study of the fundamental materials of tonal music. Emphasis in these courses is placed on part-writing of diatonic harmonic progressions, non-harmonic tones, realization of figured basses, melodic analysis, and basic compositional analysis. Also included is the study of smaller forms and the linear origin of standard harmonic progressions. Students will be asked to compose pieces in these smaller forms. The instruments of the orchestra and their various transpositions will be introduced.

MTH 201 and 202 – Chromatic Harmony I and II: The second year of music theory is an intensive study of modulation, secondary dominants, the half- and fully-diminished seventh chords, the deceptive resolution of all chromatic dominants, the Neapolitan Sixth, and the Augmented Sixth chords. An emphasis on enharmonic spelling and its relation to advanced modulation will be studied during the second semester. The relation of ultra-chromaticism to the breakdown of tonality also will be a focus of study. Original composition will be required, using the chromatic material learned in class.

MTH 301 – Counterpoint: Students in this class study 17th- and 18th- century counterpoint, including its applications to the 20th century. The class explores free counterpoint, techniques of canonic writing, plus the analyses of two-part inventions and three- or four-voice fugues. Students will compose original canons, two-part inventions, and fugues.

MTH 302 – Form and Analysis: This class engages students in intense analytical work on compositions of the Common Practice Era with emphasis on phrase structure, tonal design/prolongation, melodic/harmonic development, and formal structures from a compositional and auditory perspective. Also incorporated will be analyses and discussion of pivotal works of the early 20th century.

MTH 401 – Materials of Modern Music: Students in this class learn to understand the concepts used by composers through the last century musically, philosophically, and audibly. These concepts include atonality, indeterminacy, minimalism, electronic music, and pop culture. After analyses, readings, and discussions of particular processes, students will apply the ideas learned to the writing of two original works.

MTH 500 – Graduate Music Theory Review: This class provides a review of the following topics: diatonic and chromatic harmonic progressions, part-writing, non-harmonic tones, figured bass realization, melodic and formal analysis, common-chord modulation, secondary chords and other chromatic chords, chromatic modulations, diatonic modes and other scales, non-functioning harmonies, polytonality, and non-tertian chords. The course is structured in a set of modules that divide up the review material. Students in the Master of Music degree program will be enrolled in the course based on placement testing during Orientation. Through this review class, students will be able to demonstrate knowledge of music theory sufficient for study at the graduate level.

MTH 503 – The Great Composers of Los Angeles: This advanced analysis course will survey the outstanding contributions made to the development of musical life in Los Angeles by composers like Schoenberg, Stravinsky, Korngold, Eric Zeisl, Frank Zappa, William Kraft, and Esa-Pekka Salonen, among others who taught in local universities or resided, temporarily or permanently, in Southern California. Scores and recordings of chamber, symphonic, and electronic music written in Los Angeles over the past century will be explored from various angles, with an emphasis on understanding the pitch systems, musical structures, and orchestration techniques specific to each composer.

MTH 505 – Composition I: The Art of Music Composition: The *Art of Music Composition* is a course designed to enhance the understanding and practice of music for the conservatory performer, by channeling artistic creativity through new modes of expression. The main goal of the course is to allow

performance students to develop a multifaceted understanding of the musical phenomenon through practical composition and orchestration projects. At the end of the semester all students will be able to compose a short piece incorporating established tonal or post-tonal models, as well as their own aesthetic and stylistic choices. Works may be written for solo instruments or a chamber group designed around the instruments performed by the students in the class. A final concert will take place in the class or in a recital open to the Colburn community.

MTH 511 – 20th Century Theory: This class considers the legacy of the 19th century and examines the transition from tonal harmony to early atonal composition. Students will learn analytical techniques for 20th-century works, with a special emphasis on atonal and 12-tone music. The students' analytical insight will be enhanced by several small-scale composition exercises that provide hands-on experience with these new compositional idioms.

MTH 534– In Search of Style: Robert Schumann: Students in this class will pursue an understanding of Schumann's style through careful study of a range of works, including symphonies, piano sonatas, Lieder, and chamber music. Analytical assignments will be supplemented by readings from the theoretical literature and a limited number of small-scale compositional exercises. *Undergraduates may elect this course as an elective with the approval of the instructor and advisor.*

Performance Forum and Chamber Forum

PRF 100 – Performance Forum: The Performance Forum serves the Colburn Conservatory as a multi-purpose gathering of the entire student body. It is a required class each semester of enrollment for students in all programs, and is structured primarily as a time when students perform for their peers and teachers. The Forum also may feature guest artists or lecturers, as well as announcements by faculty, administration, and students as necessary. Attendance at the performance and at the Conservatory lunch following is mandatory. Students must formally request an excused absence if they will not be able to attend Forum. Grade is based on attendance. (See Attendance Policy below, and especially the “Artistic Attendance Policy” as it relates to Performance Forum.)

PRF 100A – Chamber Forum: Chamber Forum features Conservatory students performing works for small ensembles. Appearance on the Forum is determined by chamber music coaches. Attendance at all Chamber Forums is mandatory, although Forum may not occur every week. Grade is based on attendance. (See Attendance Policy below, and especially the “Artistic Attendance Policy” as it relates to Performance Forum.)

Recitals

Recitals are the culmination of a period of the student's applied study, and the primary method for demonstrating increased technical and musical mastery. Each program has its own recital requirements, listed below. The PSC program has no recital requirement.

REC 301, 401 – Recitals, BM Program: The BM program requires two recitals (see Recital Requirements below). The first recital is typically performed during the third year of study, and is worth two semester units of credit; the second recital is typically performed during the final year of study, and is worth four semester units of credit, reflecting its cumulative nature. In all cases, the scheduling of the recital and the repertoire performed must be approved by the applied teacher. This requirement may be met by substitution of other activities, as approved by the applied teacher and the Artistic Steering Committee. Substitutions must be approved in advance of the semester in which the student registers to fulfill the requirement.

REC 101A, 201A, 301A, 401A – Recitals, PD Program: The PD program requires two to four recitals, at the discretion of the applied teacher (see Recital Requirements below). Recitals are two semester units of credit, with the final recital (REC 401A) receiving four credits. In all cases, the scheduling of the recital and the repertoire performed must be approved by the applied teacher. This requirement may be met by substitution of other activities, as approved by the applied teacher and the Artistic Steering Committee.

REC 501 through 504 – Recitals, AD program: The AD program requires four recitals (see Recital Requirements below). The first three given are each worth two semester units of credit; the fourth recital is worth four semester units of credit. In all cases, the scheduling of the recital and the repertoire performed must be approved by the applied teacher.

REC 501c through 504c – Recitals, AD Chamber Music: The AD program for those enrolled as part of the chamber ensemble-in-residence requires four ensemble recitals in the two-year program. The first three given are each worth two semester units of credit, and the fourth recital is worth four semester units of credit; there must be one recital presented in each semester in residence. In all cases, the scheduling of the recital and the repertoire performed must be approved by the appropriate applied teachers/coaches.

REC 524 – Recital, MM program: The MM degree program requires one recital (see Recital Requirements below). The MM recital must be given in the second year of the student's program and is generally given in the final

semester of study. In all cases, the scheduling of the recital and the repertoire performed must be approved by the applied teacher.

REC 521c through 524c – Recitals, MM Chamber Music program: For those MM students enrolled as part of the chamber ensemble-in-residence, four ensemble recitals are required in the two-year program. The first three given are each worth two semester units of credit, and the fourth recital is worth four semester units of credit; there must be one recital presented in each semester in residence. In all cases, the scheduling of the recital and the repertoire performed must be approved by the appropriate applied teachers/coaches.

Repertoire Classes

REP 100 – Orchestral Repertoire for Violists: This course prepares viola students for professional orchestral auditions. Primary goals of the course are to build a solid understanding of the orchestral playing style while also providing students with valuable expertise in the audition preparation process. In weekly two-hour class meetings, students will work through a core set of excerpts from the orchestral literature of the 18th, 19th, and 20th centuries. Requirements include solo in-class playing, two mock auditions, and regular score study and listening assignments. Enrollment preference will be given to advanced students.

Seminars and Workshops

SEM 010 – The Healthy Musician: Musicians' Wellness and Performance Enhancement Program.

This course will provide essential information to support healthy practice and performance habits for musicians. Topics will include anatomy and physiology contextualized to specific instruments and performance environments, injury prevention and management protocols for career longevity, hearing health, understanding and coping with performance anxiety, managing the creative mind, and nutrition and fitness for a healthy lifestyle. Sessions will be interactive, providing opportunities for demonstrating the practical application of these concepts for specific instruments, and establishing how the knowledge gained in the course can serve to enhance artistic performance.

SEM 020 – The Working Musician: This seminar focuses on the essential entrepreneurial tools and practical skills needed for success as a professional musician. Conservatory students in all programs must successfully complete this seminar, usually in the last year of the program.

SEM 040 – The Teaching Musician: This seminar examines the role of the musician in his/her community, exploring the intersection of music, social action, and education, and providing the support and accountability needed

to effectively continue Colburn's mentorship programs. The course provides valuable teaching experience along with entry points into a variety of topics within this evolving field. All BM and PD students must successfully complete this course as a requirement for graduation.

SEM 061 – Recovered Voices: An Examination of Lesser-Known Composers and Masterworks of the Early Twentieth Century: This course will examine two generations of composers who were active and, in many cases, very successful and influential in Europe prior to the entrenchment and dominance of the National Socialist German Workers Party (Nazi) party in Germany from 1933 to 1945. The music and lives of these composers—most, though not all of them, Jewish—will be examined in depth. The course will also review the lives and works of composers who lived in exile during those years, some of them here in Los Angeles. We will examine a variety of questions: Who were these composers and why do we know so little of their music? What were their artistic milieus? Why were these composers and their works suppressed? What happens when art collides with its society? Why were the works of these composers, many of whom having thrived before 1933, not revived after World War II? How do composers express themselves in times of great upheaval and personal duress? What are the challenges in reviving excellent, though relatively unknown, works?

ACADEMIC POLICIES AND PROCEDURES

The policies below are listed in alphabetical order. Any changes to the printed Student Catalog and Handbook during the 2015-16 academic year will be posted on campus and on the school's website.

Academic Freedom Policy

The Colburn School is committed to the protection of the academic freedom of its faculty. Academic freedom includes the protection of the opportunity for the teacher to teach, and for the teacher and the student to study, without coercion, censorship, or other forms of restrictive interference. Academic freedom encourages the flow of ideas with the recognition that freedom to teach and freedom to learn imply both rights and responsibilities within the framework of the law and the policies and curricular objectives of the Colburn School.

Instructional faculty, as citizens, members of a learned profession, and representatives of the Colburn School, shall be free from censorship and discipline when speaking or writing. However, the special position of faculty imposes special obligations. As representatives of Colburn, faculty members are responsible to be accurate and objective, to exercise appropriate restraint, to encourage a spirit of respect for the opinion of others, and to ensure the relevancy of subject matter to their instructional areas.

Within the school's mission to educate performing musicians to the highest level, the principles of academic freedom and freedom of inquiry are upheld. In turn, each faculty member is expected to adhere to the institution's ethical standards in all teaching, research, performance, and mentoring, and to discharge responsibly his/her obligations to the institution as a teacher, scholar, performer, and member of the community.

Any questions, violations, or clarifications needed of this policy should be reported to the Dean of the Conservatory. Discussion, review, clarification, or sanction shall be decided by the Dean, with input from the faculty.

It is noted here that academic freedom and freedom of inquiry are limited to no greater degree in electronic format than in print and oral communication. However, school-owned computers may not be used to infringe upon material protected by copyright, or to access sites whose content is illegal.

Academic Integrity

The Colburn School expects its students to act with integrity in their lives at all times. Although it is impossible to enumerate every form of academic dishonesty in a handbook statement, academic dishonesty consists of any action that unfairly advances one's academic progress. Cheating and falsifying information are examples of academic dishonesty, as is plagiarism.

Plagiarism is using anyone else's work, words, or ideas and presenting them as one's own.

Violations of this policy shall result in the following disciplinary action:

- A student's first academic integrity violation shall result in probation (see "Probation" below), and a record of the violation shall be placed in the student's permanent file and a failing grade on the assignment.
- If the violation involves an assignment or exam that represents a substantial portion of the grade for the semester, the student may receive a failing grade for the course, at the instructor's discretion.
- A second violation of the policy will result in dismissal from the school.

Violations of this policy may impact the success of future applications to the Conservatory.

Academic Progress and Student Achievement

A student in the Colburn Conservatory is expected to progress through the coursework in his/her program as outlined in the Conservatory program charts (Appendix C), and to satisfactorily complete all the requirements of that program in the time prescribed (e.g., eight semesters for the BM and PD programs, four semesters for the MM degree, etc. (See Program Length Policies below). Appropriate levels of progress are established by the following:

- Satisfactory performance in applied studies and juries (defined as an applied grade of B- or higher).
- Attainment of the expected level of accomplishment in performance as demonstrated in concerts and graded recitals (when required).
- Passing grades in all classes (a passing grade is defined as D- or higher in all except applied coursework in the BM, PD, AD, and PSC programs; a passing grade is defined as a C or higher in the MM program).
- Satisfactory attendance in all classes and events as required (see Attendance Policy below).

A student whose semester GPA falls below 2.25 for any reason will be placed on probation for the following semester. If a student does not achieve a semester GPA of above 2.25 in the following semester, she/he will be subject to either removal from a degree program and placement in a non-degree

program or dismissal from the school. Please refer to “Probation, Suspension, and Dismissal” below for details of probationary status.

A student who receives below a B- in applied studies is placed on probation for the following semester. If the student remains on probation and does not receive a grade of B- or higher in the subsequent semester, she/he will be dismissed from the school.

A student who, for any reason, falls behind in fulfilling credit requirements to such an extent that an on-time graduation is not possible, will be subject to probation and all the stipulations of that status (please refer to “Probation, Suspension, and Dismissal” below). In consultation with the academic advisor, the student will submit a plan in writing to the Academic Affairs Committee to rectify the situation and graduate on time. A student who does not make up the deficit of credits in the time required, will be subject to dismissal from his/her program or from the school. Remedies for rectifying the situation may include enrolling in extra course work in subsequent semesters and/ or enrolling in summer course at an approved college or university. Please see “Credit Transferable from Other Institutions” below for procedures for obtaining approval for an off-campus course. Program length will not be extended due to lack of sufficient earned credits.

If a student is unable to complete credits due to extenuating circumstances, either personal or professional, it may be appropriate to request a Leave of Absence for one or two semesters (see “Leave of Absence” below). If a leave is granted, the student must return to the school on the date designated or lose his/her place in the program; if the student wishes to re-enroll, he/she will be required to re-audition in the regular audition cycle.

Academic Support, Counseling, and Assistance

Individual students who are not progressing appropriately in their academic classes may consult with their academic advisor to request academic support. In these cases of academic intervention, the advisor may consult with the Registrar and the faculty to provide whatever support is necessary to enable that student to make academic progress. Likewise, faculty may inform the Registrar or the Dean of a student’s lack of progress, who shall then intervene with the student as necessary.

It should be noted that faculty and students have the responsibility of alerting the appropriate conservatory staff (the Registrar or the Dean) to the need for intervention of any kind so that assistance may be provided to the student.

Accompanying Policy

Conservatory students work regularly with keyboard accompaniment in lessons, master classes, juries, recitals and other performances. The conservatory has set aside funds in its budget to underwrite a limited number of accompanying hours for each student. Funding is provided to support Conservatory-related events; students are responsible for accompanist fees for any events, recordings, performances, etc. that are not part of Colburn activities.

Accompanying Coordinator: Dr. Vivian Fan is the Accompanying Coordinator for the Conservatory.

Accompanying Team: One of the school's professional accompanists will be assigned by the Accompanying Coordinator when requested by the student on www.colburnaccompanying.com. These accompanists are contracted employees of the school, and are assigned only through Dr. Fan. It is also possible to employ a Conservatory piano student for accompanying. If a student wishes to employ a piano student, this may also be done by contacting Dr. Fan and indicating which student is to be employed. Piano students employed as accompanists will turn in time sheets to Dr. Fan.

The rules/policies governing accompanying are as follows:

- All accompanying requests for the Accompanying Team must be submitted through the accompanying request website (www.colburnaccompanying.com). The website tracks the approximate number of hours used by the student.
- Each student has an annual cap of 25 accompanying hours; students may not "borrow" from another student's allotment.
- Accompanying hours are calculated in one half hour increments. Any number of minutes under 30 will be calculated as one half hour.
- Once a student has used his/her total accompanying hours for the year, the student will be charged \$70 per hour to use an accompanist through the Accompanying Coordinator.
- Use of an accompanist for a recital must be booked at least ONE MONTH in advance.
- Use of an accompanist through the Accompanying Coordinator must be booked at least ONE WEEK in advance for all other needs.
- There is a Conservatory-wide cap of 60 accompaniment hours per week. Once the cap of 60 hours per week is reached, students will no longer be able to book accompanists through the Accompanying Coordinator for that week.
- "Involuntary hours" are not charged to the student. Involuntary hours are those hours of accompanist use that are required due

to a student being assigned to perform in a guest artist master class or for a Colburn event. (Accompanying hours used to make recordings or to prepare for recitals, lessons or studio class are *not* involuntary, and count as part of the student's total allotment.)

- Students may choose to use an accompanist who is not a member of the Team, and pay for that accompanist out of their own funds.

Using an accompanist who is not a member of the Accompanying Team: A student may choose to use an accompanist who is not a member of the Accompanying Team, and not have the accompanying hours charged against his or her allotment. In this case, any charges incurred must be paid by the student; the school does not reimburse fees or provide financial aid for using accompanists who are not either members of the Accompanying Team or approved conservatory students. A list of freelance accompanists can be found on the accompanying request website. Use of a freelance accompanist for recitals or other performances must be approved by the individual applied teacher.

Oversight of accompanying hours: The Program Assistant in the Conservatory Office oversees the tracking of accompanying hours by studio, by individual student, and by each accompanist. The Program Assistant will notify students when they are approaching their annual limit of accompanying hours, and/or if the use of an accompanist is not approved. S/he shall report all accompanying charges to the Finance Office which will then add the charge to the individual student account at the hourly rate of \$70 per hour.

Adding a Class

A student may add a class during the first two weeks of the term with the instructor's approval by meeting with his/her academic advisor and obtaining approval to add the course, completing the Class Drop/Add form, and submitting the form to the Registrar. After the second week of the term, students may not add classes.

Attendance Policy: Absences and Tardiness

The Conservatory's attendance policy applies to ALL students, including those in the AD and PSC programs. Students are expected to approach all studies in a professional manner. This includes attendance and punctuality at all scheduled lessons, coachings, rehearsals, performances, and academic classes. All absences must be approved via the process described below.

Late arrival at the beginning of a term and early departure at the end of a term are also considered absences and must be approved as described in this policy.

General absence policy. Failure to attend a minimum of 70% of any individual class will result in the student being required to withdraw from the class, or, in some circumstances, receiving a grade of F in the class, regardless of whether absences are excused. The Colburn Orchestra (ENS 111)'s absence and tardy policies are outlined in detail in the ENS 111 syllabus.

Absence for religious observance: Students may be excused from class for observance of a religious holiday or ceremony. Students will not be excused from completing required assignments, but if the holiday coincides with a test or other required assignment, accommodation will be made to make up that work. Students planning on being absent from class due to religious observance must obtain instructors' signatures on an Absence Request Form no less than one week in advance of the absence.

Individual class policies: Individual instructors may set attendance policies for a specific class. Such policies may include provision for a grace period and/or specific details about how tardiness affects the grade for that particular class. All classes share the minimum 70% attendance requirement as described in the General Absence Policy above.

Artistic attendance policy: Unexcused absences for artistic classes shall be defined as any absence at an event presided over by an applied faculty member (including but not necessarily limited to lessons, chamber music rehearsals and coachings, large ensemble rehearsals, Performance Forum and Chamber Forum) for which an absence request was not submitted and approved in advance. Unexcused absences from artistic classes shall result in disciplinary action as follows:

- First violation – A warning letter from the Dean shall be sent to the student and the student's applied teacher.
- Second violation – The student shall be placed on probation.
- Third violation – The student may be dismissed from the school.

Conflicts between applied courses and academic courses: It is every student's responsibility to ensure that there is no conflict between scheduled academic class times and times set for rehearsals, lessons, and recitals. ***Rehearsals, lessons, and recitals must NOT conflict with academic classes.*** If a student is asked to participate in a school-related performance that conflicts with an academic class, there should be no assumption on the part of the student that the performance takes precedent over the academic class. Though the Colburn office involved in the booking should verify with the Registrar as to a student's availability, it is the student's responsibility to inform the office making the inquiry of any class conflicts for the engagement or rehearsals.

Tardiness: Students are expected to attend all scheduled classes, rehearsals, and examination periods on time. Excessive tardiness, like unexcused

absences, shall negatively affect the student's grades. Specific policies are listed in class syllabi.

Request for excused absence: In the case of an attendance conflict arising due to participation in off-site competitions, auditions, or other such activities, a student may request an excused absence by completing the Absence Request Form in advance of the absence. The completed Absence Request Form must be submitted to the Registrar **at least 21 days prior** to the first day of absence if it involves missing Orchestra, or **14 days prior** if it does not. ***If the Absence Request Form is not completed AND SUBMITTED 21 days (for absences which involve missing Orchestra) or 14 days (for absences which do not involve missing Orchestra) PRIOR to the first day of absence, then the absence is unexcused.*** Unexcused absences shall affect the student's grade and may result in sanctions up to and including probation and dismissal. Please note that excessive excused absences may still adversely affect the student's grade, and count in the overall requirement of 70% attendance (see the General Absence Policy)

The school is not obligated to approve an absence, and may deny a request based on instrumentation needs, upcoming performances, the academic standing of the student, or any reason deemed sufficient by the school in order to maintain the educational integrity of the institution. Failure to follow the required procedure, including failure to submit the completed Absence Request Form as described above, may result in unexcused absences and subsequent sanctions.

Absence request timing: Participation in outside activities should be governed by the Guidelines for Student Activities that are a part of this Attendance Policy. Students are reminded that they are, first and foremost, students at the Colburn School, and are expected to treat all Colburn School classes and activities—including those of the Colburn Orchestra and other ensembles—as their first priority. Students should begin the absence request process *at least four weeks* prior to the first date of absence, so that the completed form is turned in **at least 21 days prior** to the absence if it involves missing Orchestra, or **14 days prior** if it does not.

Documentation: All requests for excused absences must include documentation of the reason for the absence. Documentation may be in the form of a letter or invitation, a concert/recital program, advertising, or other proof of the reason for absence. This documentation must be submitted with the Absence Request Form.

Process: When absences conflict with any Colburn commitments, an Absence Request Form must be **completed AND SUBMITTED by at least 21 days prior to the absence if it involves a conflict with Orchestra commitments and 14 days prior to the absence if it does not conflict with Orchestra. All planned absences must be approved using the Absence Request Form and this procedure.**

The Absence Request Process is as follows:

1. IF THE ABSENCE IS FOR 3 DAYS OR LESS **AND DOES NOT** INCLUDE MISSING ORCHESTRAL SERVICES, pick up Absence Request form from Conservatory office, get signatures from applicable faculty and return form to Conservatory office with required documentation.
2. IF THE ABSENCE IS FOR 4 DAYS OR MORE **AND DOES NOT** INCLUDE MISSING ORCHESTRA SERVICES, pick up Absence Request form from Conservatory office and make an appointment with the Dean to discuss absence implications. If approved by Dean, return the completed Absence Request Form with applicable signatures and required documentation to the Conservatory Office.
3. IF THE ABSENCE **INCLUDES** MISSING ORCHESTRA SERVICES, see Registrar in Conservatory office to give dates and reason of absence. The Registrar will send an email to the Dean, applied teacher and Manager of Orchestral Services to discuss absence. If approved, Registrar will email student to pick up Absence Request Form. Gather signatures from your applied teacher and all other teachers and return the form with required documentation in to the Conservatory Office.
4. The Conservatory Office will notify you whether your request has been approved.

Late requests: For any requests to be absent from classes, coachings, and rehearsals made fewer than 14 days prior to the first date of absence or fewer than 21 days prior to the first date of absence for requests that involve missing Colburn Orchestra services, the steps outlined above must be taken as soon as possible. It is important to note that late requests may not be approved, and no travel plans should be made or agreements entered before receiving approval through the Conservatory Office

Outside activities: Participation in activities outside the school should be regulated by the following guidelines:

1. Musical priorities should be a balance of on-campus solo, chamber, and orchestral commitments.
2. Freelancing off-campus may not interfere with activities at the Colburn School. Students may not participate in freelance activities that conflict with rehearsals or performances of Orchestra and/or chamber music.
3. Musical activities that require absence must be professional in nature. Examples would be invitations to perform with professional chamber music organizations or professional orchestras, professional orchestra auditions, and invitations to solo or chamber music competitions.
4. Activities that may not interfere with Colburn activities include private teaching, local freelancing in per-service orchestras, personal work outside the school, and off-campus student ensembles.
5. Should a conservatory student find employment outside of the Colburn School in a non-music, non-program-related context, under no circumstances should such work exceed 10 hours per week, so as not to interfere with the student's studies. Students should consult their applied teachers, academic advisor, or the Conservatory Dean with any questions.

Faculty and administration realize that many opportunities are available to students. The hope is that the student's focus while at the Colburn Conservatory shall consist of activities that will enhance his or her long-term goals.

Illnesses and Emergencies: In the case of illness or family emergency, a student is required to notify all of his/her teachers at the time of the absence, and to provide written documentation as proof of illness or emergency; such documentation should be provided to the teacher(s) after the student returns to classes. Acceptable documentation includes doctor's notes, verification of illness by a member of the Residential Life staff, or proof of family emergency.

Make-up work: Students who are absent from classes are required to make up all assignments and tests that were missed during the absence and are solely responsible for doing so. Individual teachers may or may not allow make-up work following an unexcused absence.

Auditing a Class

A student may audit a class that is not required within his/her program with permission of the instructor. The student must fill out a Class Audit Form and submit it to the instructor who will detail the requirements and expectations for auditing the class (e.g., attendance, work to be completed, etc.). The student will take the signed form and meet with his/her academic advisor for the advisor's approval and signature. The student must submit the completed form to the Registrar. An audited class shall appear on the student's transcript with a grade of "Audit" and for no academic credit. In cases where a student is approved to audit and fails to complete the class, a grade of INC (Incomplete) shall be given. Requests for audits must be made within the first three weeks of classes; no requests shall be approved after that time.

Building Hours

Building hours vary depending on the time of year. In general, the Grand and Olive Buildings are open to the public during the academic term as follows:

Monday through Friday	7:00am – 10:00pm
Saturday	7:45am – 10:00pm
Sunday	8:00am – 10:00pm

At the closing times listed above, both buildings shall be closed to the public. Conservatory students shall continue to have access to Olive Building practice rooms throughout the night, but will not have access to the Grand Building. Access to Thayer Hall, the Olive Rehearsal Hall, and faculty studios is prohibited after closing unless special arrangements have been pre-approved by the applied teacher.

Bulletin Boards

Conservatory bulletin boards are located on the second floor of the Olive Building, outside the classroom area, and also on the third floor of the Olive Building next to the residential floor elevators. These bulletin boards are used to post information such as: official notices (class schedules, jury schedules, orchestra rehearsals, etc.), sign-up sheets, upcoming events, opportunities outside of the Colburn School, and student achievements. Students are responsible for viewing these boards and reading any official postings. Notices for the bulletin boards must be approved by the Conservatory Office before posting.

Change in Status (Informational)

All students are required to notify the Conservatory Office when a change in status occurs, e.g., a change in address, phone number, attendance, marital status, or any other change that may have an impact upon the completion of the student's education or the student's permanent record.

International students are required to notify the Dean and the International Student Advisor in the Office of the Provost of any changes that would affect the status of their Form I-20.

Change of Program (Academic)

Students are admitted to the Conservatory of Music in a specific program (BM, PD, MM, AD, PSC), and are expected to complete that program within the prescribed amount time. A student who wishes to change his/her program must request the change by completing the Change Program Form (available in the Conservatory Office), documenting specific reasons for the change. Approval is not guaranteed.

Change of program requests are reviewed according to the timetable in this policy. Program changes must be approved by the Dean, in consultation with the faculty. Requests to *extend* a program should follow the Extension of Program policy below.

Students who wish to change from the AD program to the PSC program, or from the PSC program to the AD program must complete the Change Program Form. Such changes must be approved by Artistic Steering Committee and the Dean. Approval is not guaranteed. If the program change is approved, it does not extend the length of a student's program.

Students who wish to change from the BM to the PD program may request such a change at any point during the first three years of study, using the Change Program Form. The change must be approved by the Dean, in consultation with the faculty and the student's academic advisor.

Students who wish to change from the PD to the BM program for other than ESL reasons, must apply to do so no later than the end of the second semester in residence. Such transfers will not extend the period of residency at the school. Students who are enrolled in the PD program due to English language deficiencies and wish to apply for the BM, must follow the policy below under "Performance Diploma for ESL Reasons."

Students who request approval to move from the AD or PSC program to the MM program must complete the Change Program Form by **February 1**. Such students must take the music theory and music history competency exams and any other required activities during orientation. The decision to approve

a change to the MM program is made during the Admission Committee meetings following auditions. Admission to the MM program will depend, in part, on the student's previous undergraduate work, the results of the assessment tests, and the student's proficiency in the English language (if not a native English speaker). Approval is not guaranteed. Overall enrollment in the MM program is limited in number, and a request may be denied if no opening exists. If the program change is approved, the student is expected to complete the MM program in two years, not including time already spent in the AD or PSC program.

Any requests for exceptions to the process or the timing of changing programs must be made to the Dean of the Conservatory.

A change of program may also be initiated by faculty or the Dean. If it is deemed in the best interest of the individual student and/or the school, the student shall be notified that their program has been changed. A student has the right to accept this change, to appeal this change, or to withdraw from the school.

Class Size

Classes at the Colburn School are usually small, in keeping with the small number of students enrolled in the Conservatory of Music. Class size may range from the one-on-one of an applied music lesson to the gathering of the full student body for Performance or Chamber Forums. Average class size is between 10-15 students.

Copyright Policy

The copying of sheet music, books, articles, and sound recordings is generally prohibited. Exceptions to this rule apply if the purpose for duplication is for classroom use under the "fair use" clause.

In determining whether the use made of a work in any particular case is a fair use, the factors to be considered shall include:

- the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
- the nature of the copyrighted work;
- the amount and substantiality of the portion used in relation to the copyrighted work as a whole;
- the effect of the use upon the potential market for, or value of, the copyrighted work.

The fact that a work is unpublished shall not in and of itself bar a finding of fair use if such finding is made upon consideration of all the above factors. In

addition to the fair use rule, copying is accepted if one of the following conditions applies:

Music scores:

- Single copies for library reserve use (academic purposes other than performance): an entire performable unit (section, movement, aria, etc.) may be copied if the unit is out of print or available only in a larger work.
- Multiple copies for classroom (non-performance) use: excerpts may comprise no more than 10% of a whole work and may not constitute a performable unit.

Sound recordings:

- Non-music recordings: Cassettes or discs may not be copied unless there is no replacement recording available commercially. However, recording brief excerpts is considered fair use.
- Music recordings: A single copy may be made by faculty for the purpose of constructing aural exercises or examinations. Otherwise, the restrictions on copying non-music recordings apply.

Any questions regarding copyright and fair use should be addressed to the Director of the Colburn Library.

Cost of Attendance, Fees, and Refund Policies

The cost of attendance for the 2017-18 academic year in the Conservatory of Music is as follows:

- Tuition: \$46,350
- Room: \$12,360
- Board: \$5,878.75
- Comprehensive Fee: \$3,000

These costs are, in part, offset by institutional scholarships and grants for tuition, room, and board, plus any outside scholarships awarded to students. The net cost for tuition, room, and board is thus \$0, both for the current academic year as well as for the duration of the student's program. (See Appendix B for the Schedule of Student Charges for 2017-18. See the Residential Life Guide Book for an estimated student budget.) Any tax liability incurred because of this policy is the sole responsibility of the student, whether U.S. citizen or not.

The Comprehensive Fee is charged at a rate of \$3,000 per year. This fee is mandatory and is charged to all Conservatory students to underwrite a portion of the institutional costs not covered by the general scholarship support of tuition, room and board. The comprehensive fee supports costs associated with a comprehensive, supportive musical learning environment, including but not limited to student services, campus-wide wireless, technology, graduation and commencement fees, professional development opportunities, transcript requests, accompanying services, instrument maintenance and acquisition, wellness initiatives and services, hall usage, use of school recording equipment, tickets to musical performances, cable television, etc.

The Colburn School charges students in the Conservatory of Music the following fees:

- \$140 application fee (a non-refundable one-time fee that must be paid before an applicant shall be considered for admission)
- \$500 enrollment deposit (a non-refundable one-time fee that is required before a student is considered enrolled)
- \$3,000 comprehensive fee (a non-refundable annual fee paid at the beginning of each school year)

In addition, the Colburn School publishes a list of fees and fines that may be applied to student accounts. (Examples of these additional fees include dorm damage, room lockout, late fees, etc.) Failure to pay a fee or fine shall result in a hold being placed on the student's account. (See "Holds on Student Accounts" below.)

All students are required to have health insurance. More information on this requirement is provided by the Residential Life staff.

Refunds prior to enrollment: Because the net cost of tuition, room, and board is \$0, and because the application fee and enrollment deposit are non-refundable one-time fees, a student who cancels his/her Enrollment Agreement is not due any refund.

Refunds after enrollment: Tuition, room, board, and the comprehensive fee charges are billed to students at the beginning of each semester. Tuition is offset by scholarship; room and board charges are offset by room and board grants. Other charges (comprehensive fee and parking, if applicable) are due at the beginning of each academic year, or according to an approved payment plan. Students who withdraw or go on an approved leave of absence after a semester has begun will have their charges for comprehensive fee and parking prorated according to the following timetable:

- Withdrawal or leave within the first two weeks of classes: complete refund of comprehensive fee and parking amounts paid to date.
- Withdrawal or leave beginning in week three through week eight of classes: prorated refund of comprehensive fee and parking amounts paid to date, calculated on a 17-week semester.
- Withdrawal or leave beginning in week nine of the semester: no refund of comprehensive or parking fees.

Refund of health insurance: Students who have signed up for the school's health insurance plan through Gallagher Insurance are covered for the entire year, even if the student leaves the school during that year. Therefore, health insurance is not prorated or refunded. The only exception to this is if a student leaves to enter the armed forces. This policy is set by our insurance carrier. Questions about health insurance should be directed to the Manager of Residential Life and Summer Residential Programs.

The Enrollment Agreement is binding after April 15 (for AD, PSC, and MM students) or May 1 (for BM and PD students). A student is considered enrolled once the binding date is reached. Students who choose to withdraw their commitment after the applicable date must do so in writing to the Admissions Office. (See Cancelling Enrollment in "After the Audition" above.)

Credit and Time Requirements

Credit for completion of programs is calculated in semester hours. One semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen weeks. Although ratios may vary depending on the individual class, in lecture-discussion classes normally one hour of credit is given for one classroom hour plus two hours of preparation each week of the term. (i.e., a three-credit course involves three hours of classroom time plus six hours of outside preparation/homework/study time each week). In ensembles or laboratory courses, normally one hour of credit is given for two or three classroom hours per week.

This policy does not restrict individual teachers from requiring more student work per credit hour than the average indicated above. In all cases, credit is earned only when curricular, competency, and all other requirements are met and the final examination, or equivalent, is satisfactorily passed.

Credit for Experiential Learning

The Colburn School does not award credit for prior experiential learning.

Credit for Non-Colburn Classes

This policy is specific to current students. For the policy specific to transfer applicants, see the section on Transfer Applicants above.

Students enrolled in the Bachelor of Music degree program of the Colburn Conservatory may request to fulfill a Colburn requirement by taking a course at another accredited institution by following the procedure below. This policy does not apply to graduate programs.

- The course must be in the areas of undergraduate Humanities, Music History and Literature, or Music Theory.
- Once the student has identified the course, the student must discuss the request with his/her academic advisor, and then request approval from the Academic Affairs Committee and the appropriate department chair in order to ensure that the course is suitable and credit will be granted. In requesting approval, the student must provide a course description, a syllabus, and the name of the accredited institution offering the course. If a syllabus is unavailable before the course is taken, one must be submitted upon completion of the course. Online courses are not accepted for transfer credits.
- Approval to take the course is given with the understanding that the student must achieve a grade of C+ or better in order for the credit to be accepted at Colburn.
- In the case of a required Music Theory or Music History course, a student also may be required to take an exam upon completing the course to determine that the course material was equivalent to what is expected at Colburn.
- A final official transcript showing the course grade and credits earned must be sent to the Registrar, who shall then add the credit to the student's transcript.
- The Colburn curriculum has been developed as a cohesive collection of courses to support the performing artist. Enrolling in classes outside of the school is a privilege granted by the faculty. Transfer credit is not guaranteed, and limits are set as to how many outside credits may replace Colburn requirements. In all cases, the faculty has complete authority to make such decisions.
- The Colburn Conservatory of Music does not have articulation or transfer agreements with any other colleges or universities.

Credit Transferable to Other Institutions

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT THE COLBURN SCHOOL: The transferability of credits earned at the Colburn School is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the credits, degree, diploma, or certificate that you earn in the conservatory is also at the complete discretion of the institution to which you may seek to transfer. If the credits, degree, diploma, or certificate that you earn at the Colburn School are not

accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your course work at the institution. For this reason you should make certain that your attendance at the Colburn School will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending the Colburn School to determine if your credits, degree, diploma, or certificate will transfer.

The Colburn Conservatory of Music is accredited by the National Association of Schools of Music (NASM). Our programs are tailored to and approved for the student who plans to become a professional musician and/or continue to achieve higher degrees in performance. Universities and colleges are most often accredited through regional accrediting body which approves degrees in all disciplines and whose general requirements are much broader. If, subsequent to completing a degree at Colburn, a student should wish to pursue a non-music degree/profession, it is possible that a college or university will not recognize the Colburn degree due to the fact that Colburn does not have regional accreditation through the Western Association of Schools and Colleges (WASC). In such cases, the student will most likely be required to earn a second bachelor's degree in the new field; the Colburn School will work with the student in an effort to transfer some of the earned credits to the institution. When applying to an institution outside of the field of music, the students should determine if Colburn credits and/or degree programs will transfer. Students continuing to other institutions for higher degrees in music will not encounter difficulties in having the Colburn degree recognized.

Disability Accommodation

This policy confirms the Colburn School's commitment to providing reasonable accommodations to individuals with physical, mental, or learning disabilities recognized under the Americans with Disabilities Act of 1990 (ADA) and the ADA Amendments Act of 2008 (ADAAA). Reasonable accommodation is the provision of aids, or modification to testing, services, or a program of study, that allows access by individuals with disabilities. Note that the Colburn School is not required to provide accommodations that would create undue hardship; that is, are unduly costly, substantially disruptive, or that would fundamentally alter the nature of the student's program.

An individual requesting reasonable accommodation is required to submit the request in writing to the Dean, along with official documentation of the disability. Once eligibility has been established, accommodations are requested on a course-by-course (or exam-by-exam) basis. The requirements for documentation are as follows:

- Documentation must be from an appropriate, licensed professional who is certified in the area of the student’s disability.
- Documentation must be an original document on official letterhead, signed by the licensed professional.
- Documentation must identify the specific disability and functional limitation(s).
- Documentation must provide a diagnosis (permanent or temporary and, if temporary, the anticipated duration).
- Documentation must specify the recommended accommodation(s), which must link to the functional limitation(s).
- Documentation of disabilities must be no more than three years old. If necessary, the school may request an updated or more extensive evaluation, and/or a meeting with one of the school’s clinical consultants.

Accommodations will be determined based upon the documentation of the disability. The Dean shall confirm the specific accommodations with the student, and also will confidentially inform the course instructor(s) of the accommodations. Students are encouraged to establish documentation early in the academic year, so that appropriate support may be provided as soon as possible.

Dismissal

(See “Probation, Suspension, and Dismissal” below)

Dress Code

Students in the Colburn Conservatory of Music must observe the following dress code:

Daily dress:

- Must be appropriate for a school with young children in attendance.
- Shoes must be worn at all times, especially in food service areas. Students will be asked to leave food service areas if not wearing shoes.

Orchestra concerts: Concert attire for the Colburn Orchestra is based on the standards used by professional orchestras. Students are required to have the appropriate wardrobe, and are expected to maintain the wardrobe so that garments are neat, clean, and pressed.

- Women – Formal concert black consisting of the following:

- Clothing may be a dress, a top and skirt, or a top and pants. Formal evening gowns in colors are not permitted, except for soloists.
 - Dresses and skirts must be black, formal, and floor length. No skirts or dresses above the ankle will be permitted.
 - Tops (dress or separate garment) must be black and have a modest neckline both front and back. Sleeve length can be from 3/4 to wrist-length. Colored, sleeveless, or short-sleeved tops are not permitted. All decoration must be black.
 - Pants must be black, formal, full-cut evening pants. Form-fitting leggings, tights, and casual pants (including black denim) are prohibited. This prohibition includes Lycra and Spandex garments of any kind, including tops, pants, skirts and dresses.
- Shoes must be black, closed-toed dress shoes. No sandals or open-toed shoes are permitted.
- Black hose or black dress socks are required.
- Men – Traditional tuxedo, consisting of the following:
 - Formal black tuxedo coat and trousers.
 - White shirt.
 - Black bow tie.
 - Black cummerbund.
 - Black dress shoes and black dress socks. Socks must reach above the ankle.
- Violations
 - The first violation of any orchestral dress code requirement shall result in a warning.
 - The second violation of any orchestral dress code requirement shall result in a \$25 fine.
 - Repeated violations may result in disciplinary action.

Performance Forum and Chamber Forum Performers:

- Concert stage dress for men and women (colors permitted).
- Clothing should be neat, clean, and pressed.

- “Classroom” casual dress is not permitted for performers.

Dropping a Class

A student may drop a class through the end of the second week of the term by meeting with his/her academic advisor, completing the Class Drop/Add form, and submitting it to the Registrar for review. The Academic Affairs Committee may require documentation from the student as to how the class will be made up, given the degree requirements and the limited number of classes offered. Classes dropped according to this policy shall not appear on the student’s transcript. After the third week of the term, students may not drop a class, but may request to withdraw from a class (see “Withdrawing from a Class” below).

Email Communication

Conservatory students are given an official Colburn School email address: *lastnamefirstinitialyearofenrollment@students.colburnschool.edu*. This address is used for official communication from the school. Students are responsible for reading and acting on all official communications sent to their school email accounts.

Extension of Post-Baccalaureate Program

A request to extend a program beyond its normal limits may be made by a student by using the form available in the Conservatory Office. Program extensions must be approved by the Dean, in consultation with the faculty. The student must describe the reason for the extension request; approval is not guaranteed. Decisions regarding program extensions are made as part of the audition process in February every year. Students in the BM, PD, or MM programs are not eligible to extend their programs.

All AD and PSC students are admitted to two-year programs and are expected to complete those programs within the stated time frame. AD students determine program length in the second semester of the first year of residency, in consultation with the applied teacher. (See AD under “Program Length” below). PSC students who wish to extend their programs beyond two years must complete the Extend Program Form by **February 1**. Decisions regarding extensions shall be made during the Admission Committee meetings following auditions. Approval is not guaranteed. Because decisions are made late in the academic year, students are strongly encouraged to develop a post-graduation plan at the beginning of the second year in order to make a smooth transition from Colburn at the end of two years.

Financial Assistance Policy

While the Colburn School does not participate in any state or federal financial aid programs, there may be times when students have particular needs for financial support beyond the tuition, room, and board scholarships provided.

All financial aid in the Conservatory is need-based, and may be awarded for the following:

- Health insurance (for those students on the school's insurance plan)
- Comprehensive fee
- Textbooks (reimbursements for required classes only)
- Career-related travel (reimbursements only)

Any student needing financial assistance must make a request to the Financial Aid Committee by completing the Financial Aid Application by August 1, 2017 and providing supporting documentation as appropriate (see the Financial Aid Application for details). Students are responsible for meeting all deadlines and for providing all documentation, as listed on the application form. Forms are available in the Conservatory Office.

Prior to considering requests for aid, the Financial Aid Committee shall review the student's account for holds. If the student's account is current, the Financial Aid Committee shall then determine if the school can provide support for the student's request. Financial assistance is awarded based on need, as demonstrated by the student in the financial aid application. Any tax liability resulting from such aid is solely the responsibility of the student. International students who are not U.S. resident aliens for tax purposes may have tax withheld from financial aid grants, per IRS regulations.

Form of Address

In keeping with the school's goal of professional training, faculty and staff shall be addressed as "Mr." or "Ms." or "Dr." unless given permission otherwise by the individual faculty or staff member.

Grading System and Policy

Grades are assigned according to the following system of evaluation:

<i>Grade</i>	<i>Percentage Value</i>	<i>Point Value</i>	<i>Interpretation</i>
A+	100%	4.0	
A	93-100%	4.0	Excellent
A-	90-92%	3.7	
B+	87-89%	3.3	
B	83-86%	3.0	Good
B-	80-82%	2.7	
C+	77-79%	2.3	
C	73-76%	2.0	Fair
C-	70-72%	1.7	
D+	67-69%	1.3	
D	63-66%	1.0	Poor

D-	60-62%	0.7	Very poor
F	0-59%	0.0	Failure
AU			Audit (no credit)
CBE			Credit by Exam
INC			Incomplete
NC			No Credit
NG			No Grade Given
NP			No Pass
P			Pass
TR			Transfer Credit
W			Withdrawn
WP			Withdrawn-pass
WF			Withdrawn-fail

Academic instructors shall complete a formal Mid-semester Progress Report for each class in which a student's mid-term grade averages a D+ or lower. This Progress Report shall be submitted to the student's academic advisor, who shall distribute copies to the student and the applied teacher. Students on probation shall receive formal Progress Reports as a condition of their probation.

All class work (assignments, papers, exams) must be completed by the date of the last final exam of the semester. Final grade reports each semester shall be issued to the students by the Registrar. For the policy on Incomplete grades, see "Incomplete Grade Policy" below.

Graduation requirements

Candidates for degrees, diplomas, and certificates must have completed all curriculum requirements and have completed the following semester credit minimum requirements, and have achieved the minimum overall GPA of 2.25:

Bachelor of Music	120 semester credits
Performance Diploma	80 semester credits
Master of Music	45 semester credits
Artist Diploma	36 semester credits
Professional Studies Certificate	26 semester credits

Health and Wellness

As part of the education and training of Conservatory students, the Colburn School provides information on health and wellness, including the maintenance of professional health and the prevention of performance

injuries. While health and safety are the personal responsibility of the individual musician, the school includes the following in support of its students:

- SEM 010 – The Healthy Musician seminar (required of all students, generally in the first semester of enrollment)
- A consulting medical doctor
- A consulting mental health professional
- Access to a licensed physical therapist
- Access to a licensed massage therapist
- Wellness programs through Residential Life

Students are encouraged to seek help as needed for all physical and mental health issues, and to use the information and resources provided by the school and by the student's own health providers.

Holds on Student Accounts

Although charges for tuition, room, or board are balanced out by scholarships and grants, there are other charges that may be applied to student accounts. Examples of such charges include but are not limited to library fines, overages on accompanying charges, parking fees, and charges for damages to residential areas. It is the responsibility of the student to pay any charges incurred. Unpaid charges may result in a hold on a student's account. Until such time as the outstanding amount is paid and the hold is removed, a student:

- Will not be awarded a diploma or certificate
- Will not be able to order a transcript
- Will not be able to receive grades or register for classes
- May be denied financial assistance

Students who cannot make payment due to financial hardship may arrange a payment plan with the Finance Department, and/or may apply to the Financial Aid Committee for assistance (see "Financial Assistance Policy" above). A late fee of \$25 will be added every month to the unpaid balance.

Housing

Students in the Colburn Conservatory are provided housing on campus. The cost of this housing is covered by a grant. Students are placed in individual rooms within two-, three-, and four-bedroom suites.

Colburn's Residence Hall is governed by the policies in the Residential Life Guide Book, issued by the Residence Life Office annually. Students who wish to live off-campus may do so according to the policies in the Guide Book. The

school has no responsibility to find or assist a student in locating off-campus housing.

Students are responsible for the maintenance of their rooms in the residence hall. Any damage beyond normal wear and tear will be assessed at the completion of the school year and charged to the student's account. Damage to shared space in a suite will be divided among the students residing in the suite. Listed below are charges that may be levied for damage to the residence. For a full accounting of possible charges, please refer to the Residential Life Guide Book.

Fees for use, loss, or damage to Colburn School property:

Missing or damaged furniture:

- \$100 fine plus the replacement cost of the furniture

Parking (allocated by lottery):

- \$350 per semester (fall, spring, or summer)

Room cleaning fee:

- Minimum of \$100. Fee determined by the amount of damage due to misuse

Painting of damaged walls

- \$75-\$350 depending on the extent of damage

Other damage to school property:

- Actual replacement or repair costs.

Incomplete Grade Policy

A student may request a grade of INC (incomplete) from a class instructor if special circumstances warrant the request. The student must complete the Request form, stating a valid reason (such as illness) for the request. The instructor shall indicate on the form what work is required to complete the class, the deadline for completion, and the grade to be given if the work is not completed by the deadline. In general, requests for INC grades are made at the end of the semester in which the student is enrolled in the class. A student is not eligible for the grade of INC due to late or missed work.

Once the Request form is signed by the student and the instructor and approved by the Academic Affairs Committee, it constitutes a binding contract. No further extensions are permitted, and the grade shall be final.

Students who are unable to complete a class (due to excessive unexcused absences, not meeting deadlines, failing to turn in assignments, etc.) are not eligible for an Incomplete and are urged to withdraw from the class rather than earning a failing grade. (See "Withdrawing from a Class" policy below.) Such withdrawal will necessarily impact a student's academic load in future semesters.

Indemnity

Students agree, for the student and their respective heirs, assigns, and legal representatives, to indemnify, defend, and hold the Colburn School and its parties harmless from and against any and all damages (except damages caused solely by the gross negligence or intentional misconduct of Colburn School parties) that may be incurred or sustained by the Colburn School parties arising from or related to any injuries to the student, or the student's acts or omissions.

Independent Study

Independent Study in the Conservatory refers to a credit-bearing project created by the individual student in consultation with a faculty advisor, and with the approval of the Academic Affairs Committee and the Dean of the Conservatory. The project contract must include a timeline, specific goals and outcomes, and a specific number of credits to be granted (no less than one and no more than three). The contract must be signed by the student, the project advisor, and the Dean. The signed and approved contract must be filed with the Registrar so that the project may appear on the student's transcript. Projects may be proposed in the areas of music theory, music history and literature, and humanities.

There may be circumstances in which independent study is needed in order for a student to meet graduation requirements. In such cases, approval for using independent study to complete a graduation requirement must be sought by the student from the Academic Affairs Committee and the Dean of the Conservatory, who shall assign a faculty advisor/instructor for the independent study. The Dean and the AAC will set a deadline for completion of the independent study, usually at the end of the semester in which the class is initiated. As with any required class, failure to complete such independent study may delay certification of graduation.

Information Technology (IT) Acceptable Use Policy

The Information Technology (IT) Department of the Colburn School provides computing, networking, and information resources to students, faculty, and staff. The IT Department requires all students to read and sign policies regarding acceptable use of technology on campus. All IT policies and standards are part of this Student Catalog and Handbook, whether contained herein or issued separately. Students are required to abide by these policies; violators of these policies shall be disciplined through the campus disciplinary process, in accordance with school policy and based on the severity of the violation.

NOTE: The complete IT Acceptable Use Policy may be found at the end of this book in APPENDIX A and on the school's website.

Instruments

Students are expected to provide their own instruments (including reeds, strings, etc., and instrument maintenance) in their applied areas, with the exception of pianos, some percussion instruments, and little-used orchestral instruments. The school strongly recommends that students purchase personal insurance for their instruments.

Students using school-owned instruments must sign an Instrument Lease Agreement for each instrument. Students are responsible for maintaining the condition of school instruments, and may be required by the school to provide instrument insurance. School-owned instruments must be returned by graduating students by the day prior to Commencement or the school shall withhold diplomas and transcripts. A student leaving the school for other reasons must return school-owned instruments on his/her last day of classes. Any questions regarding school-owned instruments should be addressed to the Conservatory Office.

Internships

Practical training in the music profession is encouraged by the school. This training may be in the form of an internship—part-time or full-time, paid or unpaid—depending on the organization sponsoring the internship. (The policy for short-term practical training is found below under “Practical Training.”) A student must have the approval of his/her applied teacher before accepting an internship, and must register for INT 100 – Internship in order for the class to appear on the transcript. INT 100 is a non-credit-bearing class. (See “Internship Courses” under Course Descriptions above.)

One type of internship is employment in a symphony orchestra or other professional performing ensemble. Other types of internships include arts administration positions, teaching positions, apprenticeships, etc. Part-time internships are those that take place concurrently with the student’s enrollment in classes. In such cases, the internship does not lengthen the student’s program. When the internship is full-time and the student is unable to attend classes, the student shall be enrolled at the school in INT 100 – Internship full time, with the assumption that he/she shall return and complete his/her program following the end of the internship. In these cases, the student’s program is necessarily lengthened by the term of the internship (one semester or one year maximum). Students who are not attending classes during the internship period shall not reside in the school’s residence hall until such time as they return to complete their programs. (Note the limitations on long-term leave of absence in the Leave of Absence policy below.)

Jury Requirement

All conservatory students are required to perform a jury (performance exam before a panel of faculty) at the end of each semester, and to complete a Jury Information Form documenting the semester's studies. The jury is one of the principal tools for evaluation of progress within the program. Very infrequently, the requirement for a jury may be waived with the approval of the applied teacher. The waiver is based on the student having successfully prepared for and completed a musical endeavor that is of comparable weight to a jury. The student should request the waiver on the Jury Information Form, providing basic data on the event that is substituting for the jury (i.e., date, location, repertoire, etc.). See the Jury Information Form for further details.

Leave of Absence (Long-Term)

Students who provide adequate evidence of extenuating circumstances may interrupt their studies and apply for a Leave of Absence (LOA). This is a long-term absence, as opposed to a short-term absence requested using the Absence Request Form. Long-term leaves may be granted for academic, artistic, medical, military service, or personal reasons. Students should request a long-term leave by filling out the Leave of Absence form. In general, long-term leaves are granted for a maximum of one academic year. The student must petition for an extension of leave beyond the time granted. Depending on the circumstances, a student with an extended leave may be required to re-apply and/or re-audition. In cases where the leave was related to a professional position, a maximum leave of one academic year shall be granted. Academic progress toward graduation following a long-term leave of absence shall be assessed on a case-by-case basis. Depending on the circumstances of the leave, a student may be permitted to continue course work while not on campus in order to stay on track for completion of his/her program.

Requests for long-term leaves must be made to the Dean of the Conservatory and must be approved in writing by the Dean. The Leave of Absence form may be accompanied by an explanatory letter further detailing the length of absence, the purpose of/reason for absence, and documentation verifying the purpose. Only students making satisfactory progress in their studies shall be granted leave. Students who do not contact the Dean for leave approval shall be dismissed after five school days of consecutive absences.

Library – General Information

The Colburn Library, located on the second floor of the Olive Building, houses a circulating collection of books, scores and parts, recordings, and online subscription resources available to all students on campus, as well as links to useful supplemental internet resources. The Library also has an extensive collection of reference titles including collected editions, facsimiles, and

other print reference sources. The Library's recordings include compact discs of the classical repertoire and jazz, and a DVD collection of music and dance performances and movies.

Library – Access and Policies

Using Colburn Library resources: All physical collections are accessible in the Library during the hours listed below. The Library's online catalog (library.colburnschool.edu), its streaming audio resources, and its online print databases are accessible at all times from anywhere in the Colburn School through the school's website, www.colburnschool.edu. For assistance in finding materials, using the online resources, and other information needs, please consult with the librarian during the hours listed below or contact the librarian for an appointment at the email address listed below.

All Library policies, services, and resources can be found on the Colburn School website (www.colburnschool.edu) under "Library," including interlibrary loan requests and suggestions for library purchases. Use the website to search the Library catalog and to explore online subscriptions, including streaming audio and text resources.

Borrowing Library materials: Conservatory students are entitled to check out up to 50 books or scores at any given time. Books and scores are checked out for six weeks and may be renewed twice for an additional three weeks per renewal period. If another library user has put a hold on an item, it cannot be renewed. Items needed for course reserve or for a Colburn performance are subject to immediate recall. Audio-visual materials are for library use only and are not available for home check-out. A fee of \$.20 (20 cents) per day is charged for each overdue title. If items are overdue for more than 28 days, they are considered lost; replacement, billing, and processing fees shall be added to the overdue charges on the student's account. A student with library charges on his/her account shall be subject to the Holds on Student Accounts policy (above). For questions regarding borrowing or fines, please contact the library staff.

Following are the policies for Library material check-out:

<u>Materials</u>	<u>Loan period</u>	<u>Renewal period</u>
Circulating books and scores	6 weeks	3 weeks (first time); 3 weeks (second time)
Audio-visual material	4 hours (in-house only)	No renewal allowed

All reserve materials	3 hours	No renewal allowed
Reference materials	N/A	In-library use only

Library hours:

Monday and Friday	9:00am – 5:00pm
Tuesday through Thursday	9:00am – 7:00pm
Saturday	10:00am – 5:00pm
Sunday	Closed

Hours may vary during school breaks.

Library Staff contact information:

Deborah Smith, Library Director	dsmith@colburnschool.edu
Chris Garcia, Senior Library Technician	cgarcia@colburnschool.edu
Carrie Wade, Senior Library Technician	cwade@colburnschool.edu

Make-Up Exams

If a student requests a short-term leave that conflicts with a scheduled class exam, that conflict must be resolved as part of the absence approval process. Make-up exams may only be requested and approved prior to the exam date. It is the instructor’s prerogative to schedule or deny the request for a makeup exam. Requests for make-up exams made after the fact shall be denied.

Office Hours

Faculty: Conservatory of Music faculty may keep office hours to provide students with guidance and clarity regarding their classes. These hours are specifically for academic concerns, not for make-up work or tutoring. Faculty may hold office hours by appointment, in which case students are encouraged to contact faculty directly to schedule a meeting time. Students who need special tutoring or counseling should contact their Academic Advisor.

Administrative staff: Staff members (the Dean, Registrar, Manager of Admissions and Recruitment, administrative assistants, etc.) are normally available Monday through Friday only.

Outside Scholarships

An outside scholarship is one that a student brings to the Colburn School from another institution or organization. Examples include but are not limited to Rotary scholarships, foundation scholarships, corporate scholarships, and civic scholarships. Outside scholarships will be used as directed by the donating organization (see below, in “Student responsibilities”). Students may request that an outside scholarship be

applied to the Comprehensive fee, if such usage meets the criteria for application of the scholarship. All outside scholarships received by students must be reported to the school for proper credit.

A student who has received an outside scholarship will likely be asked by the donor organization to provide the name and address of the school in which he or she will be enrolling. The donor organization usually makes the check out to the school and sends it directly. Students should provide the following information to scholarship donors for their donations:

The Colburn School Conservatory of Music
Office of the Dean
200 South Grand Avenue
Los Angeles, CA 90012
213-621-4786

Student responsibilities for outside scholarships: As the recipient of an outside scholarship, the student is required to provide the school with a copy of the award letter, or a letter from the donor specifying how the scholarship is to be used (for example, for tuition only, for books, for room and board, etc.). Make sure that the check references you as the recipient, so that the award is credited correctly.

When required by scholarship donors, it is the student's responsibility to request any supporting documentation (such as class schedules or transcripts) from the school. If documentation is required more than once, it is the student's responsibility to make the request each time and to meet all deadlines.

Performance Diploma for ESL Reasons

In order to allow undergraduate students with weak English language skills to progress musically while preparing for the academic demands of the BM program, the school places such students in the Performance Diploma (PD) program. Once in the PD program, the student has two options:

Option 1: The student may choose to remain in the PD program for the entire four years. Note that most schools will require a BM degree for study in a graduate Master of Music degree program. A PD is not considered acceptable preparation for an MIM degree.

Option 2: If the student wishes to move from the PD to the BM program, the school offers an assessment exam at the end of the first year of enrollment in the PD program. This exam includes a reading and writing test, an oral exam, and a spoken conversation. The student may also be required to re-take the TOEFL exam by April 15 and submit a new score by the end of the second

semester of enrollment. In addition to these exams, any PD student wishing to move to the BM program is required to enroll in MHL 104 in the Spring semester of his/her first year to assist in determining readiness for the academic demands of the BM. If the student receives a grade lower than a C+ in MHL 104, he/she will not be considered for the BM program. In addition, if the student is on probation (artist or academic) at the completion of the first year, an application to move to the BM program will be denied.

If the faculty panel determines that the student is prepared for study in the BM program, the student will be permitted to begin study in the BM program the following semester. In this case, the student will then be enrolled at the Colburn School for a total of five years (one year in the PD and four years in the BM). If it is determined that the student's English language skills are not adequate for the BM program, the student must remain in the PD program and will be enrolled for four years.

A PD student who wishes to take some BM courses for credit while in the PD program must discuss the option with his/her advisor, and then petition the Academic Affairs Committee. Such BM classes will appear on the student's transcript, which may aid the student should he/she apply to a BM program at another school.

Placement Services

The Colburn Conservatory provides professional preparation and training for musicians. Employment is typically obtained through auditions. Although the conservatory does not provide job placement services as defined in the nonmusical world, preparation for employment is given to students through curricular (e.g., SEM 020 – The Working Musician), co-curricular (e.g., Jump Start) programs, the Career Development Center, and one-on-one advising, particularly between students and their applied teachers.

Practical Training

The curricula for the Bachelor of Music degree, Performance Diploma, Artist Diploma, Professional Studies Certificate, and Master of Music degree include a requirement for practical training as part of Applied Studies (see Course Descriptions). All students are required to participate in musical rehearsals, performances, and/or reading sessions. Such activities may take place within or outside of the school, may be paid or unpaid, and may take place during the academic year or during breaks.

For international students, such practical training shall be documented and noted in their SEVIS records, according to DHS regulations.

Practice Room Policy

Practice rooms at the Colburn School are shared by the Conservatory of Music, the Community School of Performing Arts (CSPA), and the Music Academy. In an effort to balance the needs of all students, the following policy is in effect. Any changes to this policy will be posted and students will be notified. Please be respectful of all practice room users, and direct any issues or concerns to the Conservatory Office staff.

- Usage of certain practice rooms is restricted.
 - **CSPA Exclusive or CSPA Priority**– Available for use **exclusively** by CSPA students **Monday-Friday 1:00-8:00pm and Saturday 8:00am-2:00pm**. Conservatory and Academy students are not allowed to practice in these rooms during CSPA priority hours. During all other times, Conservatory and Academy students have priority.
 - **Piano Priority** – Any Conservatory or Music Academy student may use a Piano Priority room but must vacate if requested to do so by a Conservatory or Academy piano student.
 - **Specialty Rooms** – Certain practice rooms are designated for particular instruments only. These include rooms for harp, percussion, and chamber music. Conservatory students may reserve chamber music rooms through Production or through the Chamber Music Coordinator.
 - All other practice rooms in the Grand and Olive buildings are available for use by Conservatory and Academy students.
- Food and drink are prohibited in the practice rooms at all times.
- Students are prohibited from covering practice room windows.
- Do not place any items on top of pianos. This includes instrument cases, metronomes, and writing implements.
- Conservatory and Music Academy students do not have a time limit on practice room use. However, instruments and all personal belongings must be removed if a student will be leaving a practice room for more than 15 minutes.
- Under no circumstances may students sign out or give access to practice rooms to persons not affiliated with Colburn.
- Conservatory and Music Academy students access practice rooms by key card. CSPA students access practice rooms with a computerized reservation code.
- Practice rooms in the Grand Building are accessible during building hours. Practice rooms in the Olive Building are accessible to Conservatory students 24 hours per day, seven days per week.

- Conservatory and Academy students may practice in their rooms in the Residence Hall during the hours designated and following all rules and procedures noted in Residential Life Guide Book.

Students who encounter any issues with practice room usage at the Colburn School are asked to complete a Practice Room Incident Report form (available at the Security desks and in the Conservatory/Music Academy and CSPA offices). It is expected that all who use practice rooms will follow the policies above. Repeated violations may result in disciplinary action.

Probation, Suspension, and Dismissal

A student in the Colburn Conservatory may be placed on probation, suspended, dismissed, or given a lesser sanction for failing to meet the standards of the school at any time during his/her enrollment. Decisions regarding probation, suspension, and dismissal are communicated to the student by the Dean, and are based on the terms and policy stated herein.

The probationary period is usually one semester in length. In unusual circumstances, probation may be extended a second semester at the request of the Dean. Students who are on probation for more than one semester, or who are placed on probation more than once, risk dismissal from the school.

Definition of terms:

Probation

- This is a temporary status, lasting usually one semester, but it may be extended for a second semester.
- The reason(s) for probation and the requirements for its termination are set according to the individual situation.
- The threshold for probation in applied studies is:
 - a grade of C+ or lower in Applied Studies (APL courses), or
 - a recital grade of F (fail).
- The threshold for probation for disciplinary causes is the violation of any of the non-academic policies stated in the Residential Life Guide Book. Whether probation is imposed shall depend on the nature of the disciplinary violation, as determined during the disciplinary review process.
- The threshold for probation in academic studies is:
 - For BM students, a semester's academic GPA of 2.25 or lower OR a final grade of F in any academic course will result in probation. Note that a second instance of a final grade of F earned by a BM student in any course may result in the student being moved from the BM

- program to the PD program, or the student may be dismissed from the school.
- For PD students, a semester's academic GPA of 2.25 or lower OR a final grade of F in any academic course will result in probation. A second instance of a final grade of F earned by a PD student in any course may result in dismissal from the school.
 - For MM students, a semester's academic GPA of 2.99 or lower OR any academic grade of C or lower will result in probation. If the grade is a C-, D+, D, D-, or F, the student shall receive no credit for the course and must retake it (or an equivalent course) within the two years of MM residency. A second instance of a final grade of F earned by an MM student will result in the student being moved from the MM program to the AD or PSC program, or the student may be dismissed from the school.
 - As with all policies, the thresholds for academic probation may be revised. Students shall be notified of any revisions, which also shall be posted on the school's website.
- During the period of probation, should the student violate any of the terms of probation, his/her academic advisor shall notify the student and discuss the consequences of the violation.
 - Faculty shall be provided with the names of students on probation. Faculty shall submit mid-semester progress reports for all students on probation to the Academic Affairs Committee (AAC) for review. The AAC will forward the reports to the Dean and to each student's academic advisor. The academic advisors will meet with students to discuss remedies for the student's academic difficulties.
 - While on probation, a student may be restricted in the number of approved absences possible.. At his/her discretion, the primary applied teacher may adjust performance assignments (chamber music, Orchestra, CCMS, etc.) to allow students on probation more time to spend on their academic studies.
 - The Academic Affairs Committee, in consultation with the Dean and the faculty, shall review the progress of all students on probation at the end of each semester, and shall then determine whether:
 - probation is lifted; the student returns to normal status;
 - probation is extended for another semester;
 - the student is moved to another program; or
 - the student is dismissed from the school.

- Students who are placed on probation more than one consecutive semester, or more than once in the course for their program, risk dismissal from the school.

Suspension

- This is a temporary status. The length of a suspension is determined on a case-by-case basis depending on the circumstances leading to the suspension.
- In general, students may be suspended for conduct that:
 - is detrimental to the academic environment;
 - is detrimental to the well-being of the individual student;
 - is detrimental to the well-being of other students, faculty, or staff members; or
 - causes damage to the school's physical facilities.
- Once the decision is made to suspend the student, the Dean shall inform the student of the terms to be fulfilled before the student is allowed re-entry.
- In order for suspension to be lifted, the student must demonstrate to the school that all terms of the suspension have been met.
- While on suspension, the student's scholarship is also suspended. This means that the student shall not remain on campus; shall not participate in classes, rehearsals, or performances; and shall not receive room and board from the school. Any impact to the student's academic progress shall be discussed on a case-by-case basis once the student has been allowed to return to active status.
- Prior to re-entry, the student is required to meet formally with the Dean to review the terms of reinstatement and determine whether they have been met.
- Once the student has met with the Dean and has been approved for reinstatement, he/she may return to campus. Room and board shall be reinstated on the date that the student returns to active status.
- A student returning from suspension is automatically placed on probation for a length of time to be determined by the Dean, in consultation with the appropriate parties.
- The Dean may require regular meetings with the student, or require other regular activities, in order to provide support for successful progress.

Dismissal/Expulsion

- This is a permanent status. The student's enrollment is terminated, financial support ceases, and all amounts owed to the school by the student come due.
- Dismissal from the Colburn School is a step not taken lightly, and is generally the result of either severe lack of progress in applied or academic areas, or of some egregious disciplinary or ethics violation.
- The decision to dismiss is made by the Dean in consultation with the faculty and other administration as needed in the specific circumstances.
- Re-entry after Dismissal: Students who have been dismissed must re-apply and re-audition if they wish to return; re-admission is not guaranteed. Students dismissed for reasons of academic integrity shall not be allowed to re-apply. Any exception to this requirement must be approved by the Dean of the Conservatory. Students who are granted permission to return shall be placed on probation for a minimum period of one semester after re-entry, and must demonstrate satisfactory progress in order to continue in attendance. Other stipulations may be set by the Dean, in consultation with the faculty, on a case-by-case basis.

Appealing a decision of probation, suspension or dismissal: Students who have been placed on probation, suspended, or dismissed from the Conservatory have the right to appeal the decision by following this procedure:

1. Appeal of the action is made to the Dean of the Conservatory. Appeal of any action must be made, in writing, using the Appeals Form, within seven calendar days of the action taken.
2. The Dean appoints a committee to hear the appeal. The three-person review panel will be comprised of members of the faculty and/or staff not directly involved in the student's infractions leading to probation, dismissal, etc. The committee shall be chaired by the Dean.
3. The student may select a maximum of two advocates to speak on his/her behalf (but not as members of the review committee) at the review hearing.
4. The Dean sets the day and time of the appeal review hearing.
5. At the appeal review hearing, the Dean provides the committee with a summary of the circumstances leading to the action taken by the school. The student presents his/her case, the documentation, and arguments to the committee. The committee

may ask questions of the student at this time. The student's advocates will speak at this meeting.

6. After the case has been presented, the student will be dismissed from the meeting, allowing the committee an opportunity to question the advocates if desired. The advocates will be excused after any questions by the committee.
7. The review panel will then consider the case and, if necessary, may request additional information from the student or other parties.
8. The review panel will make a recommendation to the Dean as to an outcome. The Dean will then make a ruling in the case. Once that decision is made, the student is notified by the Dean. Every effort will be made to notify the student within 24 hours of the hearing, but in some cases more time may be needed.
9. If the outcome does not overturn the probation, dismissal, etc. the student may appeal the decision to the Provost of the School within 72 hours. The Provost's decision in this appeal will be final.

Program Length Policies

Bachelor of Music program length: The Bachelor of Music degree is designed as an eight-semester program, to be completed within four academic years of consecutive enrollment starting from the semester of initial matriculation. Students who matriculate in the Performance Diploma program for ESL reasons and then move to the BM program shall have an additional two semesters to complete their BM studies, for a total of one year in the PD program and four years in the BM program. Approved long-term leaves of absence or other special circumstances may extend program length up to a maximum of six years or twelve semesters from the date of matriculation.

Students who transfer to the Colburn School from another college or university to earn a Bachelor of Music degree are required to complete a minimum of four consecutive full-time semesters at Colburn.

If a student has not completed his/her BM degree within the allotted number of semesters due to illness or approved leaves, the Dean and the faculty may approve an extension, or award a Performance Diploma to the student instead of a BM, assuming all PD requirements have been met.

A student who has not met BM graduation requirements within eight semesters (or eight semesters plus two semesters in the PD program) due to lack of academic progress, and not due to illness or approved leaves of absence, may submit a written petition to the Dean to request an extension. The Dean shall consult with the faculty to determine whether to approve or deny the extension. Such an extension is very rare and shall be granted for a maximum of two additional semesters.

In cases where a student has not completed his/her program and an extension is not approved, the student may be administratively withdrawn from the school, and his/her record marked inactive. Should a student in this situation wish to re-enroll, in either the same or a different program, the student will be required to re-apply and re-audition; re-admission is not guaranteed.

Other special circumstances that require extended enrollment, and that are not covered by this policy, shall be considered on a case-by-case basis by petition to the Dean for approval. The Dean will consult with appropriate parties and render a decision. The Dean's decision in such cases shall be final.

Performance Diploma program length: The Performance Diploma is designed as an eight-semester program, to be completed within four academic years of consecutive enrollment starting from the semester of initial matriculation. Approved long-term leaves of absence or other special circumstances may extend program length up to a total of five years or ten semesters from the date of matriculation.

Students who transfer to the Colburn School from another college or university to earn a PD are required to complete a minimum of four consecutive full-time semesters at Colburn.

If a student has not completed his/her PD degree within the allotted number of semesters due to illness or approved leaves, the Dean and the faculty may approve an extension.

A student who has not met PD graduation requirements within eight semesters due to lack of academic progress, and not due to illness or approved leaves of absence, may submit a written petition to the Dean to request an extension. The Dean shall consult with the faculty to determine whether to approve or deny the extension. Such an extension is rare and shall be granted for a maximum of two additional semesters.

In cases where a student has not completed his/her program and an extension is not approved, the student may be administratively withdrawn from the school, and his/her record marked inactive. Should a student in this situation wish to re-enroll, in either the same or a different program, the student will be required to re-apply and re-audition; re-admission is not guaranteed.

Other special circumstances that require extended enrollment, and that are not covered by this policy, shall be considered on a case-by-case basis by

petition to the Dean for approval. The Dean will consult with appropriate parties and render a decision. The Dean's decision in such cases shall be final.

Artist Diploma program length: The Artist Diploma is a minimum of two years (four semesters) and a maximum of four years (eight semesters) in length. The exact program length is established at the end of the second semester of enrollment, based on the applied teacher's assessment of the student's needs, progress, and goals. At the end of the second semester, the applied teacher must complete an Artist Diploma Program Length Form, noting the program length, and submit it to the Dean by the published deadline. In the absence of such a form, it will be assumed that the student will complete the program within two years.

A student who has not met AD graduation requirements within the time established by the process described above may request an extension by completing an Extend Program form, obtaining the signature of the applied teacher noting approval, and submitting the form by February 1 to the Conservatory Office. Decisions regarding extensions are made as part of the admissions process. In cases where an extension is not approved, the student may be administratively withdrawn from the school, and his/her record marked inactive. Should a student in this situation wish to re-enroll, in either the same or a different program, the student will be required to re-apply and re-audition; re-admission is not guaranteed.

Artist Diploma students who have completed a Bachelor of Music degree at the Colburn School must complete the AD program in two years (four semesters).

Other special circumstances that require extended enrollment, and that are not covered by this policy, shall be considered on a case-by-case basis by petition to the Dean for approval. The Dean's decision in such cases shall be final.

Professional Studies Certificate program length: The Professional Studies Certificate is designed as a four-semester program, to be completed within two years of consecutive enrollment starting from the semester of initial matriculation. However, in the second year, a student in the PSC program may request an extension by completing an Extend Program form, obtaining the signature of the applied teacher noting approval, and submitting the form by February 1 to the Conservatory Office. Decisions regarding extensions are made as part of the admissions process. It should be noted that approval for a third year in the PSC program is not uncommon, but approval for a fourth year is rare and should not be assumed.

In cases where an extension is not approved and the student has not completed his/her program, the student may be administratively withdrawn from the school, and his/her record marked inactive. Should a student in this situation wish to re-enroll, in either the same or a different program, the student will be required to re-apply and re-audition; re-admission is not guaranteed.

Other special circumstances that require extended enrollment, and that are not covered by this policy, shall be considered on a case-by-case basis by petition to the Dean for approval. The Dean's decision in such cases shall be final.

Master of Music program length: The Master of Music degree program is designed as a four-semester program, to be completed within two years of consecutive enrollment starting from the semester of initial matriculation. Approved long-term leaves of absence or other special circumstances may extend program length up to a total of three years or six semesters from the date of matriculation.

In cases where an extension is not approved and the student has not completed his/her program, the student may be administratively withdrawn from the school, and his/her record marked inactive. Should a student in this situation wish to re-enroll, in either the same or a different program, the student will be required to re-apply and re-audition; re-admission is not guaranteed.

Other special circumstances that require extended enrollment, and that are not covered by this policy, shall be considered on a case-by-case basis by petition to the Dean for approval. The Dean's decision in such cases shall be final.

Publicity

By enrolling at the Colburn Conservatory of Music, students consent to be filmed, recorded digitally or by video tape or other technology, and/or photographed (collectively, "recorded") by the Colburn School. The student grants the school the non-exclusive right to use and license others to use the student's recorded performances, name, and likeness in connection with such performances, as applicable, for promotional purposes as well as for broadcast, distribution, exhibition, in all media, and formats including, without limitation, electronic and digital media, television, and the Internet, throughout the world in perpetuity, and waives any right to inspect or approve performances as recorded.

Students are required to credit the Colburn School in their résumés, program bios, and in non-school programs as a condition of enrollment. The following

wording must be used: “[*Student name*] is a [*list your degree program: Bachelor of Music, Performance Diploma, Artist Diploma, Professional Studies Certificate, Master of Music*] candidate at the Colburn Conservatory of Music in Los Angeles, California, where [*he/she*] studies [*instrument*] with [*applied teacher’s name*].”

Recital Policies

Required recitals:

- BM, PD, AD, and MM students are required to perform recitals as defined in “Recital Requirements” below. It is the student’s responsibility to schedule a recital by doing the following:
- *Scheduling:* The first step in securing a recital date is to reserve the date and room for the recital. Recital times MUST NOT conflict with rehearsals, academic classes, juries, or final exams. Students who are expected to graduate must fulfill all recital requirements by **May 1** of the year of graduation. Any exception to this policy must be approved by the Dean of the Conservatory at least six weeks in advance of the recital date. A student’s applied teacher *must* be in attendance at a required recital. When scheduling, please confirm that your applied teacher is available to attend before booking a hall.
- *Room Reservation:* The student must request a time, date, and hall by filling out the Student Recital Request Form and submitting the form to the Facilities Scheduler (FS). (The FS office (G-186) is near the Zipper Hall stage entrance. The FS is usually available Monday through Friday during regular business hours.) The FS shall assist the student in identifying a possible recital date in the desired hall. The student must obtain the signature of the applied teacher before the hall and date can be confirmed. The student’s applied teacher must be in attendance at all required recitals; it is very important to determine the applied teacher’s availability before submitting the completed form.
- *Programs:* Students are responsible for producing their own recital program copy. All students will be sent a template for recital programs at the beginning of the academic year which must be followed. There will also be copies of the template and program instructions available in the Conservatory Office. The student must provide completed program copy to the Conservatory Office a minimum of

TWO WEEKS prior to the performance. If modifications need to be made, the student will be notified and asked for a revised copy. All programs for required recitals must include the following statement at the bottom of the program: "This recital is in partial fulfillment of the requirements of the [XX] degree [or program]." "Mr./Ms. [last name of student] is in his/her [1st/2nd/3rd/4th] year of [undergraduate/graduate] studies with [teacher] at the Colburn Conservatory of Music."

- Programs will be produced by the Conservatory Office and will be delivered to the Production dept. the day of the recital. The Conservatory Office uses the program information in its annual filing with music licensing agencies.
- A signed and graded recital form will be submitted to the Registrar after the recital by the applied teacher. This document is the official record of completion of your required recital. Grades for recitals can only be entered after the graded recital form has been turned in.
- *Publicity:* The school shall publicize required recitals within its regular publicity schedule, but only if recital information is provided in a timely manner (as set by the school's publicity staff).
- *Stage Manager:* The School shall provide one stage manager for required recitals at no cost to the student.
- *Recording:* The school records all required recitals. A sound engineer will be scheduled by the school for this purpose. One copy of the recording will be provided to the student. Students may request additional copies of the recording; the student shall pay for the cost of such copies, and shall pay the cost of any editing. Students may choose to make a recording using their own recording equipment in addition to the school's archival recording, but the fee requirement remains.

Non-required recitals:

- *Room reservation:* All students are welcome to schedule non-required recitals at the recommendation of their teacher. **Performance halls are not available for non-required recitals;** Grand Rehearsal Hall and Olive Rehearsal

Hall may be booked depending on availability. Students must contact the Facilities Scheduler (G-186) to reserve a hall, date, and time. The Facilities Scheduler shall provide the student with a recital information packet containing all necessary forms. The signature of the student's applied teacher is required (even for non-required recitals) before the hall and date can be confirmed.

- *Programs:* For the purpose of consistent presentation, the school shall print programs for non-required recitals as well as required recitals. However, the student must provide complete program information to the Conservatory Office minimum of TWO WEEKS prior to the performance. If this information is not submitted by the deadline, no programs shall be printed. Recitals that are NOT required should have the following text at the bottom of the program: “[Student name] is a candidate for the [degree/program] at the Colburn Conservatory of Music in [his/her] [1st,2nd, etc] year of studies with [applied teacher’s name]”
- *Stage Manager:* The school shall provide one stage manager for the recital at no cost to the student.
- *Recording:* Students who wish to record non-required recitals have two choices: (1) The student may make his/her own recording, using his/her own “engineer” and sound equipment, at his/her own expense. (2) The student may hire one of the school’s approved engineers who are authorized to use the school’s equipment. (The list of approved engineers is available from Facilities Scheduler.) The student shall make all arrangements directly with the approved engineer, and shall pay him/her directly.

Recital Cancellation Policy:

If the recital is canceled due to **Extenuating Circumstances:**

- The student may reschedule the recital at any time, by following normal recital scheduling procedures and submitting a new Recital Reservation Form.
- No fine is incurred.
- **Extenuating Circumstances** may be defined as serious personal illness/injury, a death in the family, or other dire emergencies.

If the recital is canceled due to **Non-Extenuating Circumstances:**

- If the recital is canceled with *less than three weeks of notice*, a cancellation fee will be charged and assessed to the student’s account as follows:

- \$100 fee for cancellation 15-21 days before the scheduled recital
- \$200 fee for cancellation 14-8 days before the scheduled recital
- \$300 fee for cancellation 7 or fewer days before the scheduled recital
- Graduating students will be rescheduled based on space availability, within the same semester.
- Non-graduating students will not be rescheduled within the same semester. The recital must be rescheduled in a later semester following normal recital scheduling procedures.
- **Non-Extenuating Circumstances** include lack of preparedness, scheduling conflicts, and problems with assisting artists.

Recital Requirements

In order to receive credit for required recitals, students in all programs must secure his/her applied teacher to attend and grade each required recital. It is the student's responsibility to contact the applied teacher, inform him/her of the recital date, time and location, and receive confirmation of attendance as described above under "Room reservation." At the conclusion of the recital, the applied teacher will submit the graded recital form to the Registrar within 48 hours of the recital.

Bachelor of Music students are required to perform two recitals to complete the degree. The first is usually given in the junior (third) year and the final degree recital is usually given in the senior year of the program. Students who wish to present required recitals outside of these periods must submit an official request to the Conservatory Office a minimum of one semester before the proposed date (semester) of the required recital. The Dean, Artistic Steering Committee, and applied teacher will review the request for approval.

Performance Diploma students must perform two recitals to complete the diploma, but may perform up to four recitals for credit, at the discretion of the applied teacher. PD students must present one recital in the third year and one recital in the fourth year of the program. Students who wish to present required recitals outside of these periods must submit an official request to the Conservatory Office a minimum of one semester before the proposed date (semester) of the required recital. The Dean, Artistic Steering Committee, and applied teacher will review the request for approval. Additional recitals may be given for credit in the first and/or second years of the student's program.

Artist Diploma students must perform four recitals. Students in the AD program must give a minimum of one recital each year of enrollment and a

maximum of two recitals in any given semester. Failure to do so may result in a transfer to the PSC or dismissal from the school.

Artist Diploma- Chamber Music emphasis students are required to perform four ensemble recitals, one in each semester of the four-semester program.

Professional Studies Certificate students are not required to perform recitals in order to complete the program. However, PSC students may elect to perform recitals, and recitals outside the school may meet the requirement for outside activities.

Master of Music students must perform one recital, usually in the last semester of enrollment.

Master of Music – Chamber Music emphasis students are required to perform four ensemble recitals, one in each semester of the four-semester program.

Recording/Photography of Lessons, Performances, etc.

No audio recording or photography of classes, lessons, or performances may take place without the prior permission of the teacher.

Right to Change Student Catalog and Handbook

The information in this Student Catalog and Handbook is up to date at the time of publication. The Colburn School reserves the right to make changes in its course offerings, program requirements, regulations, policies and procedures, and fees and expenses as educational and financial considerations require. Updates during the year (after publication of the printed Student Catalog and Handbook) shall appear in the digital version of the catalog on the school's website, which shall be the most current version of all policies and procedures.

Room Usage Policy

The Colburn School has several large rooms/halls:

- Zipper Hall (seats 420)
- Thayer Hall (seats 189)
- Mayman Hall (seats 75)
- Olive Rehearsal Hall
- Grand Rehearsal Hall

These spaces are shared with ALL members of the Colburn community. On occasion, these spaces may be rented to outside organizations. Because of this, there is one immutable rule for the sake of courtesy and equity:

CONSERVATORY STUDENTS MUST OBTAIN PERMISSION FROM THE FACILITIES SCHEDULER TO USE ANY OF THE SPACES LISTED ABOVE.

It is recognized that there may be times when conservatory students need the use of these spaces in preparation for performances that will be occurring in the near future (including juries) or for making recordings. Under no circumstances are these spaces to be used as regular practice rooms.

In order to maintain the halls and protect the instruments and equipment in them, a reservation must be requested. When a reservation is made, the school schedules Production staff to be in attendance. If a room will not be used after it has been reserved, the student is expected to cancel the room request, thus freeing the room for use by others. *If the student fails to cancel the reservation, he/she shall be charged for the time that the Production staff was in attendance.*

Halls may only be reserved during the same hours the building is open (note that the Grand Building closes at 10:00 PM). Students requesting to reserve evening hours in Olive Building halls must have a minimum of eight hours between the end of the reservation and his/her first event (class or rehearsal) the following day.

Abuse of this policy may lead to suspension of reservation privileges and/or disciplinary probation.

Use of all halls is coordinated by the Production Office, which is located near the Zipper Hall stage entrance. The Facilities Scheduler (G-186) is usually available during business hours Monday through Friday, and is responsible for confirming space reservations.

- Zipper Hall

- THIS IS A PERFORMANCE SPACE. It is NOT a practice space. It is the school's responsibility to protect and maintain this space as our public performance space.
- Use of Zipper Hall MUST be reserved ahead of time by the student. Same-day usage by students is NOT permitted unless the teacher is present the entire time.
- Students MUST use the room request form, and MUST have the applied teacher's signature on the form to show approval before the hall will be reserved for them. If the applied teacher is not available to sign, the student must obtain a signature from the Dean of the Conservatory.

- Faculty may use Zipper Hall for teaching, even on the same day requested, but are required to confirm with the Facilities Scheduler that the hall is available. The Production Assistant shall make any adjustments to the stage set-up; faculty and students may NOT move pianos, nor may they change the stage set-up that is in place when they enter.

- Thayer Hall

- Thayer Hall is the preferred recital and recording space for the school. Students MUST use the room request form, and MUST have the applied teacher's signature on the form to show approval before the hall will be reserved for them. If the applied teacher is not available to sign, the student must obtain a signature from the Dean of the Conservatory. Students are encouraged to use this hall for required recitals.
- Use of Thayer Hall MUST be reserved ahead of time by the student. Same-day usage by students is NOT permitted unless the teacher is present the entire time. The Production Assistant shall make any adjustments to the stage set-up; faculty and students may NOT move pianos, nor may they change the stage set-up that is in place when they enter.

- Mayman Hall

- This room is a performance and recording space. The school must maintain it as such, especially considering use of the pianos in the hall. For example, if the piano is tuned for an evening performance, it must not be played or moved prior to that performance.
- Students are permitted to request use of Mayman Hall, even on the same day.
- Use of Mayman Hall is requested through the Facilities Scheduler (FS) who will know the status of the room. If the FS states that the piano is not to be used or moved, students must abide by that statement.
- The FS may tell a student that he/she cannot use the room – even if the room appears unused at that moment. The decision of the FS is final.

- Classrooms

- Pianos must NOT be moved in classrooms. Any damage to a piano or to a classroom (walls, rugs, etc.) shall be charged to the student responsible for the damage.

Abuses of policy: The following is a partial list of behaviors that are considered an abuse of this policy:

- Booking a room and not using it: Production staff members are scheduled to be on hand when performance spaces are being used. If a staff member is scheduled to work and the student does not show up to use the room and does not cancel the reservation, the student will be billed for the cost of the staff member's time.
- Booking a room and using it for only part of the time: If a student books a room, uses it, and leaves early, the student must notify the Production staff that he/she is done. If the student books a room and fails to show within 30 minutes of the reservation start time, he/she shall be charged as noted above.
- Booking a room and using it for a different purpose: Production services and safety protocols are different depending on the type of space usage. If a student books a space and utilizes it for a different reason (for example, booking for a recording and then offering a performance), s/he may have reservation privileges suspended and/or may be placed on disciplinary probation.
- Using a room that has not been booked.
- Moving an existing stage set-up without the permission of a member of the Production Office staff.
- Using or moving a piano without permission: Since pianos may be tuned in the morning for an evening event, use of the piano without permission may require that the piano be tuned again prior to the evening event. In such cases, the student will be billed the cost of the additional tuning. If a piano is moved without permission and the move causes damage to the instrument or the room (floor, walls, etc.), the student will be charged for the cost of repairs.
- Damaging a hall or any instruments or equipment in it: Students shall be charged the cost of repairs or replacement, and may be disciplined depending on the nature and extent of the damage.

Security

The Colburn School is not responsible for loss or damage to personal property. Students are advised not to leave items unattended, including musical instruments. Please refer to the Residential Life Guide Book for more specific information on safety and security.

Sexual Harassment

Participation in the performing arts may involve physical contact by instructors in the course of teaching, for the purpose of illustrating what is being taught. The Colburn School is aware of the difference between appropriate and inappropriate behavior, and follows state guidelines regarding training to recognize sexual harassment (see policy on Sexual Harassment below for more information on how to handle concerns in this area).

Special Student Status

A Special Student is a student who is enrolled short-term in the Conservatory but not in a Conservatory program leading to a degree, diploma, or certificate. Special Student status is conferred by the Dean, who shall use her discretion in assessing the special circumstances and assigning such status. The specific terms of enrollment in Special Student status shall be explained to the student in writing by the Dean. Typically such students follow the PSC curricular requirements. Students who are enrolled as Special Students may choose to apply for a regular Conservatory program, but admission is not guaranteed.

Student Grievance Procedure

A grievance is a complaint that a student makes arising out of a decision or action taken by a faculty or staff member in the course of his or her official duty which, in the student's opinion, a) is in violation of written campus policies or procedures; or b) constitutes arbitrary, capricious, or unequal application of written campus policies or procedures.

The school strongly believes that grievances should be resolved promptly. There will be no retaliation against a student for presenting a grievance, and all parties shall proceed toward resolution of the grievance in a spirit of mutual cooperation. Once decisions are made, students have the right to appeal. While the school agrees not to retaliate against a student for filing a grievance or an appeal, it is understood that students shall not file grievances or appeals frivolously, nor take the lack of retaliation as permission to abuse or harass members of the Colburn community.

Procedure:

- A student who wishes to file a formal grievance must complete and submit the Grievance Form (found on the school's website) and supporting material to the Dean of the Conservatory. In circumstances when the grievance involves the Dean, the form and supporting material will be submitted to the Provost.

- The Dean, in consultation with faculty, shall review the grievance within 10 business days, meeting with all parties involved as appropriate to the complaint, and maintaining confidentiality.
- The Dean shall determine how to move forward depending on the nature of the grievance. When necessary, this step may include creating a special review panel. Pursuant to a resolution of the grievance, the Dean may review of documentation, witness testimony, etc., as appropriate.
- The Dean, in consultation with the parties involved, shall make a decision as to the required action, and shall communicate the decision to the student and other parties involved.
- If the student wishes to appeal further, he/she must appeal in writing to the Provost, stating the grounds for appeal and including any further information related to the appeal.
- The Provost's decision shall be in writing, and will be final.

Student Loans

Student Loans – Students in graduate programs or undergraduate transfer students may have incurred student loans before enrolling at the Colburn School. Because the Colburn School does not accept funding from the Federal Government, the school is not recognized by many lending organizations as a deferrable institution. We will make every effort to work with a student's lending institution to obtain a student deferral while enrolled at Colburn, and usually we are able to either secure the deferral or guide the student through income-based deferral, but success is not guaranteed. This should be taken into consideration when planning individual finances for the period of enrollment at Colburn.

Student Responsibilities

Students enrolled in the Conservatory of Music accept the following responsibilities as part of the contract of their enrollment:

- Students are responsible for conducting themselves with honesty, in accordance with accepted standards of professionalism and propriety, with proper regard for the rights of others, and for knowing and abiding by the standards and policies in this Handbook and in the Residential Life Guide Book. Violations of the standards and policies of the Colburn School may result in sanctions such as a warning, fine, probation, suspension, or dismissal.
- The Colburn School abides by all state and federal laws regarding the use, manufacture, and/or sale of alcohol and drugs. Students are expected to comply with all such laws, and with school policy. Violations shall be dealt with according to the policies and

procedures described in this Handbook and in the Residential Life Guide Book.

- Students are expected to attend all scheduled classes, rehearsals, and examination periods on time. (See Attendance Policy above.)
- Students are responsible for the maintenance of their personal health. In the intensive musical and academic environment of the Colburn Conservatory, this means taking care of oneself physically, mentally, and emotionally, and finding a balance between work and restorative time.
- Students are encouraged to exhibit good taste and discretion in their attire. Appearance should be appropriate to the academic and professional atmosphere of the school. In addition, students must observe the dress code found above in this Student Catalog and Handbook.
- In addition to the rights and responsibilities stated here, students at the Colburn School have all the rights assigned by the State of California and the United States as they may apply, and have the responsibility to abide by all laws of the State of California and of the United States.

Student Rights

Students enrolled in the Conservatory of Music have the following rights as part of the contract of their enrollment:

- Students have the right to equal treatment, without regard for race, color, nationality, gender, sexual orientation, gender expression, ethnic origin, or religious belief.
- Students have the right to an environment free from discrimination and harassment.
- Students have the right to expect academic and musical evaluation free from prejudice or capriciousness.
- Students have the right to file grievances when they feel circumstances require such action.
- Students have the right to free inquiry, expression, and association.
- Students have the right to a secure environment at all times. The Colburn School reserves the right to withdraw the privilege of enrollment from any student whose conduct is detrimental to the academic environment or to the well-being of other students, faculty or staff members, or physical facilities.
- Students have the rights provided in the Family Education Rights and Privacy Act of 1974 (FERPA); these include rights against improper disclosure of information, and freedom of access to their personal records.

Student Services

In support of our mission to teach classical instrumental performance majors, the conservatory provides various co-curricular services to students. Given the small student population, inquiries about access to these services can be made of either the Conservatory Office staff or the Residential Life staff. Services include conduct and appeals, disability accommodation, housing, international student advising, Student Council, wellness and counseling services, etc. Career advisement and development is provided through SEM 020 – The Working Musician and also through the Career Development Center. All registrar services are available in the Conservatory Office.

Suspension (See “Probation, Suspension, and Dismissal” above)

Taxes and Withholdings

The Colburn School awards Conservatory students scholarships for tuition, and grants for room and board (housing and meals). In addition, students may receive need-based financial assistance towards the cost of health insurance, the comprehensive fee, textbooks, and travel. Some students may also earn wages from on-campus employment. All or some of these amounts are taxable. Depending on individual circumstances, the school has a legal obligation to withhold taxes, and to pay such withholdings to the U.S. Government on behalf of the student. It is the student’s responsibility to file an annual tax return. The Colburn School cannot file tax returns for students, nor can the school give tax advice. Students are strongly urged to consult with a tax specialist in order to meet their legal obligations.

Teaching

Students in the Conservatory of Music are enrolled in the school to further their own studies. Conservatory students may, **under no circumstances**, use any Colburn School spaces to teach their own private students. This policy is strictly enforced. Any questions on this matter should be directed to the Dean of the Conservatory. Teaching through Jump Start, Colburn Teaching Fellows, SEM 040, or other community engagement programs is exempt from this policy.

Textbooks

The purchase of textbooks and music for classes and lessons is the responsibility of the student. Textbook requirements are noted by faculty in the course syllabi. Students are expected to have the required books for the first class meeting, or as soon as possible after the instructor notifies the class about required materials. Need-based financial aid is available for qualified students as a reimbursement after purchase.

Transcripts

Transcripts may be requested by writing from the Colburn Conservatory Registrar; email requests are acceptable, although verification may be required. The request must include the name and address of the institution to which the transcript is to be sent, as well as any deadline. Only current students, previous students, graduates, or authorized parents/guardians may request transcripts. Parents/guardians seeking transcripts must provide written authorization from the student. Most requests are filled within one week of the date of request. Students or alumni who have outstanding charges with the school must settle their bills before a request for transcript will be honored. NOTE: Although there is no charge for the transcript, express mail charges may apply if requested. For more information about access and review of records, students may contact the Dean of the Conservatory.

Withdrawal, Administrative

Administrative withdrawal is the involuntary withdrawal of a student as a result of official administrative action. This policy may be invoked when a student is unable or unwilling to request a voluntary withdrawal following the policy below.

Withdrawal from School

Students who wish to permanently withdraw from the school for any reason should consult with the Dean of the Conservatory prior to filing the Notice of Withdrawal form. This form is the only manner of withdrawal considered official (except for cases of administrative withdrawal). Courses left incomplete following withdrawal shall appear on the student's transcript with a grade of "W." For information on refunds of monies paid to the School, please see Cost of Attendance, Fees, and Refund Policies above.

Withdrawing from a Class

After Week Two of classes, a student may request to withdraw from a class by meeting with his/her academic advisor, completing the Class Withdrawal form, obtaining the signature of the course instructor on this form, and submitting the form to the Registrar. The Registrar will pass the request to the Academic Affairs Committee for review. (The instructor's signature acknowledges the withdrawal, but neither approves nor disapproves the request.) The Academic Affairs Committee may require documentation from the student as to how the course shall be made up, if the course or the course credits are required for graduation. Courses dropped according to this policy shall appear on the student's transcript with a grade of W. Students may not withdraw from courses after the 11th week of the term.

LEGAL NOTICES

Certain federal laws apply to educational institutions and students. In particular, some laws apply to educational institutions that receive federal funds. These laws include the Buckley Act (privacy rights or FERPA), the Solomon Amendment (Department of Defense rights to information), Megan's Law (registration of sex offenders), the Gramm-Leach-Bliley Act (security of financial information), the USA PATRIOT Act (domestic or international terrorism), and SEVIS (Student and Education Visitors Information System, to register non-U.S. students). *The Colburn School does not participate in federal and state financial aid programs.* The school retains legal counsel to which it can refer in the event any question arises regarding these laws.

Accreditation, Approval and Authorization

The Colburn School is a private non-profit institution accredited by the National Association of Schools of Music.

The school is approved to operate by the California Bureau for Private Postsecondary Education. Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations.

The Colburn School is authorized under federal law to enroll nonimmigrant students.

Address, Location, Facilities and Equipment

The official mailing address of the Colburn School, as well as the physical address where Conservatory classes are held, is:

200 South Grand Avenue Los
Angeles, CA 90012
Main phone: 213-621-2200
www.colburnschool.edu

The Colburn School is located in downtown Los Angeles, California, in the financial and cultural districts. All classes are held at this location. The campus consists of two buildings bordering 2nd Street to the north and spanning from Grand Avenue to Olive Street. These buildings are referred to as the Grand Building and the Olive Building. The school sits on the north end of California Plaza. Its closest neighbors are the Museum of Contemporary Art (MOCA) to the south and Walt Disney Concert Hall to the west.

As appropriate to a conservatory of music and a community school of performing arts, the Colburn School's facilities include a 420-seat concert

hall, a 189-seat concert hall, a 75-seat recital hall, two rehearsal halls, two dance studios, seven classrooms, offices for faculty and staff, teaching studios, a keyboard lab, and over 40 practice rooms. The Olive Building contains student residential housing. Of special note is the Jascha Heifetz Studio, which has been restored and relocated in the Grand Building. The studio is used for violin lessons, as befits its history.

Board of Directors and Administration

A list of the Colburn School's current administration and Board of Directors is available on the school's website (www.colburnschool.edu).

Filing a Complaint with the State of California

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling 888-370-7589, or by completing a complaint form which can be obtained on the Bureau's Internet Web site (www.bppe.ca.gov).

Financial Aid and Loans

The Colburn School does not participate in any federal or state financial aid programs. Students who obtain loans while enrolled at Colburn, or who have obtained loans at previous institutions, are solely responsible to repay the full amount of the loans plus interest (if any).

According to California State Senate Bill 1289, Chapter 623, Statutes of 2012, federal student loans are required by law to provide a range of flexible repayment options, including, but not limited to, income-based repayment and income-contingent repayment plans, and loan forgiveness benefits, which other student loans are not required to provide. Federal direct loans are available to students regardless of income, although not through the Colburn School (which does not participate in federal financial aid programs).

Non-Discrimination Notice

The Colburn School does not discriminate on the basis of race, color, nationality, gender, sexual orientation, gender expression, ethnic origin, or religious belief in its admission, retention, student aid, scholarship, or other educational policies and other school-administered programs.

Notice of Non-Bankruptcy

Per state law, the Colburn School hereby reports that the institution has no pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition of bankruptcy within the preceding five years, and has not had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 1101 et seq.).

Sexual Assault Policy

Under Section 94385 of the State's Education Code, the Colburn School must have a written procedure to ensure that students, faculty, and staff who are victims of sexual assault on campus or during a school-related function shall receive treatment and information. The victim of a sexual assault is not required to disclose his or her name unless he or she wishes, provided the victim is over age 18. As a result, the following activities may need to be adjusted to reflect the victim's wishes. Per Education Code Section 94385, for purposes of this policy "sexual assault" includes, but is not limited to, rape, forced sodomy, forced oral copulation, rape by a foreign object, sexual battery, or threat of sexual assault.

- Sexual assault is not tolerated at the Colburn School.
- The Los Angeles Commission on Assaults Against Women (LACAAW) is the nearest rape crisis center for men and women. The Center provides a 24-hour hotline (213-626-3393) for the reporting of sexual assault. Victims of assault may find medical aid at California Hospital, located at Grand Avenue and Venice Blvd., just minutes from the Colburn School. California Hospital has a Sexual Assault Response Team (SART) staffed by trained nurse examiners. The LACAAW, at the victim's request, will provide a counselor to accompany the victim to the hospital, 24 hours a day.
- Reporting sexual assault to the police ensures professional assistance for the victim, and strengthens the case for prosecution. It is recommended that the police be contacted immediately by calling 911. Assault on any individual under the age of 18 must be reported to the police. An individual over the age of 18 may request confidentiality. However, the hospital is required to report all sexual assaults. Note that the Colburn School encourages report of the assault, for the sake of the victim and to prevent further assaults of other victims.
- Inform the Dean of the Conservatory or other administrator of the assault as soon as possible.
- If the assailant is a member of the campus community and is convicted of the assault, he or she shall be subject to disciplinary action within the school.
- The Dean or other administrator shall refer the victim to follow-up counseling through one of several counseling services that are available in the community.
- The Dean or other administrator shall be responsible for on-going case management, including keeping the victim informed of any in-house disciplinary proceedings, and shall be available to assist the victim with any academic difficulties that may arise because of the victimization and its impact. Additionally, the staff at the

Colburn School shall work with LACAAW and/or other help groups to ensure that the victim receives any and all available assistance.

- Students and staff shall refer any inquiries from the press to the Vice President of Communications, who shall protect the confidentiality of the victim and the accused (until the criminal system has determined guilt).

A victim of sexual assault shall be reminded by the Dean or other administrator of all the options and services listed above.

Sexual Harassment and Other Unlawful Harassment Policy

The Colburn School is committed to providing an environment that is free from all forms of discrimination and conduct that can be considered harassing, coercive, or disruptive, including sexual harassment. The Colburn School will not tolerate any actions, words, jokes, or comments based on a person's sex, race, color, national origin, ancestry, age, religion, disability, perceived disability, sexual orientation, gender expression, or any other legally protected characteristic.

Sexual harassment is defined as unwanted sexual advances, or visual, verbal, or physical conduct of a sexual nature. This definition includes many forms of offensive behavior, and includes gender-based harassment of a person of the same sex as the harasser. The following is a partial list of sexual harassment examples:

- Unwanted sexual advances.
- Offering employment or academic benefits in exchange for sexual favors.
- Making or threatening reprisals after a negative response to sexual advances.
- Visual conduct that includes leering, making sexual gestures, or displaying of sexually suggestive objects or pictures, cartoons, or posters.
- Verbal conduct that includes making or using derogatory comments, epithets, slurs, or jokes.
- Verbal sexual advances, propositions, or sexual innuendo.
- Verbal abuse of a sexual nature, graphic verbal commentaries about an individual's body, sexually degrading words used to describe an individual, or suggestive or obscene letters, notes, or invitations.
- Physical conduct that includes touching, assaulting, or impeding or blocking movements.

Unwelcome sexual advances (either verbal or physical), requests for sexual favors, or other verbal or physical conduct of a sexual nature constitute

sexual harassment when: (1) submission to such conduct is made either explicitly or implicitly a term or condition of employment or academic progress; (2) submission or rejection of the conduct is used as a basis for making employment or academic decisions; or (3) the conduct has the purpose or effect of interfering with work or academic performance, or creating an intimidating, hostile, or offensive environment.

Anyone experiencing or witnessing sexual or other unlawful harassment must report it immediately to the Dean. If the Dean is unavailable or if it is believed that it would be inappropriate to discuss the situation or harassment with the Dean, another member of the school administration should be contacted immediately. There shall be no punishment or reprisal for reporting sexual harassment, or asking questions or raising concerns about it.

All allegations of sexual harassment shall be quickly and discreetly investigated. To the extent possible, the identities of those involved shall be protected against unnecessary disclosure. When the investigation is completed, the person reporting the situation shall be informed of the outcome of the investigation.

Any student, faculty, or administrator who becomes aware of possible sexual or other unlawful harassment must immediately advise the President, Dean, or any member of the administration so the allegation can be investigated in a timely and confidential manner. Any person who engages in sexual or other unlawful harassment will be subject to disciplinary action, up to and including dismissal from the school or termination of employment.

NOTE: This policy is not intended to be a substitute for legal advice or to provide legal guidance of any kind.

Stalking Policy

Purpose: The Colburn School is committed to providing a campus environment free of violence and discrimination for all members of the campus community. For this reason, the school does not tolerate stalking, and will pursue the perpetrators of such acts to the fullest extent possible. The Colburn School also is committed to supporting victims of stalking through the appropriate provision of safety and support services. This policy applies to all students at the Colburn School.

Stalking incidents are occurring at an alarming rate on the nation's college campuses. It is a crime that happens to men and women of all races/ethnicities, religions, ages, abilities, sexual orientations, and sexual identities. It is a crime that can affect every aspect of a victim's life. Stalking

often begins with phone calls, emails, social networking posts, and/or letters, and can sometimes escalate to violence.

Stalking is a crime in California and is subject to criminal prosecution. Students perpetrating such acts of violence shall be subject to disciplinary action. This can include expulsion from the Colburn School and/or criminal prosecution.

Policy jurisdiction: This policy applies equally to all students at the Colburn School.

Definition of stalking: Stalking is a course of conduct directed at a specific person that would cause a reasonable person to feel fear. "Course of conduct" is defined as "a pattern of actions composed of more than one act over a period of time, however short, evidencing a continuity of conduct."

Stalking behaviors: Stalking includes any behaviors or activities occurring on more than one occasion that collectively instill fear in a victim, and/or threaten her or his safety, mental health, or physical health. Such behaviors and activities may include, but are not limited to, the following:

- Non-consensual communication, including face-to-face communication, telephone calls, voice messages, emails, text messages, written letters, gifts, or any other communications that are undesired and place another person in fear.
- Use of online, electronic, or digital technologies, including but not limited to:
 - Posting of pictures or information in chat rooms or on websites.
 - Sending unwanted/unsolicited email or talk requests.
 - Posting private or public messages on Internet sites, social networking sites, and/or school bulletin boards.
 - Installing spyware on a victim's computer.
 - Using Global Positioning Systems (GPS) to monitor a victim.
- Pursuing, following, waiting, or showing up uninvited at or near a residence, workplace, classroom, or other places frequented by the victim.
- Surveillance or other types of observation including staring or "peeping."
- Trespassing.
- Vandalism.
- Non-consensual touching.
- Direct verbal or physical threats.

- Gathering information about an individual from friends, family, and/or co-workers.
- Threats to harm self or others.
- Defamation—lying to others about the victim.

Reporting stalking: The Colburn School encourages reporting of all incidents of stalking to law enforcement authorities, and respects that whether or not to report to the police is a decision that the victim needs to make. Advocates in the Office of Residential Life, the Conservatory Office, and the Security Office are available to inform victims of the reporting procedures and offer appropriate referrals. Victims of stalking choosing to pursue the reporting process have the right to assistance or consultation of an advocate. The Colburn School offers services to victims even if they choose not to report the incidents. The Offices of Residential Life, Conservatory, and Security provide services, advocates, and information for victims in a safe, supportive, and confidential setting. In some circumstances, a victim may wish to seek an order of protection from a court of appropriate jurisdiction against the alleged perpetrator. Victims also may seek restriction of access to the school by non-students or non-employees in certain circumstances.

Anyone experiencing or witnessing stalking behavior must report it immediately to the Dean. If the Dean is unavailable or if it is believed that it would be inappropriate to discuss the behavior with the Dean, another member of the school administration should be contacted immediately. There shall be no punishment or reprisal for reporting stalking behavior or suspected stalking behavior, or asking questions or raising concerns about it. All allegations of stalking behavior shall be quickly investigated.

Any student, faculty, or administrator who becomes aware of possible stalking behavior must immediately advise the Provost, Dean, or any member of the administration so the allegation can be investigated in a timely and confidential manner. Any person who engages in stalking behavior shall be subject to disciplinary action, up to and including dismissal from the school or termination of employment.

In certain instances, the Colburn School may need to report an incident to law enforcement authorities. Such circumstances include any incidents that warrant the undertaking of additional safety and security measures for the protection of the victim and the campus community or other situations in which there is clear and imminent danger, and when a weapon may be involved. However, it is crucial in these circumstances to consult with School Security since reporting may compromise the safety of the victim.

Personal safety concerns are often very important for stalking victims. Crisis intervention and victim safety concerns shall take precedence.

Safety for Victims of Stalking: The Colburn School is committed to supporting victims of stalking by providing the necessary safety and support services. Student victims of stalking are entitled to reasonable accommodations. Due to the complex nature of this problem, the student victim may need additional assistance in obtaining help in one or more of the following areas:

- No-contact order.
- Services of a student victim advocate.
- Witness impact statement.
- Change in an academic schedule.
- Provision of alternative housing opportunities.
- The imposition of an interim suspension on the accused.
- The provision of resources for medical and/or psychological support.

For assistance obtaining these safety accommodations, please contact the Dean, Dean of Residential Life, Assistant Director of Residential Life, or Director of Security.

If safety is an immediate concern, encourage the victim to contact law enforcement or School Security for assistance.

Stalking Victim's Rights: Students on our campus have the right to live free of behaviors that interfere with students attaining their educational goals. Students who report stalking have the right to:

- Treatment with dignity and respect, not subjected to biased attitudes or judgments.
- Not having past and irrelevant conduct discussed during any resulting proceedings.
- Changes in academic and/or living situations, if possible.
- All support services regardless of the choice to file a school or criminal complaint.
- Submission of a written account of the incident and a victim impact statement.
- Having a person of choice, including legal counsel or an advocate, present throughout the proceedings.
- Having one's identity protected to the extent possible in the individual circumstances.

Victims can request immediate on-campus housing relocation, transfer of classes, or other steps to prevent unnecessary or unwanted contact or proximity to an alleged assailant. Requests will be accommodated whenever possible.

Rights of the accused: Students accused of stalking behaviors have rights on this campus. These rights include:

- The right to know the nature and source of the evidence used in the hearing process.
- The right to present witnesses and material evidence relevant to the case.
- The right to an advocate or attorney to aid in the preparation and presentation of the case.
- Access to all usual services provided through the school, including access to the school's Clinical Consultant for Mental Health if requested.
- Residence Hall relocation.
- Consultation with a campus official regarding academic support services and referrals to community resources, when appropriate.
- The right to appeal a disciplinary decision, as noted in the Student Grievance policy above.

Disciplinary process: Disciplinary sanctions for violations of this Stalking Policy shall be imposed in accordance with school policies as defined in this handbook. Sanctions may include probation, suspension, or dismissal, as determined on a case-by-case basis.

Accused parties should refer to this Conservatory of Music Student Catalog and Handbook for more information on their rights, resolution of disciplinary charges, disciplinary procedures and responsibilities, and appeals process.

The Colburn School takes very seriously its responsibility to individual students, to the student body as a whole, and to the Colburn community. The School reserves its right to act in such a way as to protect the integrity of the educational endeavor. Actions on the part of the school may include, but are not limited to, the temporary suspension of parties involved, the relocation of said parties, or the involvement of civil authorities in order to protect the interests of the community and the institution.

Statutory Rape Policy

This policy addresses the legal limits of sexual relations. The student body of the Colburn Conservatory of Music includes "minors" (defined as persons under the age of 18) and "adults" (defined as persons at least 18 years of age). In addition, the school may house minor residents in the same facility as Conservatory students. All members of the Colburn community must be aware of state law regarding sexual relations with minors (California Penal Code – Section 261.5). While the school does not intend to dictate an individual's right to have a relationship with another individual, the school

must abide by State law and follow legal protocol in cases where the law is violated.

Unlawful sexual intercourse is an act of sexual intercourse accomplished with a minor who is not the spouse of the perpetrator/actor. (In other words, you may have sexual intercourse with someone under the age of 18 if that person is your legal spouse. Otherwise such sexual intercourse is illegal, even if it is consensual.)

Anyone who engages in an act of unlawful sexual intercourse with a person under age 18, and the actor is not more than three years older or three years younger, is guilty of a misdemeanor.

Anyone who engages in an act of unlawful sexual intercourse with a person under age 18 who is more than three years younger than the actor is guilty of either a misdemeanor or a felony. (A felony is a grave crime with serious consequences such as extended jail time.)

Any person 21 years of age or older who engages in an act of unlawful sexual intercourse with a minor who is under 16 years of age is guilty of either a misdemeanor or a felony.

The potential criminal penalties for violating this law include, but are not limited to:

- Up to one year in county jail.
- Up to one year in county jail or imprisonment in state prison (period unspecified).
- Up to one year in a county jail or imprisonment in state prison for two, three, or four years.

The potential civil penalties for violating this law include fines of up to \$25,000.

The Colburn School is required by law to report instances of sexual misconduct to the Los Angeles Police Department (LAPD) and its Department of Child Protective Services (DCPS). Once this report is made, the DCPS begins a criminal investigation. While this investigation is under way, the school shall take whatever steps it deems necessary to protect the institution and the individuals involved.

Student Records, Privacy Information, Transcripts

Maintenance of Student Records

In the course of the student's application, enrollment, and attendance, the school compiles a number of important records concerning the student, including grades, payment records, attendance records, and disciplinary

records. In addition, a recorded archive of student performances documents the progress of Colburn students.

The Records Custodian for the Colburn School's Conservatory of Music is:

Caroline Wade, Registrar
The Colburn Conservatory of Music
200 South Grand Avenue Los
Angeles, CA 90012

Records of current students are maintained on site in hard copy form in secured and fireproof files; computer records are stored off-site and are backed up regularly. Hard copies of transcripts of records are stored in fireproof files for 50 years, as required by state law.

Disclosure of Information

Although the Colburn Conservatory of Music does not receive federal funding, the school does choose to follow federal privacy standards. The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights include:

- The right to inspect and review the student's education records within 45 days of the day the school receives a request for access. To request access, a student must submit to the Dean a written request that identifies the record(s) the student wishes to inspect. The Dean shall make arrangements for access and notify the student of the time and place where the records may be inspected.
- The right to request the amendment of the student's education records that the student believes are inaccurate or misleading.

A student may ask the school to amend a record that he/she believes is inaccurate. The student must write to the Dean, clearly identifying the part of the record that they want changed, and specifying why the record is inaccurate. If after review the school decides not to amend the record as requested by the student, the school shall notify the student of the decision and advise the student of his/her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures shall be provided to the student when notified of the right to a hearing.

- The right to consent to disclosure of personally identifiable information contained in the student’s education records, except to the extent that FERPA authorizes disclosure without consent.

One exception which permits disclosure without consent is disclosure to school officials with legitimate educational interests. A school official is a person employed by the school in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health staff); a person or company with whom the school has contracted (such as an attorney, auditor, or collection agent); a person serving on the Board of Directors; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his/her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his/her professional responsibility. Further, upon request, the school discloses education records without consent to officials of another school in which a student seeks or intends to enroll.

As of January 3, 2012, the U.S. Department of Education’s FERPA regulations expand the circumstances under which your education records and personally identifiable information (PII) contained in such records—including your Social Security Number, grades, or other private information—may be accessed without your consent. First, the U.S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or state and local education authorities (“Federal and State Authorities”) may allow access to your records and PII without your consent to any third party designated by a Federal or State Authority to evaluate a federal- or state-supported education program. The evaluation may relate to any program this is “principally engaged in the provision of education,” such as early childhood education and job training, as well as any program that is administered by an education agency or institution. Second, Federal and State Authorities may allow access to your education records and PII without your consent to researchers performing certain types of studies, in certain cases even when we object to or do not request such research. Federal and State Authorities must obtain certain use-restriction and data security promises from the entities that they authorize to receive your PII, but the Authorities need not maintain direct control over such entities. In addition, in connection with Statewide Longitudinal Data Systems, State Authorities may collect, compile, permanently retain, and share without your consent PII from your education records, and they

may track your participation in education and other programs by linking such PII to other personal information about you that they obtain from other Federal or State data sources, including workforce development, unemployment insurance, child welfare, juvenile justice, military service, and migrant student records systems.

- The right to file a complaint with the U.S. Department of Education concerning alleged failures by the Colburn School to comply with the requirements of FERPA. The name and address of the Office that administers FERPA are:

Family Policy Compliance Office
U.S. Department of Education 400
Maryland Avenue SW
Washington, DC 20202-4605

- The Colburn Conservatory of Music identifies the following student information as directory information:
 - Name, address, telephone listing, electronic mail address
 - Place of birth ○ Field of study ○ Grade level
 - Enrollment status (full-time, part-time, undergraduate, post-baccalaureate, graduate)
 - Dates of attendance ○ Degrees and awards received ○ Most recent previous school attended
 - Participation in officially recognized activities
 - Photographs

According to FERPA, the school may disclose student directory information to a requesting third party without first obtaining a parent's or eligible student's written consent. However, a parent or eligible student has the right to direct the school not to designate some or all of this information as directory information, thereby preventing its disclosure to a third party, absent the parent's or eligible student's written consent. A parent or eligible student must notify the school's Dean within two weeks of the beginning of each academic semester if the parent or eligible student does not want any or all of the above-referenced student information designated as directory information.

Notwithstanding the school's definition of directory information, the Department of Defense, pursuant to the Omnibus

Consolidated Appropriations Act of 1997 (“Solomon Amendment”), identifies the following information as student recruiting information: student names, addresses, and telephone listings; and if known, students’ ages, levels of education, and majors. If a parent or eligible student chooses not to exercise his/her aforementioned right and directs the school not to designate some or all of the student’s information as directory information, the school shall release to the Department of Defense, or an agency thereof, that student information which the Department of Defense has designated as student recruiting information. This may result in the nonconsensual disclosure of personally identifiable information (any student information not designated as directory information). When student information is released pursuant to a Department of Defense request, notice of the request and the release of student information in accordance therewith shall be posted in a conspicuous location in the Conservatory Office for the period of one academic year.

- The information stated here regarding student rights under FERPA serves as annual notification of these rights. Further information regarding the Family Educational Rights and Privacy Act of 1974 may be obtained from the Dean’s office.

Privacy and Social Media

California State Senate Bill 1349, Chapter 619, Statutes of 2012, prohibits public and private postsecondary educational institutions, and their employees and representatives, from requesting a student, prospective student, or student group to: (1) disclose a user name or password for accessing social media; (2) access personal social media in the presence of the institution’s employees or representatives; and (3) divulge any personal social media information. Institutions are prohibited from suspending, expelling, disciplining, or threatening to take any of those actions, or otherwise penalizing a student, prospective student, or student group in any way for refusing to comply with a request or demand that violates the aforementioned prohibitions. Institutions are not prohibited from: (1) exercising rights and obligations to protect against and investigate alleged student misconduct or violations of applicable laws and regulations; or (2) taking any adverse action against a student, prospective student, or student group for any lawful reason.

Student Tuition Recovery Fund

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency programs attending certain schools regulated by the Bureau for Private

Postsecondary and Vocational Education. You may be eligible for STRF if you are a California resident or are enrolled in a residency program, have prepaid tuition, paid the STRF assessment, and have suffered an economic loss as a result of any of the following:

- The school closed before the course of instruction was completed.
- The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
- The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
- There was a material failure to comply with the Act or this Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program, or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third party, such as an employer, government program, or other payer, and you have no separate agreement to repay the third party.

Because the Colburn School does not charge tuition to students in the Conservatory of Music, students are not eligible for any refund under this Fund, nor are students charged a state-imposed assessment for the STRF.

Questions regarding the STRF may be directed to:

Bureau for Private Postsecondary Education (BPPE)
PO Box 980818
Sacramento, CA 95798-0818 www.bppe.ca.gov
or (916) 574-7720

Transcripts

Transcripts may be requested by writing to the Colburn Conservatory Registrar; email requests are acceptable, although verification may be required. The request must include the name and address of the institution to which the transcript is to be sent, as well as any deadline. Only current students, previous students, graduates, or authorized parents/guardians may request transcripts. Parents/guardians seeking transcripts must provide written authorization from the student. Most requests are filled within one week of the date of request. Students/Alumni who have outstanding charges with the school must settle their bills before a request for transcript will be honored. NOTE: Although there is no charge for the transcript, express mail charges may apply. For more information about access and review of records, students may contact the Colburn Conservatory Registrar .

APPENDIX A

Acceptable Use of Information Resources Policy

Policy Statement: All individuals granted access to the Colburn School's Information Resources must follow the acceptable use rules set forth in the Acceptable Use of Information Resources Policy Agreement Form section below. This policy is established to achieve the following:

- To establish prudent and acceptable practices regarding the use and safeguarding of Information Resources;
- To educate individuals who may use Information Resources with respect to their responsibilities associated with such use;
- To ensure compliance with applicable statutes, regulations, and mandates regarding the management of Information Resources.

Rationale: The Colburn School strives to maintain access for its faculty, staff, and students (the "users") to local, national, and international sources of information, and to provide an atmosphere that encourages sharing of knowledge, creative processes, and collaborative efforts within the Colburn School's educational, research and service missions. Access to these electronic information systems is a privilege, not a right, and must be treated as such by all users of these systems. All users must act honestly, responsibly, and prudently. Every user is responsible for the integrity of these information

resources. All users must respect the rights of other computer users, and take care in acting responsibly to safeguard the security and confidentiality of electronic resources, information, and similar assets.

The Colburn School relies on networked computers and the data contained within those systems to achieve its missions. This Acceptable Use Policy is to protect these resources in accordance with state and federal laws and regulations, and in accordance with the Colburn School's Human Resources and Information Technology policies and procedures. Formal acknowledgment of the Acceptable Use Policy by all individuals accessing the Colburn School's Information Resources serves as a compliance and enforcement tool.

Scope: This policy applies to all users of Information Resources at the Colburn School including employees, contractors, consultants, faculty, students, alumni, volunteers, guests, external individuals, or organizations and individuals accessing external network services such as the internet via the Colburn School's facilities.

Responsibilities:

Information Technology creates and maintains an acceptable use policy and acknowledgement form for the acceptable use of information resources.

Users must:

- Read, acknowledge, and abide by the acceptable use policy.
- Exercise good judgment regarding the reasonableness of personal use in accordance with all policies associated with the Acceptable Use of Information Resources.
- Limit incidental personal use of Information Resources to activities that do not result in direct cost to the Colburn School or expose the Colburn School to unnecessary risks.

Privacy & Security: There is no inherent expectation of privacy for information stored on the Colburn School's information resources, except as provided by federal and state law and other school policies. Every effort will be made to maintain individual privacy, but the Colburn School will not be liable for the failure of these privacy efforts. While the school does not routinely monitor individual usage of its information resources, the normal operation and maintenance of the school's information resources require the backup and caching of data and communications, the logging of activity, the monitoring of general usage patterns, the scanning of systems and network ports for anomalies and vulnerabilities, and other such activities that are necessary for the rendition of services.

The Colburn School provides information technology (IT) and networks with the intent of making information available in an academic setting. Users should understand that this openness brings with it some inherent risks based on the nature of the Internet and other threat sources. Where sensitive information is processed in an official capacity, the IT policies of the Colburn School are intended to provide reasonable and appropriate protections to ensure the confidentiality and integrity of such data while making that information available to authorized persons.

Compliance: Failure to comply with the appropriate use of information resources threatens the atmosphere for the sharing of information, the free exchange of ideas, and the secure environment for creating and maintaining information property, and subjects one to disciplinary action.

The Colburn School reserves the right to place restrictions on the use of its electronic resources in response to complaints that present evidence of violations of Colburn School policies, rules, regulations or codes, or local, state, or federal laws and regulations. Actions that violate these policies can result in immediate disabling, suspension, and/or revocation of the account owner's privileges pending review for further action. Such unauthorized or illegitimate use of electronic resources including computer accounts, resources, or facilities may subject the violators to appropriate disciplinary, criminal prosecution and/or legal action by the Colburn School and/or the State. If evidence is established, the Colburn School authorities responsible for overseeing these policies and codes will be consulted on the appropriateness of specific actions.

Contacts: Individuals who have concerns about the conduct of a member of the Colburn School community or the propriety of a given situation or activity should notify their department chair, dean, director, or an administrator. If action is deemed warranted by this official, the matter shall be referred to the appropriate Colburn School administrator who shall consult with the Colburn School's Human Resources Director and/or General Counsel. The responsible official shall then respond to Colburn School community members who express concerns about such activities or incidents.

When concern about a given situation or activity involves an imminent threat to individuals, systems, or facilities, users should immediately communicate the concern directly to the Colburn School Technology Services (CSTS) at **(213) 621-1087** or **helpdesk@colburnschool.edu**. If you have any questions about this policy, IT-POL-004, Acceptable Use of Information Resources, contact the Information Security Office at (213) 621-1089.

Glossary:

<p>Information Resources</p>	<p>Any and all computer printouts, online display devices, mass storage media, and all computer-related activities involving any device capable of receiving email, browsing web sites, or otherwise capable of receiving, storing, managing, or transmitting data including, but not limited to, servers, personal computers, notebook computers, hand-held computers, personal digital assistants (PDA), pagers, distributed processing systems, network attached and computer controlled equipment (i.e., embedded technology), telecommunication resources, network environments, telephones, fax machines, or printers. Additionally, it is the procedures, equipment, facilities, software, and data that are designed, built, operated, and maintained to create, collect, record, process, store, retrieve, display, and transmit information.</p>
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Governing Regulations & Standards:

International Organization for Standardization (ISO) 27002:2005 Clause 7.1.3. Asset Management, Acceptable Use of assets.

Acceptable Use of Information Resources Agreement Form

<p>General</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Information Resources are provided for the express purpose of conducting the business of the Colburn School. <input type="checkbox"/> The Colburn School Information Resources must not be used to: engage in acts against the mission and purposes of the Colburn School, intimidate or harass, degrade performance, deprive access to information resources, obtain extra resources beyond those allocated, or circumvent the Colburn School's security measures. <input type="checkbox"/> Information Resources must not be used to conduct a personal business or used for the exclusive benefit of individuals or organizations that are not part of the Colburn School system. <input type="checkbox"/> Pornographic materials must not be intentionally accessed, created, stored or transmitted.
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	<ul style="list-style-type: none"> <li data-bbox="368 196 872 607">□ Students, employees, contractors, and consultants must not give the impression that they are representing, giving opinions, or making statements on behalf of the Colburn School unless authorized (explicitly or implicitly) to do so in email or postings to news groups, chat rooms, or listservs. They should use a disclaimer stating that the opinions expressed are their own and not necessarily those of the Colburn School, unless the posting is related to normal business responsibilities or unless it is clear from the context that the author is not representing the Colburn School. An example of a simple disclaimer is: "The opinions expressed are my own, and not necessarily those of my employer or school." <li data-bbox="368 618 872 808">□ Users must not copy or reproduce any licensed software except as expressly permitted by the software license, use unauthorized copies on school-owned computers, or use software not approved for use on system computers (approval from the Information Technology Services management).
Data Protection	<ul style="list-style-type: none"> <li data-bbox="368 816 872 954">□ Data will be accessed on a need to know basis. Users of Information Resources must not attempt to access data or programs contained on systems for which they do not have authorization or explicit consent. <li data-bbox="368 966 872 1040">□ All Colburn School data (electronic files) will be saved on network servers to ensure backup of the data.
	<ul style="list-style-type: none"> <li data-bbox="368 1076 872 1185">□ All records (electronic or paper) will be maintained in accordance with the Colburn School records retention policies and records management guidelines.

Virus Protection	<p>☐ All computers connecting to the Colburn School network must run current virus protection software. This software must not be disabled or bypassed with the exception of installation of software, or other special circumstance or procedure that requires the temporary disabling of virus protection software. Computers found to be infected with a virus or other malicious code will be disconnected from the Colburn School network until deemed safe by the Information Technology Services department.</p>
Email	<p>☐ The following email activities are prohibited by policy:</p> <ul style="list-style-type: none"> - Using email for purposes of political lobbying or campaigning. - Posing as anyone other than oneself when sending email, except when authorized to do so by the owner of the email account. - Reading another User's email unless authorized to do so by the owner of the email account, or as authorized by policy for investigation, or as necessary to maintain services. - Use of email software that poses high security risks to the Colburn School Information Resources. - Sending or forwarding chain letters. - Sending unsolicited messages to large groups except as required to conduct the Colburn School's business. - Sending excessively large messages or attachments unless in performance of official Colburn School business. - Sending or forwarding email that is likely to contain computer viruses, worms, or malware.
Confidential or Protected Information	<p>☐ Confidential or sensitive information must be stored on the centrally managed servers and not on a desktop local hard drive. In cases when confidential or sensitive information must reside on a local hard drive, such information is required to be encrypted.</p>

	<ul style="list-style-type: none"> <input type="checkbox"/> Confidential or sensitive information is required to be encrypted on all portable devices. <input type="checkbox"/> All confidential or sensitive information (e.g., social security numbers, protected health information, etc.) transmitted over external networks or saved on system servers must be encrypted. This information must not be sent or forwarded through non-Colburn School System email accounts (like Hotmail, Yahoo, AOL, or email provided by other Internet Service Providers), and must not be knowingly transmitted via wireless to or from a portable computing device unless approved wireless transmission protocols and security techniques are utilized.
<p>Incidental Use of Information Resources</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Incidental personal use is permitted by the Information Resources Use and Security Policy but is restricted to the Colburn School's system users (it does not extend to family members or other acquaintances). It must not interfere with normal performance of the user's duties, must not result in direct costs to the Colburn School, and must not expose the Colburn School to unnecessary risks. <input type="checkbox"/> Storage of any non-work related email messages, voice messages, files and documents within the Colburn School System email system must be nominal (less than 5% of a User's allocated mailbox space). <input type="checkbox"/> All messages, files, and documents stored on the Colburn School system Information Resources – including personal messages, files and documents – are owned in accordance with the Colburn School's Rules and Regulations. <input type="checkbox"/> Any files, messages or documents residing on the Colburn School system computers may be subject to public information requests and may be accessed in accordance with this policy. <input type="checkbox"/> A Colburn School email account should not be used for personal email correspondence that is confidential in nature.
<p>Internet Use</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Software for browsing the internet is provided to authorized users for business and research purposes.

	<ul style="list-style-type: none"> ☐ Due to network maintenance and performance monitoring and to ensure compliance with applicable laws and policies, all user activity may be subject to logging and review. ☐ Personal commercial advertising must not be
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	<p>posted on the Colburn School web site.</p>
<p>Portable and Remote Computing</p>	<ul style="list-style-type: none"> ☐ All computers and portable-computing devices using the Colburn School Information Resources must be password protected using the “strong” password standard. ☐ Users accessing the Colburn School network from a remote computer must adhere to all policies that apply to use from within the Colburn School facilities, must conform to the Information Technology minimum standards for portable computing, and are subject to the same rules and security-related requirements that apply to the Colburn School-owned computers. ☐ Unattended portable computing devices must be physically secure. ☐ If it is determined that required security related software is not installed on a remote computer or that a remote computer has a virus, is party to a cyber attack, or in some way endangers the security of the Colburn School System network, the account and/or network connection will be disabled. Access will be re-established once the computer or device is determined to be safe by the Information Technology Services department. ☐ If critical Colburn School data is stored on portable computing devices it must be backed up to a network server for recovery in the event of a disaster or loss of information. ☐ Special care should be taken to protect information stored on laptops and PDA devices, and in protecting such devices from theft.

<p>Passwords</p>	<ul style="list-style-type: none"> <li data-bbox="370 201 866 386">☐ Users are required to create network and email passwords using the “strong” password standard (at least 8 characters long, containing three or four of the following types of characters: uppercase letters, lowercase letters, numbers, and special characters such as ~!@#\$.). Users will be required to change passwords periodically. <li data-bbox="370 396 866 613">☐ Colburn School system account(s), passwords, Personal Identification Numbers (PIN), Digital Certificates, Security Tokens (i.e. Smartcard), or similar information or devices used for identification and authorization purposes may not be shared (including with family members). Each user is responsible for all activities conducted using his or her account(s). <li data-bbox="370 623 866 646">☐ Users must not circumvent password entry through
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	<p>use of auto logon, application “remember password” features, embedded scripts, or hardcoded passwords in client software. Exceptions may be made for specific applications (like automated backup) with the approval of the Information Security Manager (ISM). Any exception situation must include a procedure to change the passwords and must adhere to security policies for password construction.</p>
<p>Harassment, Threats, Stalking, and Similar Activities</p>	<ul style="list-style-type: none"> <li data-bbox="370 963 866 1179">☐ Users may not use electronic communications to harass, stalk, or threaten others, or in similar ways create an atmosphere which unreasonably interferes with the education or employment experience. Generally, communication that contains abusive, offensive or intimidating language and is repeated, unsolicited, unwanted, or unwelcome may constitute harassment.

<p>Abuse, Damage, or Destruction of Electronic Resources</p>	<ul style="list-style-type: none"> □ Users must take care not to engage in activities that, without proper authorization: <ul style="list-style-type: none"> - Overload the computing systems and networks, such as excessive use of processor time, data storage, or bandwidth, or activities which otherwise impair or negatively impact performance and availability. - Interfere with, disable, damage, obstruct, or in similar manner impede the normal function and accessibility of computer or communication systems, or computer data, files, and other information. - Attempt the unauthorized connection, removal, or modification of computer or communication devices.
<p>Security</p>	<ul style="list-style-type: none"> □ Security programs or utilities that reveal or exploit weaknesses in the security of a system or that reveal data by circumventing established authorization procedures and systems should not be downloaded and/or used by users. For example, password cracking programs, packet sniffers, or port scanners on Colburn School’s Information Resources shall not be used. Only the Information Security Manager (ISM) and authorized IT staff may utilize security programs and utilities for security audits and vulnerability testing. □ Users must report any identified weaknesses in the Colburn School’s computer/information security and any incidents of possible misuse or violation of this agreement to an immediate supervisor, department head, school administrator, or Information Technology/Security management.

APPENDIX B**Schedule of Student Charges 2016-17**

This Schedule of Student Charges is required by the State of California, and shows the approximate total that must be paid to the school during the first year of enrollment. The estimated budget which follows shows other expenses to be anticipated by students.

Fee Name	Amount	Notes
Tuition:	\$0.00	Tuition charge is paid by full scholarship. No refund available.
Housing:	\$0.00	Housing costs (room and board) are paid by full grants. No refund available.
Non-Refundable Fees: Application Fee (for Fall 2015)	\$120.00	Payable when submitting an application.
Enrollment (registration) Fee	\$500.00	Payable upon committing to enroll into a program.
Student Tuition Recovery Fee (STRF)	\$0.00	Based on \$0 tuition charge.
Program Required Expenses: Comprehensive Fee	\$3,000.00	The Comprehensive Fee is mandatory and non-refundable. In addition to the Comprehensive Fee, school policy requires all students to show acceptable proof of health insurance. This may be coverage provided under a parent's policy. Students who cannot provide acceptable proof must purchase health insurance through the school's policy with Kaiser Permanente. The cost is approximately \$2,800 per year. Students who need financial assistance in meeting this obligation should apply for financial aid as detailed in the Student Catalog and Handbook.

Books/music:	\$500.00	Approximate total; cost of books may vary depending on program and year in program.
Total:	\$4,120.00	Approximate total due in first year; cost of books may vary with program.

Based on this Schedule of Student Charges, a student in a two-year program (MM, AD, or PSC) will spend approximately \$7,620. A student in a four-year program (BM or PD) will spend approximately \$14,720.

List of Estimated Costs

Because attendance at the Colburn School may include costs other than those listed on the Schedule of Student Charges, the estimates below are provided to help you plan your budget for the upcoming academic year. Note that these are ONLY estimates and may change according to each individual's situation. For example, travel costs are not included, but students should plan ahead for travel during breaks when the Residence Hall is closed.

Comprehensive fee	\$3,000
Living expenses:	
Clothing (including concert dress attire)	\$500
Additional food	\$500
Health Insurance; required if a waiver is not approved (12 months)	\$2,800
Other health care costs (co-pays, prescriptions, acupuncture, etc.)	\$500
Instrument maintenance	\$700
Laundry	\$200
Telephone	\$750
Miscellaneous expenses	\$500
Textbooks	\$500
ANNUAL ESTIMATED BUDGET	\$9,750

APPENDIX C

Overview of Program Requirements

The Bachelor of Music degree and the Performance Diploma are postsecondary programs; students must have completed high school to enroll. The Master of Music, Artist Diploma, and Professional Studies Certificate are post-baccalaureate programs; students must have completed bachelor's level studies, at a minimum, to enroll.

The charts below show the required courses and recommended sequence of courses for each program. These are general charts; specific requirements may be modified from year to year.

BACHELOR OF MUSIC IN PERFORMANCE

Required courses and recommended sequence (overview)

Semester:	One	Two	Three	Four	Five	Six	Seven	Eight
APL 101, 102, 201, 202, 301, 302, 401, 402	4	4	4	4	4	4	4	4
ENS 111	1	1	1	1	1	1	1	1
ENS (120, 132, 140 etc.) Chamber music	1	1	1	1	1	1	1	1
ESL 001, 002, 003, 004, 999*	0	0	0	0	0	0	0	0
ETR 103, 104, 203, 204, 303, 304	1	1	1	1	1	1		
HUM 151, 152 + 6 electives	3	3	3	3	3	3	3	3
KBH 103, 104, 203, 204	1	1	1	1				
KBR 111, 112, 113, 115 (Piano majors only)	1	1	1	1				
MHL 107, 104, 205, 206 + 1 elective	3	3	3	3	3	3		
MTE 100			1					
MTH 101, 102, 201, 202, 301, 302, 401	3	3	3	3	3	3	3	
PRF 100 (Performance Forum)	0	0	0	0	0	0	0	0
PRF 100A (Chamber Forum)	0	0	0	0	0	0	0	0
REC 301, 401 (Recitals)						2		4
SEM 010: The Healthy Musician	1							
SEM 020: The Working Musician							1	
SEM 040: The Teaching Musician		1						
Semester totals	19	19	19	18	16	18	13	13

Minimum credit total = 120

PERFORMANCE DIPLOMA

Required courses and recommended sequence (overview)

	Semester:							
	One	Two	Three	Four	Five	Six	Seven	Eight
APL 101A, 102A, 201A, 202A, 301A, 302A, 401A, 402A	4	4	4	4	4	4	4	4
ENS 111	1	1	1	1	1	1	1	1
ENS (120,132, 140, etc.): Chamber music	2	1	2	1	2	1	2	1
ESL 001, 002, 003, 004, 999*	0	0	0	0	0	0	0	0
ETR 103, 104, 203, 204, 303, 304	1	1	1	1	1	1		
KBH 103, 104, 203, 204	1	1	1	1				
MTE 100			1					
MTH 101, 102, 201, 202	3	3	3					
PRF 100 (Performance Forum)	0	0	0	0	0	0	0	0
PRF 100A (Chamber Forum)	0	0	0	0	0	0	0	0
REC 301A, 401A (Recitals)						2		4
SEM 010: The Healthy Musician	1							
SEM 020: The Working Musician							1	
SEM 040: The Teaching Musician		1						
Semester totals	13	12	13	8	8	9	8	10

Minimum credit total = 80

*Required only of students whose native language is not English

PERFORMANCE DIPLOMA (Piano Major)

Required courses and recommended sequence (overview)

	Semester:							
	One	Two	Three	Four	Five	Six	Seven	Eight
APL 101A, 102A, 201A, 202A, 301A, 302A, 401A	4	4	4	4	4	4	4	4
ENS 121, 122, 125: Chamber music	2	2	2	2	2	2	2	2
ESL 001, 002, 003, 004, 999*	0	0	0	0	0	0	0	0
ETR 103, 104, 203, 204, 303, 304	1	1	1	1	1	1		
KBH 203, 204			1	1				
KBR 111, 112, 113, 115: Keyboard rep	1	1	1	1				
MTE 100			1					
MTH 101, 102, 201, 202	3	3	3					
PRF 100 (Performance Forum)	0	0	0	0	0	0	0	0
PRF 100A (Chamber Forum)	0	0	0	0	0	0	0	0
REC 301A, 401A (Recitals)						2		4
SEM 010: The Healthy Musician	1							
SEM 020: The Working Musician							1	
SEM 040: The Teaching Musician		1						
Semester totals	12	12	13	9	7	9	7	10

Minimum credit total = 80

*Required only of students whose native language is not English

MASTER OF MUSIC IN PERFORMANCE

Required courses and recommended sequence (overview)

Semester:	One	Two	Three	Four
APL 521, 522, 523, 524	4	4	4	4
ENS 111*	1	1	1	1
ENS (120, 132, 140, etc.): Chamber music	1	1	1	1
Music History/Music Theory* §	6	6	3	
PRF 100 (Performance Forum)	0	0	0	0
PRF 100A (Chamber Forum)	0	0	0	0
SEM 010: The Healthy Musician	1			
SEM 020: The Working Musician			1	
REC 524 (Recital)				2
MCR 500 : Comprehensive Review				2
Semester totals	13	12	10	10

Minimum credit total = 45

* Pianists do not enroll. Minimum credit total for piano = 41

*Requirement is specifically as follows:

3 credits of MHL 5xx

3 credits of MTH 5xx

9 credits of any combination of MHL5xx or MTH 5xx

§Students electing the Teaching Fellows emphasis will

substitute MPD530 and MPD 550 for 6 credits of MHL/MTH

Students electing Teaching Fellows will also enroll

in MPD 561 the third and fourth semesters of the program.

MASTER OF MUSIC IN PERFORMANCE-CHAMBER MUSIC EMPHASIS

Required courses and recommended sequence (overview)

Semester	One	Two	Three	Four
APL 521c,522c,523c,524c (Applied Chamber)	3	3	3	3
APL 521b,522b,523b,524b (Applied individual)	1	1	1	1
ENS 111	1	1	1	1
ENS 201 (Chamber Music)	2	2	2	2
PRF 100 (Performance Forum)	0	0	0	0
PRF 100A (Chamber Forum)	0	0	0	0
REC 521c,522c,523c,524c, (Ensemble Recital)	2	2	2	4
MHL 513a-h*	3			
MTH 532a-h*	3			
MHL 5xx/MTH5xx		6	3	
MCR 500				2
SEM 010: Healthy Musician	1			
SEM 020: Working Musician				1
Semester totals	16	15	12	14

Minimum credit total=57

*Requirement is specially as follows:

3 credits MHL 513a-h

3 credits MTH 532a-h

9 credits any combination MHL5xx/MTH5xx

ARTIST DIPLOMA

Required courses and recommended sequence (overview)

Semester:	One	Two	Three	Four
APL 501, 502, 503, 504	4	4	4	4
ENS 111	1	1	1	1
ENS (120, 132, 140, etc.): Chamber music	1	1	1	1
SEM 010: The Healthy Musician	1			
SEM 020: The Working Musician			1	
PRF 100 (Performance Forum)	0	0	0	0
PRF 100A (Chamber Forum)	0	0	0	0
REC 501, 502, 503, 504 (Recitals)	2	2	2	4
Semester totals	9	8	9	10

Minimum credit total = 36

Normal AD program length is 2 years.

ARTIST DIPLOMA (Piano major)

Required courses and recommended sequence (overview)

Semester	One	Two	Three	Four
APL 501,502,503,504 (Applied)	4	4	4	4
ENS 121, 122, 125 (Chamber Music)	2	2	2	2
PRF 100 (Performance Forum)	0	0	0	0
PRF 100A (Chamber Forum)	0	0	0	0
REC 501,502,503,504 (Recital)	2	2	2	4
SEM 010: Healthy Musician	1			
SEM 020: Working Musician				1
Semester totals	10	9	9	12

Minimum credit total = 36

ARTIST DIPLOMA-CHAMBER MUSIC EMPHASIS

Required courses and recommended sequence (overview)

Semester	One	Two	Three	Four
APL 501c,502c,503c,504c (Applied Chamber)	3	3	3	3
APL 501b,502b,503b,504b (Applied individual)	1	1	1	1
ENS 111	1	1	1	1
ENS 201 (Chamber Music)	2	2	2	2
PRF 100 (Performance Forum)	0	0	0	0
PRF 100A (Chamber Forum)	0	0	0	0
REC 501c,502c,503d,504c (Ensemble Recital)	2	2	2	4
SEM 010: Healthy Musician	1			
SEM 020: Working Musician				1
Semester totals	10	9	9	12

Minimum credit total = 40

PROFESSIONAL STUDIES CERTIFICATE

Required courses and recommended sequence (overview)

Semester:	One	Two	Three	Four
APL 511, 512, 513, 514	4	4	4	4
ENS 111	1	1	1	1
ENS (120,132,140, etc.): Chamber music	1	1	1	1
SEM 010: The Healthy Musician	1			
SEM 020: The Working Musician			1	
PRF 100 (Performance Forum)	0	0	0	0
PRF 100A (Chamber Forum)	0	0	0	0
Semester totals	7	6	7	6

Minimum credit total = 26

Normal PSC program length is 2 years.

PROFESSIONAL STUDIES CERTIFICATE (Piano Major)

Required courses and recommended sequence (overview)

Semester:	One	Two	Three	Four
APL 511, 512, 513, 514	4	4	4	4
ENS 121, 122, 125 Chamber Music	2	2	2	2
SEM 010: The Healthy Musician	1			
SEM 020: The Working Musician			1	
PRF 100 (Performance Forum)	0	0	0	0
PRF 100A (Chamber Forum)	0	0	0	0
Semester totals	7	6	7	6

Minimum credit total = 26

Normal PSC program length is 2 years.