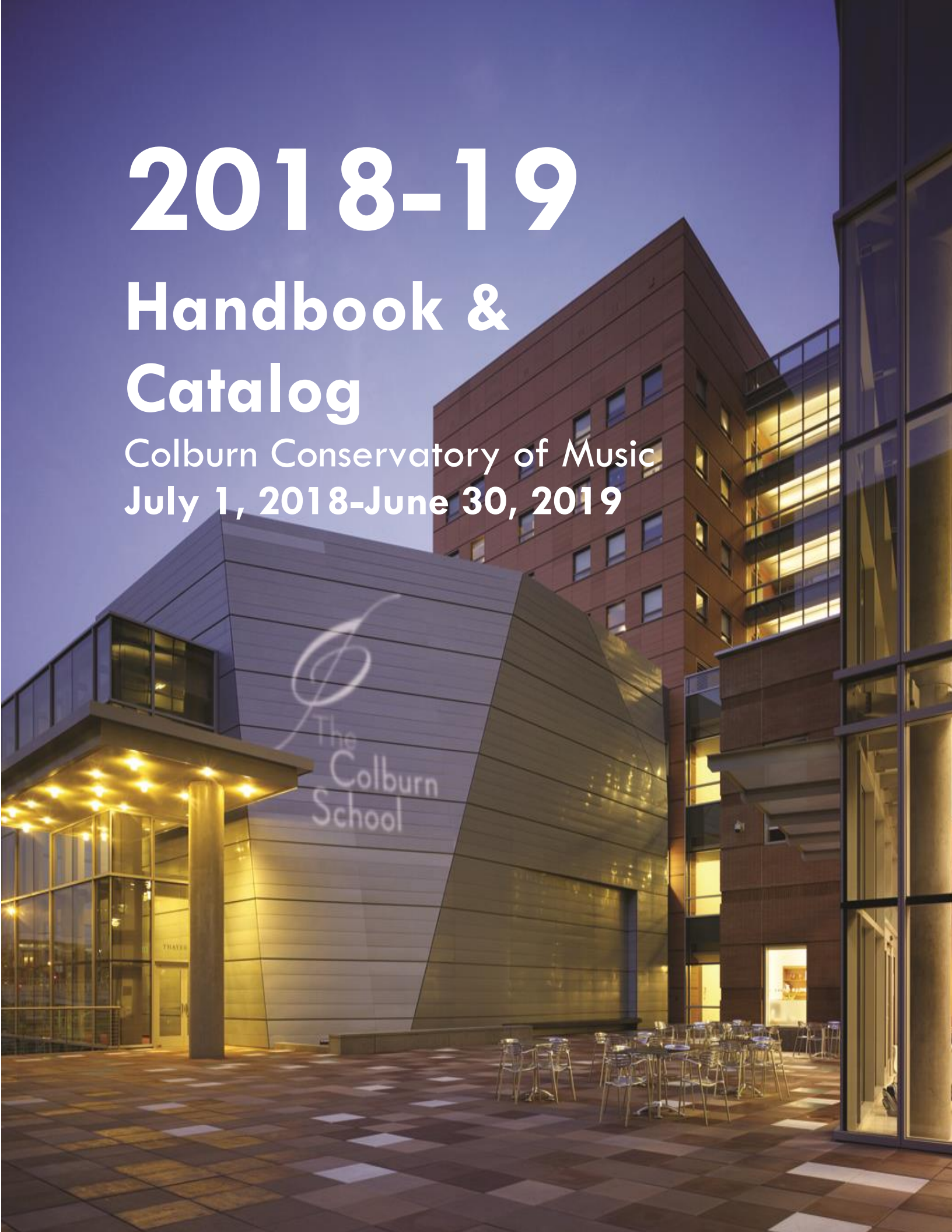


# 2018-19

## Handbook & Catalog

Colburn Conservatory of Music  
July 1, 2018-June 30, 2019



*Table of Contents*

**INTRODUCTION ..... 9**

    History of the Colburn School ..... 9

    The School’s Mission and Purpose ..... 9

    The Conservatory Student Catalog and Handbook ..... 9

**ACADEMIC CALENDAR 2018-19 ..... 10**

    FALL 2018 ..... 10

    SPRING 2019 ..... 11

**APPLICATION AND ADMISSION INFORMATION ..... 13**

    Applying for a new program ..... 13

    Applying after withdrawing from the school..... 13

    Transfer of program ..... 13

    International Students ..... 14

        Student F-1 Visa and Visa Services ..... 14

        Employment ..... 14

        More Information..... 14

    Transfer of Credits ..... 14

        Determination of Transfer Credits..... 14

    Conservatory Admissions Contact Information ..... 14

**CONSERVATORY OF MUSIC PERSONNEL..... 15**

    Conservatory of Music Faculty..... 15

    Conservatory Administration and Staff ..... 16

**CONSERVATORY OF MUSIC FACULTY BIOS..... 17**

    Edward Atkatz, Percussion; Contemporary Ensemble ..... 17

    Andrew Bain, Horn; Chamber Music..... 17

    Martin Beaver, Violin; Chamber Music ..... 17

    Richard Beene, Bassoon; Chair, Winds, Brass and Percussion; Woodwind Chamber Music..... 17

    Fabio Bidini, Piano/Carol Grigor Piano Chair; Chamber Music..... 18

    Louise Borden, English for Non-native Speakers ..... 18

    Kristi Brown-Montesano, PhD, Chair, Music History and Literature..... 18

    Alan Chapman, PhD, Music Theory ..... 18

    Joan Christodoulou, PhD, Humanities ..... 19

    Lee Cioppa, Dean of the Conservatory..... 19

    Paul Coletti, Viola; Chamber Music ..... 19

    Sarah Gibson, DMA, Ear Training..... 19

    Yehuda Gilad, Clarinet; Music Director and Conductor of the Colburn Orchestra ..... 20

    Clive Greensmith, Violoncello; Chamber Music..... 20

    Alex Jacoby, PhD, Humanities ..... 20

    Thomas Kotcheff, Ear Training; Music Theory ..... 21

    Jeffrey Kryka, PhD, Ear Training; Music Theory ..... 21

    Tiffany Kuo, PhD, Music History ..... 21

    Brian Langsbard, Music Technology ..... 21

    Jeffrey Lavner, Keyboard Harmony ..... 22

Mark Lawrence, Trombone; Chair, Brass; Brass Chamber Music .....	22
Laura Liepins, Director, Artistic Administration and Career Development .....	22
Robert Lipsett, Violin/Jascha Heifetz Distinguished Violin Chair .....	22
Peter Lloyd, Double Bass; Chamber Music.....	22
Liviu Marinescu, DMA, Music Theory and Composition .....	23
Régulo Martínez-Antón, Keyboard Repertoire .....	23
Noah Meites, PhD, Ear Training; Music Theory .....	23
Jennie Morton, The Healthy Musician .....	24
Jordan Nelson, DMA, Acting Chair, Music Theory .....	24
Ramón Ortega, Oboe .....	24
Norman Pearson, Tuba .....	24
Joel Peisinger, English as a Second Language (ESL).....	25
Sean Pessin, MFA, Humanities.....	25
Ian Pritchard, Music History and Literature .....	25
Courtenay Raia, PhD, Humanities.....	25
Gwen Robertson, PhD, Humanities .....	25
Scott St. John, Director of Chamber Music .....	26
Esa-Pekka Salonen, Director of Conducting, Salonen Fellows Program .....	26
Ory Shihor, Piano .....	26
Deborah Smith, Library Director; Director, Conservatory Academic Programs .....	26
J. Douglas Smith, PhD, Chair, Humanities .....	26
Arnold Steinhardt, Chamber Music; String Coach .....	27
JoAnn Turovsky, Harp .....	27
Benjamin Ullery, Orchestral Repertoire (Viola).....	27
James Walker, Flute; Chamber Music.....	27
James Wilt, Trumpet .....	28
Nathaniel Zeisler, DMA, Director, Community Engagement .....	28

**PROGRAMS OF STUDY AND STUDIO BENCHMARKS ..... 29**

PROGRAMS OF STUDY .....	29
STUDIO BENCHMARKS .....	30
<i>Strings</i> .....	30
<i>Woodwinds</i> .....	35
<i>Brass</i> .....	39
<i>Piano and Percussion</i> .....	41

**STUDENT RIGHTS AND CODE OF CONDUCT ..... 44**

Student Responsibilities .....	44
Student Rights .....	44
Academic Integrity .....	44
Indemnity .....	45
Disability Accommodation.....	45
Student Grievance Procedure.....	45
Dress Code.....	46
Staff Treatment.....	47
Theft.....	47
Weapons.....	47
Damage/Vandalism/Theft of Property .....	47
Gambling .....	47
Alcohol, Drugs and Controlled Substances Policy.....	47
Consequences .....	48
<i>Probation, Suspension, and Dismissal</i> .....	48
<i>Appealing a decision of probation, suspension or dismissal</i> .....	50
<i>Withdrawal, Administrative</i> .....	51

**ACADEMIC LIFE ..... 51**

Requirements, policies and procedures..... 51

*Graduation requirements* ..... 51

*Grading System and Policy* ..... 51

*Credit and Time Requirements* ..... 52

Program Information ..... 52

*Credit Transferable to Other Institutions* ..... 52

*Credit for Non-Colburn Classes* ..... 52

*Credit for Experiential Learning* ..... 53

*Extension of Post-Baccalaureate Program* ..... 53

*Change of Program (Academic)* ..... 53

*Program Length Policies* ..... 54

Attendance Policy: Absences and Tardiness ..... 56

*General absence policy* ..... 56

*Absence for religious observance* ..... 56

*Individual class policies* ..... 57

*Artistic attendance policy* ..... 57

*Conflicts between applied courses and academic courses* ..... 57

*Tardiness*..... 57

*Request for excused absence* ..... 57

*Absence request timing* ..... 57

*Documentation*..... 58

*Absence Request Process* ..... 58

*Late absence requests* ..... 58

*Outside activities and absences* ..... 58

*Illnesses and Emergencies* ..... 59

*Make-up work* ..... 59

Jury Requirement ..... 59

Recital Policies ..... 59

*Required recitals*..... 59

*Non-required recitals* ..... 60

*Recital Cancellation Policy* ..... 61

*Recital Requirements*..... 61

Academic Information ..... 62

*Academic Freedom Policy*..... 62

*Academic Progress and Student Achievement*..... 62

*Academic Advising* ..... 63

*Academic Support, Counseling, and Assistance* ..... 63

*Transcripts*..... 63

*Textbooks*..... 64

Change in Status (Informational) ..... 64

Special Student Status ..... 64

Practical Training ..... 64

Internships ..... 64

Performance Diploma for ESL Reasons ..... 65

Independent Study ..... 65

Make-Up Exams..... 66

Adding a Class..... 66

Dropping a Class..... 66

Auditing a Class ..... 66

Incomplete Grade Policy ..... 66

Withdrawing from a Class ..... 66

Leave of Absence (Long-Term) ..... 67

Withdrawal from School..... 67

**FINANCIAL INFORMATION ..... 68**

Financial Assistance Policy ..... 68  
Student Loans..... 68  
Financial Aid and Loans ..... 68  
Outside Scholarships ..... 68  
Taxes and Withholdings ..... 69

**HOUSING AND RESIDENTIAL LIFE ..... 70**

Residential Life Overview ..... 70  
Residential Life Staff..... 70  
Residence Hall Accommodations ..... 70  
Move In & Move Out ..... 70  
    Community Living..... 70  
    Prohibited Items ..... 71  
    Room Condition Inspections and Reports..... 71  
    Keys and Access – see also, Safety and Security ..... 71  
    Property Renter’s Insurance..... 71  
    Summer Storage ..... 71  
Residential Life On-Call Duty..... 72  
    On-Call Duty ..... 72  
    Duty to Follow Directives ..... 72  
    Lockouts..... 72  
Facilities and Engineering ..... 72  
    Laundry..... 72  
    Janitorial ..... 72  
    Engineering ..... 72  
    Maintenance & Repair ..... 72  
    Facilities Emergency..... 73  
Residence Hall Policies ..... 73  
    General Conservatory Housing Policy..... 73  
    Off-Campus Conservatory Housing Exemption..... 73  
    Guests..... 74  
    Right to Enter ..... 75  
    Pets..... 75  
    Posting of Signs / Notices & Hanging Items..... 75  
Community Living ..... 75  
    Quiet Hours..... 75  
    Noise Level & Practicing in Suites..... 76  
    Lewd Conduct ..... 76  
    Threats, Harassment, Intimidation, Hazing..... 76  
    Clean Up of Common Areas..... 76  
    Posters ..... 76  
    Propping/Bolting Doors..... 76  
    Roofs..... 76  
    Room Selection and Assignments ..... 76  
    Room Reassignments ..... 76  
    Trash and Recycling ..... 76  
    Apartment Living & Hygiene..... 76  
    Telephones..... 77  
    Television..... 77  
    Residential Life Programs and Residential Life Points..... 77  
    Commercial Enterprise ..... 78  
    Defenestration ..... 78  
    Fire Safety..... 78

**INTERNATIONAL STUDENT ADVISING .....79**

Enrollment/I-20 .....79  
Proof of Finances.....79  
F-1 (Student) Visa.....79  
Entry into the United States .....79  
Working in the United States.....79  
    *On-campus Employment* .....79  
    *Off-campus Employment (“Curricular Practical Training (CPT)”)* .....80  
Obtaining a Social Security Number .....80  
Traveling with I-20 .....81  
Proof of Enrollment.....81  
Graduating Students.....81  
More Information.....81

**POLICIES AND PROCEDURES..... 82**

Publicity.....82  
Copyright Policy .....82  
Recording in Halls Policy .....83  
Recording/Photography of Lessons, Performances, etc. ....83  
Practice Room Policy .....83  
    *Winter & Summer Break Practice Policy* .....84  
Room Usage Policy.....84  
    *Zipper Hall*.....85  
    *Thayer Hall*.....85  
    *Mayman Hall* .....85  
    *Classrooms and Chamber Music Rooms*.....85  
    *Abuses of policy*.....85  
Privacy and Social Media .....86  
Student Records, Privacy Information, Transcripts .....86  
    *Maintenance of Student Records* .....86  
    *Disclosure of Information* .....86  
Student Tuition Recovery Fund .....88  
Holds on Student Accounts .....89  
Student Teaching on campus .....89  
Bulletin Boards.....89  
Smoking.....89  
Environmental Policy.....89  
Right to Change Student Catalog and Handbook .....90  
Email Communication.....90  
Sexual Assault Policy .....90  
Sexual Harassment and Other Unlawful Harassment Policy.....91  
Stalking Policy .....91  
Statutory Rape Policy.....94  
Information Technology (IT) Acceptable Use Policy .....95  
    *General Policies*.....97  
    *Data Protection* .....97  
    *Virus Protection*.....97  
    *Email*.....97  
    *Confidential or Protected Information* .....98  
    *Incidental use of Information Resources*.....98  
    *Internet use*.....98  
    *Portable and Remote Computing* .....98  
    *Passwords*.....99  
    *Harassment, threats, stalking, and similar activities* .....99



Abuse, damage, or destruction of electronic resources.....	99
Security.....	99
<b>SAFETY AND SECURITY .....</b>	<b>100</b>
Building Hours.....	100
Keys and Access.....	100
Guests.....	100
Emergency Procedures .....	100
<i>Evacuation of the Building in a Fire Alarm or Emergency</i> .....	100
<i>Earthquake Procedures</i> .....	101
<i>Tornado Procedures</i> .....	101
<i>Medical Emergency</i> .....	101
<i>Bomb Threat/Terror Threat</i> .....	102
<i>Power Failure</i> .....	102
<i>Facilities Emergency</i> .....	102
<i>Emergency/Duress (Blue Light) Phones</i> .....	102
<i>Preventive measures in the Residence Hall</i> .....	102
<i>Preventive measure outside the Residence Hall</i> .....	103
<i>Panic Buttons in Practice Rooms</i> .....	103
<b>RESOURCES .....</b>	<b>104</b>
Directory .....	104
Office Hours.....	106
Student Council.....	106
<i>Mission</i> .....	106
<i>Elected Positions</i> .....	106
<i>Student Council Member Responsibilities</i> .....	107
<i>Election</i> .....	107
<i>Resignation</i> .....	107
<i>Impeachment</i> .....	107
<i>Meetings</i> .....	107
Health and Wellness.....	107
<i>Wellness Team and Program</i> .....	107
<i>Meningococcal Disease Vaccination</i> .....	108
<i>Medical Insurance Requirement</i> .....	108
<i>Waiving School Insurance</i> .....	108
<i>Urgent, Non-Emergency Medical Care</i> .....	109
<i>Emergency Medical Care</i> .....	109
<i>Crisis Counseling</i> .....	110
Placement Services.....	110
Instruments .....	111
Accompanying .....	111
Library – General Information .....	112
<i>Library – Access and Policies</i> .....	112
Colburn Café .....	113
Meal Plans.....	113
Parking on Campus .....	113
<i>'R' Resident Parking Permits:</i> .....	113
<i>'NR' Non-Resident Permits:</i> .....	114
<i>'S' Summer Parking Permits (for students continuing in the Fall semester only):</i> .....	114
<i>Other Regulations:</i> .....	114
Fitness Center (level 2 of the Olive Building) .....	114
Mail Room and Mail Procedures .....	114
Lost and Found .....	115

<b>APPENDIX A</b> .....	<b>116</b>
COURSE DESCRIPTIONS .....	116
Applied Music Courses .....	116
Ear Training Courses .....	117
Ensemble Courses.....	118
English as a Second Language (ESL) Courses .....	119
Humanities Courses.....	119
Independent Study .....	122
Internship.....	122
Keyboard Courses.....	122
Master of Music Courses – other .....	123
Music History and Literature Courses .....	123
Music Pedagogy .....	125
Music Technology .....	126
Music Theory Courses.....	126
Performance Forum and Chamber Forum .....	128
Recitals .....	128
Repertoire Classes.....	129
Seminars and Workshops .....	129
<b>APPENDIX B</b> .....	<b>131</b>
Cost of Attendance, Fees, and Refund Policies .....	131
Student Financial Accounts.....	132
Schedule of Student Charges 2018-19.....	133
List of Estimated Costs.....	134
<b>APPENDIX C</b> .....	<b>135</b>
Overview of Program Requirements .....	135
<b>APPENDIX D</b> .....	<b>140</b>
Residence Hall Additional Fees .....	140
<b>APPENDIX E</b> .....	<b>143</b>
LEGAL NOTICES.....	143
Accreditation, Approval and Authorization .....	143
Address, Location, Facilities and Equipment .....	143
Board of Directors and Administration .....	143
Filing a Complaint with the State of California .....	143
Non-Discrimination Notice .....	143
Notice of Non-Bankruptcy .....	144



## **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](http://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.

## ACADEMIC CALENDAR 2018-19

---

### FALL 2018

August 12 – Move in to Residence Hall (all student and alumni on the Colburn Orchestra tour)

*Tour – Colburn Orchestra (CO) 1*

August 25 – Move in to Residence Hall (all students not on Colburn Orchestra tour)

August 26-28 – Placement Exams and Orientation

August 29 (Wednesday) – 1<sup>st</sup> day of Fall Semester

*August 30 – Convocation*

Sept 3 – Labor Day

*September 13 – Performance Forum*

*September 20 – Performance Forum*

*Thursday, September 20 – Gibson Dunn Rush Hour hosted by Robert Lipsett*

*Sunday, September 23 – CCMS with Ramón Ortega, oboe*

*September 27 – Performance Forum*

*Saturday, Sept 29 – CO 2 at Ambassador with Catherine Larsen-Maguire*

*October 4 – Performance Forum*

*October 8 – Chamber Forum*

*October 11 – Performance Forum*

*October 15 – Chamber Forum*

*October 18 – Performance Forum*

*Tuesday, Oct 23 – CO 3 at Disney Hall with Valery Gergiev*

*October 25 – Performance Forum*

*Sunday, October 28 – CCMS with She-e Wu, percussion*

*November 1 – Performance Forum*

*November 5-9 – Community Engagement Week*

*Wednesday, November 7 – CCMS with F. Bidini, M. Beaver, P. Coletti, C. Greensmith*

*November 12 – Chamber Forum*

*November 15 – Performance Forum*

November 21-23 – Thanksgiving

*Fall continued...*

*November 29 – Performance Forum*

*Thursday, November 29 – Gibson Dunn Rush Hour with the Colburn Baroque Ensemble*

*Friday, November 30 – Colburn Contemporary Ensemble*

*December 6 – Performance Forum*

*Sunday, December 9 – CO 4 at The Soraya with Yehuda Gilad*

December 10 (Monday) – last day of classes

December 11 & 12 – Juries

December 13 & 14 – Exams

December 15 – Last day of Fall semester. Residence Hall closes; all students depart by 12:00 noon

---

## SPRING 2019

January 13 – Residence Hall re-opens

January 14 – 1<sup>st</sup> day of Spring Semester

*Jan 18 – Concerto Showcase*

January 21 – Martin Luther King Day

*January 24 – Performance Forum*

*January 31 – Performance Forum*

*Thursday, January 31 – CO 5 at The Soraya with Esa-Pekka Salonen*

*February 4 – Chamber Forum*

*February 7 – Performance Forum*

*Sunday, February 10 – CCMS with Scott St. John, violin*

February 11-21 & 25 – Entrance Auditions

*February 14 – Performance Forum*

*Saturday, March 2 – CO 6 at Disney Hall with Xian Zhang*

*March 4 – Chamber Forum*

*March 7 – Performance Forum*

*Friday, March 8 – CCMS with Eliso Virsaladze, piano*

March 11-15 – Spring Break

*March 21 – Performance Forum*

*Spring continued...*

*March 25 – Chamber Forum*

*March 28 – Performance Forum*

*Thursday, March 28 – Gibson Dunn Rush Hour hosted by Mark Lawrence*

*April 1 – Chamber Forum*

*April 4 – Performance Forum*

*Thursday, April 4 – Colburn Contemporary Ensemble*

*Friday, April 5 – Colburn Baroque Ensemble*

*April 11 – Performance Forum*

*Saturday, Apr 13 – CO 7 at Ambassador with Claus Peter Flor*

*April 18 – Performance Forum*

*Thursday, April 18 – Gibson Dunn Rush Hour hosted by Scott St. John*

*April 22 – Chamber Forum*

*April 25 – Performance Forum*

April 29 (Monday) – Last day of classes

April 30 & May 1-2 – Juries

May 6 & 7 – Finals

May 10 (Friday) – Graduation

May 11 (Saturday) – Residence Hall closes; all students depart by 12:00 noon

## APPLICATION AND ADMISSION INFORMATION

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.

### **Applying for a new program**

If you are completing a program at the Colburn School and wish to enroll in a new program after graduation, you must re-apply to the school following all of the admission and audition requirements found on the school's website: <https://www.colburnschool.edu/conservatory/apply-to-the-conservatory/>. All deadlines must be met and all application materials, including audition videos, are required unless waived by the Manager of Admissions, the Dean of the Conservatory, and the appropriate applied faculty member. In general, transcripts and a letter of recommendation from the applied teacher are waived. Students applying to a new program should contact the Manager of Admissions to determine if any application requirements may be waived.

### **Applying after withdrawing from the school**

A student who withdraws from the Colburn School for any reason must re-apply following all of the admission and audition requirements found on the school's website: <https://www.colburnschool.edu/conservatory/apply-to-the-conservatory/>. When re-applying all deadlines and application materials are required unless waived by the Manager of Admissions, Dean of the Conservatory, and applied faculty member. Students re-applying to the school should contact the Manager of Admissions to determine if any application requirements may be waived.

### **Transfer of program**

Under some circumstances, and in consultation with the applied teacher and the academic advisor, a student may transfer from the program to which he or she was admitted to a different program at the school. A transfer of program does not require re-applying to the school. Students may transfer (before graduation) from the AD to the PSC, the PSC to the AD, the MM to the AD or PSC or from the BM to the PD without re-applying to the school. Students wishing to transfer programs must submit the Change/Extend Program Request Form to have the transfer considered. Student admitted to the PD program who are approved to transfer to the BM at the conclusion of the first year of study are not required to re-apply.

Students who request approval to move from the AD or PSC program to the MM program must submit the Change/Extend Program Request Form to have the transfer considered. Such students will be required take the music theory and music history competency exams and any other required activities during the next 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. 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.

International students who change programs must immediately notify the school's Principal Designated School Officer (PDSO), Christine Tanabe, in the Provost's Office. This applies to students who may move from the MM to the AD or the PSC; students who transfer from the AD to the PSC; students who transfer from the PSC to the AD; students who transfer from the BM to the PD; and students who are approved to transfer from the PD to the BM at the end of their first year of study.

## **International Students**

### ***Student F-1 Visa and Visa Services***

An F-1 Student visa for studying at the Colburn Conservatory of Music can be obtained by an international student only after the student has applied, been admitted, submitted all required paperwork, and 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 a passport copy and proof of finances). It is then the student's responsibility to contact the nearest U.S. Embassy/Consulate (preferably in his/her home country) and follow the necessary steps to apply for an F-1 visa. Please refer to <https://www.colburnschool.edu/i-20s/> for instructions. Interviews may be required and the processing time to secure a visa will vary depending on the Embassy Consulate (some locations may take up to three months or more). Exceptions may apply to certain countries such as Canada, where the formal application of an F-1 visa may not be required. Please see the U.S. government link for more information on the visa application process: <https://travel.state.gov/content/travel/en/us-visa.html>.

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](http://www.fmjfee.com/i901fee) for more details. A separate visa processing fee of approximately \$160 also may be charged. These are mandatory fees and must be paid by the applicant to the U.S. government before a visa is issued; 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 the Conservatory Registrar. Proof of enrollment typically states the student's enrollment date, anticipated graduation date, program of study, and whether the student is in good standing.

### ***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 and/or the school's PDSO, Christine Tanabe.

### ***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.

### **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. 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. Please see the admissions guidelines/transfer of credits on the school's website.

### ***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.

### **Conservatory Admissions Contact Information**

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

## 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

Richard Beene, Bassoon; Chair, Winds, Brass and Percussion; Woodwind Chamber Music

Fabio Bidini, Piano/Carol Grigor Piano Chair

Louise Borden, English for Non-native Speakers

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

Alan Chapman, PhD, Music Theory

Joan Christodoulou, PhD, Humanities

Paul Coletti, Viola

Sarah Gibson, DMA, Ear Training

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

Clive Greensmith, Violoncello

Alex Jacoby, PhD, Humanities

Thomas Kotcheff, Ear Training; Music Theory

Jeffrey Kryka, PhD, Music Theory and Ear Training

Tiffany Kuo, PhD, Music History

Brian Langsbard, Music Technology

Jeffrey Lavner, Keyboard Harmony

Mark Lawrence, Trombone; Chair, Brass; Brass Chamber Music

Laura Liepins, Director, Artistic Administration and Career Development

Robert Lipsett, Violin/Jascha Heifetz Distinguished Violin Chair

Peter Lloyd, Double Bass; Chamber Music

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

Jordan Nelson, DMA, Acting Chair, Music Theory

Ramón Ortega Quero, Oboe

Norman Pearson, Tuba

Joel Peisinger, English as a Second Language

Sean Pessin, MFA, Humanities

Ian Pritchard, Music History and Literature; Baroque Ensemble

Courtenay Raia, PhD, Humanities

Gwen Robertson, PhD, Humanities

Scott St. John, Director of Chamber Music

Esa-Pekka Salonen, Conductor; Director of the Conducting, Salonen Fellows Program

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

Jim Walker, Flute

James Wilt, Trumpet

Nathaniel Zeisler, DMA, Director, Community Engagement



**Conservatory Faculty Emeriti**

Ronald Leonard, Cello

Allan Vogel, Oboe

**Conservatory Administration and Staff**

Jessica Cameron, Administrative Manager

Lee Cioppa, Dean of the Conservatory

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; Chamber Music**

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; 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, Winds, Brass and Percussion; Woodwind 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. Mr. 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; Chamber Music**

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.

#### **Louise Borden, English for Non-native Speakers**

Louise Borden is an experienced educator with over 25 years working as an instructor of English to speakers of other languages (ESOL) and ESOL program coordinator at the primary, secondary and college levels. She has worked with students of all ages and backgrounds to provide English language support so that her students can find success both academically and socially. She earned her undergraduate degree in Russian at Vanderbilt University and obtained her MS Ed. in Teaching English to Speakers of Other Languages (TESOL) from Nazareth College in Rochester, New York. Ms. Borden founded Best Fit Education LLC in 2015 in order to provide individualized instruction to her students to help them achieve their language and academic goals, specializing in preparing students for the TOEFL and IELTS. She has expanded Best Fit Edu's individualized instructional approach to include personalized guidance through the college selection and admissions process.

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

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 19<sup>th</sup>-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*.

### **Joan Christodoulou, PhD, Humanities**

Constantly being introduced to new environments, new cultures, and new people instilled in Joan a deep respect and curiosity for the human condition. Joan Christodoulou is the author of several publications focused on human development from the earliest days of life including “Overt and Covert Attention in Infants Revealed Using Steady-State Visually Evoked Potentials” (Christodoulou, Leland, Moore, 2018), *Babies & Math: A Meta-analysis of the Wynn effect* (Christodoulou, Lac, & Moore, 2017), “Mood Induction and Memory in Young Children” (Christodoulou & Burke, 2016), and “Seeing double: 5-Month-Olds’ mental rotation of dynamic, 3D block stimuli presented on dual monitors” (Christodoulou, Johnson, Moore, & Moore, 2016). Christodoulou was also recently awarded a NIH fellowship to investigate novel interventions serving at-risk youth and their families locally and globally. Dr. Christodoulou holds a PhD in Psychology from Claremont Graduate University. She also earned a Master of Philosophy in Social & Developmental Psychology at the University of Cambridge in the United Kingdom. Dr. Christodoulou teaches a range of courses in Psychology at Colburn Music Conservatory.

### **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 Fordepreiz 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.

### **Sarah Gibson, DMA, Ear Training**

Sarah Gibson is a Los Angeles-based composer and pianist who has been called “a serious talent to watch” (Atlanta Journal Constitution). Her works have received honors and recognitions such as the American Composers Orchestra Underwood New Music Readings, Victor Herbert ASCAP award, and first place in the Percussive Arts Society Composition Contest. Her Left-hand Piano Concerto was selected as a winner of The University of Southern California’s (USC) New Music for Orchestra competition and was premiered with Sarah at the keyboard. She has received commissions from the Los Angeles Chamber Orchestra, Aspen Summer Music Festival and School, L.A. Signal Lab, the Bennington Chamber Music Conference, HOCKET, and soprano Lindsay Kesselman, among others. As both a composer and new music pianist, Sarah stays passionately active in the new music scene performing in some of today’s most exciting venues and festivals. She is co-founder of the new music piano duo, HOCKET, which has been lauded as “brilliant” by the LA Times’ Mark Swed. HOCKET has played at festivals such as the MATA Festival, Carlsbad New Music Festival, Piano Spheres, Bang on a Can Festival @ MASSMoCA, and the Los Angeles Philharmonic’s *Noon to Midnight*. Sarah holds degrees in Piano and Composition from Indiana University and the University of Southern California, where she is currently a Lecturer in Theory and Analysis. Alongside Artistic Director Andrew Norman, she is the Lead Teaching Artist for the esteemed Nancy and Barry Sanders Los Angeles Philharmonic Composer Fellowship Program.

### **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 5<sup>th</sup> 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 led 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; Chamber Music**

Cellist 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.

### **Carey Beth Hockett, String Pedagogy**

Cellist and composer Carey Beth Hockett joined the faculty of the Colburn School in 2009. She has been actively involved in Suzuki cello in both America and Europe for over 40 years. She is well known for her creative work with groups of all sizes and has designed a course for teachers called Group Class Techniques. Her compositions include *Amusements for String Quartet*, a collection of short pieces designed to train basic ensemble-playing skills, and *Diversions for Cello Ensemble*, a series of pieces that include elements of body percussion and cello drumming along with normal playing. Hockett has served on the boards of both the European Suzuki Association and the Suzuki Association of the Americas and is now on the board of the International Suzuki Association.

### **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.

#### **Thomas Kotcheff, Ear Training; Music Theory**

Thomas Kotcheff is a Los Angeles based composer and pianist. In addition to serving on the faculty at the Piano Talent Performance Academy, he additionally teaches theory at the Colburn School and composition at the Los Angeles Philharmonic's Nancy and Barry Sanders Composer Fellowship Program. As a composer, his music has been performed internationally by The Riot Ensemble, wild Up, Sandbox Percussion, Trio Appassionata, the Argus Quartet, the Lyris Quartet, USC Thornton Edge, The Oberlin Contemporary Music Ensemble, HOCKET, and the Aspen Contemporary Ensemble. Thomas has received awards and honors from the American Academy of Arts and Letters, the Presser Foundation, the Aspen Summer Music Festival, BMI, ASCAP, the New York Youth Symphony, the National Association of Composers USA, the American Composers Forum, and has been a composition fellow at the Los Angeles Philharmonic's National Composers Intensive, the Aspen Summer Music Festival and School, the Norfolk Chamber Music Festival, and the Festival International d'Art Lyrique d'Aix-en-Provence. As a new music pianist, Thomas has dedicated himself to commissioning and premiering new piano works. He is the pianist and founding member of the Los Angeles based piano duo HOCKET and he holds degrees in composition and piano performance from the Peabody Institute and the University of Southern California.

#### **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*.

#### **Tiffany Kuo, PhD, Music History**

A liberal arts-educated musicologist and a conservatory trained pianist, Dr. Tiffany Kuo is Professor of Music at Mt. San Antonio College. Dr. Kuo's current research brings to light the pioneering of performing arts patronage in higher education as instigated by philanthropic foundations in mid-twentieth century America. She has received research grants from the Rockefeller Archive Center, the Paul Sacher Stiftung Scholarship, and Mt. SAC's professional development. Dr. Kuo is a graduate of Stanford University (BA in music, and BS in biological sciences), The Juilliard School (MM in piano performance) and New York University (PhD in musicology). Dr. Kuo was the chair of the music department from 2014-2018; she is on sabbatical leave from Mt. SAC 2018-19.

#### **Brian Langsbard, Music Technology**

Shortly after graduating from the Eastman School of Music, Brian Langsbard returned to his hometown of Los Angeles and was composing and conducting his music for the Warner Brother's Batman Animated Series in 1994 under the tutelage of lead composer Shirley Walker. It wasn't long before he was scoring his own shows and made a mark in the true crime documentary genre with shows like *City Confidential* and the long running hit show *Snapped*. While continuing to score films and TV series Mr. Langsbard reached some of his largest audiences as he became the primary composer for Major League Baseball productions. On numerous occasions Mr. Langsbard's original music helped brand MLB's grandest events including All Star and World Series pre-game tributes to America's war veterans and 9/11 victims in addition to events celebrating the presidents of the United States and notable baseball legends. Mr. Langsbard's work with MLB TV productions earned him 2 Emmy nominations for original score. His music has also accompanied numerous Emmy award winning TV shows from MLB. Last year he scored the Will Ferrell comedy *Ferrell Takes the Field* for HBO and he recently finished scoring a 4 part documentary series on the Smithsonian Channel.

**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; Chair, Brass; 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.

**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 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, Miró, 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. Mr. Lloyd 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.

#### **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](http://www.healthyperformers.com). Ms. Morton holds a BSc in Osteopathy and an MS in Psychology.

### **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.

### **Ramón Ortega, Oboe**

Ramón Ortega, appointed principal oboe with the Los Angeles Philharmonic in 2018, received his early training from Miguel Quirós in his native city of Granada, Spain. At age 15, Mr. Ortega was accepted by conductor Daniel Barenboim as a member of the West-Eastern-Diván Orchestra where he played for 10 years; and at age 19 he won first prize and all special prizes at the 2007 ARD Music Competition in Munich. As a soloist, he has appeared with the Bavarian Radio Symphony Orchestra, Konzerthausorchester Berlin, MDR Sinfonierorchester, NDR Radiophilharmonie Hannover, Sinfonieorchester Basel, Zurich Chamber Orchestra, Vienna Chamber Orchestra, Munich Chamber Orchestra, Camerata Salzburg, Scottish Chamber Orchestra, Nagoya Philharmonic, Tokyo Symphony, and the Sao Paulo Symphony. He also has extensive chamber music experience and has appeared recently in concert series in Vienna, Salzburg, Baden-Baden, Dusseldorf, Frankfurt, Berlin, Hannover, Madrid, Cologne, and Vancouver. Mr. Ortega made his debut recital at Carnegie Hall in the 2015-16 season and in 2015 he played the world premiere of the oboe concerto "Legacy" which composer Oscar Navarro dedicated to him. He has released six solo CDs—his debut CD "Shadows" for Solo Musica won the ECHO KLASSIK award in 2011 and in 2012 he was awarded his second ECHO KLASSIK for the "Chamber Music Recording of the Year" with colleagues Sebastian Maz, Marc Ternel, David Alonso Fernandez, and Herbert Schuch. Ramón Ortega is a fellowship award-winner of the Borletti Buitoni Trust London and until coming to Los Angeles was a guest professor of the Liceo Conservatory in Barcelona.

### **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.

#### **Sean Pessin, MFA, Humanities**

A native of Los Angeles, Sean Pessin earned a B.A. and an M.A. in English from California State University, Northridge, and an M.F.A. from Otis College of Art and Design. His chapbook *Thank You for Listening* is in print with Mindmade Books. He is a founding co-editor of *agape: a journal of literary good will*, an editor-at-large for Magra Books, on the board of Les Fignes Press, and a collaborator of Red Right Hand Press. His work has appeared in *Interfictions Online*, the *New Short Fiction Series*, *CRAG*, and is always fabulous and strange and queer.

#### **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'arpicordo*, 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.

### **Scott St. John, Director of Chamber Music**

Scott St. John is a graduate of Curtis Institute of Music where he studied violin with David Cerone, Arnold Steinhardt, and chamber music with Felix Galimir. He is a former member of the St. Lawrence String Quartet (2006-2013) and was on the faculty with the quartet at Stanford University during that time. From 1999-2006, St. John was Associate Professor of Violin at the University of Toronto where he founded the Felix Galimir Chamber Music Award for University of Toronto students. St. John is the Concertmaster of the ROCO Chamber Orchestra in Houston, TX and regularly participates in the Marlboro Music Festival. He is also a partner in the Rebelheart Collective at London's Aeolian Hall, an innovative chamber orchestra and youth mentorship program connected with the El Sistema movement. St. John and his sister, violinist Lara St. John, won the 2011 Juno Award for Classical Album of the Year: Soloists with Large Ensemble for their recording of Mozart on the Ancalagon label which includes the Sinfonia Concertante, K364. St. John has worked with many composers throughout his career, including John Adams, Charles Wuorinen, and Osvaldo Golijov in the United States and Arsenio Giron, Gary Kulesha, and Elizabeth Raum in Canada.

### **Esa-Pekka Salonen, Director of Conducting, Salonen Fellows Program**

Esa-Pekka Salonen is currently the Principal Conductor and Artistic Advisor for London's Philharmonia Orchestra and the Conductor Laureate for the Los Angeles Philharmonic, where he was Music Director from 1992 until 2009. His restless innovation drives him constantly to reposition classical music in the 21<sup>st</sup> century. He is currently the Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic and is an Artist in Association at the Finnish National Opera and Ballet, where he will conduct his first full Ring cycle in future seasons. Additionally, Salonen is Artistic Director and cofounder of the annual Baltic Sea Festival, now in its fifteenth year, which invites celebrated artists to promote unity and ecological awareness among the countries around the Baltic Sea. He serves as an advisor to the Sync Project, a global initiative to harness the power of music for human health.

### **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 92<sup>nd</sup> 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; Chamber Music**

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.

## PROGRAMS OF STUDY and STUDIO BENCHMARKS

### PROGRAMS OF STUDY

The Colburn Conservatory of Music offers five programs of study: two undergraduate (the Bachelor of Music degree and the Performance Diploma) and three post-graduate (the Master of Music degree, the Artist Diploma, and the Professional Studies Certificate). All students in the Conservatory are performance majors; the core of the curriculum for all five programs is formed by applied lessons, chamber ensembles, and orchestra.

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 in the BM present recitals in the junior and the senior years. The Senior Recital will include a capstone project that will synthesize the BM performance and academic studies. Each student's project will vary, but typically the recital project will involve accompanying program notes, an historical/analytical paper, or an oral presentation with the recital. 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 completed a baccalaureate degree, but whose performance activities require more flexibility than is possible in the Bachelor of Music program. Academic requirements are limited to courses in music theory and ear training; students in the PD will present recitals in the junior and senior years. 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. A minimum of 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 Performance Diploma program also supports students who need extra time to solidify their English language skills prior to enrolling in the BM program (see p. 59 below).

The **Master of Music (MM)** degree program is a post-baccalaureate curriculum that includes academic coursework in music theory and music history, and may also include coursework in music pedagogy through the Teaching Fellows program. Students must have completed a baccalaureate degree or the equivalent prior to matriculating. The MM student presents a culminating recital in the final year of the program. 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. Within the Master of Music program there is a Chamber Music emphasis to which a student may be admitted as part of an existing ensemble. See Graduate Chamber Ensemble-in Residence below for details of this emphasis. 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 the equivalent prior to matriculating. Students completing this program are prepared for further study at the post-graduate level, or for employment within the profession. A minimum of 36 semester units are required for completion of the program. In addition to performance, there are two emphases within the AD to which a student may be admitted: Conducting and Chamber Music. See Graduate Chamber Ensemble-in Residence and Graduate Conducting - Salonen Fellows below for details of these two emphases.

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.). A minimum of 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 of three or more players. 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 individual 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 Appendix C of this handbook.

**Graduate Conducting – Salonen Fellows:** The Artist Diploma –Conducting Emphasis is a specialized, high-level program; the conducting studio is limited to one-to-three students. The program is two or three years in length, determined by each student by the Director, Esa-Pekka Salonen. The students accepted in the Salonen Fellows program will receive credit for applied studies in conducting that will manifest in several ways: some of his or her time will be spent in London with Mr. Salonen and the Philharmonia Orchestra and/or on tour with Mr. Salonen and the Philharmonia Orchestra; some of the time will be spent on campus working with Mr. Salonen and guest conductors; and some portion of the student’s time will be devoted to working on projects in other locations. Mr. Salonen will be on campus during specific weeks of the school year to work with the Salonen Fellows and with the Conservatory Orchestra. In addition, the students in the Salonen Fellows program will be leaders in ensemble performances in our Community Engagement program. The program has a specific curriculum and responsibilities as outlined in Appendix C of this handbook.

## STUDIO BENCHMARKS

### *Strings*

#### *VIOLIN*

##### UNDERGRADUATE STUDENTS

Violin students in the Bachelor of Music degree and the Performance Diploma program are expected to achieve at a pre-professional level, perform in orchestra, chamber music ensembles and studio class, play in mock auditions and masterclasses, and meet the following benchmarks in their program:

- By the completion of the freshman year, the student is expected to have studied and be able to play standard etudes, have studied in depth one standard 19<sup>th</sup>-century concerto, a sonata with piano, a work for solo violin by J.S. Bach and one concert piece.
- By the completion of the sophomore year, the student is expected to have studied and mastered major etudes and caprices for violin, expanded their solo repertoire to include 20<sup>th</sup> and/or 21<sup>st</sup> century works, performed publicly and started to familiarize themselves with standard orchestral excerpts.
- By the completion of the junior year, the student is expected to have studied the most advanced etudes and caprices, continued to expand their solo and orchestral excerpt repertoire, performed on a Performance Forum and reached the level to be able to take an orchestral audition at a pre-professional level.
- By the completion of the senior year, the student is expected to be able to the student is expected to be able to perform a concerto or a standard recital at a professional level, to enter a national or international competition, to take an orchestral audition or to perform as a chamber musician at a professional level.

##### GRADUATE STUDENTS

Violin students in the Master of Music degree, the Artist Diploma program, and Professional Studies Certificate program are expected to achieve at a professional level, perform in orchestra, chamber music ensembles and studio class, play in mock auditions and masterclasses, and meet the benchmarks below.

At the completion of their graduate studies, it is expected a student will:

- demonstrate instrumental mastery and versatility in solo, chamber music and orchestral settings
- demonstrate a deep understanding of a wide range of musical styles and genres
- be of a level to participate in national and international competitions and to audition for professional orchestras
- have appeared with the Colburn Chamber Music Society on its subscription series
- be ready to embark on a professional career in music.

## VIOLA

### UNDERGRADUATE STUDENTS

By the completion of undergraduate studies, a student will ideally embrace all facets of his/her craft and demonstrate perfect flexibility providing the best possible start to a professional career.

During each of the undergraduate years, the student will:

- perform each year in Performance Forum
- spend significant time preparing both tutti and solo viola excerpts. Students will be expected to perform regular mock orchestral auditions in our weekly studio class in addition to performing for visiting conductors whenever possible.
- be immersed in the masterworks of the string quartet, piano trio, piano quartet and sonata duo repertoire, as the intense study of chamber music literature will be of equal importance to the orchestral repertoire
- enroll in the Viola Repertoire class as required by instructor
- regularly appear on the Monday Chamber Forum

In addition to the consistent achievements above, each year will see a progression of performance skill and mastery.

Freshman Year: in the first year, a student will

- perform at least one informal recital with repertoire including a solo suite of J. S. Bach, a major concerto, a classical/romantic sonata, and contemporary works chosen from a diverse list
- achieve technical mastery of etudes by Kreutzer/Rode and virtuoso works
- begin preparation for work toward national and international solo competitions with a target of participation by the junior year
- in the chamber music studies, special emphasis is placed on the music of Haydn, Mozart, Schubert, and Beethoven in the freshman year
- begin seeking long lasting musical partnerships and the formation of professional level string quartets and piano trios to enter national and international competitions
- master knowledge of Italian/French/German terms of tempo and expression.

Sophomore Year: in the second year, a student will

- continue preparation for work toward national and international solo competitions with a target of participation by the junior year
- continue seeking long lasting musical partnerships and the formation of professional level string quartets and piano trios to enter national and international competitions.

Junior Year: in the third year a student will

- take the audition for the position of Colburn Orchestra principal viola
- enter national and international solo competitions.

Senior Year: in the fourth year a student will

- be ready to audition for major national and international orchestral tutti and solo positions
- perform alongside visiting guests and current faculty members in faculty recitals and the CCMS series by the time they graduate

- enter national and international solo competitions.

### GRADUATE STUDENTS

By the completion of graduate studies, a student will master and embrace all facets of his/her craft and demonstrate perfect flexibility, providing the best possible start to a professional career.

Graduate students in all programs will:

- be ready to compete and place in national and international competitions
- have achieved technical mastery of the instrument
- have a complex depth of understanding of a wide variety of musical styles
- have the ability to perform in ensembles at the highest level
- sit principal in the Colburn Orchestra
- audition for professional orchestra positions, both tutti and solo positions.

### CELLO

#### UNDERGRADUATE STUDENTS

By the completion of undergraduate studies, a student will ideally embrace all facets of his/her craft and demonstrate perfect flexibility providing the best possible start to a professional career.

During each of the undergraduate years, the student will:

- perform each year in Performance Forum
- spend significant time preparing both tutti and solo cello excerpts. Students will be expected to perform regular mock orchestral auditions in our weekly studio class in addition to performing for visiting conductors whenever possible.
- be immersed in the masterworks of the string quartet, piano trio, piano quartet and sonata duo repertoire, as the intense study of chamber music literature will be of equal importance to the orchestral repertoire
- regularly appear on the Monday Chamber Forum.

In addition to the consistent achievements above, each year will see a progression of performance skill and mastery.

Freshman Year: in the first year, a student will

- perform at least one informal recital with repertoire including a solo suite of J. S. Bach, a major concerto, a classical/romantic sonata, and contemporary works chosen from a diverse list
- achieve technical mastery of etudes by Popper/Piatti and virtuoso works
- begin preparation for work toward national and international solo competitions with a target of participation by the junior year
- in the chamber music studies, special emphasis is placed on the music of Haydn, Mozart, Schubert, and Beethoven in the freshman year to establish a firm grounding in the classical style on which the student will build in coming years
- begin seeking long lasting musical partnerships and the formation of professional level string quartets and piano trios to enter national and international competitions
- master knowledge of Italian/French/German terms of tempo and expression.

Sophomore Year: in the second year, a student will

- continue preparation for work toward national and international solo competitions with a target of participation by the junior year
- continue seeking long lasting musical partnerships and the formation of professional level string quartets and piano trios to enter national and international competitions.
- if deemed appropriate, take the audition for the position of Colburn Orchestra principal cello

- with the foundation and grounding in the classical style emphasized in the freshman year, begin to embrace composers of the romantic era, twentieth century and the present day.

Junior Year: in the third year a student will

- take the audition for the position of Colburn Orchestra principal cello
- enter national and international solo competitions,

Senior Year: in the fourth year a student will

- be ready to audition for major national and international orchestral tutti and solo positions
- perform alongside visiting guests and current faculty members in faculty recitals and the CCMS series by the time they graduate
- enter national and international solo competitions.

### GRADUATE STUDENTS

By the completion of graduate studies, a student will master and embrace all facets of his/her craft and demonstrate perfect flexibility, providing the best possible start to a professional career.

Graduate students in all programs will:

- be ready to compete and place in national and international competitions
- have achieved technical mastery of the instrument
- have a complex depth of understanding of a wide variety of musical styles
- have the ability to perform in ensembles at the highest level
- sit principal in the Colburn Orchestra
- audition for professional orchestra positions, both tutti and solo positions.

### *DOUBLE BASS*

#### UNDERGRADUATE STUDENTS

By the completion of undergraduate studies, a student will demonstrate professional level instrumental abilities and a thorough understanding of the various aspects of artistry required for the successful beginning to a professional career.

During each of the undergraduate years, the student will:

- perform on Performance Forum
- spend significant time preparing both tutti and solo Double Bass excerpts from the standard orchestral literature
- be expected to perform regular mock orchestral auditions in the weekly studio class in addition to performing for visiting conductors whenever possible
- engage in the study and performance of the standard chamber music literature; this literature will be emphasized in the studio
- regularly appear on the Monday Chamber Forum.

In addition to the consistent achievements above, each year will see a progression of performance skills towards attaining a level of artistry required for professional performance.

Freshman Year: in the first year, a student will

- perform at least one informal solo or chamber music recital with repertoire chosen from a diverse list
- achieve technical mastery of scales, arpeggios, and interval studies in all major and minor keys
- begin preparation for work towards international orchestral auditions and solo competitions commencing in the junior year

- in chamber music studies, emphasis will be placed on the music of J.S. Bach, Haydn, Mozart, Schubert, and Beethoven to establish a firm grounding in the Baroque and Classical styles on which the student will begin building towards the study of later periods of music
- begin seeking long lasting musical partnerships and the formation of professional level chamber groups to enter national and international competitions
- master knowledge of Italian/French/German terms of tempo and expression.

Sophomore Year: in the second year, a student will

- continue preparation for work towards national and international orchestral auditions as well as solo and chamber music competitions with a goal to commence in the junior year
- continue seeking long lasting musical partnerships and the formation of professional level chamber groups to enter national and international competitions
- with the foundation and grounding in the Classical and Baroque styles emphasized in the freshman year, begin to study composers of the romantic era, twentieth century, and the music of our time.

Junior Year: in the third year a student will

- audition for the position of Colburn Orchestra principal double bass
- enter national and international orchestral auditions and solo competitions
- perform a full solo recital with repertoire chosen from the baroque, classical, romantic, twentieth century, and music of our time.

Senior Year: in the fourth year a student will

- be ready to audition for major national and international orchestral tutti and solo positions
- have performed alongside visiting guests and current faculty members in faculty recitals and the CCMS series by the time they graduate
- enter national and international orchestral auditions and solo competitions
- perform a full solo recital with repertoire chosen from the baroque, classical, romantic, twentieth century, and music of our time.

### GRADUATE STUDENTS

By the completion of graduate studies, a student will demonstrate mastery in all areas of their instrument and demonstrate an ability for the best possible start to a professional orchestral and chamber music career.

Graduate students in all programs will:

- be ready to compete and place in national and international auditions and competitions
- have achieved technical mastery of the instrument
- have a clear understanding of a wide variety of musical styles
- have the ability to perform in ensembles at the highest level
- carry out all required responsibilities for the position of principal double bass in the Colburn Conservatory Orchestra
- audition for all available professional orchestra positions.

### *HARP*

#### UNDERGRADUATE STUDENTS

Harp students in the Bachelor of Music degree and the Performance Diploma program are expected to achieve at a pre-professional level and to meet the following benchmarks in their program. Undergraduate harpists admitted to the Colburn Conservatory are at a high level and have had the experience for section work in major orchestral works.

- By the completion of the freshman year, a student is expected to be able to sit as first chair in the Colburn Orchestra in a concerto or an overture.

- The Sophomore year will be spent repertoire building and working on orchestral excerpts.
- By the completion of the Junior Year, a student is expected to play principal in the Colburn Orchestra on a major symphonic work.
- Students who have aspirations to solo careers are expected to enter the school's concerto competition in the junior and senior years.
- All students are required to perform in weekly studio class and in semester studio recitals.

#### GRADUATE STUDENTS

Harp students in the Master of Music degree, Artist Diploma, and the Professional Studies Certificate programs are expected to achieve at a professional level and to meet the following benchmarks in their program. Graduate students admitted to the Colburn Conservatory in the AD, PSC, or MM are at a level to play at a professional level on major orchestral works and to place high in professional orchestra auditions.

- By the time of graduation, the student should be able to play in an A-level professional orchestra and to win an A-level orchestral job.
- Students with solo career aspirations are expected to enter competitions throughout their program at Colburn.

### **Woodwinds**

#### *FLUTE*

#### UNDERGRADUATE STUDENTS

Flute students in the Bachelor of Music degree and the Performance Diploma program are expected to achieve at a pre-professional level and to meet the following benchmarks in their program:

- Undergraduate flutists admitted to the Colburn Conservatory are at a level and have had the experience for section work in major orchestral works.
- By the completion of the Freshman year, a student is expected to be able to sit as first chair in the Colburn Orchestra in a concerto or an overture.
- By the completion of the Junior Year, a student is expected to play principal on a major symphonic work
- International competitions beginning no later than the junior year.
- The student is required, by the senior year, to achieve mastery of the piccolo.
- Students who have aspirations to solo careers are expected to enter the school's concerto competition in the junior and senior years.

#### GRADUATE STUDENTS

Flute students in the Master of Music degree, Artist Diploma, and the Professional Studies Certificate programs are expected to achieve at a professional level and to meet the following benchmarks in their program:

- Graduate students admitted to the Colburn Conservatory in the AD, PSC, or MM are at a level to play at a professional level on major orchestral works and to place high in professional orchestra auditions.
- By the time of graduation, the student should be able to play in an A-level professional orchestra and to win an A-level orchestral job.
- Students with solo career aspirations are expected to enter competitions throughout their program at Colburn.

#### *CLARINET*

#### UNDERGRADUATE STUDENTS

Clarinet students in the Bachelor of Music degree and the Performance Diploma program are expected to achieve at a pre-professional level and to meet the following benchmarks in their program. At the beginning of each academic year, each student will, with Mr. Gilad, plan the year in terms of pieces to study, concepts, and general expectations for the year. Study is at all times individualized. Semester grades will be determined by lesson preparation, jury performance and master class performance.

Undergraduate clarinetists admitted to the Colburn Conservatory are at a high level and have had the experience for section work in major orchestral works.

- By the completion of the Freshman year, a student is expected to be able to sit as first chair in the Colburn Orchestra in a concerto or an overture.
- By the completion of the Junior Year, a student is expected to play principal on a major symphonic work.
- Participation in international competitions beginning no later than the junior year.
- Students who have aspirations to solo careers are expected to enter the school's concerto competition in the junior and senior years.
- Repertoire for the undergraduate student will be comprised of:
  - Rose/Uhl/ Paganini Etudes
  - Bach studies
  - Individual solo pieces as determined by Mr. Gilad, including, but not limited to:
    - Mozart Concerto
    - Spohr Concerto #1
    - Spohr Concerto #2
    - 4. Copland Concerto
    - Nielsen Concerto
    - Debussy Première Rhapsodie
    - Stravinsky Three Pieces
    - Orchestral excerpts

#### GRADUATE STUDENTS

Clarinet students in the Master of Music degree, Artist Diploma, and the Professional Studies Certificate programs are expected to achieve at a professional level and to meet the following benchmarks in their program. Graduate students admitted to the Colburn Conservatory in the AD, PSC, or MM are at a level to play at a professional level on major orchestral works and to place high in professional orchestra auditions.

- By the time of graduation, the student should be able to play in an A-level professional orchestra and to win an A-level orchestral job.
- Students with solo career aspirations are expected to enter competitions throughout their program at Colburn. Repertoire studied will be determined on an individual basis and will include all major clarinet concerti listed above.

#### *OBOE*

##### UNDERGRADUATE STUDENTS

Students in Bachelor of Music Degree and Performance Diploma Program will be expected to achieve the following benchmarks:

- Study the Salviani Vols. 2 & 4 and Ferling 48 Etudes
- Play all major and minor scales in thirds
- Demonstrate the basic tenets of reed making including shaping, tying, and scraping of reeds
- Study three concertos and/or sonatas each year beginning with Baroque period working through to Classical, Romantic, 20<sup>th</sup>- Century and ending with Contemporary by Senior year
- Learn orchestral repertoire through Oboe Orchestral Studio Class, a two year program, which meets once a month and works through all major Oboe Orchestral repertoire beginning with Bach Cantatas and ending with major romantic works
- Attend at least one gouging seminar in order to be able to understand basic workings of the gouging machine and to be able to put blade in without assistance by Senior year
- Participate in all mock auditions
- Begin with overtures and concertos and progress through to playing principal on major symphonic repertoire in the Colburn Orchestra by Senior year

- Cover the repertoire for woodwind quintet
- By the end of Freshman year, perform on class recital
- Begin gouging cane by second semester of Freshman year
- Beginning the Sophomore year, perform a full recital each year
- By the Junior year Have a basic proficiency in English Horn
- Start to take professional orchestral auditions by Junior year
- Enter the Colburn Concerto competition beginning Junior year
- By the Senior Year, enter International competitions, if so inclined.

#### GRADUATE STUDENTS

Graduate Students in the Master of Music degree, Artist Diploma, and the Professional Studies Certificate will be expected to achieve the following benchmarks:

- Demonstrate a mastery of all Undergraduate requirements
- Study Bleuzet 3rd part and Gillet Etudes
- Play all major and minor scales in 4ths, 5ths and 6ths
- Perform a full recital every year
- Perform on class recital annually
- Take all professional orchestral auditions
- Study all major mixed chamber music for oboe and strings, and wind quintet and piano
- Master techniques of advanced reed making and gouging machine independence
- Enter the Concerto competition annually.

#### *BASSOON*

##### UNDERGRADUATES

Bassoon students enrolled in the Bachelor of Music degree and the Performance Diploma program are expected to achieve at a pre-professional level, perform in orchestra, chamber music, play in regular mock auditions and master classes, and be involved in community engagement either through the Teaching Fellows program or other engagement activities.

The Bachelor of Music and Performance Diploma student, in the four years of study at Colburn will:

- establish a fundamental technique on the bassoon.
- reinforce technique with an approach to scales and tone exercises, attack exercises, interval training at all levels. This will be the student's life work.
- engage in the study of reed making and master the art. In this study and mastery, the student will explore various styles of reeds and choose the preferred type(s). An integral part of the study of bassoon will be the instruction of how to make reeds and the theory of how they work.
- engage in the study and mastery of etudes as the essential foundation of mastery of the bassoon. Each student will progress through a prescribed labyrinth of etudes, at an individualized pace. When the etudes are completed, the student will be prepared to search out other repertoire of interest. It will be advantageous to repeat the sequence of technical etudes once it is completed. Student should, by the end of the junior year, have completed the sequence twice. This repetition will prepare to perform virtually all repertoire on both a technical and musical level. The etudes are comprised of:
  - Technical etudes
    - Milde. 25 studies in scales and chords for bassoon
    - Herzberg. Scale System
    - Scales and intervals (intonation and velocity)
    - Long tone and attack exercises
    - Gianperi. 16 Daily Studies for Bassoon
    - Piard. Chord and Scale Studies
  - Technical/musical etudes
    - Weissenborn. 50 advanced studies



- 30 Classical Etudes including the Jacoby caprices (Universal ed.)
  - Orefici. 12 Melodic Studies for Bassoon
  - Jancourt. 26 Melodic Studies for Bassoon
  - Orefici. Studii di bravura
  - Gambaro. 18 Studies for bassoon
  - Milde. Concert Etudes
  - Bozza. 15 Etudes
  - Marcel Bitsch. Vingt Études
- study all critical orchestral excerpts for the bassoon.
  - study solo, sonata, and concerto repertoire as selected individually as is commensurate level, interest, and career path. Repertoire will be chosen in relation to achievement of nos. 1-5 above. Solo repertoire is a reflection of the student's achievement in the etudes, excerpts, technique and reed making. The repertoire is chosen through achievement/level in these studies.
  - by the senior year, have made steady progress through the studies and literature as described above and will continually advance, both technically and musically. Solo repertoire is a reflection of where a student is in his or her studies and will expected to be at a consistently advancing level, though always chosen with the individual's needs and particular talents in mind. Solo repertoire reinforces and reflects what the student has accomplished as study progresses. The student who is diligent in the program of study will assimilate knowledge and abilities very quickly and make consistent and continued progress.
  - at the completion of undergraduate studies, be able to perform a concerto or sonata at a professional level, have mastered most of the major etude books and be able to play an orchestral audition at a professional level. The graduating senior should be competitive for entry level orchestral position or graduate study at the highest level at institutions such as Colburn, Juilliard, or Rice University.

#### GRADUATE STUDENTS

Students admitted to the bassoon studio in the Master of Music, Artist Diploma, or Professional Studies Certificate programs are of a level that is competitive for entry level orchestral positions. Students in these programs will participate in chamber ensembles, orchestra, orchestra repertoire class, and be part of the Teaching Fellows program or in some other way immersed in the Community Engagement programs of the school.

Students in the graduate programs are expected to achieve at a professional level and to meet the following benchmarks in their program. Graduate students admitted to the Colburn Conservatory in the AD, PSC, or MM are at a level to play at a professional level on major orchestral works and to place high in professional orchestra auditions.

- Students in the graduate programs will follow the same program of study as the undergraduate student as described above, though at a higher level. Study will continue with technical studies, the technical and musical etudes, mastery of reed making, orchestral repertoire, and individualized solo, sonata, and concerto repertoire chosen to support the student's career path. Students in the MM and the AD programs will present recital(s) of this repertoire.
- By the time of graduation, the student should be able to play in an A-level professional orchestra and to win an A-level orchestral job.
- Students with solo career aspirations are expected to enter competitions throughout their program at Colburn.

## **Brass**

### **HORN**

#### UNDERGRADUATE STUDENTS

Horn students enrolled in the Bachelor of Music degree and the Performance Diploma program are expected to achieve at a pre-professional level, perform in orchestra, brass ensemble, and Horn studio class, play in regular placement and mock auditions and master classes and meet the following benchmarks of the programs:

- By the completion of the freshman year, the student is expected to have studied and be able to play standard etudes, have studied in depth a minimum of one standard solo work, and have studied the most common standard horn orchestral excerpts.
- By the completion of the sophomore year, the student is expected to have studied and mastered the major etudes for horn, have expanded the solo repertoire as directed by the horn faculty, performed a short solo recital publicly, and have a good grasp of the major orchestral excerpts for horn.
- By the completion of the junior year, the student is expected to have studied the most difficult etudes for horn, have continued to expand the solo repertoire, performed in a performance forum concert, be able to play an orchestral audition at a pre-professional level, and plan and play a full solo recital exhibiting accomplishment in the repertoire.
- By the completion of the senior year, the student will be required to perform a solo recital at a professional level, have mastered the major etude books and be able to play an orchestral audition at a professional level.

#### GRADUATE STUDENTS

Horn students in the Master of Music degree, Artist Diploma, and the Professional Studies Certificate programs are expected to achieve at a professional level, perform in orchestra, brass ensemble, horn studio class, placement and mock auditions, and master classes, and to meet the following benchmarks in their program:

- Graduate students admitted to the Colburn Conservatory in the AD, PSC, or MM are expected to have a firm grasp of the major orchestral works, the major solo works for horn, perform on a performance forum, and are expected to be able to advance at a professional orchestral audition.
- By the time of graduation, the student should be able to play at a professional orchestral level, be actively auditioning for a position in such, and have a mature grasp of the major solo repertoire for horn.

#### At all levels, students are expected to:

- present a plan of career and study goals
- organize and structure a practice plan and schedule
- illustrate understanding of what technical and musical elements are required to pursue the relevant goals
- develop understanding and implementation of mental preparation and training, mental rehearsal and peak performance techniques.

### **TRUMPET**

#### UNDERGRADUATE STUDENTS

Trumpet students enrolled in the Bachelor of Music degree and the Performance Diploma program are expected to perform at a pre-professional level, participate in orchestra, brass ensemble and trumpet class, play in regular mock auditions and master classes, and meet the following benchmarks in their program:

- By the completion of the freshman year, the student is expected to have studied and be able to play standard trumpet etudes, have studied in-depth a minimum of one standard concerto or sonata, and have studied the most common standard trumpet orchestral excerpts. The student should demonstrate mastery of transposition in the keys of B-flat and C, and have reasonable proficiency of the B-flat and C trumpets.
- By the completion of the sophomore year, the student is expected to have studied and attained satisfactory execution of the major etudes for trumpet, have expanded their solo repertoire, performed publicly, and have a good grasp of the major orchestral excerpts for trumpet. Additionally, the student should demonstrate mastery of transposition in the keys of A, D and F, and have reasonable proficiency of the D/E-flat trumpet.
- By the completion of the junior year, the student is expected to have studied the most difficult etudes for trumpet, have continued to expand the solo repertoire, performed in Performance Forum, and be able to play an orchestral

audition at a pre-professional level. The student should demonstrate mastery of transposition in any key and have reasonable proficiency of the piccolo trumpet.

- By the completion of the senior year, the student will be able to perform a concerto or sonata at a professional level, have mastered most of the major etude books and be able to play an orchestral audition at a professional level. The student should demonstrate reasonable mastery of the trumpet in any key/configuration.

#### GRADUATE STUDENTS

Trumpet students in the Master of Music degree, Artist Diploma, and the Professional Studies Certificate programs are expected to achieve at a professional level, perform in orchestra, brass ensemble, trumpet class, mock auditions, and master classes, and to meet the following benchmarks in their program:

- Graduate students admitted to the Colburn Conservatory in the AD, PSC, or MM are expected to have a firm grasp of the major orchestral works, the major solo works for trumpet, perform on a performance forum, and are expected to be able to perform well at a professional orchestral audition. Additionally, the student should be fluent in any transposition, and have a mastery of the trumpet in any key/configuration.
- By the time of graduation, the student should be able to play at a professional orchestral level, be actively auditioning for a position in such, and have a mature grasp of the major solo repertoire for trumpet.

#### *TENOR AND BASS TROMBONE*

##### UNDERGRADUATE STUDENTS

Trombone students enrolled in the Bachelor of Music degree and the Performance Diploma program are expected to achieve at a pre-professional level, perform in orchestra, brass ensemble, and low brass class, play in regular mock auditions and master classes, and meet the following benchmarks in their program.

- By the completion of the freshman year, the student is expected to have studied and be able to play standard etudes, have studied in depth one standard concerto or sonata, and have studied the most common standard trombone orchestral excerpts.
- By the completion of the sophomore year, the student is expected to have studied and mastered the major etudes for trombone, have expanded their solo repertoire, performed publicly, and have a good grasp of the major orchestral excerpts for trombone.
- By the completion of the junior year, the student is expected to have studied the most difficult etudes for trombone, have continued to expand their solo repertoire, performed in a performance forum concert, and be able to play an orchestral audition at a pre-professional level.
- By the completion of the senior year, the student will be able to perform a concerto or sonata at a professional level, have mastered most of the major etude books and be able to play an orchestral audition at a professional level.

##### GRADUATE STUDENTS

Trombone students in the Master of Music degree, Artist Diploma, and the Professional Studies Certificate programs are expected to achieve at a professional level, perform in orchestra, brass ensemble, low brass class, mock auditions, and master classes, and to meet the following benchmarks in their program:

- Graduate students admitted to the Colburn Conservatory in the AD, PSC, or MM are expected to have a firm grasp of the major orchestral works, the major solo works for trombone, perform on a performance forum, and are expected to be able to perform well at a professional orchestral audition.
- By the time of graduation, the student should be able to play at a professional orchestral level, be actively auditioning for a position in such, and have a mature grasp of the major solo repertoire for trombone.

## **TUBA**

### **UNDERGRADUATE STUDENTS**

Tuba students enrolled in the Bachelor of Music degree and the Performance Diploma program are expected to achieve at a pre-professional level performing in orchestra, brass ensemble, low brass class, play in regular mock auditions, master classes and meet the following benchmarks in their program:

- By the completion of the freshman year the student is expected to have learned to play both the CC (contrabass) and F (bass) tubas. They should also have studied and be able to play the standard etudes, studied in depth at least one standard concerto or sonata, and have studied the most common standard tuba orchestral excerpts.
- By the completion of the sophomore year the student is expected to have continued studying the major etudes for tuba, expanded their solo repertoire, performed publicly and have a good grasp of the major orchestral excerpts for tuba.
- By the completion of the junior year the student is expected to have studied the most advanced etudes for tuba, continued to expand their solo repertoire, performed in a performance forum concert and be able to play an orchestral audition at a pre-professional level.
- By the completion of the senior year the student will be able to perform a major concerto or sonata at a professional level, have mastered most of the major etude books and be able to play an orchestral audition at a professional level.

### **GRADUATE STUDENTS**

Tuba students in the Master of Music degree, Artist Diploma, and the Professional Studies Certificate programs are expected to achieve at a professional level and to meet the following benchmarks in their program:

- Graduate students admitted to the Colburn Conservatory in the AD, PSC, or MM are expected to play at a professional level and have a firm grasp of the major orchestral works, the major solo works for tuba, and are expected to be able to perform well at a professional orchestral audition.
- By the time of graduation, the student should be able to play at a professional level, be ready to audition for and perform in a professional orchestra. They should also have a mature grasp of the major solo repertoire for tuba.

## ***Piano and Percussion***

### **PIANO**

#### **UNDERGRADUATES**

Piano students enrolled in the Bachelor of Music degree and the Performance Diploma program are expected to achieve at a pre-professional level, perform in orchestra, chamber music, and play in master classes. Students are admitted to the undergraduate programs based on an achieved technical mastery, abilities and talent, potential for progress, and potential for a future as a professional performer. The objective of the piano studio is, through guidance, teaching, and collaboration, to create a group of students who each can be musically and personally independent for life and make a living in the arts. In their four years as undergraduates, all students are expected to participate in concerts including Performance Forum, Chamber Forum, Orchestra and CCMS, and in teaching through the Teaching Fellows or other Community Engagement programs.

The Bachelor of Music and Performance Diploma student will necessarily experience a period of adjustment in the first semester of study, and therefore, expectations during that first semester are somewhat more elastic than in subsequent semesters. Curriculum is highly individualized, but in general, the goals for the four years of study at Colburn in piano are:

- The undergraduate years are seen as the time in a young artist's life for the crucial development of repertoire. This will be the focus of the undergraduate sequence for piano students.
- In each semester of study, a student will study and prepare for performance one baroque, classical, romantic, post-romantic, and modern composition and one concerto. These pieces will be ready for performance by the end of each semester.
- Each semester the student will perform a recital as part of studio class.
- All repertoire choices are individualized, based solely on the student's level, particular abilities, aptitudes, and talents. There is no specific list of required pieces. Some students will have a particular need to develop a specific repertoire (e.g. contemporary, baroque, etc.) Students will be given all possibilities for development.

- By the senior year, the student will have mastered the repertoire as appropriate to the individual's level and artistic maturity. At the point of graduation, each student will have a full repertoire list appropriate to his/her level and artistic interest and talents. The completion of the degree presupposes the accumulation of every tool possible to be independent for life, whatever a student may choose to pursue.
- All students, at every point of study, are expected to be fully involved in the musical life of the school. This means a student must avail him or herself of all the appropriate performance possibilities and must be available for all performance needs of the school. This is an essential element to understanding life as a musician: to be capable and available and to fully integrate into the artistic fabric of the school and the community. This, above all, will prepare the student for life beyond the walls of Colburn.

### GRADUATE STUDENTS

Students admitted to the piano studio in the Master of Music, Artist Diploma, or Professional Studies Certificate programs are of a level as to be competitive at the professional level. Students in these programs will participate in chamber ensembles, orchestra (when needed), and be part of the Teaching Fellows program or in some other way immersed in the Community Engagement programs of the school.

Students in the graduate programs are expected to achieve at a professional level and to meet the following benchmarks in their program:

- Students in the graduate programs are expected to participate in the appropriate activities to continue and enhance their careers, including festivals, recordings, and/or competitions.
- Students need to be adept in the use of all technological tools available to expand their own career possibilities.
- Graduate students follow the same programmatic outline of study as the undergraduates, though at a necessarily higher level: in each semester each student will prepare repertoire in the baroque, classical, romantic, post-romantic, and contemporary eras, as well as a concerto. This repertoire will be prepared for performance at the end of the semester.
- Each semester the student will perform a recital as part of studio class.
- Students with solo career aspirations are expected to enter competitions throughout their program at Colburn. This is an essential tool for exposure for the young artist.
- All students, at every point of study, are expected to be fully involved in the musical life of the school. This means a student must avail him or herself of all the appropriate performance possibilities and must be available for all performance needs of the school. This is an essential element to understanding life as a musician: to be capable and available and to fully integrate into the artistic fabric of the school and the community. This, above all, will prepare the student for life beyond the walls of Colburn.

### *PERCUSSION and TIMPANI*

#### UNDERGRADUATE STUDENTS

Percussion students enrolled in the Bachelor of Music degree and the Performance Diploma program are expected to achieve at a pre-professional level, perform in orchestra, Percussion Ensemble, and Studio Class, play in regular mock auditions and master classes, and meet the following benchmarks in their program:

- By the completion of the freshman year, the student is expected to have studied and be able to play standard etudes, have studied in depth one standard concerto or sonata, and have studied the most common standard percussion orchestral excerpts.
- By the completion of the sophomore year, the student is expected to have studied and mastered the major etudes for percussion and timpani, have expanded their solo repertoire, performed publicly, and have a good grasp of the major orchestral excerpts for percussion.
- By the completion of the junior year, the student is expected to have studied the most difficult etudes for percussion and timpani, have continued to expand their solo repertoire, performed in a performance forum

concert, perform a solo recital at a pre-professional level based on technique and repertoire, and be able to play an orchestral audition at a pre-professional level.

- By the completion of the senior year, the student will be able to perform a concerto or sonata at a professional level, perform a solo recital at a professional level based on technique and repertoire, have mastered most of the major etude books and be able to play an orchestral audition at a professional level.

#### GRADUATE STUDENTS

Percussion students in the Master of Music degree, Artist Diploma, and the Professional Studies Certificate programs are expected to perform at a professional level, perform in orchestra, Percussion Ensemble, Studio Class, mock auditions, and master classes, and to meet the following benchmarks in their program:

- Graduate students admitted to the Colburn Conservatory in the AD, PSC, or MM are expected to have a firm grasp of the major orchestral works, the major solo works for percussion, perform on a performance forum, and are expected to be able to perform well at a professional orchestral audition.
- By the time of graduation, the student should be able to play at a professional orchestral level, be actively auditioning for a position in such, and have a mature grasp of the major solo repertoire for percussion and timpani.

## STUDENT RIGHTS AND CODE OF CONDUCT

### 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.
- Students are expected to attend all scheduled classes, rehearsals, and examination periods on time. (See Attendance Policy.)
- 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.

### 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 "Consequences" 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.

### **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.

### **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.

### **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.

### **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.
- 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.

### **Staff Treatment**

**Duty to Follow Directives:** Students and their guests are required to follow the directives of The Colburn School staff members. Directives may include, but are not limited to, requesting compliance with any policy, requesting that students open their door for discussion of any issue, and requesting students and/or guests produce their identification. If a directive seems inappropriate, the student should comply and later follow up with a detailed report to the Dean of the Conservatory. At all times, it is expected that both the staff member and student will treat each other with dignity and respect.

**Furnishing Accurate Information:** Students and their guests are required to provide accurate information all School staff and officials.

**Harassment/Threats:** The Colburn School staff are to be treated with respect at all times. Harassment, threats, and intimidation of staff members are prohibited. Any interference, physically or verbally, with a staff member’s ability to do his or her job is considered a serious policy violation and will not be tolerated.

### **Theft**

Theft of any item belonging to a Colburn student, staff or faculty member, or of any item belonging to the School itself, is prohibited. This policy includes theft of food or merchandise items from the Colburn Café and other contracted vending services. Theft is considered an extremely serious matter by the School and will result in disciplinary action.

### **Weapons**

Students and guests are not permitted to have weapons on campus at any time. This includes firearms (licensed or non-licensed), martial arts weapons, swords, knives (except small eating utensils and reed-making tools), cap guns, ammunition, or other weapons that may cause harm or cause fear in the community. This policy also applies to weapon facsimiles (e.g. fake guns, decorative swords, plastic nunchaku, etc.).

### **Damage/Vandalism/Theft of Property**

The Colburn School believes that students should be held responsible for their actions and the actions of their guests. Therefore, students will be held financially responsible and charged for damages to the building, furniture, and equipment in the Residence Hall and Colburn buildings/spaces caused by either themselves or their guests. In addition, students will be charged with violation of policy and held responsible in the disciplinary process for excessive damage, vandalism, and/or theft of School property. In cases where the damage/vandalism/theft is severe or excessive (as determined by the School), legal or criminal proceedings may be pursued. If more than one student is associated with the damage, the total bill will be divided among the students associated with the space and charged to their accounts.

### **Gambling**

Gambling is prohibited in all Colburn School facilities, including the Residence Hall.

### **Alcohol, Drugs and Controlled Substances Policy**

The possession, consumption, and/or manufacture of alcoholic beverages is not allowed in the Residence Hall. In other words, The Colburn School is a dry campus for residents. This policy applies to all Conservatory students and guests irrespective of age or residency status. In addition, students may not be visibly intoxicated while moving about in the Residence Hall. Students are expected to follow all policies and to act responsibly if they have chosen to consume alcohol off campus. As a reminder, California State law prohibits anyone under the age of 21 from consuming or possessing alcohol anywhere in the State. In addition, it is illegal to drive a motor vehicle with a BAC (Blood Alcohol Concentration) of .01 or more if under the age of 21. This level of .01 percent is less than one beer. Persons 21 years of age or older may not drive if they have a BAC of .08 or higher. Drinking laws in the U.S. are different from laws in other countries and are even different from state to state. If the police catch you, you are subject to criminal penalties, which could include fines and jail time. Students are encouraged to have a designated driver for a safe return to campus when planning to drink alcohol.

The Colburn School requires the observance of all California State laws pertaining to illegal and prescription drugs. The Colburn School cares about the health and safety of its students and provides assistance for students who may need counseling or other services related to drug use or addiction.

- **Illegal Drugs:** The possession, sale, manufacture, and/or use of illegal drugs will not be tolerated in the Residence Hall or anywhere on campus.
- **Drug Paraphernalia:** The possession of any items commonly thought to be associated with the use of illegal drugs, including but not limited to pipes, bongos, and hookahs, is prohibited in the Residence Hall and on campus.
- **Prescription & Over-The-Counter (OTC) Drugs:** The use of prescribed drugs by persons other than those to whom the drugs were prescribed is prohibited. The on-campus sale of any prescription drug is prohibited. The use of over-the-counter drugs for any purpose other than that for which they were prescribed is prohibited. The use of OTC drugs for supplements or use for any purpose other than described is prohibited. The Colburn School reserves the right to require proof of prescription for drugs and/or controlled substances, including medical marijuana.

**Enforcement:** When a Residential Life Staff member or other Colburn School staff member is made aware and/or suspects a potential violation, it will be the responsibility of the Residential Life staff to enter the suite and each of the bedrooms to determine whether there is a violation of the fire code and/or consumption/possession of alcohol, drugs or controlled substances. After making note of what may be found, the alcohol/drugs/paraphernalia will be confiscated. The staff member will ask to see your identification. Non-Colburn guests will also be required to show identification. An Incident Report will be filed with the Manager of Residential Life and Summer Residential Programs. An individual meeting with the Manager of Residential Life and Summer Residential Programs will then be held to determine the level responsibility of each person in the suite/rooms at the time, and the appropriate sanction to be given based on the circumstances.

**Sanctions:** The penalties for violating the policy are as follows:

*First Offense* – Probation for a period of time to be determined by the Manager of Residential Life and Summer Residential Programs, dependent on the situation, the amount of alcohol, and the attitude displayed at the time of the confrontation. Additional sanctions may be applied.

*Second Offense* – Possible dismissal from the Residence Hall. If you are dismissed from the Residence Hall, you *may* not be dismissed from the School, depending on the circumstances of the violation(s). Students dismissed from the Residence Hall will be financially responsible for their own housing, meals, and related expenses while living off campus.

## **Consequences**

### ***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 this Handbook. 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 Director of Academic Programs for review. The Director will forward the reports to the Dean and to each student's academic advisor or Manager of Residential Life Services, as appropriate.
- While on academic 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 or Manager of Residential Life Services, as appropriate, 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 semester in the course of 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.

### ***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.

## **ACADEMIC LIFE**

### **Requirements, policies and procedures**

#### ***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

#### ***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 student whose mid-term grade averages a D+ or lower (BM, PD, AD, PSC), or lower than a C for students enrolled in the Master of Music degree, and for all students on probation, regardless of the class grade. The Progress Reports shall be submitted to the Director of Academic Programs who shall distribute copies to the student, the student's academic advisor, and applied teacher. Students on probation shall receive formal Progress Reports in all classes 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.

### ***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.

### **Program Information**

#### ***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.

#### ***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.*

The Colburn Conservatory does not have an articulation or transfer agreement with any other college or university.

- 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. 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 for Experiential Learning***

Colburn School does not award credit for prior experiential learning.

### ***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. Students in the BM, PD, or MM programs are generally 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 Fall semester of their 2<sup>nd</sup> year in consultation with the applied teacher. (See AD under "Program Length" below). AD students must complete the AD Extension Form to extend their program by 1-2 years, for a total of either 3 or 4 years. Additional recitals may be required. PSC students who wish to extend their programs beyond two years must complete the Extend Program Form by **November 15**. 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.

### ***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. The change must be approved by the Dean, in consultation with the faculty and the student's academic advisor. 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**. The decision to approve a change to the MM program is made by the Dean, the appropriate faculty, and the Academic Affairs Committee. 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). Such students must take the music theory and music history competency exams and any other required activities during the next Orientation. Approval is not guaranteed. 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.

### **Program Length Policies**

#### *Bachelor of Music*

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*

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*

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 in the Fall semester of the 2<sup>nd</sup> year of enrollment, based on the applied teacher's assessment of the student's needs, progress, and goals. By November 15 of the 2<sup>nd</sup> year, the applied teacher must complete an Artist Diploma Program Length Form, noting the program length, and submit it to the Dean. In the absence of such a form, it will be assumed that the student will complete the program within two years. Additional recitals may be required as part of program extension approval.

Artist Diploma students who have completed a Bachelor of Music, Performance Diploma, Master of Music degree, or Professional Studies Certificate 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*

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 Fall semester of 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 November 15 to the Conservatory Office. 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.

Professional Studies Certificate students who have completed a Bachelor of Music, Performance Diploma, Master of Music degree, or Artist Diploma at the Colburn School must complete the PSC 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.

#### *Master of Music*

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.

#### **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.

Students who become involved in performance activities that require them to be away from the school more than 30% of a semester (approximately four weeks total) may be asked to take a leave of absence for that semester(s). A leave of absence may only extend for a total of two semesters before a student will be required to re-apply to return.

***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.

### **Absence Request 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 absence 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

### **Outside activities and absences**

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

- Musical priorities should be a balance of on-campus solo, chamber, and orchestral commitments.
- 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.
- 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.
- 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.
- 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, note from the School Nurse, 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. This applies to both excused and unexcused absences. In the case of an unexcused absence, depending on the circumstance, individual teachers may or may not allow make-up work.

### **Jury Requirement**

The jury is one of the principal tools for evaluation of progress within the program. Below are the requirements for all student juries and individual department requirements:

- All strings, brass, piano, harp and percussion students are required to perform a jury at the conclusion of every semester (fall and spring) of enrollment. Woodwinds are required to perform a jury at the end of the spring semester only.
- Juries will be documented with the jury form which will be placed in the student's file.
- Juries may be waived only under very specific circumstances as detailed by the Jury Waiver Form. Each department has discrete guidelines under which a student may request a waiver. For all students, a performance on a Performance Forum (excluding with an ensemble), within reasonable proximity of a jury date, may function as that student's jury, *at the recommendation of their teacher*. The Performance Forum program must be provided with the Jury Waiver Form. The student's applied teacher will submit a Jury Form evaluation for such a performance waiver. Other circumstances that allow a waiver are:
  - Strings Piano, and Percussion: Juries are generally not waived, except for the Performance Forum waiver described above.
  - Brass and Woodwinds: A student who has advanced at an audition or a competition may, on the teacher's recommendation, have the jury waived. Documentation of the audition/competition invitation must be provided with the Jury Waiver Form.
  - Brass only: On the teacher's recommendation, required recitals may be used to waive the jury if a second faculty member, in addition to the primary teacher, attends the recital or reviews a recording of the recital. Both faculty members will be required to submit recital evaluations to the Registrar as documentation of the waiver.
  - Harp only: On the teacher's recommendation, a required recital may be used to waive the jury. The recital program just be submitted with the Jury Waiver Form and the applied teacher must submit a recital evaluation to the Registrar as documentation of the waiver.
- Juries may be rescheduled due to illness, injury, or an approved absence.

### **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 [1<sup>st</sup>/2<sup>nd</sup>/3<sup>rd</sup>/4<sup>th</sup>] 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.
  - Students who do not provide their recital program to the Conservatory Office by two weeks prior to the performance will be provided with a template to produce their own program. The student is required to submit a copy of the self-produced program to the Conservatory Office for their student file.
- 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. Students may inquire about the availability of a performance hall for a non-required recital within two weeks of a scheduled non-required recital date; if a performance hall is available on the same date as already booked, the Facilities Scheduler may be able to change the hall.
- *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:
  - The student may make his/her own recording, using his/her own “engineer” and sound equipment, at his/her own expense.
  - 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. It is also the student’s responsibility to provide the Registrar with a copy of the program for the recital for their student record.

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. The senior recital involves an accompanying project such as program notes or an analytical paper, which will synthesize the student’s performance and academic education. 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. Additional recitals may be required as part of program extension approval.

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 in the second year of residency.

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

## **Academic Information**

### ***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 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 academic GPA falls below 2.25 for any reason will be placed on probation for the following semester. If a student does not achieve an academic 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 Advising***

Each student is assigned an academic advisor upon entering the Conservatory; the advisor tracks the student’s progress through graduation. The student’s advisor is available throughout his or her time at the school for guidance in all matters that a student may encounter, including curricular counseling, academic progress, and any other issues that may arise. The advisor will guide the student throughout the program and provide referrals to other faculty and staff as needed. The advisor will serve as the primary contact for international students admitted to the PD program who wish to be considered for transfer to the BM in the second year.

### ***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 Director of Academic Programs 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 Director of Academic Programs) to the need for intervention of any kind so that assistance may be provided to the student.

### ***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.

### **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.

### **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.

### **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.

### **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.

### **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.)

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

### **Performance Diploma for ESL Reasons**

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. If it is determined that an accepted BM applicant does not have sufficient English language skills for the degree coursework, the student will be admitted to the PD program in order to allow the student to make progress musically and not be overwhelmed by academic studies. 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 MM 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. In addition, in the first semester of the Performance Diploma, the student will be required to enroll in ESL 100, English for Non-native Speakers and ESL 001, English as a Second Language tutoring to provide English language support; and in Music History 107 in to gauge the student's ability to do well in the BM. The student may, at the recommendation of the academic advisor, be required to audit additional classes to support English studies. Students receiving lower than a C+ in MHL 107 will not be considered for the BM program. 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 ESL 100 and MHL 107, the assessment exam, and possibly 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 conclusion of the first year of study must remain in the PD program and will graduate in the prescribed four years.

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.

### **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.

### **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.

### **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.

### **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).

### **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.

### **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.

### **Withdrawing from a Class**

After week two but before week eight 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. Course dropped from week eight through week eleven of the semester will appear

on the student's transcript with a grade of WP (Withdraw Pass) or WF (Withdraw Fail). Students may not withdraw from courses after the 11<sup>th</sup> week of the term.

### **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.

### **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.

## FINANCIAL INFORMATION

### 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 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. International students are not eligible for financial aid the first year of study.

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.

### 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.

### 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). Students who have received federal aid funds are entitled to a refund of the monies not paid from federal student financial aid program funds.

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).

### 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.

#### **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.



## HOUSING AND RESIDENTIAL LIFE

### Residential Life Overview

Residential Life at The Colburn School provides students with enrichment opportunities, personal and academic support, and tools to assist with the transition to and journey through college. The Residential Life office is located on the 3rd floor of the Olive Building across from the residence hall elevators, Suite O-340.

### Residential Life Staff

The Residential Life staff is committed to making the Colburn experience meaningful as well as fun. The team members are trained professional and student staff whose main areas of focus include safety, security, personal support, programming, community development, and policy enforcement. The staff member living on your floor is your “go-to” person and will be an invaluable resource for you as you progress through the academic year.

#### Manager of Residential Life and Summer Residential Programs

Jeniffer Criss-Williams                      [jwilliams@colburnschool.edu](mailto:jwilliams@colburnschool.edu)                      213.621.4553

#### Assistant Manager of Residential Life Services and Summer Housing Programs

Magaly Dacosta- Calheiros                      [mdacosta@colburnschool.edu](mailto:mdacosta@colburnschool.edu)                      213.621.4554

#### Residential Advisors

Nicholas Robson                      [nrobson@colburnschool.edu](mailto:nrobson@colburnschool.edu)  
Jonathan (Pat) Chapman                      [jchapman@colburnschool.edu](mailto:jchapman@colburnschool.edu)  
Cristina Dougherty                      [cdougherty@colburnschool.edu](mailto:cdougherty@colburnschool.edu)  
Ariel Thomas                      [athomas@colburnschool.edu](mailto:athomas@colburnschool.edu)

### Residence Hall Accommodations

#### Furniture

Bedrooms include 1XL twin bed, 1 desk and chair, 1 lamp, 1 wardrobe, and 1 bedside table. The common space includes 1 sofa, 1 chair, 1 TV, 1 TV stand, 1 end table, 1 coffee table, 1 microwave, 1 mini-fridge, and 1 paper towel holder.

#### Amenities

Residential students have access to the fitness center, laundry facility, computer lounge, TV Room, and game room located in the student Social Suite.

### Move In & Move Out

The Residential Life staff are available for all students in order to help with transitioning with move in and move out each year. Students are responsible for moving in and moving out their personal belongings each year. See the Academic Calendar for Move In and Move Out dates.

### Community Living

**Bed frame:** Students must leave their bed frames in their rooms and reassemble them by checkout should they be disassembled. Bed frames not reassembled by inspection will result in a fine of \$50 for reassembly.

**Moving Furniture:** Residence Hall furniture is placed according to fire and safety codes. Students must not move furniture. Students must not remove furniture from suites or bedrooms and must not move or remove any lounge or common area furniture. Students who move furniture within a suite at any point during the academic year must replace it by checkout or his or her student account will be charged.

**Damaging Furniture:** Students are expected to take good care of Residence Hall furniture so that future students may enjoy it. Students will be held financially accountable and billed for all damaged furniture.

**Extra Furniture:** Due to strict fire and safety codes, the addition of extra pieces of furniture (e.g. couches, beds, desks, dressers, etc.) is not allowed.

### ***Prohibited Items***

In each suite the School provides a small refrigerator and a microwave oven. The use or possession of appliances that have a heating element or coils and/or produce excessive heat is prohibited for safety and fire code reasons. This ban includes, but is not limited to, the following common items: halogen lamps, sunlamps, toaster ovens, hot plates, deep-fryers, electric skillets, electric heaters, steamers and/or rice cookers, and coffee pots. The use of handheld clothing irons that are equipped with automatic shut-off timers is acceptable when stored and used safely. All appliances must be UL-approved.

### ***Room Condition Inspections and Reports***

For the protection of the Colburn School and its student residents, the School requires both move-in and move-out inspections of all suites by a Residential Life staff member. During the inspection, a Room Condition Report will be completed that documents the overall condition of the suite, including bedrooms and bathrooms, as well as any specific damages, cleaning needs, or maintenance problems. Students will be billed for any new damages beyond normal wear and tear and any additional cleaning beyond what is normally completed identified at move out. Please see Appendix D for a list of possible fees associated with failure to leave the suite, bedroom, or bathroom in the condition it was in when the student moved in. Please note that this list is not exhaustive and is subject to change as circumstances dictate.

- Damage that is excessive and results in costs that exceed the Standard Charges will be estimated separately.
- Any repair that requires labor only will be billed on an hourly basis, at \$60 per hour. This includes labor and administrative costs.
- Fines are charged for items that are related to Life Safety issues.

### ***Keys and Access – see also, Safety and Security***

- ID Badge (Suite Key): Students are required to have their ID Badge (suite key) visible at all times when on The Colburn School campus. ID Badges should be worn on a lanyard around the neck. Lanyards are available through the Security Department. Failure to do so can result in a \$25 fine for each offense and meeting with the Manager of Residential Life and Summer Residential Programs. Students are expected to maintain control over their own ID Badge at all times. Under no circumstances should a student lend another person his or her ID Badge. Students who lend their ID Badge to someone else will be required to meet with the Director of Security and the Manager of Residential Life and Summer Residential Programs. Lost ID Badges should be reported to Security immediately at [security@colburnschool.edu](mailto:security@colburnschool.edu). A \$25 fee will be charged to replace a lost ID badge. Students who need a new ID Badge or different badge programming must schedule an appointment with the Director of Security at [security@colburnschool.edu](mailto:security@colburnschool.edu). Students are expected to maintain control over their own keys and access cards at all times. Keys and access cards are not to be in the control of anyone other than the student to whom they are checked out under any circumstances. The duplication of School keys and access cards is prohibited.
- Storage / Mechanical Areas: Except in an emergency, students are not permitted to access storage rooms, mechanical rooms, emergency-only doors, elevator shafts, or other areas marked as off-limits.
- Windows: Students are not permitted to enter, exit, or hang items outside of their suite or bedroom windows.
- Access Restrictions: Conservatory students are not permitted to access suites other than their own without prior permission from the resident or an administrator. Conservatory student may never enter Academy suites unless accompanied by a Residential Life staff member or Security guard.

### ***Property Renter's Insurance***

The Colburn School does not provide property insurance or financial protection, nor does it assume any responsibility or liability for any loss of, damage to, or destruction of students' personal items, or for any articles left during Winter Break, Spring Break, or after vacating the premises in May. Residential Life strongly recommends that students purchase personal property insurance as well as instrument insurance.

### ***Summer Storage***

Students are responsible for securing their own summer storage, purchasing their own boxes, transporting belongings to the storage site, and picking their belongings up when they return to campus. Students are encouraged to partner with other students to reduce cost.

## **Residential Life On-Call Duty**

### ***On-Call Duty***

A Residential Life staff member is on call 24 hours a day, 7 days a week, while the Residence Hall is open and can be reached by phone at 213-590-7277. The on-call staff member can also be reached by calling the Security Command Center at 213-621-4500 or by visiting the Olive Security Desk on the 3rd floor of the Olive Building. If you need assistance when the Residence Hall is closed, please call Security directly at 213-621-4500.

### ***Duty to Follow Directives***

Students and their guests are required to follow the directives of The Colburn School staff members. Directives may include, but are not limited to, requesting compliance with any policy, requesting that students open their door for discussion of any issue, and requesting students and/or guests produce their identification. If a directive seems inappropriate, the student should comply and later follow up with a detailed report to the Dean of the Conservatory. At all times, it is expected that both the staff member and student will treat each other with dignity and respect.

### ***Lockouts***

Students who are locked out of their room or suite should contact the Residential Life staff member on call at 213.590.7277 or via Security either in person at the Olive Security Desk on the 3rd floor of the Olive building or via phone at 213.621.4500. Students are allowed up to 3 free lockouts in an academic year. All subsequent lockouts will result in a \$25 fine posted to students' account. Students are expected to keep their keys and key cards under their control at all times in order to ensure the safety and security of the community.

## **Facilities and Engineering**

### ***Laundry***

The student laundry room is located on the 2nd floor of the Olive Building, near the fitness center. The washing machines and dryers use the WaveRider© system. The WaveRider system is card-operated and accepts credit cards, debit cards, and quarters. With the WaveRider system, you may use your smartphone to see which machines are being used and to check the status of a machine you are using via e-mail or text. WaveRider automatically tracks error codes and usage. To report a broken machine, e-mail the machine 6-digit ID number and a brief description of the problem to [reshallservice@colburnschool.edu](mailto:reshallservice@colburnschool.edu). Laundry left in the machines may be removed and placed on the folding tables if needed and will be discarded after 7 days.

### ***Janitorial***

Report janitorial issues to Residential Life either in person in the Residential Life office, via e-mail at [reshallservice@colburnschool.edu](mailto:reshallservice@colburnschool.edu), or via phone at 213.590.7277. Janitorial staff will respond within 24 hours. Please be respectful of the Janitorial staff by bagging your own trash and taking it to the trash chutes located in the trash rooms in the south hallway of each floor.

### ***Engineering***

Report facilities issues such as burnt out lights, outlets not working, clogged drains, etc. to [reshallservice@colburnschool.edu](mailto:reshallservice@colburnschool.edu). The response time of the Engineering staff is typically short. Please be diligent about reporting issues. It saves the School quite a bit of time during the holidays and at the end of the term. In the event of an emergency (for example, an active water leak), please call the Security Command Center at 213.621.4500, and Engineering will be contacted immediately.

### ***Maintenance & Repair***

To request non-emergency repairs to your suite or bedroom, send an e-mail to [reshallservice@colburnschool.edu](mailto:reshallservice@colburnschool.edu) with:

- Your name (first and last)
- Your suite and room number (example: 816-B)
- Your cell phone number, in case we need to contact you quickly
- The exact location of the problem (be as specific as possible)
- A complete description of the problem
- A photo of the problem, if possible

Most non-emergency maintenance and repair orders will be attended to within a couple of days. Students should expect that a Colburn employee will enter their suite/room in order to fix the problem. Students are expected to

report problems quickly to ensure that they do not grow larger or cause more permanent damage. Students may be billed for permanent serious damage caused by failure to report problems. To report an emergency maintenance or repair problem, contact Security at the 3rd floor Olive Security Desk or via telephone at 213.621.4500. Examples of emergency maintenance/repair problems are:

- Flooding
- Sewage spill
- Broken glass
- Structural damage
- Person(s) stuck in elevator
- Electrical outage or short-circuit
- Any other problem that might cause injury or harm to residents

#### ***Facilities Emergency***

If there is a major facilities-related emergency (flooding, sewage spill, broken glass, structural damage, person(s) stuck in elevator, electrical outage, or other problems that might cause injury or harm), contact the Security Command Center at 213.621.4500, and keep yourself and others away from danger. Phone 9-1-1 if anyone has been hurt.

#### **Residence Hall Policies**

##### ***General Conservatory Housing Policy***

Students must be 16 years of age as of September 1, 2018 and enrolled in the Conservatory to be eligible for housing in the Residence Hall. Undergraduate students are required to live in the Residence Hall for their first two years of study, unless married, over 21, or living with a parent or legal guardian in the Los Angeles area. Proof of these circumstances will be required (e.g., copy of marriage license; proof of age; name and address of parent/guardian; or other proof as required by the School) for those first- and second-year undergraduates requesting an off-campus exemption. Students who choose to live off campus will not be compensated for the cost of their room. The Colburn School does not provide housing for spouses or children of Conservatory students.

##### ***Off-Campus Conservatory Housing Exemption***

In some unusual circumstances, students may not be able to live in the Colburn Residence Hall. Those circumstances may include but are not limited to the following:

- The Student is married or legally, domestically partnered to someone who is not a student of the Conservatory.
- The Student has children or dependents.
- The Student has a medical condition that prevents community living or necessitates accommodations that the Residence Hall cannot provide.

Students who wish to reside off campus and have one of the three circumstances listed above may apply for a residential exemption. The following procedure must be followed in order for a resident to be considered for an exemption:

- Write a letter requesting an exemption. This letter should include a detailed description of the circumstances that justify not living in the Residence Hall and complete contact information, including e-mail address and phone number.
- The Manager of Residential Life and Summer Residential Programs should receive the letter no later than the first day of August before School starts.
- Students who are approved for an off-campus exemption may still choose to participate in the School's meal plan. Students who cannot be accommodated in the Residence Hall may qualify for financial aid toward the cost of room and/or board in special circumstances by applying for financial assistance through the Conservatory office.
- All students living off campus are required to provide the School with their physical address.

##### ***Off-Campus Housing Option***

Continuing post-baccalaureate, new post-baccalaureate, third and fourth year undergraduates, and transfer students over 21 may opt to live off campus. The cost of off-campus housing is the responsibility of the student.

Finding an apartment in Los Angeles can be a challenging experience. With that in mind, Residential Life can provide some resources that may help students' transition from the campus community to off-campus housing options. Locating off-campus housing, however, is the sole responsibility of the student. Students who do not qualify for an exemption but who wish to live off campus must submit a written petition to the Manager of Residential Life and Summer Residential Programs. The deadline for petitions is June 1 for the 2018-2019 academic year. Students who do not find off-campus housing prior to August 1, 2018 may petition in writing to return to campus. As Residence Hall space may be limited at that time, Residential Life cannot guarantee that all requests will be met. Students who live off campus may choose to participate in the meal plan but will not qualify for any financial aid or compensation toward the cost of room or rent. All students living off campus are required to provide the School with their physical address.

#### **Parking Policy for Off-Campus Residents**

Students who opt to live off campus and students who have been granted an exemption to live off campus are subject to the same parking lottery and parking policies as residential students. Any student residing off campus who needs on-campus parking must enter the parking lottery in order to be eligible to park in the garage. The expense for the space is the same as that for on-campus residents and will be the responsibility of the student. If there is no parking available, off-campus students will have to park in an adjacent parking lot at the student's own expense.

#### **Guests**

- Because the residence hall is everyone's home-away-from-home, it is important that each resident feel safe. Daytime visitors and overnight guests are welcome, with some limitations. The Colburn School reserves the right to deny access to the Residence Hall to any guest for any reason. Students are responsible for their guests at all times. Students must remain with their guest while in the Residence Hall at all times. Students are strictly prohibited from sharing their ID cards with the guests for any reason, at any time. Failure to comply with these rules may result in the revocation of guest privileges.
- **Guests Must Be Escorted:** Students are required to meet guests at the building entrance and escort them at all times while in the building. Guests must never be left unescorted.
- **Guests Entering the Residence Hall Must Sign In & Out:** In order to gain access to the residential floors, guests must sign in with Security at the 3rd floor Olive Security Desk on the plaza level of the Olive Building. Guest must provide Security with a valid form of photo identification to sign in. This identification will be kept at the Olive Security Desk until the guest signs out. Guests that are not signed in or are in Residence Hall past 10PM without an approved Overnight Guest Request Form from Residential Life will be asked to vacate the Residence Hall. Repeated violations of the guest policy will result in a meeting with the Manager of Residential Life and Summer Residential Programs.
- **CSPA Guests:** No CSPA students under the age of 18 are allowed in the Residence Hall. CSPA students over the age of 18 must receive prior written approval from the Manager of Residential Life and Summer Residential Programs before being allowed into the Residence Hall.
- **Academy Student Guests:** No Academy students are allowed in the suites of Conservatory students and no Conservatory students are allowed in the suites of Academy students.
- **Request for Overnight Guest:** Students wishing to host an overnight guest (past 10PM) must receive prior written approval from both their roommates and Residential Life using the Overnight Guest Request Form available in the Residential Life office. Security will not allow a guest to enter the Residence Hall for an overnight stay without an approved request. Requests must be submitted at least 24 hours prior to the guest's arrival.
- **Overnight Guest Limit:** Overnight guests may not stay for more than two consecutive nights up to 8 nights in one 30-day period. It is also expected that no student resident will have an excessive number of guests within any month. A student may only have one overnight guest at a time.
- **Consent of Suitemates for Overnight Guests:** Students are required to gain approval from all suitemates before hosting overnight guests. This expectation is important since overnight guests may have access to the common area, bathroom, and personal property in the suite common areas, and it is important that all suitemates feel comfortable with the guest's presence. CSPA students are not allowed as overnight guests unless cleared in writing by the Manager of Residential Life and Summer Residential Programs.

- **Guest Policy Violations:** It is expected that students will take prompt and reasonable action to stop the violation of Residential and School policies by their guests. If a student or his/her guest is in violation of the guest policies, then the student will be required to meet with the Manager of Residential Life and Summer Residential Programs, and he or she may lose all guest privileges for a specified period of time to be determined by the Manager of Residential Life Services and Summer Residential Programs.
- **Guest Parking:** Overnight guest(s) may not park in the Olive parking structure for more than two consecutive nights, and there is a limit of no more than 8 nights in one 30-day period for any individual overnight guest to park. It is also expected that no student resident will have an excessive number of guests parking within any month. Guests must park in the unnumbered spaces on P3. Guests may be asked to move their cars at any point if spaces are needed. If a student abuses guest parking privileges, the Residential Life and/or Security has the right to revoke the guest's parking privileges.

### ***Right to Enter***

The School recognizes students' desire for privacy and will make every effort to be respectful of students' living spaces and need for privacy. That said, School staff may enter your suite or room under the following conditions:

- There is an indication of an immediate health or safety risk or medical, safety, or facility emergency.
- When the building is being evacuated for an alarm.
- Whenever you have requested, or the staff determines there is need for, maintenance or repair.
- The staff needs to conduct a health & safety check of every suite and room.
- To silence noise (like an alarm clock, stereo, or computer) in your absence.
- Whenever there is suspicion of violations of the Standards of Student Conduct or the law.
- Whenever possible, a staff member will enter your suite or room accompanied by another staff member. The Manager of Residential Life and Summer Residential Programs will be notified of the need to enter a room or suite in these extreme situations and will weigh the safety and community good issues before giving any staff member permission to access any student living space and will accompany any other staff members who need to enter whenever possible.

### ***Pets***

Animals are not permitted in the Residence Hall. Students who require service animals are expected to provide the appropriate legal documentation and work with the Manager of Residential Life and Summer Residential Programs on arrangements for this accommodation.

### ***Posting of Signs / Notices & Hanging Items***

***Posting on Suite Doors:*** Due to fire code, residents may only post one personal flat item on the external suite door, the size of which may not exceed 11" x 17". Staff may, from time-to-time, post informational or decorative items on the doors.

***Windows:*** Nothing may be posted on the interior or exterior sides of building windows.

***Common Area Bulletin Boards:*** Prior permission from the Manager of Residential Life and Summer Residential Programs is required for posting on Residential Life staff-maintained bulletin boards.

***Hanging of Items within Apartment:*** Holes from items hung cannot be larger than a pinhole. Painter's tape may be used to affix posters, pictures, or other items to the wall as it is easily removable. Do not use any other tape as tape other than painter's tape is known to rip paint off the wall. Upon checkout, students are expected to return the room to its original check-in state.

## **Community Living**

### ***Quiet Hours***

It is expected that students will treat their fellow residents with respect and be courteous at all times. In order to ensure that all students have the right to sleep and study in peace, "Quiet Hours" have been established from 9PM to 9AM nightly. During Quiet Hours, noise should not be audible outside of student suites, and students should be careful to keep noise in common areas and hallways to a minimum.

### **Noise Level & Practicing in Suites**

There is to be no amplified sound in the Residence Hall. The School has provided an adequate number of practice rooms on campus, and students are expected to practice in those dedicated rooms. Only in the rare event that a practice room is not available, students are allowed to practice in their bedrooms with the door and windows closed from 9am-9pm daily and in accordance with your suitemates and neighbors. Practicing in the communal areas of the suite is not allowed. There is a \$25 fine if a student is found practicing in his or her room outside of the hours above or to the disturbance of his or her suitemates or neighbors. Repeated violations could result in sanctions limiting or revoking a student's permission to practice in his or her room. Also note that practicing in the Residence Hall is a temporary privilege that can be revoked at any time.

### **Lewd Conduct**

Disorderly or lewd conduct in the Residence Hall is prohibited. This includes posting or using language or images that may be offensive or intimidating to others.

### **Threats, Harassment, Intimidation, Hazing**

Activities that threaten the health and safety of other community members, including hazing, intimidation, and harassment, will not be tolerated. This policy includes intimidation and harassment through the use of electronic communications like text messages, web forums, e-mail, chat, or instant messages.

### **Clean Up of Common Areas**

It is expected that students will clean up after themselves when using common areas and School facilities, including hallways, the laundry room, the fitness center, and the Suite 953 Social House.

### **Posters**

The vandalism of signs and notices in the elevators is unacceptable. Cameras located in the elevators will identify vandals and those responsible will be held accountable for their actions and be fined \$100 plus the cost of the poster for the first offense. Repeated offenses may incur more severe penalties.

### **Propping/Bolting Doors**

Students are expected to help keep the buildings safe by not propping or bolting doors at any time.

### **Roofs**

Neither residents nor guests are allowed on the roof of the building at any time. Roof access doors are equipped with alarms.

### **Room Selection and Assignments**

Room assignments are made based on a variety of factors such as suitemate preferences, lifestyle habits, age, and program. Room selection for returning students typically occurs in early April with priority determined using Residential Life points. Room assignments for new students usually occur in mid-July based on submitted preference and room availability.

### **Room Reassignments**

Due to space limitations, room reassignments are rare and only granted when there is no other way to resolve the problem. If you have a conflict with you suitemate, you are encouraged communicate with him or her to attempt to resolve the issue. If you are unable to resolve the conflict on your own or would like assistance, speak with your RA. In rare situations where the conflict cannot be satisfactorily resolved, the Manager of Residential Life and Summer Residential Programs may arrange for a room reassignment. Students are not permitted to independently move without the consent of the Manager of Residential Life and Summer Residential Programs. Be advised that any room switch will require a move-out and move-in room inspection, re-coding of key cards, and changing student records.

### **Trash and Recycling**

Students are expected to dispose of their own trash using the trash chute located in the trash room on each floor of the Residence Hall. In order to prevent pests and rodents, trash must be sealed in plastic trash bags before being placed in the chute. Trash should never be left in the hallways or in the trash room. Larger items that may clog the chutes should be taken to the dumpster in the Olive parking garage. Trash bags are available in the trash room on each floor. A blue recycling bin is also available for recycling. Visit <http://www.dpw.lacounty.gov/epd/rethinkla/default.aspx> for a list of recyclable items.

### **Apartment Living & Hygiene**

- Living Space Cleanliness: Students are expected to keep their living space—including suite common area, kitchenette, bathroom, and bedroom—clean and free of excessive clutter for safety and personal health reasons. As needed, Residential Life staff will conduct health and safety inspections of each suite and room under their right

to enter. Unhealthy/unsafe levels of filth or excessive clutter may result in cleaning or damage fees and additional disciplinary action. If more than one student is associated with the total cleaning bill, the bill will be divided among the students associated with the space and charged to the students' accounts.

- **Cleaning Supplies:** Vacuums and cleaning supply buckets are available for short-term checkout from the Residential Life staff.
- **Dishes:** Dishes and cutlery from the Café are property of The Colburn School Café. Please return all dishes and cutlery to the Café immediately after use.
- **Toilet Paper/Trash Bags:** Toilet paper and trash bags are available in the trash room on each floor.
- **Excessive Suite/Personal Trash:** Students are required to dispose of their trash on a regular basis. Accumulation of more than one large bag of trash in any suite or one small bag of trash in any bathroom or bedroom is a violation of community standards. There is a \$10 fee for each student within a suite where the suite refuses to dispose of trash properly and in a timely manner. A cleaning schedule that includes trash removal developed between suitemates can be helpful in avoiding excessive trash buildup.
- **Janitorial Services:** Janitorial services are not provided in student suites. Students are expected to keep their own suites, bathrooms, and bedrooms clean. The janitorial staff will service the corridors, stairwells, and other public areas several times each week.

### **Telephones**

The Colburn School recognizes that mobile phones are widely used by students; however, the School has provided a shared common phone in each student suite for receiving incoming calls, making internal campus calls, and dialing 9-1-1 in an emergency. The number for all suite phones is 213.830 followed by the 4-digit extension below. Please make sure the phone is properly hung up to receive calls.

SUITE	EXTENSION	SUITE	EXTENSION	SUITE	EXTENSION
610	4810	811	4823	1011	4839
611	4811	815	4824	1015	4840
616	4812	816	4825	1016	4841
643	4870	843	4826	1043	4842
644	4813	844	4827	1044	4843
645	4807	845	4805	1045	4803
652	4809	852	4828	1052	4844
653	4808	853	4829	1053	4845
710	4814	910	4830	1143	4846
711	4815	911	4831	1144	4847
715	4816	915	4832	1145	4850
716	4817	916	4833	1152	4849
743	4818	943	4834	1153	4848
744	4819	944	4835	1243	4853
745	4806	945	4804	1244	4852
752	4820	952	4836	1245	4855
753	4821	953	4837	1252	4854
810	4822	1010	4838	1253	4851

### **Television**

Each suite is equipped with a television provided by the Colburn School. Satellite channels are available by plugging in to the cable outlet.

### **Residential Life Programs and Residential Life Points**

Residential Life hosts several programs each semester, advertised via e-mails and posters. Programs with a co-pay will have the co-pay charged to your student account. This co-pay is non-refundable. Tickets to more expensive end-of-year programs can be discounted by attending Residential Life programs throughout the year and accumulating Residential Life points. Educational Residential Life programs are worth 2 points, and all other



programs are worth 1 point, up to a maximum of 30 points. For 2018-2019, 1 point will be worth \$10 off the ticket price for the program.

### **Commercial Enterprise**

Suites and rooms in the Residence Hall are to be used for living and studying purposes only. The operation of a business or commercial enterprise from the Residence Hall is prohibited. Soliciting, peddling, or selling from the Residence Hall and in or around the Residence Hall is prohibited.

### **Defenestration**

Residents are prohibited from throw items out of the windows in the Residence Hall. Throwing anything out of a window will result in a fine of \$100.

### **Fire Safety**

The Colburn School recognizes the importance of fire safety and has put in place policies that are designed to prevent needless threats to the safety of our students and to comply with strict guidelines set by the Los Angeles Fire Marshal. As the Seton Hall University residence hall fire in January 2000 demonstrated, even seemingly harmless pranks can turn into deadly situations. Fire safety policy violations are treated with the utmost seriousness.

- **Evacuation / Compliance with Alarms**

Students are expected to evacuate the building during fire or smoke alarms and to congregate in the designated evacuation assembly area. Failure to evacuate the building quickly—using stairs, not elevators—is seen as an extremely serious matter.

- **Tampering with Fire Equipment**

Tampering with, damaging, altering, or disconnecting fire safety equipment including but not limited to smoke detectors, fire alarm horns, fire pull stations, fire door exit alarms, sprinkler heads and fire extinguishers, is strictly prohibited. A violation of this policy is seen as an extremely serious matter.

- **Occupancy Limits**

Large gatherings in student suites (encompassing bedrooms and suite living area) are prohibited due to fire code and safety regulations. Suites may not have gatherings that exceed double the amount of residents the suite is designed to hold. For example:

- 2 bedroom suite: 4 person maximum occupancy
- 3 bedroom suite: 6 person maximum occupancy
- 4 bedroom suite: 8 person maximum occupancy
- The Residential Life Social House (Suite 953) is the only suite that is cleared for larger occupancy and only during Residential Life programs.

- **Candles and Open Flames**

The possession of items that produce an open flame, including but not limited to candles/decorative candles, incense, torches, propane cooking grills, is not permitted. The responsible storage of small cigarette lighters/matches is allowed.

- **Small Appliances**

In each suite the School provides a small refrigerator and a microwave oven. The use or possession of appliances that have a heating element or coils and/or produce excessive heat is prohibited for safety reasons. This ban includes, but is not limited to, the following common items: halogen lamps, sunlamps, toaster ovens, hot plates, deep-fryers, electric skillet, electric heaters, steamers and/or rice cookers, and coffee pots. The use of handheld clothing irons that are equipped with automatic shut-off timers is acceptable when stored and used safely. All appliances must be UL-approved.

- **Explosives / Combustibles:**

The possession or use of any item that has the potential to cause an explosion, excessive sparks, or heat, is prohibited. Also, storage of chemicals or substances, which have the potential to explode or cause burning or other injury, is prohibited.

- **Responsible Cooking**

Due to limited ventilation and sensitive fire and smoke detector equipment, cooking in the Residence Hall is not permitted except for that done in the microwave provided by the School.

## INTERNATIONAL STUDENT ADVISING

Please direct any questions pertaining to international student matters to a Designated School Official (DSO) of the school. The Colburn School has two DSOs, and they can be reached as follows:

- Christine Tanabe (213) 621-4786, [ctanabe@colburnschool.edu](mailto:ctanabe@colburnschool.edu)
- Lauren Woodward (213) 621-4761, [lwoodward@colburnschool.edu](mailto:lwoodward@colburnschool.edu)

### Enrollment/I-20

The school will issue a Form I-20 for an international student only after the student has applied, been admitted, submitted all required paperwork, paid the enrollment deposit, and supplied the information required (including a passport copy and proof of finances – see below). Students will be responsible for costs associated with the shipping of the I-20 via FedEx or UPS (<https://www.colburnschool.edu/i-20s/>).

### Proof of Finances

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

### F-1 (Student) Visa

An F-1 (student) visa for study at the Colburn Conservatory of Music can be obtained once the student has followed all necessary steps above for enrollment and submitted appropriate paperwork for the issuance of an I-20. It is then the student's responsibility to contact the nearest U.S. Embassy/Consulate (preferably in his/her home country) and follow the necessary steps to apply for an F-1 visa. Interviews may be required and the processing time to secure a visa will vary depending on the Embassy/Consulate (some locations may take up to 3 months or more). Exceptions may apply to certain countries such as Canada, where the formal application of an F-1 visa may not be required. Please see the U.S. government link here for more information on the visa application process: <https://travel.state.gov/content/travel/en/us-visas.html>.

Note that, although the Colburn School does not charge for the issuance of the I-20, the U.S. government charges various fees including one for the government database (called the "I-901 SEVIS Fee;" see [www.fmjfee.com/i901fee](http://www.fmjfee.com/i901fee) for more details) and a separate fee for the issuance of the F-1 visa. The I-901 SEVIS Fee costs approximately \$200, and the F-1 visa costs approximately \$160 or more. These are mandatory fees that must be paid by the applicant to the U.S. government before a visa is issued; the Colburn School does not pay these fees.

(Warning: applying for a visa in a country other than the student's home country is generally not advised, as the processing time might be particularly long. The student is therefore encouraged to contact the respective Embassy/Consulate directly before starting the process.)

### Entry into the United States

Students in initial status (i.e., new and non-transfer I-20 students) will only be permitted to enter the U.S. within 30 days of the "Program Start Date" indicated on page 1 of the I-20. Earlier arrivals are not permitted by the U.S. government. Exceptions may apply to students transferring from one school or educational level to another; please speak with a DSO before making plans to travel between programs.

### Working in the United States

The U.S. government strictly enforces visa regulations. International students may work on-campus for the Colburn School and, depending on individual circumstances, students may engage in off-campus employment (i.e., "Curricular Practical Training"). All questions regarding visa, employment, and practical training should be discussed with a DSO and, if applicable, the Dean of the Conservatory.

#### ***On-campus Employment***

For students on F-1 visas, on-campus employment does not require any involvement from Designated School Officials. At the beginning of each academic year, an email will be sent to all Conservatory students with a list of

on-campus opportunities and details regarding the process of securing employment. On-campus employment can only be approved as part-time (20 hours or less per week) during the academic year.

### ***Off-campus Employment (“Curricular Practical Training (CPT)”***

Only undergraduates who have been on an F-1 visa for more than a full academic year and all graduate students are eligible to work off-campus in a field that is directly related to his/her area of study while in school. CPT absolutely requires authorization from a DSO and students are required to follow the procedure below before committing to any type of employment:

- CPT authorization is employer- and employment-specific. Therefore, operating a private studio and teaching lessons on the side is not permitted.
- The student must request authorization from a DSO before working (preferably more than 2-3 days in advance).
- The student must bring or send to the DSO documentation showing the name and address of the employer, and the dates of employment.
- Assuming the employment is related to music study and performance, the job will be added to the student’s I-20 form.
- The CPT/employment authorization will appear on the second page of the student’s I-20. The student can give a copy of this page to the employer to prove that he/she is eligible to work that particular job.

Please note that the information above is not related to the process of applying for and/or securing a Social Security Number. CPT approval simply means that a DSO has verified that the employment meets CPT criteria (i.e., that it relates directly to the student’s studies, etc.). Approval for CPT does not grant the student a Social Security Number or absolve the student from any financial or tax obligations.

### **Obtaining a Social Security Number**

Social Security Numbers are issued by the Social Security Administration (SSA). A student will need a job in place before he/she applies for a Social Security Number. Once a job is confirmed and all relevant materials are gathered for the application (see list below), a student should visit the nearest SSA office to apply for and obtain a Social Security Number:

Closest SSA Office to Colburn:

611 West 6th Street, Suite 650  
Los Angeles, CA 90017  
(located between Grand Avenue and Hope Street)  
Phone: 877-803-6308

Required documents:

- Form SS-5, Application for a Social Security Card – *read instructions carefully and bring completed hard copy of application* <http://www.socialsecurity.gov/online/ss-5.pdf>
- At least two documents that establish the student’s age and identity – *bring copies*
  - Passport
  - One other document such as a driver’s license or student ID
- Form I-94 (go to the following link, click on “Get most recent I-94,” fill out the form, and print: <https://i94.cbp.dhs.gov/i94/#/home>) – *bring copy*
- Form I-20 – *bring copy; make sure signature on page 2 is valid*
- Proof of employment eligibility
  - For on-campus employment, the student should bring the following:
    - A letter from the hiring manager – *bring original*
    - A letter from a DSO – *bring original*
  - For off-campus employment (CPT), the student should bring the following:
    - A letter or contract confirming employment activity – *bring original*
    - Form I-20 with the second/employment page completed and signed by a DSO – *bring original and a copy in case they request to keep a copy*

It is highly recommend that students make copies of all documents before submitting to the SSA, note the date of his/her visit to the SSA office, and keep any receipts for his/her own records.

For more information, please see <https://www.ssa.gov/pubs/EN-05-10181.pdf>.

### **Traveling with I-20**

For a student to properly re-enter the United States while on an I-20, the student must have a valid I-20 and the “Travel Endorsement” section of the I-20 (located towards the bottom of page 2) must be endorsed by a DSO. Each signature is valid for one year and is required for re-entry into the United States.

### **Proof of Enrollment**

Once an international student is enrolled in the Colburn Conservatory of Music, the student may obtain proof of enrollment by contacting the Registrar, M’isha Starks. Proof of enrollment typically states the student’s enrollment date, anticipated graduation date, program of study, and whether the student is in good standing.

### **Graduating Students**

Graduating students have 60 days from the “Program End Date” noted on their I-20s to exit the United States and will not be able to re-enter on their Colburn I-20s unless they decide to pursue any of the steps below. (NOTE: in order to accommodate any changes that may take place to the academic schedule throughout the year, a May 31st date may initially be denoted as a student’s “Program End Date.” However, a DSO may change it to the actual date of Commencement once it is confirmed. Students are therefore encouraged to speak with a DSO before proceeding any further.)

Within 60 days of graduation (or the confirmed “Program End Date” noted on the I-20), a student has the option to either:

- 1) TRANSFER SCHOOLS – if a student decides to pursue studies at another school within the U.S., he/she will need to give a DSO the name of the school, and the student and DSO will need to coordinate the transfer-out of the student's SEVIS record to the next school.
- 2) APPLY FOR OPT – a student cannot work on his/her current F-1 visa or I-20 after the “Program End Date” noted on the I-20. However, if a student has a job in place or has plans to secure a job after graduation (as a reminder, the job must be related to the student's major or field of study while in school), the student has the option to apply for Optional Practical Training (OPT). Eligible students can apply to receive up to 12 months of OPT employment authorization after completing their academic studies, and may apply up to 90 days before they complete a degree/program, but no later than 60 days after they complete a degree/program. There are many steps involved in applying for OPT (including an application that must be filed with the government directly) and the approval process may take up to 3 months or more, so students are strongly encouraged to plan early. More information on OPT can be found here: <https://www.uscis.gov/opt>.

If a student plans on attending a summer festival after completing his/her studies at Colburn, this could be tricky. Please see a DSO immediately for guidance.

### **More Information**

Information on studying in the United States and assistance regarding visa matters may be found in the student’s home country through EducationUSA advisers. To find an adviser nearby, go to <https://www.educationusa.info/>. EducationUSA advisers are affiliated with the U.S. Department of State.

## POLICIES AND PROCEDURES

### 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]."***

### 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.
- Orchestral excerpts for auditions are often available in published sources (excerpt books), IMSLP, the LA Public Library, or from the audition organization. The orchestra librarians are able to assist with difficult to find and/or copyright protected excerpts only, but will need time to process a request. If a work is protected, rights will need to be obtained from the publisher for use.

#### Sound recordings:

- Non-music recordings: 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.

### **Recording in Halls Policy**

Students may book Thayer Hall, Mayman Hall, or Olive Rehearsal Hall for the purpose of making recordings for applications including employment, summer festivals, or further educational opportunities. Currently enrolled students are allowed to book up to 2 hours per month September-April and these hours cannot be transferred to another student. Recording sessions must be booked in advance through the Facilities Scheduler.

Students may use their monthly allotment of recording hours to make personal educational recordings. However, if a hall is needed for a campus event, personal recording sessions can be cancelled or relocated.

If a student is hiring a professional audio visual engineer, the engineer may be allowed up to one additional hour of recording time from the Facilities Scheduler if additional time is available.

Additional recording time may be available at the student's applied faculty member's request.

Building Hours in Halls for Recording:

- Thayer Hall – 8am-12am
- Mayman Hall – 8am-10pm
- Olive Rehearsal Hall – 8am-10pm\*

\*Percussion students may request 10pm-12am with a minimum of 2 business days' notice.

### **Recording/Photography of Lessons, Performances, etc.**

Current students and their parents or guardians, alumni, faculty and administrative staff are prohibited from:

- Personally recording, filming, or photographing,
- Hiring a third-party vendor to record, film or photograph,
- Authorizing any member of the Colburn community or a third party to record, film or photograph,

Any and all content that will be publicly distributed (print, digital, broadcast) without express permission from and coordination with the Conservatory Office. This includes classes, lessons and performances.

### **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 the Housing and Residential Life section of the Handbook.

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.

#### ***Winter & Summer Break Practice Policy***

While the Residence Hall is closed during School Breaks, access to practice rooms may be available, with approval from Jessica Cameron in the CSCM office. Please e-mail her at [jcameron@colburnschool.edu](mailto:jcameron@colburnschool.edu).

#### **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.
- 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 are encouraged to use this hall for 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 and Chamber Music Rooms***

- Classrooms and chamber music rooms must be reserved through the Facilities Scheduler
- 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.

### **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 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:

M'Isha Starks, 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 permanently, 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.

### **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.

Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and pre-pay all or part of your tuition.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program.

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](http://www.bppe.ca.gov)  
(916) 574-7720

### **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.

### **Student Teaching on campus**

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.

### **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.

### **Smoking**

The Colburn School is a 100% smoke-free campus. While previously permitted in designated outside areas, smoking of any kind is no longer permitted anywhere on the Colburn campus, including the south plaza. Smoking includes but is not limited to cigarettes, cigars, and the use of pipes, bong, hookahs, etc.

### **Environmental Policy**

The leadership of The Colburn School recognizes that the activities involved in running the organization have tangible impacts on the environment. In an effort to minimize these effects, The Colburn School is committed to a policy of responsible environmental action and partnership with an emphasis on the principles of recycling, reduction of waste, and the reuse of material where possible. Interwoven with this commitment to responsible leadership, The Colburn School asserts an obligation to respect human rights and to ethical policy both within our community and in our external partnerships in the following ways:

- Education – working to ensure that the students, employees, and guests are aware of the potential environmental effects of their activities and the benefits of improved environmental action.
- Participation – working with organizations that align with the above values of environmental stewardship and respect for human rights.
- Social justice – recognizing the social and human impact of responsible environmental policy.
- Conservation – protecting the quality of life for future generations through reduced use of resources.
- Economic – responsibly utilizing our financial resources to support the above values.
- Committed – taking a long-term perspective in analyzing and reducing the impact of The Colburn School's consumption and environmental practices.

- Community – creating an atmosphere of personal and community responsibility based on environmental stewardship.

The Colburn School takes measures to reduce waste at the source by using low-energy light bulbs, replacing old items with environmentally-responsible alternatives, reusing waste components, recovering and recycling waste, adopting the practice of responsible energy management through reduced consumption and the encouragement of energy efficiency throughout the school, encouraging the use of public transport, providing facilities for the disabled, pedestrians, and cyclists, and aiming for continuous improvement. As such, students are expected to conserve electricity, conserve water, recycle, and reduce waste.

### **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.

### **Email Communication**

Conservatory students are given an official Colburn School email address:

*lastnameinitialyearofenrollment@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.

### **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.

### **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.

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:

**Information Resources:** 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.

Governing Regulations & Standards:

International Organization for Standardization (ISO) 27002:2005 Clause 7.1.3.

Asset Management, Acceptable Use of assets.

### **General Policies**

- Information resources are provided for the express purpose of conducting the business of the Colburn School.
- 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.
- 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.
- Pornographic materials must not be intentionally accessed, created, stored or transmitted.
- 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."
- 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**

- 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.
- All Colburn School data (electronic files) will be saved on network servers to ensure backup of the data.
- All records (electronic or paper) will be maintained in accordance with the Colburn School records retention policies and records management guidelines.

### **Virus Protection**

- 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.

### **Email**

- The following email activities are prohibited by policy:
  - 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***

- 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.
- Confidential or sensitive information is required to be encrypted on all portable devices.
- 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.

### ***Incidental use of Information Resources***

- 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.
- 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).
- 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.
- 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.
- A Colburn School email account should not be used for personal email correspondence that is confidential in nature.

### ***Internet use***

- Software for browsing the internet is provided to authorized users for business and research purposes.
- 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 posted on the Colburn School web site.

### ***Portable and Remote Computing***

- 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.

### ***Passwords***

- 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.
- 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).
- Users must not circumvent password entry through 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.

### ***Harassment, threats, stalking, and similar activities***

- 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.

### ***Abuse, damage, or destruction of electronic resources***

- Users must take care not to engage in activities that, without proper authorization:
  - 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.

### ***Security***

- 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.

## SAFETY AND SECURITY

### 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 Production Department and the applied teacher.

### Keys and Access

- Students are required to have their ID Badge (suite key) visible at all times when on The Colburn School campus. ID Badges should be worn on a lanyard around the neck. Lanyards are available through the Security Department. Failure to do so can result in a \$25 fine for each offense and meeting with the Manager of Residential Life and Summer Residential Programs.
- Students are expected to maintain control over their own ID Badge at all times. Under no circumstances should a student lend another person his or her ID Badge. Students who lend their ID Badge to someone else will be required to meet with the Director of Security and the Manager of Residential Life and Summer Residential Programs.
- Lost ID Badges should be reported to Security immediately at [security@colburnschool.edu](mailto:security@colburnschool.edu). A \$25 fee will be charged to replace a lost ID badge. Students who need a new ID Badge or different badge programming must schedule an appointment with the Director of Security at [security@colburnschool.edu](mailto:security@colburnschool.edu).
- Students are expected to maintain control over their own keys and access cards at all times. Keys and access cards are not to be in the control of anyone other than the student to whom they are checked out under any circumstances.
- The duplication of School keys and access cards is prohibited.

### Guests

Guest policies for the Residence Hall are outlined in the Housing and Residence Life section of the Handbook, on page 73.

Students who bring guests into School spaces other than the Residence Hall (excluding guests for performances) are required to sign in all guests with Security. Students may not at any time give guests access to spaces that are reserved exclusively for student or School use, including but not limited to halls, practice rooms, and the fitness center. In general, guests should be accompanied at all times unless in a public area such as the Café or Plaza.

### Emergency Procedures

#### ***Evacuation of the Building in a Fire Alarm or Emergency***

If you smell smoke, feel intense heat, or see a fire, do not try to fight the fire. Call 9-1-1, and pull the closest fire alarm at a fire alarm pull station. If you have a mobile phone and can safely do so, call the RA on duty. Because your safety and your time are very important to us, The Colburn School is now providing all occupants with unlimited access to an online, interactive, e-learning fire life safety training system animated by former Disney artists in conjunction with RJWestmore, Inc. safety experts.

Proceed to the closest exit. Do not use the elevator. Look for a green exit sign. In general, it is best to move toward the ground floor. If the floors below you are unusable (too hot or too filled with smoke), move to an upper floor and find a window where you can wait for rescue. If there is smoke in the area, stay low to the ground and cover your nose and mouth. Feel each door before opening it to make sure there is no intense heat on the other side. Do not break windows

unless it becomes necessary for escape or rescue. When you have reached the ground floor and have exited the building, go to the Evacuation Assembly Area to receive important information, and so the staff may account for everyone and know that you are safe. The Evacuation Assembly Area for the Residence Hall (Olive Building) is the sidewalk at the corner of 2nd and Olive Streets by the Athena Parking Lot. This is the gathering place for most emergencies. At the Evacuation Assembly Area, the staff will assess the condition of the students, communicate instructions, and formulate orderly next steps. Whenever there is an emergency evacuation, go directly to this spot, and await directions. Do not, under any circumstances, re-enter the building. If you are trapped, shelter in place. Stay low and put as many barriers between you and the fire. If you are in a room with doors, stuff cloth under the door to prevent smoke from entering. If possible, close vents and turn off air circulating systems.

### ***Earthquake Procedures***

If you are inside and feel the building or the earth shake, take cover quickly to protect yourself from falling glass and debris, move away from windows, and stay away from doors that may swing open and harm you. Get underneath a desk, table, or other sturdy object with a hard surface, and hold on. If there is no table or desk or similar object, find an interior wall and sit with your back against it. Lean forward and cover the back of your neck with your hands to protect yourself. Wait. Do not immediately run outside. Many people are hurt or killed by falling debris outside near buildings. Make sure the earthquake is over, and make sure the area around you is safe before moving outside. Remember that aftershocks are possible. If you are outside and feel the earth shake, move quickly away from buildings and any structure that may have falling debris or glass. Stay away from power lines, trees, and traffic signs and signals.

After the earthquake, move slowly and cautiously toward the Evacuation Assembly Area. As you move, assist those who may need help—if it does not put your own safety in jeopardy. As you move, be cautious of possible hazards such as broken glass, electricity sources, leaking chemicals or gas. Do not use elevators. If you are unable to exit safely, continue to avoid unsafe areas in case of aftershocks. Move to a place where you may call or wave for help. Emergency personnel may not be available, and it is important to expect to help others and take care of yourself. Phone lines may be down, roads may be obstructed, and it may be necessary to survive on limited food and water for some time. The Residential Life staff or other School personnel will be in charge of distributing and monitoring food, water and medical supplies, and will provide important information at the Evacuation Assembly Area. They will need your help. The Residential Life staff or other School personnel may assign students to serve in the following roles: runners, supplies monitors, medical triage, damage assessment, or security patrols.

### ***Tornado Procedures***

Because tornadoes are very quick and usually come without much notice, having your plan in place will protect you. First and foremost, once you hear that there is a possible tornado near the Residence Hall or that the conditions are right for a tornado, move to shelter immediately. If you live on an upper floor, get to the lowest level of the building that you can get to immediately. This could be the parking garage or a lower floor in the building. If you live on a higher floor and do not have enough time to get to a lower level, move to a closet, bathroom, or interior hall without windows.

Once you have relocated to a safe place, lie down on the floor and cover yourself with pillows, blankets, and mattresses for protection from falling objects and debris. If available, get under a large table for extra protection. Wearing a bicycle or similar helmet will help protect your head from injuries caused by flying debris. It is also a great idea to keep an evacuation kit handy. Your evacuation kit should include a portable radio, flashlight with extra batteries, credit card and cash, first aid kit, spare set of keys, personal identification, and anything else of importance or of value to you. Having all of this together will save you time and worry during a tornado threat.

If a tornado does come near your residence hall, please use extreme caution when exiting. Watch out for fallen utility lines and tree limbs that may not have fallen yet. Make sure that everyone is alright and provide assistance to your constituents that may need attention. Finally, remember to take pictures of damage to your residence hall's property, if applicable.

### ***Medical Emergency***

If you or someone else has been severely injured or has a medical emergency, contact 9-1-1 and notify the Residential Life staff on-duty and the Security staff. Stay calm. Do not move the injured person. Keep others back, and wait for help.



### ***Bomb Threat/Terror Threat***

There is a remote possibility that a student may receive a bomb threat. There are many reasons individuals may choose to phone or mail a threat. It is important that our community reacts swiftly to avoid putting community members at risk or creating panic. If you receive a phone call indicating the presence of a bomb or other terror-inflicting device, keep the caller on the line as long as possible, and gather the following information:

- *Where is the device?*
- *What type of device is it?*
- *When is it set to be activated?*
- *Who are you?*
- *Why are you doing this?*

Do not assume the caller will not give this information. It is likely that if they are calling, they do want to provide information. Also, take note of the following:

- *Are there background noises?*
- *Are there identifying characteristics to the voice of the caller?*
- *Can you detect the caller's gender?*
- *Does the caller have a noticeable accent or dialect?*
- *Is there a strong telephone connection, or fuzzy phone line?*

Report the threat immediately by calling 9-1-1 and the Residential Life staff or School Security staff. The School officials or local authorities will determine whether an evacuation is necessary based, in part, on the information you provide.

If you find a suspicious object or substance, do not touch it or go near it. Isolate the area immediately, tell others to stay away, and contact the staff and authorities. Evacuate the area, and move to the Evacuation Assembly Area to await further instructions.

### ***Power Failure***

In the event of a major power failure, the building is equipped with a back-up generator which will provide power for emergency signage and stairwells for a limited amount of time. Students should not use elevators during a power failure, even if they appear to be running properly. If the power failure persists for a long period of time, the back-up generators may run out of power. It is important to listen to instructions from the Residential Life staff and other School personnel. The staff may require that students move to a central location within or outside the building to ensure safety of everyone, particularly if the power failure continues during nighttime hours. If the fire alarm system fails, students may be asked to assist in a "fire watch" patrol of the building with the Residential Life staff.

### ***Facilities Emergency***

If there is a major facilities-related emergency (flooding, sewage spill, broken glass, structural damage, person(s) stuck in elevator, electrical outage, or other problems that might cause injury or harm), contact the Security Command Center at 213.621.4500, and keep yourself and others away from danger. Phone 9-1-1 if anyone has been hurt.

### ***Emergency/Duress (Blue Light) Phones***

The Colburn School has placed blue light emergency/duress phones throughout the Olive Building. Pressing the button connects you directly with a Security officer in the 24-hour Colburn Security Command Center. Locations include the residence hallways, the parking garages, and the fourth and fifth floors of the Olive Building. Should a student feel threatened or encounter an emergency, this phone should be used to reach help. Misuse of these phones may result in fines or disciplinary action.

### ***Preventive measures in the Residence Hall***

- Keep your doors locked at all times.

- Never open your door to strangers. The Colburn School personnel will always identify themselves prior to entering your suite or room.
- Avoid keeping large amounts of cash in your room.
- Report the presence of suspicious persons or activities to the Security Command Center at 213.621.4500 immediately.
- Prepare a list of personal property including serial numbers and model numbers and keep the list in a secure place.
- If you lose your key card or your room key (if issued), report it to the Residential Life Office immediately. Your key card will be replaced at a cost of \$25; your room key will be replaced at a cost of \$65.
- In the event that your door has been forced open when you arrive home, do not enter. Call the Security Command Center at 213.621.4500 and wait for assistance.

***Preventive measure outside the Residence Hall***

- If you feel that you are being followed, cross the street or get to a brightly lit area and remain alert.
- Avoid walking near dark doorways, abandoned buildings, or other locations where someone could be hiding.
- Avoid shortcuts and stay in well-lit areas.
- If a vehicle stops and the occupant asks for directions, remain on the sidewalk and do not approach the car. To get away from the vehicle, walk in the opposite direction of the car.
- If someone is loitering in front of or inside your residence or if someone may have followed you home, notify the security officers in the lobby of the building. Officers are posted 24 hours in both the Olive Building and Security Command Center.
- Before entering an elevator, check to see who is inside. If your suspicions are aroused, wait for the next elevator. If a suspicious person enters the elevator, stand near the control panel, and if you are attacked, press as many buttons as possible and exit as soon as you can.
- Do not use the stairs unless an emergency has been declared and the building is being evacuated.

***Panic Buttons in Practice Rooms***

Panic buttons are located in the Olive Building practice rooms. Pressing a panic button notifies Security of the need for assistance and the location of the button pressed. Misuse of panic buttons may result in fines or disciplinary action.

## RESOURCES

### Directory

(Who do you go see for what?)

#### Accompanying

- Vivian Fan, Olive 262

#### Add/drop a class

- Your academic advisor
- M'Isha Starks, Olive 357 (Conservatory Office)

#### Chamber Music and parts for CCMS concerts

- Caitlyn Chenault, Olive P239

#### Colburn Artists, CCMS artists and rehearsal scheduling

- Christine Tanabe, Olive 221
- Laura Liepins, Grand 212

#### Conservatory academic matters and all official forms (Add/Drop; Program extension, etc.), graduation

- M'Isha Starks, Olive 357 (Conservatory Office)

#### Conservatory – resource on all matters

- Dean Lee Cioppa, Olive 357 (Conservatory Office)
- Jessica Cameron, Olive 357 (Conservatory Office)

#### Community Engagement

- Anthony Crespo, Grand 210
- Jazmin Morales, Olive 460

#### Counsel and advice on any academic, professional, or personal matter

- Provost Adrian Daly, Provost, Grand 219
- Dean Lee Cioppa, Olive 357 (Conservatory Office)

#### Counseling

- Dr. Jennifer Langham, psychologist, Wellness Suite (1145)

#### Email

- Efrain Cornejo, Olive 273

#### Financial aid information

- M'Isha Starks, Olive 357 (Conservatory Office)

#### Fulbright information

- Deborah Smith, Olive 213 (Library)

#### Gigs

- Jazmin Morales, Olive 460

#### ID badges

- Sandra Gendron, Olive 210

Information Technology (IT) issues

- Residential life staff, Olive 340

International student visas and advising

- Christine Tanabe, Grand 221
- Lauren Woodward, Olive 357 (Conservatory Office)

Leave of absence

- Your academic advisor
- Dean Lee Cioppa, Olive 357 (Conservatory Office)

Library fines

- Christopher Garcia, Olive 217 (Library)

Mailroom

- Jerry Munoz, Olive 172

Massage therapy

- Kate Colie, Wellness Suite (1145)

Meal card questions

- Yan Niu (Accounting) Olive 244

Orchestra parts, all matters concerning the Orchestra

- Johanna Groh, Olive P239

Parking

- Colburn Security, Sandra Gendron, Olive 210

Payment plans and questions regarding Conservatory bills, and to make payments

- Lupe Barragan, Grand Ave. Cashier's Office

Payroll

- Sarah Forman, Olive 240

Physical Therapy

- Erin Carr, Wellness Suite (1145)

Recital programs

- Jessica Cameron, Olive 357 (Conservatory Office)

Recording

- Francesco Perlangeli, Grand 186

Refunds for textbook and travel (financial aid)

- Lupe Barragan, Grand Ave. Cashier's Office

Scheduling a Hall or Room for recitals, chamber music, and recording

- Jessica Ewing, Grand 186

#### Security Issues

- Sandra Gendron, Olive 210

#### Social media

- Clara Huang, Olive 266

#### Stage crew

- Victor Pineda, Grand 182

#### Student accounts – check your balance, pay your account

- Lupe Barragan, Grand Building Cashier's Office

#### Student employment paperwork and training

- Ileana Medrano, Olive 263

#### Student loan deferment questions

- Deborah Smith, Olive 213 (Library)

#### Tax information and assistance

- Karen Lovett, Olive 244

#### Transcripts

- M'isha Starks, Olive 357 (Conservatory Office)

#### **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 are normally available Monday through Friday only, and office hours are typically 9:00 AM – 5:00 PM PST.

#### **Student Council**

Formed in 2007, the Colburn Conservatory Student Council (StuCo) is a group of peer-elected leaders that, with the help of Residential Life, represent the Colburn Conservatory student body.

#### ***Mission***

Student Council's mission is to enhance and improve student life, serve the needs of the student body and the campus community, and foster relationships with other departments within the school.

#### ***Elected Positions***

- President
- Vice-President
- Secretary
- Treasurer
- Freshman Representative
- Sophomore Representative
- Junior Representative
- Senior Representative
- Graduate Representative

### ***Student Council Member Responsibilities***

The President, Vice-President, Secretary, Treasurer, and Graduate Representative hold their elected positions for a two-year period. After this point a student must run for re-election. The Undergraduate Representatives hold their elected positions for a one-year period. After this point a student must run for re-election. Members are expected to attend all meetings except in the case of extenuating circumstances. Other general duties may include the formation of smaller committees for certain projects, purchasing supplies for events, and setting up and taking down events. The President leads meetings, gives assistance and guidance, and acts as a facilitator during discussions. The Vice-President works closely with the President and assumes the President's duties when needed. The Secretary takes minutes at meetings, emails minutes to other Student Council members and advisors, and manages the official Student Council email ([studentcouncil@colburnschool.edu](mailto:studentcouncil@colburnschool.edu)). The Treasurer budgets the money allocated to Student Council, researches and provides cost estimates for Student Council activities, and keeps track of money spent. The Undergraduate and Graduate Representatives gather ideas, suggestions, and concerns from their classmates, and facilitate communication between their classmates and Student Council.

### ***Election***

Elections will be organized and run by the current elected members and will take place in September. Interested students will nominate themselves by emailing Student Council at [studentcouncil@colburnschool.edu](mailto:studentcouncil@colburnschool.edu) and submitting a short personal statement that outlines their reasons and qualifications for joining Student Council. These statements will then be emailed to the student body at least 3 days prior to the election. One year of previous experience on Student Council as an elected member is required to hold the position of President. Ballots will be dispersed and submitted anonymously.

### ***Resignation***

A member may resign from Student Council at any time. Student Council, at the time of the member's resignation, will vote to either hold an election or keep the seat vacant for the remainder of the academic year. Student Council will also vote, based on the nature of the member's resignation, whether or not to allow the member to run for a Student Council position in the future.

### ***Impeachment***

Any Student Council member can be impeached for not fulfilling their obligations. The impeachment procedure involves a vote by the other Student Council members to determine whether or not the member can retain their seat on Student Council.

### ***Meetings***

Public meetings will be held once a week for one hour and will be open to the entire student body. The meeting time will be determined by consensus of the current elected members at the beginning of each semester. Meeting times may be changed, with public notice, due to extenuating circumstances. Private meetings closed to the student body may be organized as needed by consensus of the elected members.

## **Health and Wellness**

### ***Wellness Team and Program***

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 licensed nurse on campus
- A consulting mental health professional
- Access to a licensed physical therapist
- Access to a licensed massage therapist
- Wellness programs through Residential Life

The Wellness Program aims to provide exposure to a diverse array of wellness modalities. Students interested in furthering their education in the areas covered are encouraged to do so. For example, students who are introduced to Alexander Technique in The Healthy Musician class or via Residential Life programming may choose to do additional work with a practitioner, in consultation with their teacher or health care provider, at their own expense. The Wellness Program at the Colburn School works in consultation with other campus departments, such as Human Resources, The Colburn Café, and The Career Development Center. The Colburn School takes a proactive approach to keeping students physically and mentally healthy. Wellness is a state of mind that allows students to perform at the highest levels possible. We at The Colburn School take our role in student health and wellness very seriously.

The purpose of the Wellness Team is to allow students as immediate access to psychological services as soon as possible, triage students with performance-related physical injuries, provide students with access to medical care for performance-related injuries, assist students in getting such care through their medical insurance, and provide basic medical care in the form of massage or physical therapy on site.

Four clinical consultants work to meet the physical and psychological needs of our students. They also assist with programming and emergency consultation when necessary and appropriate. They are:

- Dr. Jennifer Langham, PhD, Psychologist [drjlangham@yahoo.com](mailto:drjlangham@yahoo.com)
- Dr. Erin Carr, DPT, Physical Therapist [ecarr@colburnschool.edu](mailto:ecarr@colburnschool.edu)
- Kate Fox, CMT, CLMA, Massage Therapist [kfox@colburnschool.edu](mailto:kfox@colburnschool.edu)
- Jennifer Oldroyd, Licenced Nurse [joldroyd@colburnschool.edu](mailto:joldroyd@colburnschool.edu)

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.

### ***Meningococcal Disease Vaccination***

All residents must either have had a meningococcal vaccination or sign a waiver stating they choose not to get the vaccination at the time they move in; if the student is under age 18, his or her parent must sign the waiver. Vaccinations are available from the student's local health care provider. More information is available at <http://www.cdc.gov/meningococcal/>.

### ***Medical Insurance Requirement***

The Colburn School requires all Conservatory students to have adequate, year-round health insurance coverage. The School offers a comprehensive student health insurance policy through United Healthcare administered by Gallagher Arthur J. Gallagher Risk Management Insurance Services. For 2018-2019, the policy costs and effective dates are as follows:

- Annual (08/01/18 - 07/31/19)
  - Undergraduate: \$1,949.00
  - Graduate: \$2,651.00

Because it is difficult to make decisions when one is not feeling well, students are required to identify a local healthcare provider before moving into the Residence Hall.

### ***Waiving School Insurance***

Students who already have adequate, year-round health insurance coverage (e.g., through their parents, spouse, or an individual plan) may request an exemption on the Gallagher website (<https://www.gallagherstudent.com/students/student-home.php?idField=1383>) from enrollment in the United Healthcare plan. The waiver application must be completed in its entirety. Each waiver will then be reviewed by Gallagher to determine if the student's coverage is sufficient. If Gallagher determines that the student's plan is insufficient, the student will be required to enroll in either the School's United Healthcare plan or a comparable plan. Students enrolled in the School's United Healthcare plan will have the premium charged to their student account. Need-based financial aid is available to help defray the costs of health insurance for students enrolled in the School's student plan. If needed, students can apply for a payment plan from the Finance office. Payment plans will require the pre-authorization of a credit or debit card for regular payments.

### ***Urgent, Non-Emergency Medical Care***

Urgent conditions are conditions that are not life threatening but that can cause serious problems if left untreated.

Examples of urgent care situations are:

- Ear infections
- Sprains
- Urinary tract infections
- Vomiting
- Moderate to high fever
- Abnormal or uncontrolled bleeding
- Severe allergic reaction

Because these conditions are not life threatening, going to the emergency room is usually not necessary. Urgent conditions can usually be treated at home until you can see the school nurse, an urgent care, or your regular doctor or nurse. Several clinics and insurance providers, including United Healthcare, have a 24-hour nursing line you can call for medical advice to reduce discomfort until you can see a doctor or nurse. For United Healthcare, this service is provided by HealthiestYou and be accessed by calling the number on the back of your insurance card or visiting [www.telehealth4students.com](http://www.telehealth4students.com).

#### *Local Urgent Care Clinics:*

Health Care Partners Urgent Care Medical Group  
929 Georgia Street  
Los Angeles, CA 90015  
213.861.5950  
Open 24 hours

Downtown Urgent Care  
267 South San Pedro Street  
Los Angeles, CA 90012  
213.947.3600  
Mon-Fri 8am-8pm, Sat & Sun 8am-5pm

Reliant Urgent Care  
814 Francisco Street  
Los Angeles, CA 90017  
310.491.7070  
Mon-Sun 8am-10pm

DTLA Urgent Care (PPO Only)  
431 South Hewitt Street  
Los Angeles, CA 90013  
213.537.0610  
Mon-Fri 8am-8pm, Sat & Sun 8am-6pm

### ***Emergency Medical Care***

An emergency condition is a condition that will cause loss of life or permanent/severe disability if not treated right away.

Examples of emergencies include the following:

- Chest pain
- Shortness of breath
- Severe abdominal pain (except for constipation or menstrual cramps), especially after an injury
- Uncontrollable bleeding
- Blunt head trauma or a penetrating wound to the head
- Confusion or loss of consciousness, especially after a head injury
- Poisoning or suspected drug overdose



- Serious burns or cuts
- Inability to swallow
- Seizure
- Slurred speech or sudden onset of paralysis
- Broken bones

In a medical emergency, call 9-1-1 followed by the Security Command Center at 213.521.4500 if possible for assistance. Security will meet emergency responders and notify a staff member that you need help.

*Local Emergency Rooms:*

Good Samaritan Hospital  
1225 Wilshire Boulevard  
Los Angeles, CA 90017  
213.977.2121

Keck Medicine of USC  
830 South Flower Street  
Los Angeles, CA 90017  
1.800.872.2273

California Hospital Medical Center  
1401 South Grand Avenue  
Los Angeles, CA 90015  
213.748.2411

**Crisis Counseling**

Successful musicians and artists must learn to balance the demands of performance with the demands of friends, family, and career. Developing the skills to cope with everyday stress, performance schedules, and reaching your personal goals are an important part of the Colburn educational experience. There are many avenues of support at the School. Students are urged to speak with a member of the Residential Life staff or Conservatory Office staff when in need of help or counseling.

Occasionally life provides us with challenges we are unprepared to handle. This can lead to powerful emotional responses such as intense and unremitting feelings of sadness, overwhelming grief, and even a desire to harm oneself or others. While not unusual, these are serious symptoms that require immediate attention. If you are feeling the urge to hurt yourself or someone else or are having an emotional crisis/emergency, call 9-1-1 immediately and follow the operator's instructions or go to the nearest emergency room for immediate evaluation. Do not wait until your next appointment to get help. Security and Residential Life are available 24 hours daily to assist you in this process. Below are some additional resources:

- National Hopeline Network 1-800-784-2433
- Suicide Prevention Lifeline 1-800-273-8255
- Didi Hirsch Suicide Prevention Center 1-877-727-4747
- LA Rape & Battering Hotline 1-213-626-3933
- Domestic Violence Hotline 1-800-978-3600
- LA Alcoholics Anonymous 1-800-923-8722
- LA Narcotics Anonymous 1-800-933-5395

The Colburn School has partnered with Clinical Consultant Dr. Jennifer Langham, PhD to assist students with short-term treatment until they can be directed to counseling services through their insurance carriers. To schedule an appointment with Dr. Langham, visit <http://langham.setmore.com>.

**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.

### **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.

### **Accompanying**

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](http://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](http://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 Administrative Manager in the Conservatory Office oversees the tracking of accompanying hours by studio, by individual student, and by each accompanist. The Administrative Manager 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.

**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](mailto:cgarcia@colburnschool.edu)  
 Eva Della Lana, Senior Library Technician edellalana@colburnschool.edu

**Colburn Café**

**CAFÉ HOURS (subject to change)**

Monday – Friday, 7:30 am — 6:30 pm  
 Saturday, 8:00 am – 2:30 pm  
 Sunday, 11:30 am – 6:30 pm

**STARBUCKS HOURS (subject to change)**

Monday- Friday, 7:00 am – 6:00 pm  
 Saturday-Sunday, 8:00 am – 5:00 pm

**Meal Plans**

Students are allotted \$172.90 per week at \$9.10 per meal, which translates into 19 meals per week. This amount is added to ID cards at the beginning of each week with a \$25 daily limit. Students are responsible for knowing their meal account balance and for any overages. Overages are due at checkout and can be paid by cash, credit card, or debit card. Students who wish to add additional money to their meal plan account can do so using cash, check, credit card, or debit card at the School’s Cashier window located in the Grand Building next to the Grand Security desk.

**Parking on Campus**

A limited number of parking spaces are available in the Olive Building parking garage, Lot 2. Residential students requesting parking accommodations are entered into a lottery. Students who do not request to be entered into the parking lottery by July 15 will be responsible for finding their own parking spaces outside of The Colburn School for the upcoming academic year.

***‘R’ Resident Parking Permits:***

Students selected in the lottery must purchase an ‘R’ (resident) permit valid for parking on level P3 of the Olive Lot 2 parking garage. For 2018-2019, single-space ‘R’ permits will cost \$400/semester, payable in monthly installments, and tandem-space ‘R’ permits will cost \$350/semester, payable in monthly installments. Tandem parking spaces involve parking

two cars one behind the other. Those assigned to tandem spaces will need to work with their tandem partner on the logistics of sharing the space.

***'NR' Non-Resident Permits:***

Conservatory students who do not live on campus may apply for a 'NR' (non-residential) parking permit which allows parking in non-reserved garage spaces on an as-available basis. If there are no available spaces, NR permit holders must find and pay for their own parking off site. 'NR' permits are available for \$400/semester, payable in monthly installments. 'NR' permit holders are not to leave their cars in the garage for more than 18 hours in any one period.

***'S' Summer Parking Permits (for students continuing in the Fall semester only):***

A summer parking lottery will be conducted in early April where selected students can purchase a residential parking permit, valid for parking on level P3 of the Olive Lot 2 parking garage, for \$400/summer for a single space, and \$350/summer for a tandem space, payable in monthly installments. Graduating students and alumni are not permitted to apply for summer parking.

***Other Regulations:***

Parking permits must be displayed properly at all times. Permits are non-transferable and may not be duplicated. Parking permits are property of The Colburn School and may be revoked at any time for misuse or abuse. Students and guests are expected to obey all posted regulations in the parking facility. Questions regarding parking may be referred to the Manager of Residential Life and Summer Residential Programs (for assignment and payment issues) or the Director of Security (for all other issues). For guests, students must email [security@colburnschool.edu](mailto:security@colburnschool.edu) with the date, time of arrival, and name of their guest. Students are expected to park in their assigned spaces. If someone parks in your assigned space, e-mail Security at [security@colburnschool.edu](mailto:security@colburnschool.edu). In the e-mail, please include your space number and the make and color of the vehicle occupying your assigned space. Security will ticket the vehicle and instruct you to park in a temporary spot until the vehicle is moved. Parking ticket fees are typically \$20, with a maximum fee of \$30.

***Fitness Center (level 2 of the Olive Building)***

Appropriate shirts and shoes along with proper exercise pants (i.e. athletic shorts, sweats, leotards, or wind pants) are required. Shirts must be worn at all times. No food or drinks are allowed in the fitness area except for bottled water. Chewing gum must be disposed of in the trash receptacles provided. Equipment should not be moved without prior permission from the Manager of Residential Life and Summer Residential Programs. For safety reasons you must have at least two people must be present to use free weights. Students must wipe down equipment after every use. Permission must be granted before any alterations may be made to equipment or facilities. Students use the Fitness Center at their own risk and should consult with a physician before beginning an exercise program. The School is not responsible for damage or injury caused by using the Fitness Center. There is no on-site Fitness Center staff, so in an emergency, dial 9-1-1. Improper use of the Fitness Center will result in a fine to the student's account and/or revocation of Fitness Center privileges. The exercise equipment in the room is for the use of all students. Do not remove any of the equipment from the fitness room.

***Mail Room and Mail Procedures***

Your mailing address is:

*YOUR NAME (full name)*  
The Colburn School  
200 South Grand Avenue  
Los Angeles, CA 90012

Student mail is distributed to assigned student mailboxes each business day. The mailboxes are located on the lower level of the Grand Building near the stage entrance to Zipper Hall and in the Olive Building near the Mailroom. It is expected that students check their assigned mailbox several times each week, as all hard copies of important Colburn communications will be delivered there and may be time sensitive. Failure to check your mailbox is not a valid excuse for missing deadlines

or not knowing important information. Packages will be accepted by the Mailroom staff and signed for on the student's behalf. The Mailroom staff will then send an email indicating that the student should pick up the item from the Mailroom. Students will be asked to show their student ID card when picking up packages. The Mailroom is open for student package pick up during posted hours. There is a full-service United States Post Office in the lower level of California Plaza where packages may be mailed and where stamps and other supplies may be purchased. It is open Monday through Friday from 11am-4pm.

#### Mail during Summer Months (May, June, and July)

Student mail is not held or forwarded over the summer months or after a student graduates or is not returning. All mail will be returned to sender. Students are responsible for notifying all senders and companies of their change of address. Colburn is not responsible for any missed bills, notices, etc. Mail will be held during holiday breaks (i.e., Thanksgiving, Winter Break, and Spring Break).

#### **Lost and Found**

The Colburn School Security maintains a lost and found program where students can check to see if a lost item was found or turned in. To retrieve a lost item, the student will be required to prove the item belongs to them before it is returned. In the case of any loss, a Colburn Security officer will take a report documenting the loss.

## APPENDIX A

### 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](http://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.

**APL 501cf through 504cf – Applied Studies Conducting:** APL 501cs, 502cs, 503cs, 504cs are used to designate successive semesters of applied conducting lessons in the Artist Diploma program – Conducting Emphasis. Applied conducting lessons will be an aggregate of observation and assistance to the Director of Conducting. This experience will be both as an assistant to rehearsals of the Philharmonia Orchestra and at the Colburn School. Applied conducting lessons will also include working with guest conductors of the Conservatory Orchestra, as determined by the Director of Conducting. Folded into the Applied Studies Conducting curriculum will be advanced aural skills, directed by Mr. Salonen and in coordination with the Chair of Music Theory of the Conservatory. Applied Studies Conducting will carry four semester credits.

#### **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 mediants, 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 mediants, 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.

#### **ETR 501/502 – Advanced Ear Training for Conductors**

The graduate level of ear-training study will consist of two semesters of advanced musicianship training and skill development as relates to score-study, rehearsal, and performance. Students will gain fluency in all clefs, with emphasis on the c-clefs, and develop facility in score-reading and transposition. Furthermore, students will develop dictation and transcription skills related to form, orchestration, advanced polyphony, large-scale harmonic motion and modulation, and



overall key schemes and relationships. Finally, students will continue to develop their ability to sight-sing advanced tonal and atonal music using both fixed-Do solfège as well as scale-degree numbers and/or numerals related to set theory, applying these methods to excerpts from musical literature.

### **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 Ensemble:** 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 20<sup>th</sup> and 21<sup>st</sup> 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, and bassoon 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.

#### **ESL 100 – English for Non-native Speakers**

English for Non-native Speakers is designed to help non-native English speaking students develop their English academic reading, writing, speaking and listening skills in order to qualify for beginning a degree program at Colburn. Students enrolled this course are evaluated at the end of the semester to determine if they demonstrate the necessary English proficiency to enroll in a degree program the following September. The course will cover writing and grammar skills; reading and vocabulary skills, and listening and speaking skills through a variety of in-class and independent exercises and assignments.

#### **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 21<sup>st</sup> 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, The Broad, and MOCA 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 323 – The Beyond Within: Science, religion, and the super/natural mind:** This course will approach mysticism from two directions: as a psychological anomaly under scientific investigation since the late nineteenth century and as a privileged space of spiritual understanding, sought equally by Hindu forest saints, Roman worshippers of Dionysus, medieval Christian mystics and now, modern day technopagans at Burning Man. We'll examine mystical accounts across a variety of religious beliefs, old and new and try a few spiritual outings of our own. Is there something we can observe in all this testimony that passes for a universal mysticism? If so, why should such a structural feature of the mind exist? Scientific knowledge, by contrast, has progressed through the rejection of such supernatural claims, and that is particularly true when it comes to the disciplinary formation of psychology. Religious manias (ecstasy, demonic possession, stigmata, visions etc.) were from the start reinterpreted as elements of clinical insanity. In many ways, the loss of modern spiritual identity begins in the seminal act of psychiatric care. Can we reconcile these two coexisting outlooks: the one only valuing knowledge with reference to the natural world; the other seeking wisdom from a reality beyond it? There is a shadow science that tries to split the difference that can help us rethink the opposition of natural/supernatural, madman/mystic through a more synthetic speculation. This is the psychology of Myers' subliminal self, James' pragmatist metaphysics, Jung's collective unconscious, the Harvard psilocybin project, Grof's cartography of the psyche and, more recently, Daryl Bem's ESP research at Cornell and the psychedelic therapies currently under investigation at NYU and Johns Hopkins.

**HUM 327 – Twentieth Century American Literature:** The 20th century was a remarkable period in American literature. The literary arts transformed approaches to numerous aspects of life, from the transcendental to the individual, as writers explored complex political, social, and cultural themes. In this class we will sample from a variety of poetry, fiction, and drama from across the ten decades of the 20th century. Using several critical approaches, we will examine American writers documenting, thinking, experimenting, challenging, rebelling, conforming, and discovering.

**HUM 332 – Comics and Graphic Novels:** Students in this course can expect a hybrid approach to comics. On the one hand, the course is a survey study of comic strips, comic books, and graphic novels from literary and cultural perspectives. The

class will place an emphasis on history and form, and an acknowledgement that Comics are not a genre, but rather, a medium. Readings will include newspaper strips, zines, floppies, webcomics, manga, as well as conventional trade books. In addition, the course will examine practical theory and exercises in cartooning to deepen appreciation of the medium and to initiate entry into the world of comics.

**HUM 344 - Voices of Protest: The 1960s and Today:** Applauded by some as the crucible of a more humane and just society that sought to alleviate racial and economic inequality, other Americans regard the Sixties with contempt and scorn, and consider the developments of the era the source of contemporary ills. In an attempt to understand the source of such intense debate, this course will look at key political and social protest movements in the 1960s around civil rights, women's rights, and the counterculture. Throughout the course, we will pay particular attention to the degree to which young people influenced the agenda of these movements. In addition, the class will compare and contrast movements in the 1960s with contemporary American protest movements such as Black Lives Matter, Time's Up, and Me Too.

**HUM 353 Surfs Up: Southern California Beach Culture:** Surfing, the Beach Boys, and "Baywatch" helped make California's beaches among the most recognizable landscapes in the world. Coastal California offers a unique window to explore the region's growth. The shoreline was once a place for commerce and violence, but in the 20<sup>th</sup> century it became a focal point of popular culture. The so-called California good life claimed a glamorous yet mythical space of tanned bodies and endless sun. This course will explore the beach culture in television, film, and music, as well as topics including fashion, climate and environmental change, suburban real estate and global commerce, pleasure piers and tourism, and public recreation and segregation.

**HUM 361 – Introduction to Psychology:** Why do we forget? Why did I have that dream? How do we make decisions? Should I believe this article I read on Facebook? We can start answering these questions and many more with an introductory overview of the scientific study of human thought and behavior: psychology. We will explore a wide range of topics including perception, communication, memory, learning, development, decision-making, love, hunger, art, fiction, and dreams. In this course, we will consider our physiological components as well as our interactions with each other in understanding our behavior and development. That is, we will investigate how our brains are wired and how our interactions with others and the environment affect us, in health and in illness, from our very first days of life.

**HUM 362 – Psychology of Intelligence: A Developmental Perspective:**

How do we learn? How do we make decisions? Why do we make so many mistakes? Can we improve our memory? What is intelligence? We can start answering these questions and many more with an overview of the scientific study of cognitive development. From the first days of life through adulthood, we will explore thinking, perception, attention, memory, decision-making, problem-solving, and intelligence. By the end of this course you will: 1) Understand cognitive psychology that includes current models and hypotheses concerning such functions as perception, attention, and memory. 2) Understand the research methods used in cognitive psychology. 3) Develop library research and scientific writing skills necessary for writing a hypothesis-driven literature review based on primary source articles.

**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 111 – Keyboard Repertoire of the Baroque:** 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 Baroque period, including study of Handel and J.S. Bach. Instruction includes lectures, listening and reading, and may include sessions taught by guest artists and pedagogues.

**KBR 115 – Keyboard Repertoire of the Twentieth and Twenty-first Centuries:** 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 20th and 21<sup>st</sup> centuries, including the form and direction taken by piano music in the hands of different composers. Works of the Viennese School are studied (Schoenberg, Webern, Berg), American works (Ives, Barber, Corigliano), and works by Berio, Stockhausen, Messiaen, Prokofiev, Bartók, Hindemith, etc. 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 17<sup>th</sup> 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 18<sup>th</sup> 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 of 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 19<sup>th</sup> 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 311 – Topics in Music After the Second World War:** This course considers how the developments in Western "classical" music during the first half of the 20<sup>th</sup> century inspired further modernistic innovations, aesthetic backlashes, and postmodern alternatives in the years after WWII. We will explore the myriad issues that influenced compositional methods in the second half of the 20<sup>th</sup> century to the present day, including the explosion of electronic resources and technologies (musique concrète, the theremin and ondes martenot, synthesizers, computer-generated sound), composer control and performer freedom (determinacy vs. indeterminacy), the expansion of the conventional resources of the orchestra, the "new accessibility" (i.e. minimalism, post-minimalism, crossover), the role of the performer as advocate for "new music," the seemingly oxymoronic category of "contemporary classical," and issues of patronage and audience accessibility. Throughout the course we will consider the relationship between music and other arts such as painting and architecture as well as the nature of such aesthetic concepts as "modernist" and "postmodernist," and also the question of what constitutes music itself (sound, noise, tones, form?). Finally this course will investigate and discuss issues facing classical musicians today as presented in "real-time" sources, including newspaper essays, blogs and social media, and other media.

**MHL 329 – Romantic Classicists: Mendelssohn, Schumann, Brahms:** While composers of the New German School were busy moving forward with the "music of the future," another segment of German musical culture was looking in the other direction. This course will explore the renewed interest in earlier music in 19th-century Germany, amongst composers, performers, critics, and audiences. We will explore this topic from multiple angles, looking at the rise of choral societies, the role that figures such as Robert and Clara Schumann played in resurrecting forgotten composers and works, the role that conductors played in promoting earlier music, the increasingly important relationships between composers and musicologists, and the important role of nationalism in the formation of musical-historical narratives and the canon. Last, we will examine the influence of Renaissance, Baroque, and Classical music on the styles, genres, and compositional practices of prominent composers, using Mendelssohn, R. Schumann, and Brahms as case studies. Through a close examination of select works, we will see how these composers used the music of the past to create music for the future.

**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 518—History of Jazz:** This course will examine the history of jazz from its inception as a set of African-American folk musics to its current status as a variegated art form that resists generic categories of "classical" and "popular." We will

conduct a thorough survey of jazz's general history, from its inceptions in the late nineteenth century through the present-day, examining musical styles, genres, and artists (including such important figures as Louis Armstrong, Duke Ellington, Billie Holiday, Ella Fitzgerald, Charlie Parker, Miles Davis, John Coltrane, Ornette Coleman, and others) within larger social, cultural, and political contexts. As a particular focal point, we will examine jazz's complicated and often uneasy relationship with European and American concert music. On one hand, we will examine ways in which the two traditions have mutually influenced each other, as seen in, for example, the influence of ragtime in certain works by early 20th-century composers, in symphonic jazz of the 1920s, in Duke Ellington's tone parallels, in Miles Davis' cool jazz period, and in Gunther Schuller's third stream. On the other, we will explore how the often problematic encounters between the two exemplify larger social and political issues of race, class, and cultural hegemony.

**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.

**MHL 551 – Philanthropic Patronage and Music in Postwar America:** Whether ecclesiastical, aristocratic, political, or a combination of the three, Western classical music has depended on extraordinary benefices since the Middle Ages. During the mid-twentieth century, also known as the ‘golden age of capitalism,’ the United States experienced a ‘cultural boom’ due to the extreme generosity of a new class of patrons; this resulted in philanthropic patronage. Key actors in philanthropic foundations strategized to increase investments and incomes of performing arts institutions, hence, also the cultural goods and services produced. One new initiative involved novel and permanent commitments from higher educational institutions to cultivate professional musicians. Today, musicians and performing arts institutions remain deeply reliant on philanthropic patronage. In this course, students will explore the symbiotic relationship between philanthropy and music, past and present; examine the interconnections among capitalism, philanthropy, and professional training; and use a variety of methodologies including primary archival research and ethnography to better understand our musical cultures today.

### **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 2018. 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 201– Pedagogy practicum 1**

In this course students will observe private instructors and work throughout the semester with one or more students from the Jumpstart program, serving as a musical mentor and private teacher. Each student will be assigned an individual pedagogical mentor who will guide the student throughout the year, providing instrument-specific instruction to improve teaching skills. Concurrent enrollment in MPD 331 required. Master of Music students will enroll concurrently in MPD 201 as part of the requirement for the Teaching Fellows emphasis of the MM degree.

### **MPD202 – Pedagogy practicum 2**

This course is a continuation of MPD 201. Students observe private instructors and work at an increasingly high level with students from the Jumpstart program as musical mentors and private teachers. Students continue to work with the pedagogical mentor to improve and hone teaching skills and develop teaching techniques to carry the student into



professional teaching. Prerequisite: MPD 201. Master of Music students will enroll concurrently in MPD 202 as part of the requirement for the Teaching Fellows emphasis of the MM degree.

**MPD 331– Introduction to Pedagogical Practice:** 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 discussion about instrumental technique and pedagogy and the context of your role as an educator in the community with nationally recognized pedagogues. Students enrolled in this course will enroll concurrently with MPD 201. The course will provide additional input and reinforcement for the teaching of the Jumpstart student assigned in MPD 201. 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 concurrently in MPD 331 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 21<sup>st</sup> 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 Digital Audio Workstation (DAW) software including Logic and ProTools and notation software (Finale). Projects will focus on real world scenarios involving the modern studio session player and basic understanding of modern recording techniques.

### **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 17<sup>th</sup>- and 18<sup>th</sup>- century counterpoint, including its applications to the 20<sup>th</sup> 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 20<sup>th</sup> 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 502 – Advanced Orchestration:** This course seeks to build upon the knowledge and experience acquired by performance majors in previous music theory and composition classes, as well as in chamber music and orchestral rehearsals. Classroom time will be divided among four types of activities: 1) in-depth discussions covering the technical and musical features of every instrument in the modern orchestra, including clefs, key signatures, transpositions, and modern extended techniques; 2) Score study focused on music from the 19<sup>th</sup> and 20<sup>th</sup> centuries, involving not only composers who mastered the art of orchestration (including Stravinsky and Ravel), but also the music of composers who have often revised and improved their orchestration (such as Schumann or Webern); 3) Scoring piano works for various chamber ensembles based on the availability of performers enrolled in the course; and 4) Performing student orchestration projects in the classroom, as well as publicly. Throughout the semester all students will complete one assignment consisting of properly orchestrated music involving the use of appropriate clefs, key signatures, and transpositions, and give a brief presentation on a topic focused on specific orchestration techniques developed during the 19<sup>th</sup> or 20<sup>th</sup> centuries.

#### **MTH 506 –The Art of Music Composition II. Music of our Time**

This course continues the exploration of new compositional styles and techniques with a focus on the music of our time. Masterpieces created during the last five decades will be studied and analyzed in the context of the most recent modern and post-modern developments. Through a wide range of lectures, demonstrations, discussions, and improvisation sessions, students will gain a more comprehensive understanding of new and emerging aesthetic orientations, including the development of multimedia, and the use of interactive technology. In addition, contemporary notation techniques will be discussed, with an emphasis on the role played by the performer as an improviser. Each student will compose a piece for a solo instrument or an ensemble designed around the other performers enrolled in the course.

**MTH 535 – In search of Style: Stravinsky:** Throughout his long career Igor Stravinsky put his personal stamp on works composed in a variety of idioms, from the music of his early years to the Russian ballets to Neoclassicism to his belated engagement with twelve tone. By studying a number of his works and reading relevant literature we'll seek to discover exactly what makes Stravinsky Stravinsky.

**MTH 541 – Readings in Music Theory:** The course will survey the vast panorama of music theory and analytical thinking from ancient times to the present (with the emphasis on more recent theorists). Special attention will be given to analytical

approaches from diverse disciplines (e.g. linguistics, cognitive science, feminism, etc.). Listening assignments of relevant repertoire will supplement the readings. Students will write critical appraisal of articles read and be expected to contribute to class discussion

### **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 501cf, 502cf – Recitals, AD Conducting – Salonen Fellows**

Students enrolled in the Art Diploma as part of the Salonen Fellows program are required to present two conducting recitals (one per year). These recitals will be under the supervision of the Director of Conducting and may involve an existing on-campus ensemble, off-campus ensemble, or a specially formed recital ensemble. At the discretion of the

Director of Conducting, recital credit may also be given for individual works conducted on more than one concert. The repertoire and ensemble must be approved by the Director of Conducting.

**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?



## APPENDIX B

### Cost of Attendance, Fees, and Refund Policies

The cost of attendance for the 2018-19 academic year in the Conservatory of Music is as follows:

- **Tuition: \$47,741**
- **Room: \$12,731**
- **Board: \$6,055**
- **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 also the Schedule of Student Charges and List of Estimated Costs for 2018-19. 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 one-time fee that is required before a student is considered enrolled)
- \$3,000 comprehensive fee (an 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.")

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, refunds are only available on the deposit and comprehensive fee (see below).

Refunds after enrollment: Tuition, room, and the comprehensive fee charges are billed to students at the beginning of each academic year. Board is billed to students monthly. 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 15-week semester.

- Withdrawal or leave beginning in week nine of the semester: no refund of comprehensive or parking fees.
- Withdrawal at any time during the Fall semester, or leave for the Spring semester: full refund of comprehensive fee paid to date for the Spring semester.

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). AA 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.

### **Student Financial Accounts**

Students are responsible for making sure that their financial account with The Colburn School is current. Charges are processed at various times during the year. Some examples of student charges are comprehensive fees, parking fees, fines, health insurance premiums, room/suite damage charges, and program co-pays. Students are notified via e-mail when charges are posted to their accounts. The Finance office sends statements to students on a monthly basis. At that point, you have two options, pay the balance in full, either in person at the Cashier's office in the Grand building or online, or enter into a payment arrangement with Finance whereby you make installment payments to your student account. In either case, payments must reach Finance by the fifteenth (15th) of each month. Failure to make payments by the 15th of the month will result in a late fee of \$25 assessed to your student account. If you have any questions regarding these policies, please see the Cashier's Office.

**Schedule of Student Charges 2018-19**

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.

<b>Fee Name</b>	<b>Amount</b>	<b>Notes</b>
<b>Tuition:</b>	\$0.00	Tuition charge is paid by full scholarship. No refund available.
<b>Housing:</b>	\$0.00	Housing costs (room and board) are paid by full grants. No refund available.
<b>Fees:</b> Application Fee (for Fall 2018)	\$140.00	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.
<b>Program Required Expenses:</b> 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 \$2,650 per year. Students who need financial assistance in meeting this obligation should apply for financial aid as detailed in the Student Catalog and Handbook.
<b>Books/music:</b>	\$500.00	Approximate total; cost of books may vary depending on program and year in program.
<b>Total:</b>	\$4,140.00	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 \$7,640. A student in a four-year program (BM or PD) will spend approximately \$14,640.



**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)	\$2,650
Other health care costs (co-pays, prescriptions, acupuncture, etc.)	\$500
Instrument maintenance	\$700
Laundry	\$200
Telephone	\$750
Miscellaneous expenses	\$500
Textbooks	\$500
<b>ANNUAL ESTIMATED BUDGET</b>	<b>\$9,800</b>

## 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: Orchestra	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, 311 + 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						
<b>Semester totals</b>	<b>19</b>	<b>19</b>	<b>19</b>	<b>18</b>	<b>16</b>	<b>18</b>	<b>13</b>	<b>13</b>

Minimum credit total = 120

\*Required only of students whose native language is not English

## 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						
<b>Semester totals</b>	<b>13</b>	<b>12</b>	<b>13</b>	<b>8</b>	<b>8</b>	<b>9</b>	<b>8</b>	<b>10</b>

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, 402A	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						
<b>Semester totals</b>	<b>12</b>	<b>12</b>	<b>13</b>	<b>9</b>	<b>7</b>	<b>9</b>	<b>7</b>	<b>10</b>

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: Applied	4	4	4	4
ENS 111: Orchestra*	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
<b>Semester totals</b>	<b>13</b>	<b>12</b>	<b>10</b>	<b>10</b>

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 MPD 550 for 3 credits of MHL/MTH

*Students electing Teaching Fellows will also enroll*

*in MPD 551, MPD 201, and MPD 202 in the first year,*

*and 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	
<b>Semester totals</b>	<b>16</b>	<b>15</b>	<b>13</b>	<b>13</b>

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: Applied	4	4	4	4
ENS 111: Orchestra	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
<b>Semester totals</b>	<b>9</b>	<b>8</b>	<b>9</b>	<b>10</b>

*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
<b>Semester totals</b>	<b>10</b>	<b>9</b>	<b>9</b>	<b>12</b>

*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: Orchestra	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	
<b>Semester totals</b>	<b>10</b>	<b>9</b>	<b>10</b>	<b>11</b>

*Minimum credit total = 40*

### PROFESSIONAL STUDIES CERTIFICATE

Required courses and recommended sequence (overview)

Semester:	One	Two	Three	Four
APL 511, 512, 513, 514: Applied	4	4	4	4
ENS 111: Orchestra	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
<b>Semester totals</b>	<b>7</b>	<b>6</b>	<b>7</b>	<b>6</b>

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
<b>Semester totals</b>	<b>7</b>	<b>6</b>	<b>7</b>	<b>6</b>

Minimum credit total = 26

Normal PSC program length is 2 years.

### ARTIST DIPLOMA-CONDUCTING EMPHASIS

Required courses and recommended sequence (overview)

Semester:	One	Two	Three	Four
APL 501cf,502cf,503cf,504cf: Applied Chamber	4	4	4	4
ENS 111: Orchestra	1	1	1	1
ENS 112: Reading Orchestra*	1	1	1	1
ETR 501, 502: Advanced ear training/score reading	1	1		
MPD 100: Community Outreach	1		1	
PRF 100: Performance Forum** (2 sem.)	0	0	0	0
PRF 100A: Chamber Forum**	0	0	0	0
REC 501cf,502cf: Conducting recitals			4	4
SEM 010: Healthy Musician	1			
SEM 020: Working Musician			1	
<b>Semester totals</b>	<b>9</b>	<b>11</b>	<b>8</b>	<b>10</b>

Minimum credit total = 38

\* not offered in 2018-19

\*\* when not traveling

**APPENDIX D**

**Residence Hall Additional Fees**

The following fees and fines may be assessed at the discretion of The Colburn School. Charges will be applied to the student’s account. Failure to pay a fee or fine will result in a hold being placed on the student’s account. A student has ten days to dispute a fee that has been charged to his or her student account. If a student fails to dispute the charge within ten days of the date that the fee was posted to the student’s account, the student is responsible for the amount owed.

FEES

Item	Life Safety Fine	Materials Fine
Patch & paint wall damage, small (gouge)		\$75.00
Patch & paint wall damage, medium		\$150.00
Patch & paint wall damage, large (greater than 4 ft. x 8 ft.)		\$350.00
Window glass (unit)		\$1,000.00
Window glass (half-unit)		\$500.00
Bathroom linoleum flooring replacement		\$500.00
Kitchenette counter top replacement		\$1000.00
Switch or receptacle		\$50.00
Light globe/lens		\$50.00
Smoke detector	\$75.00	\$75.00
Thermostat		\$150.00
Emergency light	\$75.00	\$250.00
Exit signs	\$75.00	\$250.00
Entry door (fire)	\$75.00	\$1,000.00
Door, interior		\$600.00
Door, hardware		\$500.00
Door, lock set		\$300.00

Door, closer		\$250.00
Door card access device Persona		\$1,000.00
Sink, lavatory		\$500.00
Toilet, water closet		\$500.00
Bathroom/Kitchen Faucet		\$250.00
Floor, carpet tile common area (per square)		\$50.00
Floor, carpet (typical bedroom replacement)		\$750.00
Bathroom shower curtain rod		\$110.00
Bathroom shower head		\$55.00
Bathroom toilet seat		\$60.00
Bathroom Toilet paper dispenser		\$75.00
Above standard cleaning		\$27.50/hour
Fire Life Safety Violation fee	\$75.00	

Fines

Item	Fine Amount
Damage to/Theft of School Property	\$100.00 + actual replacement/repair cost
Defenestration	\$100.00
Guest Policy Violation	\$50.00
ID Card Not Visible	\$25.00
Student Account Payment Late Fee	\$25.00
Leaving Trash in the Hallway	\$25.00
Lockouts beyond 3 in 1 year	\$25.00
Lost Bedroom Key	\$65.00



Lost/Broken ID Card	\$25.00
Lost Mailbox Key	\$25.00
Missing Locker Lock	\$10.00
Noise Violation	\$25.00
Parking Ticket	\$20.00 - \$30.00
Poster Vandalism	\$100.00 + the cost of reprinting the poster
Reassembly of Bed at Checkout	\$50.00
Excessive Room Cleaning Fee	\$100.00 (or more depending on condition)
Storing/Moving Common Area Furniture Fee	\$25.00
Cafeteria Plates found in Suite	\$25.00
Excess Trash in Suite	\$10.00 Per person living in the suite

## APPENDIX E

### 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](http://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](http://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](http://www.bppe.ca.gov)).

### 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.).