

CONSERVATORY OF MUSIC

2026–27

Student Handbook and Catalog

COLBURN
SCHOOL

Colburn Conservatory of Music

August 1, 2026– July 31, 2027
Student Catalog and Handbook
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Contents

INTRODUCTION 8

History of the Colburn School 8
The School's Mission and Purpose 8
The Conservatory Student Catalog and Handbook 8

ACADEMIC CALENDAR 2026-27 9

APPLICATION AND ADMISSION INFORMATION 10

Applying for a new program 10
Applying after withdrawing from the school 10
Transfer of program ..... **Error! Bookmark not defined.**
International Students 10
Student F-1 Visa and Visa Services 10
English Proficiency 11
More Information 11
Transfer of Credits 11
Determination of Transfer Credits 11
Conservatory Admissions Contact Information 12

CONSERVATORY OF MUSIC PERSONNEL 13

Conservatory of Music Faculty 13
Conservatory Administration and Staff 14

CONSERVATORY OF MUSIC FACULTY BIOS 15

Andrew Bain, Horn; Brass Chamber Music 15
Margaret Batjer, Violin 15
Martin Beaver, Violin/Samuel Thomas Violin Chair; Chamber Music 15
Richard Beene, Bassoon; Chair, Winds, Brass, and Percussion; Woodwind Chamber Music 15
Georgia Bell, English Language Instruction 16
Fabio Bidini, Piano/Carol Grigor Piano Chair; Chamber music 16
Ted Botsford, Double Bass, Orchestral Repertoire (Interim) 16
Jonathan Brown, Chamber Music 17
Alan Chapman, PhD, Music Theory 17
Linda Dallimore, Music Theory 17
Adán Fernández, DMA, Ear Training 17
Yehuda Gilad, Clarinet; Music Director and Conductor of the Colburn Orchestra 18
Clive Greensmith, Cello; Chamber Music 18
Ben Hong, Orchestral Repertoire (Cello) 18
Matthew Howard, Percussion 19
Eugene Izotov, Oboe 19
Eloise Kim, DMA, Keyboard Harmony 19
Thomas Kotcheff, DMA, Music Theory and Ear Training 20
Jeffrey Kryka, PhD, Ear Training 20
Tiffany Kuo, PhD, Music History and Literature 20
Robert Lipsett, Violin/Jascha Heifetz Distinguished Violin Chair 20
Liviu Marinescu, DMA, Music Theory; Composition 20
Régulo Martínez-Antón, Keyboard Repertoire 21
Tatjana Masurenko, Viola; Chamber Music 21
Demarre McGill, Flute (Interim) 21
Noah Meites, DMA, Music Theory and Ear Training 22

Jordan Nelson, DMA, Chair, Music Theory and Ear Training 22
Ian Pritchard, PhD, Chair, Music History and Literature; Baroque Ensemble 22
David Rejano, Trombone; Brass Chamber Music 22
Brandon Rolle, PhD, Music Theory and Ear Training 23
Esa-Pekka Salonen, Director of Negaunee Conducting Fellows Program 23
Justin Sun, Associate Dean, Center for Innovation and Community Impact & Chair, General Studies 23
JoAnn Turovsky, Harp 24
Benjamin Ullery, Orchestral Repertoire (Viola) 24
Bing Wang, Orchestral Repertoire (Violin) 24
James Wilt, Trumpet; Brass Chamber Music 24
Erica Wise, Music Pedagogy 25
Tracy Wong, DMA, CICI Assistant Director, Musician Career Development 25
Mina Yang, PhD, Music History and Literature 25
Janice Ying, Healthy Musician 25

PROGRAMS OF STUDY AND STUDIO BENCHMARKS 26

PROGRAMS OF STUDY 26
STUDIO BENCHMARKS 27
Strings 28
Woodwinds 32
Brass 36
Piano and Percussion 39
Conducting 41

CODE OF CONDUCT, STUDENT RIGHTS AND RESPONSIBILITIES 42

Code of Conduct 42
Professional and Respectful Conduct 42
Guest and Visitor Conduct 42
Safe and Inclusive Environment 42
Equal Treatment and Non-Discrimination 42
Compliance with Laws and Policies 42
Safety and Security 42
Prohibition of Violence and Threats 42
Appropriate Appearance 43
Expression and Community Standards 43
Filming, Recording, Photography, and Social Media 43
Reporting Violations and Investigation Procedures 43
Enforcement and Campus Access 43
Student Rights 44
Student Responsibilities 44
Academic Integrity 45
Indemnity 46
Disability Accommodation 46
Student Grievance Procedure 46
Reporting Hotline 47
Dress Code 47
Staff Treatment 49
Theft 49
Weapons 49
Damage/Vandalism/Theft of Property 50
Gambling 50
Amnesty, Alcohol, Smoking, and Controlled Substances Policies 50
Consequences 52
Probation, Suspension, and Dismissal 52
Appealing a decision of probation, suspension or dismissal 55
Withdrawal, Administrative 56
Non-Academic and Non-Residential Code of Conduct Violations 56

ACADEMIC LIFE 56

Requirements, policies and procedures 56
Graduation requirements 56
Grading System and Policy 56
Credit and Time Requirements 57
Program Information 57
Credit Transferable to Other Institutions 57
Credit for Non-Colburn Classes 58
Arizona State University Universal Learner Courses 58
Credit for Experiential Learning 59
Extension of Post-Baccalaureate Programs 59
Change of Program (Academic) 59
Program Length Policies 60
Statute of Limitations 63
Attendance Policy: Absences and Tardiness 63
General absence policy 64
Individual class policies 64
Artistic attendance policy 64
Conflicts between applied courses and academic courses 64
Tardiness 64
Request for excused absence 65
Documentation 65
Absence Request Process 65
Outside activities and absences 66
Illnesses and Emergencies 66
Make-up work 66
Jury Requirement 67
Recital Policies 67
Required Recitals 67
Non-required Recitals 69
Recital Cancellation Policy 70
Recital Requirements 70
Academic Information 72
Academic Freedom Policy 72
Academic Progress and Student Achievement 72
Academic Advising 73
Academic Support, Counseling, and Assistance 73
Transcripts 73
Textbooks 74
Change in Status (Informational) 74
Special Student Status 74
Practical Training 74
Internships 74
Performance Diploma for ESL Reasons 75
Independent Study 75
Make-up Exams 76
Adding a Class 76
Dropping a Class 76
Auditing a Class 76
Incomplete Grade Policy 76
Withdrawing from a Class 76
Leave of Absence (Long-term) 77
Withdrawal from School 77

FINANCIAL INFORMATION 77

Financial Assistance Policy 77
Student Loans 78
Financial Aid and Loans 78
Outside Scholarships 78
Taxes and Withholdings on Financial Awards 79

HOUSING AND RESIDENCE LIFE 79

Housing and Residence Life Staff 80
Room Information 80
Quad (4 Bedrooms/up to 5 Suitemates/2 Bathrooms) *80*
Room Selection Process *80*
Room-swapping Requests *81*
Furniture and Appliances *81*
Appliances *81*
Telephones *81*
Facilities and Engineering 82
Laundry *82*
Janitorial *82*
Maintenance and Repair Work Orders *82*
General Conservatory Housing Policy 83
Housing Exemption (Undergraduates Only) *83*
Off-Campus Housing Option *83*
Parking Policy for Off-Campus Residents *84*
Residence Hall Policies and Procedures 84
Guests *84*
Move In *85*
Winter Break *85*
Move Out *85*
Move-out Procedures *85*
Room Condition Inspections and Fines *86*
Summer Storage *86*
Property Renter's Insurance *86*
Alcohol, Smoking, and Controlled Substances Policies 86
Community Living 86
Keys and Access – see also, Safety and Security *86*
Lock-outs *87*
Right to Enter *87*
Commercial Enterprise *87*
Public Safety *87*
Quiet Hours *87*
Noise Level and Practicing in Suites *87*
Pets *88*
Lewd Conduct *88*
Threats, Harassment, Bullying, Intimidation, Hazing *88*
Apartment Living and Hygiene *88*
Cleanliness of Common Areas *88*
Trash and Recycling *88*
Posters *88*
Propping/Bolting Doors *89*
Roof *89*
Stairwells *89*
Fire Safety *89*

INTERNATIONAL STUDENT ADVISING 90

Enrollment/I-20 90
Proof of Finances 90
Entry into the United States 90
Working in the United States 91
On-campus Employment *91*
Off-campus Employment ("Curricular Practical Training (CPT)") *91*
Traveling with I-20 91
Proof of Enrollment 91
Graduating Students 91
More Information 92

POLICIES AND PROCEDURES 92

Publicity 92
Copyright Policy 93
Recording in Halls 93
Recording/Photography of Performances, Master classes, Rehearsals, Events, etc. 94
Recording/Photography of Lessons and Classes 94
Access to Recordings of Public Performances 94
Practice Room Policy 94
Winter and Summer Break Practice Policy *95*
Room Usage Policy 95
Performance and Rehearsal Halls *95*
Zipper Hall *96*
Thayer Hall *96*
Mayman Hall *96*
Classrooms *96*
Abuses of Policy *96*
Privacy and Social Media 97
Student Records, Privacy Information, Transcripts 97
Maintenance of Student Records *97*
Disclosure of Information *97*
Student Tuition Recovery Fund 99
Holds on Student Accounts 100
Student Teaching on Campus 101
Bulletin Boards 101
Smoking 101
Environmental Policy 101
Right to Change Student Catalog and Handbook 101
Email Communication 101
Sexual Assault Policy 101
Sexual Harassment and Other Unlawful Harassment Policy 102
Reporting Harassment, Discrimination, or Inappropriate Conduct *103*
Stalking Policy 103
Statutory Rape Policy 106
Information Technology (IT) Acceptable Use Policy 106
General Policies *108*
Data Protection *108*
Virus Protection *108*
Email *108*
Confidential or Protected Information *109*
Incidental Use of Information Resources *109*
Internet Use *109*
Portable and Remote Computing *109*
Passwords *110*
Harassment, threats, stalking, and similar activities *110*
Abuse, damage, or destruction of electronic resources *110*
Security *110*

SAFETY AND SECURITY 111

Building Hours 111
Keys and Access 111
Guests 111
Emergency Procedures 111
Evacuation of the Building in a Fire Alarm or Emergency *111*
Earthquake Procedures *112*
Tornado Procedures *112*
Medical Emergency *113*
Active Shooter Response Policy *113*
Bomb Threat/Terror Threat *113*
Power Failure *114*

Facilities Emergency *114*
Emergency/Duress (Blue Light) Phones *114*
Preventive measures in the Residence Hall *114*
Preventive measures outside the Residence Hall *114*
Panic Buttons in Practice Rooms *115*

RESOURCES 116

Directory 116
Office Hours 117
Health and Wellness 117
Wellness Team and Program *117*
Meningococcal Disease Vaccination *118*
Medical Insurance Requirement *118*
Student Health Insurance Plan *118*
Waiving the Student Health Insurance Plan *118*
Crisis Counseling *119*
Placement Services 119
Instruments 119
Collaborative Pianists 120
Library – General Information 121
Library – Access and Policies *121*
Colburn Café 122
Parking on Campus 122
On-Campus Parking Fees (Olive Building, Lot 2) 26-27 Academic Year: *123*
On-Campus Parking for the Academic Year *123*
Short-term Parking for Students *124*
Summer Parking for Students *124*
Guest Parking *124*
Overnight Guest Parking *124*
Family Members Attending a Degree Recital *124*
Violations and Penalties *124*
Off-Campus Parking Options *124*
Mail Room and Mail Procedures 125
Lost and Found 126

APPENDIX A 127

COURSE DESCRIPTIONS 127
Applied Music Courses 127
Community Engagement Courses 129
Ear Training Courses 129
Ensemble Courses 130
English as a Second Language (ESL) Courses 131
Humanities Courses 133
Independent Study 134
Internship 134
Keyboard Courses 134
Master of Music Courses – other 135
Music History and Literature Courses 135
Music Theory Courses 138
Musician Career Development 140
Multisubject Topics 140
Performance Forum and Chamber Forum 140
Recitals 141
Repertoire Classes 142
Seminars and Workshops 142

APPENDIX B 143

Cost of Attendance, Fees, and Refund Policies 143
Student Right To Cancel & Refund Policy – CEC 94920, 5,CCR 71750 143

Student Financial Accounts 144
Schedule of Student Charges 2026-27 145
List of Estimated Costs 146
Program Charges Summary 146

APPENDIX C 147

Overview of Program Requirements 147
Bachelor of Music in Performance *147*
Performance Diploma *150*
Conducting Diploma *151*
Master of Music *151*
Artist Diploma *153*
Professional Studies Certificate *155*

APPENDIX D 156

Residence Hall and Other Additional Fees/Fines 156
Appeals Process *156*

APPENDIX E 158

LEGAL NOTICES 158
Accreditation, Approval and Authorization 158
Address, Location, Facilities and Equipment 158
Board of Directors and Administration 158
Filing a Complaint with the State of California 159
Non-Discrimination Notice 159
Notice of Non-Bankruptcy 159

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 (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; the Trudl Zipper Dance Institute, which includes pre-college dance classes and the pre-professional Dance Academy; the pre-college Music Academy for advanced instrumental music students; and the collegiate Conservatory of Music. The Conservatory of Music 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. In 2015, a Graduate String Quartet-in-Residence program was added to the AD and MM curricula (expanded to Chamber-Ensemble-in-Residence in 2016); and in the 2019-20 academic year, the Conservatory launched its Conducting Fellows program with Director Esa-Pekka Salonen. This highly selective division offers instruction in instrumental music performance and conducting and due to its benefactor, Richard D. Colburn, students accepted into the conservatory receive full scholarship and 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, and conducting instruction through the Conducting Diploma and the Artist Diploma-Conducting Emphasis.

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.

Important note: As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

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 1747 N. Market Blvd #225 Sacramento CA 95834; phone 916-574-8900; or 888-370-7589 toll-free; fax 916-263-1897; or www.bppe.ca.gov.

Academic Calendar 2026-27

Fall 2026 (Semester)

DATE	DAY	DESCRIPTION
July 11	Saturday	New Student Transcripts Due
August 15	Saturday	Comprehensive Fee – first payment due
August 22	Saturday	Move-in Date (new students only)
August 22-25	Saturday-Tuesday	Orientation and Academic Class Placement Testing
August 23-25	Sunday-Tuesday	Move-in Dates (returning students)
August 26	**Wednesday**	**Fall 2026 Classes begin**
September 4	Friday	Add/Drop deadline
September 7	**Monday**	**Labor Day (No Classes)**
September 7	Monday	Begin drop with 'Withdrawal-W'
September 11	Friday	Last day to request to Audit (AU) a course
October 8 - 11	**Thursday-Sunday**	**Mid-semester Break (No Classes)**
October 16	Friday	Deadline to drop with 'Withdrawal-W'
November 23	Monday	Spring 2027 Registration begins
November 25-29	**Wednesday-Sunday**	**Thanksgiving Day Holiday (No Classes)**
December 9	Wednesday	Last Day of Scheduled Classes
December 10-11	Thursday-Friday	Juries
December 14-15	Monday-Tuesday	Final Examinations
December 16 (12pm)	Wednesday	Move-out

Spring 2026 (Semester)

DATE	DAY	DESCRIPTION
January 10	Sunday	Move-in Date
January 11	**Monday**	**Spring 2027 Classes begin**
January 18	**Monday**	**Martin Luther King Jr. Holiday (No Classes)**
January 22	Friday	Add/Drop deadline
January 25	Monday	Begin drop with 'Withdrawal-W'
January 29	Friday	Last day to request to Audit (AU) a course
February 27- March 7	**Saturday-Sunday**	**Spring Break (No Classes)**
March 5	Friday	Deadline to drop with 'Withdrawal-W'
April 26	Monday	Last Day of Scheduled Classes
April 27-28	Tuesday-Wednesday	Juries
April 29-30	Thursday-Friday	Final Examinations
May 3	Monday	Commencement Ceremony
May 4 (12pm)	Tuesday	Move-out

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 Director of Admissions and the appropriate applied faculty member. In general, transcripts and letters of recommendation are waived. Students applying to a new program should contact the Director 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 Director of Admissions and applied faculty member. Students re-applying to the school should contact the Director of Admissions to determine if any application requirements may be waived.

International students who wish to request a change of program must first notify the school's Principal Designated School Official (PDSO). This applies to students who may move from the MM to the PSC, 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 may not change programs in their first year of study.

In addition to following the procedures required by the school, if the change in program results in an extension of the original program end date, F-1 students may also need to submit an I-539 Extension of Status to US Customs and Immigration Services to receive approval to extend their academic program. When applying to extend, communicate with the DSO for details on the required materials to submit.

International Students

Student F-1 Visa and Visa Services

An F-1 student visa is required for studying at the Colburn Conservatory of Music. To obtain an F-1 visa an international student must have applied, been admitted, submitted all required paperwork, and paid the enrollment deposit. The school will then 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. The I-20 is sent electronically via email. To have your I-20 mailed, refer to https://www.colburnschool.edu/i-20s/ for additional instructions. It is then the student's responsibility to apply at the nearest U.S. Embassy/Consulate (preferably in his/her home country) and follow the necessary steps to complete the DS-160 online application.

Interviews may be required and the processing time to secure a visa will vary depending on the Embassy or Consulate (some locations may take up to three months or more). Exceptions may apply to certain countries. Please see the U.S. government link for more information on the visa application process: https://travel.state.gov/content/travel/en/us-visas.html and communicate with the DSO if you anticipate the visa process to take longer than 6 weeks.

Note that although the Colburn School does not charge for providing the I-20, the U.S. Government charges an I-901 SEVIS fee of $350. This mandatory fee must be paid online before a student applies for a visa. Go to www.fmjfee.com/i901fee/index.html for more details. In addition to the I-901 SEVIS fee, an F-1 student will also need to pay a separate visa fee after completing the DS-160 form for the respective consulate. Please note, Canadian citizens do not need to obtain an F-1 visa, but they still need to pay the I-901 SEVIS fee. 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.

It is important to remember that all international students are responsible for following Federal immigration regulations. Federal laws are established at a national level, and Federal laws override State laws. As an international student, you are subject to Federal law and must adhere to these regulations to maintain your F-1 immigration status. Failure to comply can result in deportation or being barred from entry into the U.S.

English Proficiency

All instruction at Colburn is held in English and the ability to communicate in English is critical to succeeding at Colburn, therefore English proficiency is a requirement for admission to all programs, with the exception of the Performance Diploma. In order to demonstrate proficiency, applicants who are not native English speakers must submit a TOEFL or IELTS test score. To prevent delays in the application process, it is recommended that you take the test no later than November 1 in the year prior to your desired enrollment date (i.e. no later than November 1, 2026 for a desired enrollment in the fall of 2027). English as a Second Language courses are offered, please see Appendix A for the course descriptions.

TOEFL minimum score requirements for admission are:

BM	4.5 with no sub score lower than 3.5 iBT
AD and PSC	4.0 with no sub score lower than 3.0 iBT
MM	4.5 with no sub score lower than 4.0 iBT

Please note, Colburn only accepts TOEFL iBT scores from a single test date, not *MyBest* scores.

IELTS minimum score requirements for admission are:

BM	6.0 with no sub score lower than 5.5
AD and PSC	6.0
MM	6.5 with no sub score lower than 6.0

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 educationusa.state.gov. 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: https://www.colburnschool.edu/conservatory/apply-to-the-conservatory/transfer-applicants/.

Determination of Transfer Credits

Transferability of courses to the Colburn Conservatory is determined by the Vice-Provost & Dean, Academic Operations and the appropriate department chair and the Registrar. 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
Andrew Bain, Horn; Chamber Music
Margaret Batjer, Violin
Martin Beaver, Violin/Samuel Thomas Violin Chair; Chamber Music
Richard Beene, Bassoon; Chair, Winds, Brass and Percussion; Woodwind Chamber Music
Georgia Bell, English language instruction
Fabio Bidini, Piano/Carol Grigor Piano Chair; Chamber Music
Ted Botsford, Double Bass, Orchestral Repertoire (Interim)
Ray Briggs, PhD, Music History and Literature
Jonathan Brown, Chamber Music
Alan Chapman, PhD, Music Theory
Linda Dallimore, Music Theory
Adán Fernández, DMA, Ear Training
Yehuda Gilad, Clarinet; Music Director and Conductor of the Colburn Orchestra
Clive Greensmith, Cello; Chamber Music
Ben Hong, Orchestral Repertoire (Cello)
Matthew Howard, Percussion
Eugene Izotov, Oboe
Eloise Kim, DMA, Keyboard Harmony
Thomas Kotcheff, DMA, Music Theory and Ear Training
Jeffrey Kryka, PhD, Ear Training
Tiffany Kuo, PhD, Music History and Literature
Robert Lipsett, Violin/Jascha Heifetz Distinguished Violin Chair
Liviu Marinescu, DMA, Music Theory; Composition
Régulo Martínez-Antón, Keyboard Repertoire
Tatjana Masurenko, Viola; Chamber Music
Demarre McGill, Flute (Interim)
Noah Meites, DMA, Music Theory and Ear Training
Jordan Nelson, DMA, Chair, Music Theory and Ear Training
Ian Pritchard, PhD; Chair, Music History and Literature; Baroque Ensemble
David Rejano, Trombone
Brandon Rolle, PhD, Music Theory and Ear Training
Esa-Pekka Salonen, Director of Negaunee Conducting Program
Justin Sun, Associate Dean, Center for Innovation and Community Impact & Chair, General Studies
Andrea Thabet, PhD, Humanities
Aaron Tindall, Tuba
JoAnn Turovsky, Harp
Benjamin Ullery, Orchestral Repertoire (Viola)
Bing Wang, Orchestral Repertoire (Violin)
Erica Wise, Music Pedagogy
James Wilt, Trumpet
Tracy Wong, DMA, CICI Assistant Director, Musician Career Development
Mina Yang, PhD, Humanities; Music History and Literature
Janice Ying, Healthy Musician

Conservatory Faculty Emeriti
David Krehbiel, Horn
Mark Lawrence, Trombone
Ronald Leonard, Cello
Norman Pearson, Tuba

Arnold Steinhardt, Chamber Music
Jack Van Geem, Percussion
Allan Vogel, Oboe
Jim Walker, Flute

Conservatory Administration and Staff
Jessica Cameron, Assistant Dean, Administration & Operations
Caitlyn Chenault, Manager of Performance Activities, Conservatory and Music Academy
Breanna Daley, Performance Librarian
Christine Daniels, International Student Manager & PDSO
Lin Phoong, Registrar & Manager of Student Services
Judy Zhu, Assistant Director of Admissions and Recruitment

CONSERVATORY OF MUSIC FACULTY BIOS

Andrew Bain, Horn; Brass 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.

Margaret Batjer, Violin

Margaret Batjer, concertmaster of the Los Angeles Chamber Orchestra since 1998, is also renowned as a violin soloist, chamber musician, and educator. Since her debut with the Chicago Symphony Orchestra in 1974, she has performed with leading orchestras from around the world including the Philadelphia, St, Louis, Dallas Symphonies, the Prague, Halle, Berlin Symphony Orchestras, and the Chamber Orchestra of Europe. She was a longtime participant of the Marlboro Music Festival, as well as many other festivals in the U.S. and throughout Europe. Batjer has often performed with such luminaries as Maurizio Pollini, Yo Yo Ma, Salvatore Accardo, Hillary Hahn, and Jeffrey Kahane and has recorded extensively for the Philips, EMI, Deutsche Grammophon and BMG labels. Ms. Batjer graduated from the Curtis Institute of Music as a student of Ivan Galamian and David Cerone. Throughout her career, she has won numerous prizes including the G.B. Dealey Award in Dallas. In 2009, Ms. Batjer inaugurated a new series, Westside Connections, under the umbrella of the Los Angeles Chamber Orchestra. She is the curator of this acclaimed series which pairs great works of chamber music with guest speakers from other artistic disciplines. Ms. Batjer is also the Director and violin faculty for the Colburn Music Academy.

Martin Beaver, Violin/Samuel Thomas Violin Chair; 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 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 (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.

Georgia Bell, English Language Instruction
As an educator with a creative practice, Georgia Bell fosters curiosity and creative thinking in the classroom. She is a teacher, composer, performer, and artist. Bell holds a certificate in Teaching English to Speakers of Other Languages (TESOL) from the University of California, Los Angeles, and a Bachelor of Arts degree in Music from Bard College, where she studied composition with Kyle Gann. She went on to do a postgraduate apprenticeship with composer Bunita Marcus. In addition to her academic background in music, Bell also holds a certificate in design from Otis College of Art and Design and was artist-in-residence at California Institute of the Arts in 2019. Bell hosts a quarterly salon that she co-founded in 2014 and regularly performs and presents work throughout the greater L.A. area and beyond. She currently teaches English as a Second Language at the Conservatory of Music and Music Academy of the Colburn School.

Fabio Bidini, Piano/Carol Grigor Piano Chair; Chamber music
Italian pianist Fabio Bidini is one of this generation's premier 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 Professor of Piano and holds the Carol Grigor Piano Chair at the Colburn Conservatory.

Ted Botsford, Double Bass, Orchestral Repertoire (Interim)
As an orchestral musician, soloist, teacher and proponent of contemporary music, Ted Botsford enjoys a varied career, exploring the sonorities of the double bass and pushing back against its perceived limitations in the musical world. Ted joined the Los Angeles Philharmonic in August of 2017. Prior to his appointment in LA, he spent time in the beautifully rainy Pacific Northwest, playing two seasons with the Seattle Symphony and five as Assistant Principal Bass and Acting Principal Bass of the Oregon Symphony. For several summers, he also performed as Principal Bass of the Cabrillo Festival of Contemporary Music in Santa Cruz. Between degrees at Rice University (B.M. and M.M. with Paul Ellison), Ted made the pilgrimage to study with François Rabbath in Paris. When he wasn't partaking in the abundance of cultural activities there, he spent his time practicing Bach cello suites and working through Rabbath's sizable catalog of solo music. At the end of the year, Ted walked away with the Diplôme and Teaching Certificate in Rabbath's method and a wealth of inspiration. Always in search of new ways to grow and connect more directly with audiences, Ted engages in several solo and chamber projects each year – most recently performing via Zoom on a concert celebrating Rabbath's legacy and on Salastina's presentation of the Schubert and Hummel piano quintets. He also brought John Harbison's Concerto for Bass Viol to Portland for its local premier with the Portland Youth Philharmonic. Following the example of his first teacher, innovative pedagogue George Vance, Ted teaches students of all ages and is on faculty at the Colburn Community School for the Performing Arts. This is an opportunity to pass along rich traditions, discover new possibilities and hopefully inspire passion for the double bass.

Ray Briggs, PhD, Music History and Literature
Ray Briggs holds a PhD and a MA in Ethnomusicology from the University of California, Los Angeles, an MM in Music Performance: Woodwind Doubling from the University of Redlands, and a BM in Music Education from the University of Memphis. His areas of specialization include Jazz Studies, African-American Music, and Arab Music.

He has worked with a number of reputable musicians including Jeff Clayton, Benny Green, and Rufus Reid. Currently, he is Assistant Director of Jazz Studies at CSU Long Beach and coordinator of the Instrumental and Vocal Jazz Workshop supported through CSU Summer Arts.

Jonathan Brown, Chamber Music

From 2002 until 2024, Jonathan Brown was the violist of the Cuarteto Casals, with whom he performed in all of the major concert halls in Europe, North America and Asia, as well as making numerous recordings on the Harmonia Mundi label including repertoire ranging from Bach through Haydn, Mozart and Beethoven to Bartók, Ligeti and Shostakovich. Highlights included Beethoven cycles in Berlin, Vienna, London, Tokyo, Stockholm, Madrid and Barcelona in addition to a residency at the Royal Palace in Madrid, where the quartet played on Stradivarius' only dedicated quartet of instruments. As a guest violist, Jonathan has performed with the Tokyo, Jerusalem, Kuss, Marmen, Miro, Zemlinsky, Quiroga, and Armida quartets, and has been on the jury of international quartet competitions in London, Salzburg, Prague and Katowice. Jonathan has also been an artistic director of the Da Camara chamber orchestra, the contemporary ensemble FUNKTION and Musethica Spain. Jonathan is currently Professor of Chamber Music at the Colburn School Conservatory of Music in Los Angeles and previously taught viola and chamber music at ESMUC in Barcelona and Escuela Reina Sofía in Madrid. He has given masterclasses in Köln, London, Aix-en-Provence, Den Haag, Weikersheim, Fiesole, Linz, Lübeck, Essen, Rotterdam, Cleveland and Chicago among many other cities. Originally from Chicago, Jonathan's principal viola teachers were Martha Strongin Katz, Karen Tuttle, Heidi Castleman, Thomas Riebl and Veronika Hagen and he was deeply influenced by Ferenc Rados and György Kurtág.

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.*

Linda Dallimore, Music Theory

Linda Dallimore is a composer, arranger, flutist and teacher hailing from Auckland, New Zealand. She loves writing music for orchestras and chamber ensembles. Her music explores textures, colours, and often draws inspiration from personal experiences, the environment, and social and political topics. Linda's music has been played by the New Zealand Symphony Orchestra, Rhode Island Philharmonic, Albany (NY) Symphony Orchestra, Auckland Philharmonia Orchestra, Ensemble Klangrauschen, B3:Brouwer Trio and the Aspen Contemporary Ensemble. Linda has participated in several festivals across Europe and the US, including the Aspen Music Festival, SICPP (USA), Etchings Festival (France), UPBEAT (Croatia) and VIPA Festival (Spain). Linda holds a Master of Musical Arts in composition at Yale School of Music, where she studied with Christopher Theofanidis and Martin Bresnick. As an alumna of Berklee College of Music, Linda majored in composition and flute performance. She also holds a Master of Music with first class honours supervised by Eve de Castro-Robinson, alongside bachelor degrees in Arts and Commerce from the University of Auckland, New Zealand. She is a member of the Composers Association of New Zealand and represented by SOUNZ Centre for New Zealand Music and APRA AMCOS.

Adán Fernández, DMA, Ear Training

Dr. Fernández is the Director of Music and Organist at Holy Family Catholic Church, University Organist at California Lutheran University, and Artistic Director of the Glendale Youth Symphony. His music has been recently premiered by the Choral Arts Initiative and published by MusicSpoke. He is also published under GIA and regularly writes on topics of Latin American music. Dr. Fernandez earned his DMA from USC in Sacred Music and is under Seven Eight Artists management.

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

An instrumentalist, teacher, and conductor, Yehuda Gilad strives for "total musicianship," and has won the acclaim of critics and audiences alike. A founding faculty member of the Colburn School Conservatory of Music, he has developed one of the most sought-after clarinet studios in the world. His students have achieved top honors in every premier international clarinet competition, and graduates of his studio hold positions in over 100 major orchestras worldwide. In 2012, he was president of the jury for the Carl Nielsen 5th International Clarinet Competition in Odense, Denmark. Mr. Gilad also serves on the faculties of the Colburn School of Performing Arts, the Colburn School's Music Academy, and the University of Southern California's Thornton School of Music. He is a recipient of numerous honors and awards, including the Distinguished Teacher Award from the White House Commission on Presidential Scholars and USC's highest honor for excellence in teaching, and is regularly invited to present master classes and performances around the globe. An accomplished clarinetist, Mr. Gilad has performed at top music festivals worldwide, and he founded and toured with the Yoav Chamber Ensemble and the Colburn Woodwind Chamber Players. Mr. Gilad's success as a conductor equals that of his renown as a teacher and performer. As Music Director and Conductor, he has 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, Mr. Gilad began his musical education at the age of 16. Following his conservatory studies, he immigrated 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, Cello; 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, András 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 released on the Biddulph label in 2008. 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.

Ben Hong, Orchestral Repertoire (Cello)

Cellist Ben Hong joined the Los Angeles Philharmonic in 1993, at age 24, as Assistant Principal Cello. He currently serves as Associate Principal Cello, appointed in 2015 by Music Director Gustavo Dudamel. Hong also performs frequently as soloist and as a member of chamber music ensembles. He has collaborated with such artists as Emanuel Ax, Yefim Bronfman, Janine Jansen, Lang, Sir Simon Rattle, and Esa-Pekka Salonen. Concerto appearances with the LA Phil have included the U.S. premiere of Mark-Anthony Turnage's cello concerto, *Kai*, with Rattle conducting at the Ojai Music Festival, and the LA Phil premiere of Tan Dun's *Crouching Tiger Concerto*, conducted by Long Yu at the Hollywood Bowl. In 2009, Hong was hired by DreamWorks Pictures to train several members of the cast of the movie *The Soloist*, including Jamie Foxx. In addition, he was the featured soloist on the soundtrack, which was released on the Deutsche Grammophon label. Born in Taipei, Taiwan, Hong won his native country's National Cello Competition three years in a row before leaving home, at age 13, for the Juilliard School. Later he studied with Lynn Harrell at the University of Southern California's School of Music before joining the LA Phil. In 2012, Hong joined the faculty of USC's Thornton School of Music as an Adjunct Professor. Additionally, he frequently presents clinics and masterclasses in the U.S. and abroad.

Matthew Howard, Percussion
A LA native, Matthew Howard is Principal Percussionist with the Los Angeles Philharmonic, the same orchestra he grew up watching. Previously, he was a Fellow with the New World Symphony under the direction of Michael Tilson Thomas. He has performed with such groups as the San Francisco Symphony, Kansas City Symphony, Santa Barbara Symphony, and Boston Ballet. He also has been a member of the National Repertory Orchestra, Verbier Festival Orchestra, and Tanglewood Music Center Orchestra.

Eugene Izotov, Oboe
One of today's leading wind players, Eugene Izotov was appointed principal oboist of the San Francisco Symphony by Michael Tilson Thomas in 2014. He previously served as the principal oboist of the Chicago Symphony, appointed by Daniel Barenboim, principal oboist of the Metropolitan Opera, appointed by James Levine, and as guest principal oboist with the Boston Symphony and New York Philharmonic. Izotov has appeared over 70 times as soloist with Chicago, Boston, San Francisco, Metropolitan Opera, Pacific Music Festival, and Kansas City Symphony Orchestra, and has collaborated with Bernard Haitink, Riccardo Muti, Valery Gergiev, Nicholas McGegan, Edo De Waart, and Ton Koopman performing works by Mozart, Strauss, Marcello, Haydn, Martinů, Vivaldi, Carter, Hummel, Krommer, and Bach. Eugene Izotov has recorded for Sony Classical, BMG, Boston Records, Elektra, SFSMedia, CSOResond, and was a featured soloist with the Chicago Symphony under the baton of John Williams on the Oscar-nominated recording for Steven Spielberg's film *Lincoln*. He has also recently been a guest soloist on NPR's *Live from Here* with Chris Thile. Eugene Izotov has collaborated with Yefim Bronfman, Pinchas Zukerman, Jamie Laredo, Yo Yo Ma, Emanuel Ax, André Watts, Itzhak Perlman, and the Tokyo String Quartet. Izotov teaches at the Colburn Conservatory, San Francisco Conservatory, Pacific Music Festival (Japan), and at the Music Academy of the West. He has previously served on the faculty of The Juilliard School and DePaul University. One of today's most active teachers, he presents master classes at conservatories across North America, Europe, Asia, and Australia including Juilliard, Cleveland Institute of Music, New World Symphony, Oberlin, Aspen, Manhattan School of Music, Verbier Festival, Glenn Gould School, McGill University, Domaine Forget, Huyndal Center (Korea), Shanghai Conservatory of Music, Lynn University, and Interlochen Center for the Arts. Born in Moscow, Russia, Izotov studied at the Gnesin School of Music. He is the recipient of the Distinguished Alumni Award from Boston University, where he continued his education after immigrating to the United States in 1991.

Eloise Kim, DMA, Keyboard Harmony
Dr. Eloise Kim has won numerous awards, including grand-prize at the Pinault International Piano Competition where she had her Carnegie Weill Recital Hall debut at age 11, semi-finalist of the Gina Bachauer International Piano Competition, and finalist of the New York International Piano Competition. Kim won top prizes in the Lennox, Kingsville, World Piano Pedagogy Competition (dedicated to Leon Fleisher), and Jefferson Young Artists International piano competitions. Kim has also been a featured soloist with the Vancouver Symphony (USA), Jefferson Symphony in Colorado, and the Columbia and Beaverton Symphony Orchestras in Oregon. An active performing artist, Dr. Kim participated and performed at the Aspen Music Festival, Orford Arts Centre, Banff Music Centre, "Art of the Piano" Festival, and the Lake George Chamber Music Festival, studying with renowned instructors including Jean-David Coen, John O'Conor, Lee Kum Sing, Marc Durand, Jacques Rouvier, Robert McDonald, Awadagin Pratt, Yoshikazu Nagai, and Gabriel Kwok. Dr. Kim received her DMA at the USC Thornton School of Music studying with Daniel Pollack and was the recipient of the Outstanding Keyboard Departmental Award from the DMA program. Kim was also a Teaching Assistant and Studio TA at the USC Thornton School of Music, instructing group piano classes and individual instruction at the University. Kim also holds a Bachelor of Music degree at The Colburn Conservatory with Ory Shihor and her Master's at the Manhattan School of Music with Andre-Michel Schub. One of only 20 young artists in the United States to receive the Jack Kent Cooke Foundation Graduate Arts Award, this grant covered a total of $100,000 scholarship for Kim's graduate studies at MSM. At the Manhattan School of Music, Kim graduated with the honorary Helen Cohn Award in recognition as an *Outstanding Pianist in Chamber Music*. An active educator and member of the California Professional Music Teachers Association (CAPMT) and Music Teachers National Association (MTNA), several of Dr. Kim's research projects and presentations have been featured in national and state conferences. These topics include an in-depth research of Korean composer Isang Yun's piano works and several pedagogical subjects. Dr. Kim's article on "*7 Guidelines for Teaching Students with Autism in a Private Piano Studio*" won *CAPMT Connect* "Article of the Year" award in 2021.

Thomas Kotcheff, DMA, Music Theory and Ear Training
Thomas Kotcheff is a Los Angeles-based composer and pianist. In addition to teaching at the Colburn School, Dr. Kotcheff serves on the music theory faculty at California State University, Northridge, and teaches 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. Dr. Kotcheff 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, Kotcheff 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
Los Angeles-based composer, orchestrator, and conductor Jeff Kryka has been awarded by Turner Classic Movies, ASCAP, the RMALA, and the Henry Mancini Foundation. His work has been featured in major motion pictures, TV series, video games, and heard in concert halls across the globe. Jeff studied music composition at the University of Wisconsin-Madison (B.M. 2006) and at the University of California-Los Angeles (M.A. 2008 & Ph.D. 2011) and he has taught music theory, ear training and composition at UCLA and the Colburn Conservatory of Music. Some of his recent credits include composing the score for the Disney+ documentary series The Imagineering Story, the HBO Max documentary series Superpowered: the DC Story, and the documentary feature Traces of the Brush, as well as orchestrations on: Inside Out 2, The Batman, Society of the Snow, Marvel's Spider-Man trilogy, What If…?, the Jurassic World trilogy, Jojo Rabbit, Glass Onion, Coco, Incredibles 2, Vivo, Rogue One: a Star Wars Story, Doctor Strange, Zootopia, and Star Trek Beyond. For more information, please visit www.jeffkrykamusic.com.

Tiffany Kuo, PhD, Music History and Literature
Professor Tiffany Kuo is a conservatory-trained pianist and liberal-arts educated musicologist. Her research and teaching combine non-music subject matters such as labor relations, economic inequality, and philanthropic patronage with musicological inquiries to formulate culturally relevant perspectives on contemporary music making. Professor Kuo has been on faculty at Mt. San Antonio College since 2011 and at the Colburn Conservatory since 2019. She is also an affiliated scholar at Los Angeles Opera. She 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).

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.

Liviu Marinescu, DMA, Music Theory; 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 Composerfund, 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. Martinez-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.

Tatjana Masurenko, Viola; Chamber Music

Tatjana Masurenko is one of the leading viola players of our time. Her distinctive style is shaped by her expressive playing and her thorough and intensive musical studies. Her charisma and natural stage presence are captivating. Alongside the great viola concertos by Walton, Bartók and Hindemith, Ms. Masurenko's wide-ranging concert repertoire also includes modern classical works such as Schnittke, Gubaidulina and Kancheli and the rarely performed viola concertos by Hartmann and Bartel. Tatjana Masurenko has made solo appearances with orchestras including the Gewandhausorchester Leipzig, the Radio Symphonie Orchester Berlin, the NDR Radiophilharmonie and other leading orchestras in Europe and Asia. She has been a welcome guest at major international festivals as both soloist and chamber musician for many years. She gives master classes in Europe and America and is artistic director of the International Viola Camp in Iznik (Turkey). From 2002 to 2022 she was professor of viola at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig. Ms. Masurenko plays a viola by P. Testore, Milan 1756 and a specially built instrument by Jürgen Manthey, Leipzig 2017, who has developed new acoustic and tonal construction methods that clearly distinguish his instruments from others. She changes the bows to match the style.

Demarre McGill, Flute (Interim)

A native of Chicago, Demarre McGill is Seattle Symphony's Principal Flute, returning in 2017 after previously holding the position from 2011–14. During the time away, he was Principal Flute at the Dallas Symphony Orchestra and Acting Principal Flute at the Metropolitan Opera Orchestra. Winner of the prestigious Avery Fisher Career Grant, McGill is acclaimed for his "richly saturated tone, spirited technique and expressive warmth" and has quickly become one of the most sought-after flutists of his generation. He enjoys an active career as a leading soloist, recitalist, educator, artistic director and chamber musician throughout the U.S. and abroad. He is a founding member of The Myriad Trio and The McGill/McHale Trio, and has participated in many national and international chamber music festivals. McGill received his bachelor's degree in Flute Performance from The Curtis Institute of Music where he studied with Julius Baker and Jeffrey Khaner. He continued his studies with Julius Baker at The Juilliard School, where he received a Master of Music degree.

In 2017 he was named Visiting Assistant Professor of Flute at the University of Cincinnati College-Conservatory of Music. He became Interim Flute Professer at the Colburn Conservatory of Music and Colburn Music Academy for 2025 – 2027.

Noah Meites, DMA, Music Theory and Ear Training

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. Dr. Meites'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, Dr. Meites 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, he earned a performance certificate in jazz performance from the Centre des Musique Didier Lockwood and is a graduate of Chicago's Merit School of Music.

Jordan Nelson, DMA, Chair, Music Theory and Ear Training

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 holds a DMA in Composition at the University of Southern California (USC) Thornton School of Music (2016). His primary composition teachers have included Donald Crockett, Stephen Hartke, Frank Ticheli, and Morten Lauridsen. Mr. Nelson earned his master's degree in composition in 2009 (USC) 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.

Ian Pritchard, PhD, Chair, Music History and Literature; Baroque Ensemble

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 earned his PhD in musicology at the University of Southern California Thornton School of Music in 2018, 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.

David Rejano, Trombone; Brass Chamber Music

David Rejano is the Principal Trombone of the Los Angeles Philharmonic Orchestra, a position he began in 2016. Before that, he served as Principal Trombone with the Münchner Philharmoniker from 2010 to 2016, Principal Trombone with the Barcelona Opera House from 2007 to 2010, and Principal Trombone with Orquestra Sinfonica de Navarra from 2002 to 2007. He has also performed as a guest with the Berliner Philharmoniker, Orchestre National de France, Seoul Philharmonic, Symphonieorchester des Bayerischen Rundfunks or the Orchestre de l'Opéra de Paris. He collaborates regularly with Zubin Mehta, Gustavo Dudamel and Valery Gergiev. David Rejano appears frequently as a soloist at

international festivals and gives master classes all over the world, including the Guildhall School of London (England), the Beijing Central Conservatory of Music (China), New England Conservatory (USA), and the Paris Conservatoire (France). Mr. Rejano was born in Badajoz (Spain) and initially studied music at the Conservatory in Madrid. He then moved to the Conservatoire National Supérieur de Musique et de Danse de Paris, where he graduated with the Special Prize of the Jury. He was a member of the European Union Youth Orchestra and the West-Eastern Divan Orchestra (with Daniel Barenboim and Pierre Boulez).

Brandon Rolle, PhD, Music Theory and Ear Training

Brandon Rolle is a Los Angeles-based composer and conductor specializing in new music. Known for fusing traditional methods with computer programming, digital audio technology, and psychoacoustic research, Rolle's music has been commissioned and performed by musicians across the United States and Europe. His output includes acoustic and electro-acoustic chamber music, orchestral music, as well as music for dance, installation, and visual media, with recent work supported by New Music USA, the Borchard Foundation, and the University of California, Santa Barbara, among others. His forthcoming debut album, *Glitch Portraiture*, is being released by Arpaviva through the support of the Alice M. Ditson Fund at Columbia University. He has taught courses at University of California, Santa Barbara, at California State University, Northridge, and has given master classes at universities in California, New York, and Pennsylvania. Rolle is the co-founder and Artistic Director of the Impulse New Music Festival, a non-profit dedicated to new music that offers creative training and professional development opportunities for talented early-career composers. Rolle holds a PhD from the University of California, Santa Barbara, an MA from Mills College, and BA degrees in music and political science from California Polytechnic State University, San Luis Obispo.

Esa-Pekka Salonen, Director of Negaunee Conducting Fellows Program

Esa-Pekka Salonen is currently 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. In 2020, Mr. Salonen assumed the position of Principal Conductor of the San Francisco Symphony. His restless innovation drives him constantly to reposition classical music in the 21st 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.

Justin Sun, Associate Dean, Center for Innovation and Community Impact & Chair, General Studies

Justin Sun is an educator, percussionist, and arts administrator with over 15 years of experience teaching and leading programs that support a diverse range of students. Mr. Sun currently serves as the Associate Dean for the Center for Innovation and Community Impact and Chair of General Studies at The Colburn School overseeing career development programs for Colburn students and community initiatives serving students in the greater Los Angeles area. Previously, Mr. Sun served as the Associate Dean and Executive Director for the Pre-College & Continuing Education divisions at the San Francisco Conservatory of Music where he was on the faculty and oversaw the Pre-College Academy, Early Childhood Programs, programs serving adult learners through Continuing Education, residential summer programs, and tuition-free music education programs serving students from Title I schools. Mr. Sun has also worked at the San Francisco Symphony supporting music education programs that served over 25,000 students in the San Francisco Unified School District, at the Pacific Symphony leading the Pacific Symphony Youth Orchestra, and taught music in public schools throughout Southern California. Mr. Sun received his BM in Percussion Performance from California State University, Long Beach, and his MM in Percussion Performance from the San Francisco Conservatory of Music.

Andrea Thabet, PhD, Humanities

Dr. Andrea Thabet is a historian, writer, researcher, and historic preservation consultant specializing in Los Angeles, urban, and public history. Dr. Thabet holds an M.A. and PhD in U.S. History from the University of California, Santa Barbara. Her published works on Los Angeles and urban history have appeared in both print and digital formats, including "'From Sagebrush to Symphony': Negotiating the Hollywood Bowl and the Future of Los Angeles, 1918-1926" (*Pacific Historical Review*). Dr. Thabet has taught courses on the Civil Rights Movement, America in the 1960s, and 20th Century American History, most recently at Caltech in Pasadena, and U.C. Santa Barbara. She currently serves as Co-Coordinator for the L.A. History & Metro Studies Group, a research group based at the Huntington Library, and she is revising a book manuscript, *Culture as Urban Renewal: Postwar Los Angeles and the Remaking of Public Space*.

Aaron Tindall, Tuba
Aaron Tindall is the principal tubist of the Naples Philharmonic, the Sarasota Orchestra, and is Associate Professor of Tuba and Euphonium at the Frost School of Music, University of Miami. In the summers he teaches and performs at the Festival Napa Valley and at the Eastman Music festival in Greensboro, NC, where he also serves as principal tubist with the EMF Festival Orchestra under the direction of Gerard Schwarz. Mr. Tindall is a frequent soloist, guest artist/clinician and orchestral tubist throughout the United States, Europe, and Asia. He has been featured at the International Tuba and Euphonium Conference each year since 2006, has performed in England with the National Champion Grimethorpe Colliery Brass Band, and his solo playing has been heard on NPR's Performance Today.

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 Community 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.

Bing Wang, Orchestral Repertoire (Violin)
Violinist Bing Wang joined the Los Angeles Philharmonic as associate concertmaster in 1994. Previously, she held the position of principal second violin with the Cincinnati Symphony Orchestra and has also been guest concertmaster of the Shanghai Symphony Orchestra since 2009, where she has been highlighted in televised concerts conducted by Riccardo Muti, Daniele Gatti, and Jaap van Zweden. As a soloist, Ms. Wang has won critical praise for her performances with the Los Angeles Philharmonic. She appears annually as both concertmaster and soloist at the Hollywood Bowl, under the baton of composer John Williams, performing solos from movie classics. She has also been a featured soloist with the Oregon Symphony, Pacific Symphony, Eugene Symphony, the YMF Debut Orchestra, and the American Youth Symphony. Ms. Wang has collaborated with such distinguished artists as Lang Lang, Yefim Bronfman, Emanuel Ax, and Jean-Yves Thibaudet. Born in China, Ms. Wang attended the Music Middle School Affiliated to the Shanghai Conservatory, Peabody Conservatory, and Manhattan School of Music, under the tutelage of Berl Senofsky and Glenn Dicterow. In addition to being on faculty at the Colburn Conservatory of Music, Ms. Wang is an adjunct associate professor at the USC Thornton School of Music and has served on the faculty at the Aspen Music Festival and School since 2003.

James Wilt, Trumpet; Brass Chamber Music
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.

Erica Wise, Music Pedagogy
Erica Wise is a cellist, educator, and community engagement specialist at the Colburn School, where she serves with the Center for Innovation and Community Impact (CICI). In this role, she supports Conservatory students in developing the skills needed to engage meaningfully with diverse communities through teaching, performance, and arts-based service. She works closely with students participating in Colburn's community engagement initiatives, helping them integrate artistic excellence with effective educational practice and civic engagement. As both a performer and educator, Wise is committed to preparing the next generation of musicians to build impactful, sustainable careers that extend beyond the concert stage and into the communities they serve.

Tracy Wong, DMA, CICI Assistant Director, Musician Career Development
Dr. Tracy Wong is a pianist, educator, and arts administrator who serves as Assistant Director of the Colburn School's Center for Innovation and Community Impact (CICI) and General Studies faculty. She earned her DMA in Piano Performance from the University of Southern California under Antoinette Perry, and her interdisciplinary background in psychology (BA), business entrepreneurship, music education, and arts leadership informs her holistic approach to developing young artists. As a performer, she has appeared as a soloist with the Saint Petersburg State Symphony in Russia, the Louisville Symphony, and the Chicago Ars Viva Symphony, and has been featured at major venues including Lincoln Center and Carnegie Hall. Her previous work with organizations such as From the Top, the San Francisco Opera, and the Pasadena Symphony has given her broad industry insight that enriches her teaching and administrative leadership.

Mina Yang, PhD, Music History and Literature
Pianist (MM, New England Conservatory) and musicologist (Ph.D., Yale), Mina Yang, has written two books – *Planet Beethoven: Classical Music at the Turn of the Millennium* (Wesleyan University Press, 2014) and *California Polyphony: Ethnic Voices, Musical Crossroads* (University of Illinois Press, 2007) – and numerous essays situating music within larger sociopolitical trends. Yang has taught at the San Francisco Conservatory of Music, University of California, San Diego, University of Southern California, and other institutions in California, and is currently a professor of arts and humanities at Minerva University, where she also serves as the lead of diversity, equity, and inclusion initiatives.

Janice Ying, Healthy Musician
Dr. Janice Ying is a board certified orthopedic physical therapist and the founder of Opus Physical Therapy and Performance based in Los Angeles, CA. Prior to her career in physical therapy, she received her degree in Piano Performance and Music Education from Pepperdine University with an emphasis in Violin Performance. She received her Doctor of Physical Therapy degree from the University of Southern California and has been practicing for over a decade. She is internationally recognized as an expert in Performing Arts Medicine, particularly with developing injury prevention and rehabilitation strategies for instrumental musicians. Dr. Ying has recently been awarded the 2021 Emerging Leader Award by the American Physical Therapy Association for her contributions towards advancing the field of Performing Arts Medicine in Physical Therapy. She currently serves as Adjunct Instructor of Clinical Physical Therapy at the University of Southern California and is a frequent guest lecturer throughout the US and abroad.

PROGRAMS OF STUDY and STUDIO BENCHMARKS

PROGRAMS OF STUDY

The Colburn Conservatory of Music offers six programs of study: three undergraduate (the Bachelor of Music degree, the Performance Diploma, and the Conducting Diploma) and three 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 six 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 senior years. Students completing this program are prepared for graduate study in performance, 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, keyboard harmony, and music technology; 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 is 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 section on "Performance Diploma for ESL Reasons").

The **Conducting Diploma (CD)** is designed for the student who has not yet completed a baccalaureate degree. The Conducting Diploma focuses on the development of highly skilled young conductors who audition and enter the school as part of the Conducting Fellows program. The program is three years in length and has the requirement of a conducting recital or its equivalent in each of the second and third years. A minimum of 50 semester units is required for completion of the program. Students must have completed a high school diploma or its equivalent prior to beginning the program. Please consult Appendix C of this handbook for requirements and recommended course sequence for the CD.

The **Master of Music (MM)** degree program is a graduate curriculum that includes academic coursework in music theory and music history; it may also include coursework in music pedagogy through the Teaching Fellows emphasis. The coursework for this program, including the Teaching Fellows emphasis, is detailed in Appendix C of this handbook. 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 in performance 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. This post-graduate 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 graduate degree or diploma, or the equivalent level of artistic achievement as demonstrated in the audition, prior to matriculating. Students completing this program are prepared for employment within the profession. A minimum of 36 semester units is required for completion of the program. In addition to performance, there are three emphases within the AD: Teaching Fellows, Conducting, and Chamber Music. See Graduate Chamber Ensemble-in-Residence and Graduate Conducting - Conducting Fellows below for

details of these two emphases. See the Teaching Fellows Curriculum, Appendix C in this handbook, for the program requirements. AD students electing the Teaching Fellows emphasis do so in the first semester of residence.

The **Professional Studies Certificate (PSC)** is a post-baccalaureate certificate program that 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), or for students preparing for a Master's degree, or who do not want the course work of the Master's program. 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 further study at the graduate level, or for employment within the profession. Students with a Master's degree are not eligible for the Professional Studies Certificate. 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.). Students in the PSC may apply to be in the Teaching Fellows emphasis in their first semester of enrollment; see the Teaching Fellows curriculum, Appendix C of this handbook, for the program requirements. A minimum of 26 semester units is 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 or equivalent full-time Fellowship program through a competitive audition process. Students with a Master's degree are not eligible for the Professional Studies Certificate.

Graduate/Post-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 enrolled in the school. The Chamber Ensemble-in-Residence program is two years in length and individual ensemble members may be enrolled in either the AD or MM Program-Chamber Music Emphasis (see the AD and MM programs above). 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.

Undergraduate/Graduate Conducting – Conducting Fellows: The Conducting Fellows are comprised of students in the Artist Diploma–Conducting Emphasis and/or the Conducting Diploma; the specialized, high-level program is limited to three students (see the AD and CD programs above). The program is two years (AD-Conducting Emphasis) or three years (Conducting Diploma – see description above) in length. The students accepted as Conducting Fellows will receive credit for applied studies in conducting that will manifest in several ways: some of the student's time may be spent on tour with Mr. Salonen and various national and international orchestras; some of the time may be spent on campus working with Mr. Salonen and guest conductors; and some portion of the student's time may be devoted to working on projects in other locations. Mr. Salonen may be on campus during specific weeks of the school year to work with the Conducting Fellows and with the Conservatory Orchestra. In addition, the students in the Conducting 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.

Job Classification

All our programs establish skill sets that prepare students for gainful employment within the music industry in the positions stated below. These positions are given using the job classifications taken from the U.S. Department of Labor's Standard Occupational Classification codes at the Detailed Occupation (six-digit) level:

27-2040 Musicians, Singers, and Related Workers

27-2041 Music Directors and Composers: Conduct, direct, plan, and lead instrumental or vocal performances by musical artists or groups, such as orchestras, bands, choirs, and glee clubs; or create original works of music.

27-2042 Musicians and Singers: Play one or more musical instruments or sing. May perform on stage, for broadcasting, or for sound or video recording.

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 master classes, and meet the following benchmarks in their program:

- By the completion of the first year, the student is expected to have studied and be able to play standard etudes, have studied in depth one standard 19th-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 20th and/or 21st 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 the 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 Chamber Forum

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

First 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 first 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 the 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 the 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 Chamber Forum

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

First Year: in the first year, a student will

- 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 first 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 first 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 the 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 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.

First 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 first 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 first 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 aspire to solo careers are expected to enter the school's concerto competition in their 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 first 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 aspire to solo careers are expected to enter the school's concerto competition in their 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

OBOE

UNDERGRADUATE STUDENTS

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

- Study the Barret Method and Ferling 48 Etudes
- Play all major and minor scales in thirds and arpeggios
- Become proficient in solfeggio
- Become proficient in basic audio recording and digital music editing
- Demonstrate the basic tenets of reed making including shaping, tying, and scraping of reeds
- Master the techniques of knife sharpening, finalize an efficient way to utilize all reed making equipment.
- Attend oboe maintenance class, learning the basic adjustment with professional instrumental repair technician
- Study three concertos and/or sonatas each year beginning with baroque period working through to classical, romantic, 20th- century and ending with contemporary by senior year
- Learn orchestral repertoire through Oboe Orchestral Studio Class, which meets once a month and works through all major Oboe Orchestral repertoire, beginning with Bach Cantatas and ending with works from contemporary repertoire
- Attend at least one gouging seminar to be able to understand basic workings of the gouging machine and to be able to put blade in without assistance, if inclined
- 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
- Be ready and willing to participate in a class recital by the end of the first year
- Begin gouging cane by second semester of the first year
- Present a recital in the junior and senior years of studies at Colburn
- By the senior 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 Pasculli and Gillet Etudes
- Play all major and minor scales in 4ths, 5ths, and 6ths
- Perform a full recital every year
- Be prepared to perform on one class recital when asked
- Apply to and participate in the top summer festivals

- Take as many professional orchestral auditions as possible
- Study all major mixed chamber music for oboe and strings, and wind quintet and piano
- Master techniques of oboe adjustment, advanced reed making and gouging machine independence

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 the instructor of clarinet, 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 first 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 aspire 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 the instructor, including, but not limited to:
        - Mozart Concerto
        - Spohr Concerto #1
        - Spohr Concerto #2
        - 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

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 through Jump Start 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. Students 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 students are in their studies and will expect 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

<u>GRADUATE STUDENTS</u>

Students admitted to the bassoon studio in the Master of Music, Artist Diploma, or Professional Studies Certificate programs are at a level that is competitive for entry level orchestral positions. Students in these programs will participate in chamber ensembles, orchestra, orchestra repertoire class, and may 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 first 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 first 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 on 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 first 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 first year the student is expected to have learned to play both the CC (contrabass) and F (bass) tubas. They should also have studied and played the standard etdues such as Bordogni, Blazhevich, Kopprasch, Snedecor, etc., 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 as soloist in a Performance Forum concert, 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, and perform frequently as soloist in Performance Forum concerts

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 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 the individual's 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 themselves 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 students must avail themselves 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

UNDERGRADUATE STUDENTS

Percussion students enrolled in the Bachelor of Music degree and the Performance Diploma program are expected to achieve a pre-professional level of performance, participate in orchestra, Percussion Ensemble, Studio Class, regular mock auditions, and master classes, and meet the following benchmarks during their program. Students are expected to maintain

high standards of preparation, professionalism, reliability, collaboration, and collegiality in all lessons, rehearsals, performances, and studio activities.

- By the completion of the first year, the student is expected to demonstrate proficiency in standard percussion and timpani etudes, complete an in-depth study of one standard concerto or sonata, and develop familiarity with the core orchestral excerpt repertoire.
- By the completion of the sophomore year, the student is expected to demonstrate proficiency in standard percussion and timpani etudes, expand their solo repertoire, perform publicly, and demonstrate a strong command of the standard orchestral excerpt repertoire for percussion.
- By the completion of the junior year, the student is expected to have studied the most advanced percussion and timpani etudes, continue expanding their solo repertoire, perform in a Performance Forum concert, present a solo recital demonstrating pre-professional technical and musical achievement, and perform standard orchestral audition repertoire at a pre-professional level.
- By the completion of the senior year, the student is expected to perform a concerto or sonata at a professional level, present a solo recital demonstrating professional technical and musical achievement, demonstrate mastery of the standard percussion and timpani etude repertoire, and perform orchestral audition repertoire at a professional level.

GRADUATE STUDENTS

Percussion students enrolled in the Master of Music degree, Artist Diploma, and Professional Studies Certificate programs are expected to perform at a professional level, participate in orchestra, Percussion Ensemble, Studio Class, regular mock auditions, and master classes, and meet the following benchmarks during their program. Students are expected to maintain high standards of preparation, professionalism, reliability, collaboration, and collegiality in all lessons, rehearsals, performances, and studio activities.

- Upon admission, graduate students are expected to possess a strong command of the standard orchestral excerpt repertoire and major solo works for percussion and timpani, perform regularly in Performance Forum, and demonstrate continued refinement of the technical, musical, and professional skills necessary for a successful orchestral career.
- By the completion of the program, the student is expected to demonstrate the artistic maturity, technical command, consistency, and professionalism expected of a professional orchestral musician; actively pursue professional auditions and performance opportunities; possess a comprehensive command of the standard solo and orchestral repertoire for percussion and timpani; and be fully prepared to enter and succeed in the professional music industry.

Conducting

CONDUCTING FELLOWS

By the completion of conducting studies, a student will demonstrate mastery in score reading, rehearsal techniques, and conducting of large and small ensembles in concert and demonstrate an ability to launch a professional conducting career. Conducting students will:

- have a broad, detailed knowledge of the orchestral repertoire from the early classical era to the present day
- have achieved effective rehearsal techniques for small and large ensembles
- have the ability to communicate musical ideas effectively to an orchestra and vocalists
- have adequate language and diction skills to work with musicians in Western European countries
- have highly-developed aural skills, sight-reading skills, transposition, and score reading skills
- be positioned to become an associate conductor of a major symphony or the conductor of a regional orchestra

CODE OF CONDUCT, STUDENT RIGHTS AND RESPONSIBILITIES

Code of Conduct

The Colburn School (the "School") has certain rules of conduct that all students, parents, guardians, accompanying family members, and their guests (the "Colburn School Community" or "Community Members") are expected to observe. This code of conduct is meant to encourage thoughtful, respectful behavior that helps our community thrive. At their heart, these guidelines call on each of us to treat others with dignity, use our spaces with care, and contribute to the well-being of our entire School community.

Professional and Respectful Conduct

All members of the Colburn School Community are expected to act with professionalism, honesty, and propriety, showing respect for the rights and dignity of others and demonstrating regard for their surroundings and school property.

Guest and Visitor Conduct

All Community Members must comply with this Code of Conduct while on school premises or at any School sponsored event. Parents and guardians are responsible for their own conduct and that of any additional family members or guests they bring to campus.

Safe and Inclusive Environment

Everyone has the right to an environment free from discrimination, harassment, and bullying. All members of the Colburn School Community are responsible for maintaining a safe, inclusive, and welcoming community, both on-campus and in their other interactions, including but not limited to phone, email, texting, and social media.

Equal Treatment and Non-Discrimination

The Colburn School is committed to providing equal treatment to all individuals regardless of race, color, national origin, ancestry, sex, gender, gender identity, gender expression, sexual orientation, age, religious creed, disability, medical condition, genetic information, marital status, military or veteran status, ethnic origin, or any other characteristic protected by applicable law.

Compliance with Laws and Policies

The Colburn School abides by all state and federal laws regarding the use of alcohol and drugs. Colburn School Community members are expected to comply with all such laws, and with school policy while on the School Campus or at any School sponsored event. Community Members on campus who are visibly intoxicated or under the influence and exhibiting inappropriate behavior may be subject to removal from the premises.

Safety and Security

Colburn School Community members and their guests are responsible for contributing to a safe and secure school environment. This includes complying with instructions from school personnel, refraining from bringing prohibited or dangerous items to campus, and reporting any safety concerns. Community Members must wear their Colburn identification badge at all times while on campus.

Prohibition of Violence and Threats

Violence, threats of violence, intimidation, or aggressive behavior of any kind are strictly prohibited on school premises and at school-sponsored events. This includes but is not limited to:

- Physical violence or assault
- Verbal threats or intimidation
- Aggressive or menacing behavior
- Possession of weapons or dangerous items
- Destruction of property
- Any behavior that creates a reasonable fear of harm

Violations will result in immediate removal from campus and may result in permanent banning and potential criminal prosecution.

Appropriate Appearance
Community members should maintain attire that reflects good taste and discretion, contributing to the academic and professional atmosphere of the school. Students must follow the dress code outlined in the respective Handbooks.

Expression and Community Standards
Community Members have the right to express themselves within the bounds of respectful, lawful behavior that supports the School's educational mission. Expression that materially disrupts the learning environment, creates conflict, or violates the School's non-discrimination and harassment policies is not permitted. Examples of prohibited expression include but are not limited to:

- Political advocacy or campaigning
- Controversial statements intended to provoke conflict
- Speech that targets or marginalizes community members

The school reserves the right to determine what constitutes disruptive expression and to take appropriate action to maintain a positive learning environment.

Filming, Recording, Photography, and Social Media
Community members must use technology responsibly and refrain from filming, recording, photographing, livestreaming, or posting content online without proper consent, especially when minors are involved. Photography, filming, or recording in private settings requires consent from the subjects—or, in the case of minors, their parent or guardian. Recording or photographing classes or lessons is permitted only with the instructor's approval. Parents who wish to record public student performances may do so provided that the recording is for personal use only, does not disturb other audience members, and complies with all directions from ushers regarding the placement of equipment to ensure clear aisles and emergency access.

Reporting Violations and Investigation Procedures
All violations of this Code of Conduct, safety concerns, or incidents of violence must be reported immediately to:

- School Security Department (primary contact)
- Administrative office
- Human Resources
- Colburn General Counsel

The Security Department will conduct investigations into all reported violations and incidents of violence. Investigations will be conducted promptly and may include:

- Witness interviews
- Review of available evidence
- Coordination with law enforcement when appropriate
- Documentation of findings and recommended actions

Individuals who report violations in good faith will be protected from retaliation. False reports made in bad faith may result in disciplinary action.

Enforcement and Campus Access
The Colburn School reserves the right to immediately suspend or permanently remove/deny access to any individual, including students, parents, guardians, guests, or visitors, from School premises, School sponsored events, or on-campus parking for violations of this Code of Conduct. This includes but is not limited to:

- Violation of any provision of this Code of Conduct
- Behavior that threatens the safety, security, or well-being of any Community Member

- Disruption of educational activities or school operations
- Failure to comply with reasonable requests from School personnel
- Any conduct deemed detrimental to the School environment

Removal may be immediate and without prior notice when safety concerns exist. “Removed” individuals who return to campus without authorization may be subject to trespassing charges.

Any student, parent, guardian, guest or visitor who is removed from campus due to a violation of the Colburn School’s Code of Conduct is not entitled to any refund, credit, or compensation beyond what is explicitly stated in the applicable Refund Policy outlined in the relevant Student Handbook or ticket purchase agreement. Removal from campus for conduct-related reasons does not alter or override the terms of these established refund policies.

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, religious belief, disability, or veteran status
- Students have the right to an environment free from discrimination, bullying 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 safe and secure environment at all times. The Colburn School reserves the right to withdraw the privileges of residing in the residence hall and, if needed, the termination of enrollment from any student whose conduct is detrimental to the academic environment or to the well-being of other students, faculty or staff members, or physical facilities.
- Students have the rights provided in the Family Education Rights and Privacy Act of 1974 (FERPA); these include rights against improper disclosure of information, and freedom of access to their personal records.

Student Responsibilities

Students enrolled in the Conservatory of Music accept the following responsibilities and standards of conduct 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.
- Students are expected to engage in responsible social conduct that reflects credit upon the Colburn community regardless of time or place, both on and off campus, and including all digital learning platforms, social media platforms, and internet platforms. Access to remote learning must be used in a responsible, safe, efficient, ethical, and legal manner.
- Students must demonstrate respect for the academic and personal rights of others. This includes acts of complicity. The absence of active participation in misconduct is an insufficient response to violations of the code of conduct. Students are expected to take an active role in disengaging themselves from all acts of misconduct. Failure to do so can be considered acts of complicity and may result in such students facing the same charges as active participants.
- Students are expected to present work of high quality in both performance and academic studies. This includes a responsibility 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 while in public spaces within Colburn. Appearance should be appropriate to the academic and professional atmosphere of the school. In addition, students must observe the dress code found below 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.

Academic Integrity

The Colburn School expects its students to act with integrity 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, falsifying information and excessive assistance by another person 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 including using Artificial Intelligence tools to do so.

Absent a clear statement from a course instructor, use of or consultation with generative AI shall be treated analogously to plagiarism. In particular, using generative AI tools to substantially complete an assignment or exam (e.g. by entering exam or assignment questions) is not permitted.

Students will be notified in writing by the faculty member that a violation of the Academic Integrity Policy has occurred via their Colburn email. The student should provide a response no later than two (2) calendar days from receipt of the notice from the faculty member. The student will be required to meet with the faculty member to discuss the alleged violation within seven (7) calendar days.

The meeting outcome will determine the next steps as outlined below:

- If the student agrees that a violation has occurred, the faculty member will inform the appropriate Department Chair and the Registrar. Academic Integrity sanctions will occur as listed below.
- If the Student disagrees that a violation has occurred, there are two processes:
    - If it is a complex case or the academic outcome could lead to the student's failure of the class and/or inability to graduate, the faculty member will refer the case to the Office of the Provost. Academic Integrity sanctions will occur as listed below.
    - If the case is not complex or would not result in failing the class, the faculty member and appropriate Department Chair can determine the appropriate outcome (responsible or not responsible). If found responsible, the faculty member will inform the Registrar and Academic Integrity sanctions will occur as listed below.

In cases involving alleged misuse of Artificial Intelligence, faculty members must present at least one form of supporting evidence/documentation of the alleged violation that does not include an AI detection report. Examples of such evidence may include: comparative samples of work demonstrating a different "voice," misinformation within the submitted assignment, inaccurate citations, repetitive patterns involving specific keywords or phrases, or the student's inability to speak knowledgeably of their own assignment.

Students are not eligible to withdraw from courses where they have had an academic integrity violation.

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. Students placed on probation for reasons of academic integrity shall be on probation from the time of the violation through the following semester.
- 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 if so noted in the syllabus.
- 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 (age 18+) agree, for the student and their respective heirs, assigns, and legal representatives, to indemnify, defend, and hold the Colburn School and its present and former Officers, Directors, Employees, Agents, Board Members, Representatives, Consultants, and the Colburn School's direct and indirect subsidiaries, (collectively "Colburn 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 student or 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 (including room and board for residential students), 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 Registrar, 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. Accommodations will be determined based upon the documentation of the disability.

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 official 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).
- If necessary, the school may request an updated or more extensive evaluation.

If appropriate, the accommodation request will be forwarded to the Director of Student Affairs for review and a response. In all other cases, the Vice-Provost & Dean, Academic Operations and Registrar 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 their official duties 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.

Whenever possible, the student is encouraged to self-advocate through the appropriate channels beginning with direct and open communication with all parties involved. If, for any reason, a student does not feel comfortable in communicating a grievance with any party involved, a confidential grievance may be filled through the Colburn website under "Student Resources."

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 online, which is automatically routed to the Provost and Conservatory administration offices who will then determine next steps in the process. In circumstances when the grievance involves the Provost and Interim Dean, the form and supporting material will be forwarded to the President.
- The appropriate party to lead the investigation and process will be the Provost and Interim Dean, unless the grievance involves the Provost and Interim Dean, then other appropriate parties will be selected.
- The appropriate parties in consultation with faculty shall review the grievance within 10 business days, meeting with all parties involved as appropriate to the complaint.
- All complaints will remain as confidential as possible, consistent with the conduct of an effective investigation.
- The appropriate parties shall determine how to move forward depending on the nature of the grievance. When necessary, this step may include creating a special review panel, consisting of multiple members of the community. Pursuant to a resolution of the grievance, the appropriate parties may review of documentation, witness testimony, etc., as appropriate.
- The appropriate parties shall make a decision as to the required action, and shall communicate the decision to the student and other individuals involved.
- If the student wishes to appeal further, an appeal must be made 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.

Reporting Hotline

The Colburn School is committed to an environment where open, honest communications are the expectation, not the exception. The School offers multiple pathways for communication and encourages you to come to the Office of the Provost with any concerns. However, we realize that there may be times when you do not feel comfortable reaching out directly and prefer to remain anonymous. Our reporting hotline, operated by an independent company, was established for this type of circumstance. Any student can submit a report via phone or online.

Provider of Hotline Services: The Network
To contact by phone: 877-749-2895
To report online: colburnschool.ethicspoint.com

The information provided will be sent to us on a totally confidential and anonymous basis if the person making the report should so choose. Students making a report have our guarantee that their comments will be heard.

Dress Code

The Colburn School is the residential home for most of our Conservatory students, as well as a public campus that welcomes students of all ages and their families. The attire Conservatory students wear in the residence hall may not be appropriate for public spaces (any space outside of the Residence Hall, including the café and practice rooms). Students in the Colburn Conservatory of Music must observe the following dress code in public spaces:

Daily dress:

- Clothing should be suitable for an environment with young children present. Undergarments should not be visible, and clothing should not display offensive language, imagery, or references to alcohol, drugs, or violence. All clothing should allow for full participation in the student's program activities.
- Shoes must be worn at all times, especially in food service areas. Individuals will be asked to leave food service areas if they are not wearing shoes.

Orchestra concerts: The Colburn Orchestra maintains a concert dress code emulating that of a professional orchestral environment. Professionalism in concert dress is expected from all orchestral personnel. Please see the ENS 111 syllabus and orchestra information sheet for more details.

Guidelines for all students:

- All orchestral concert dress clothing must be plain, solid, black.
    - All ornamentation and patterns on all clothing items must be in black. Patterns such as polka dots, paisley, etc., must not be visible.
- All concert dress clothing must be well kempt and well maintained.
    - Clothing must be regularly washed and maintained in a hygienic fashion.
    - Clothing must be neatly ironed and free of excess lint.
- All concert dress shoes must be plain black and closed-toed. Sneakers, work boots, or casual shoes are not permitted.
- Perfumes, colognes, and other strong fragrances are not permitted.
- Any requests for exemptions to the orchestral concert dress code must be communicated to the Manager of Performance Activities in writing no later than the start of the first service of a cycle.

Each student has the following two options for concert dress:

Option A: All black, consisting of the following:

- Black floor-length dress or skirt.
    - No skirts or dresses above the ankle will be permitted.
    - No evening gowns permitted unless you are the featured concerto soloist.
- Black top (dress or separate garment) with a modest neckline in both front and back.
    - Sleeve length can be from 3/4th to wrist length.
- Black formal full-cut evening pants.
    - Form-fitting leggings, tights, and casual pants are not permitted. This includes, but is not limited to, clothing made of black denim, Lycra and Spandex materials.
- Black closed-toed dress shoes.

Option B: All black suit, consisting of the following:

- Formal black suit coat and trousers.
    - Form-fitting leggings, tights, and casual pants are not permitted. This includes, but is not limited to, clothing made of black denim, Lycra and Spandex materials.
- Black long-sleeved collared dress shirt.
- Plain black long necktie.
    - Tie cannot be patterned (no polka dots, paisley, etc.).
    - All embroidery or decoration on tie must be black.
    - Bowties or other types of ties are not permitted.
- Plain black belt made of leather or similar materials.
    - The buckle must have a subtle design and color.
    - Belts made of fabrics (canvas, cotton, other blended materials) are not permitted.
    - Suspenders are an appropriate substitute but must be plain black.
- Black, closed-toed dress shoes.
- Plain black dress socks covering the entire ankle.

Students may choose the option that best aligns with their preferred gender identity and/or everyday presentation.

Orchestra Dress Code Violations:

- The first violation of any orchestral dress code requirement shall result in an automatic grade deduction of eight (8) points.

- Repeated violations will result in further grade deductions, as well as a meeting with the student's applied teacher, the Assistant Dean, and the Manager of Performance Activities.

CCP, Performance Forum and Chamber Forum Performers:

Dess code for performers matches the standards of a professional recital or chamber music series.

Dress Attire A: Suit consisting of:

- Suit jacket
- Collared dress shirt
- Long necktie OR bowtie (colors permitted)
- Formal trousers
- Formal dress shoes

Dress Attire B: Elements of the following:

- Evening gown-type formal recital dress OR
- Long skirt, formal trousers, or pantsuit paired with formal top OR
- Formal jumpsuit
- Formal dress shoes

Colors are permitted and encouraged. Performers must wear formal dress shoes at all times onstage.

Students who wear religious or cultural attire (such as hijabs, yarmulkes, turbans, or other head coverings) may do so during daily activities and performances. Students who require adaptive clothing or footwear due to a disability may request a modification to the dress code through the process described in the Disability Accommodation section of this Handbook.

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 to the best of their ability and later follow up with a detailed report to the Provost and Interim 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 to 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 staff members' ability to do their jobs 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. See also Appendix D.

Gambling

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

Amnesty, Alcohol, Smoking, and Controlled Substances Policies

Amnesty

Colburn School supports a safe and holistic learning environment that enhances academic achievement and student success. An Amnesty Policy fosters responsible decision-making and encourages our students to take active steps toward wellness and self-care. Colburn School recognizes that there may be times when students face medical emergencies involving excessive drinking and/or drug use. Under this policy, if an individual seeks medical attention (for themselves or for another) due to a medical emergency, student conduct disciplinary action will not be taken against the student for consumption or possession of alcohol or drugs. Students may, however, be mandated to participate in counseling for drug or alcohol abuse.

Alcohol

The possession, consumption, and/or manufacture of alcoholic beverages is prohibited on Colburn School grounds. The dry campus policy applies to all spaces on campus and to all Conservatory students and guests irrespective of age or residency status. In addition, students may not be visibly intoxicated while moving around the campus. Students are expected to follow all policies while on campus and to act responsibly if they have chosen to consume alcohol off campus.

As a reminder, Federal and 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.

All international students are responsible for following Federal immigration regulations. Federal laws are established at national level, and Federal laws override State laws. International students are subject to Federal law and must adhere to these regulations to maintain their F-1 immigration status. Failure to comply can result in deportation or being barred from entry into the U.S.

- **Sanctions**
  - 21 and Older
    - First Offense: Confiscation of goods, disciplinary meeting with Manager of Residence Life , written warning, and a $250 fine
    - Second Offense: Confiscation of goods, disciplinary meeting with Manager of Residence Life and the Director of Student Affairs, probation, applied teacher and the Provost and Interim Dean of the Conservatory informed, and a $500 fine

        - Third Offense: Confiscation of goods and immediate removal from Residence Hall. Residents will be given 48 hours to remove themselves from Residence Hall.
    - 20 and Under
        - First Offense: Confiscation of goods, parent/legal guardian notification, disciplinary meeting with Manager of Residence Life , probation and mandatory Alcohol EDU online. Students are responsible for paying the cost for the course.
        - Second Offense: Confiscation of goods, notification to applied teacher, the Provost and Interim Dean of the Conservatory, and parent/legal guardian, disciplinary meeting with Manager of Residence Life and the Director of Student Affairs, probation, and a $500 fine.
        - Third Offense: Confiscation of goods and immediate removal from Residence Hall. Residents will be given 48 hours to remove themselves from Residence Hall.

Smoking

The Colburn School is a non-smoking campus. At Colburn, the smoking of substances will not be tolerated, including but not limited to tobacco, marijuana, and/or vapes. Students over 21 may have these items in their possession but may not smoke on campus.

As a reminder, Federal and California law prohibits anyone under the age of 21 from purchasing, possessing, or consuming tobacco products in the United States. All international students are responsible for following Federal immigration regulations. Federal laws are established at national level, and Federal laws override State laws. International students are subject to Federal law and must adhere to these regulations to maintain their F-1 immigration status. Failure to comply can result in deportation or being barred from entry into the U.S.

Students that are found to be smoking on campus or in the possession of prohibited paraphernalia (see below in Controlled Substances) will be liable to the sanctions below.

- **Sanctions**
    - 21 and Older (tobacco and marijuana)
        - First Offense: Confiscation of goods, disciplinary meeting with Manager of Residence Life , written warning, and a $250 fine
        - Second Offense: Confiscation of goods, disciplinary meeting with Manager of Residence Life a and for the Director of Student Affairs, probation, applied teacher and the Provost and Interim Dean of the Conservatory informed, and a $500 fine.
            - Third Offense: Fire hazard fine of $300, confiscation of goods, and immediate removal from Residence Hall. Residents will be given 48 hours to remove themselves from Residence Hall.
    - 20 and Under (tobacco)
        - First Offense: Confiscation of goods, disciplinary meeting with Manager of Residence Life, , written warning, and a $250 fine.
        - Second Offense: Confiscation of goods, disciplinary meeting with Manager of Residence Life and the Director of Student Affairs, probation, applied teacher and the Provost and Interim Dean of the Conservatory informed, and a $500 fine.
        - Third Offense: Fire hazard fine of $300, confiscation of goods and immediate removal from Residence Hall. Residents will be given 48 hours to remove themselves from Residence Hall.
    - 20 and Under (marijuana without medical marijuana card; with card, see above for tobacco)
        - First Offense: Confiscation of goods, disciplinary meeting with Manager of Residence Life , probation, mandatory Cannabis EDU online, and a $250 fine. Students are responsible for paying the cost for the course in addition to a fine
        - Second Offense: Confiscation of goods, disciplinary meeting with Manager of Residence Life and the Director of Student Affairs, probation, applied teacher and the Provost and Interim Dean of the Conservatory informed, and a $500 fine.
        - Third Offense: Fire hazard fine of $300, confiscation of goods and immediate removal from Residence Hall. Residents will be given 48 hours to remove themselves from Residence Hall

Controlled Substances

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 anywhere on campus – including the Residence Hall.
- Drug Paraphernalia: The possession of any items commonly thought to be associated with the use of illegal drugs, including but not limited to pipes, bongs, and hookahs, is prohibited on campus – including the Residence Hall.
- Prescription and 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 intended is prohibited. The Colburn School reserves the right to require proof of prescription for drugs and/or controlled substances, including medical marijuana.

All international students are responsible for following Federal immigration regulations. Federal laws are established at national level, and Federal laws override State laws. International students are subject to Federal law and must adhere to these regulations to maintain their F-1 immigration status. Failure to comply can result in deportation or being barred from entry into the U.S.

Policy Violations

When a Housing and Residence 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 Housing and Residence 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 the students' identification. Non-Colburn guests will also be required to show identification and may be removed from the Residence Hall. An Incident Report will be filed with the Manager of Residence Life. An individual meeting with the Manager of Residence Life will then be held to determine the level of responsibility of each person in the suite/rooms at the time, and the appropriate sanction to be given based on the circumstances.

Consequences

Probation, Suspension, and Dismissal

Students in the Colburn Conservatory may be placed on warning, probation, suspended, dismissed, or given a lesser sanction for failing to meet the standards of the school at any time during their enrollment. Decisions regarding warning, probation, suspension, and dismissal are communicated to the student by the Office of the Provost, Dean, Registrar & Manager of Student Services, or the Director of Student Affairs, and are based on the terms and policy stated herein. The student's applied teacher and Office of the Provost are included in the notification, unless otherwise noted; the Academic Advisor is included for academic statuses.

Probation

- This is a temporary status, usually lasting one semester, but it may be extended for a second semester. Students placed on probation for a violation of the school's academic integrity policy and/or non-academic policies shall be on probation from the time of the violation through the following semester.
- The reason(s) for probation and the requirements for its termination are set according to the individual situation.

- APPLIED STUDIES/PERFORMANCE
    - The threshold for probation in applied studies/performance is one or more of the conditions below:
        - a grade of C+ or lower in Applied Studies (APL courses)
        - a grade of C+ or lower in Ensemble Studies (ENS courses)
        - a recital grade of F (Recitals are graded Pass/Fail)
        - Unexcused absence in any artistic class (see Artistic Attendance Policy)

- A student who receives any of the grades above will be placed on Performance Probation for the following semester.
- At the end of the probationary semester, if a student does not receive a grade of B- or higher in applied studies and ensembles or perform a passing recital (if applicable), they will be dismissed from the school.

- DISCIPLINARY
  - 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 disciplinary review process will be handled by either the Office of Housing and Residence Life or the Conservatory Office as appropriate to the violation.
  - Residence Hall Disciplinary Probation
    - The Manager of Residence Life shall be provided with the names of students on disciplinary probation each semester. The Manager of Residence Life shall submit mid-semester progress reports for all students on probation to the Director of Student Affairs for review.
    - While on disciplinary probation, a student may be restricted in the number of daytime and overnight guests within their suite. Additionally, participation in certain extracurricular activities and events may be restricted.
    - During the period of probation, should the student violate any of the terms of probation, the Office of Housing and Residence Life shall notify the student and discuss the consequences of the violation.
    - Students who are on disciplinary probation for more than one semester, or who are placed on probation more than once, risk dismissal from the residence hall.
  - Non-academic Disciplinary Probation
    - Academic faculty shall be provided with the names of students on disciplinary probation each semester. Faculty shall submit mid-semester progress reports for all students on probation to the Registrar for review. The Registrar will forward the reports to the Provost and Interim Dean, the student's academic advisor and applied teacher.
    - During the period of probation, should the student violate any of the terms of probation, the Conservatory Office, shall notify the student and discuss the consequences of the violation.
    - Students who are on disciplinary probation for more than one semester, or who are placed on probation more than once, risk dismissal from the school.
  - The Registrar or Director of Student Affairs, as appropriate, in consultation with the Provost and Interim Dean, 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 residence hall or school.

- ACADEMIC
  - The threshold for probation in academic studies is:
    - For BM students, a semester's academic GPA of lower than 2.25 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, CD, AD, and PSC students, a semester's academic GPA of lower than 2.25 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, CD, AD, or PSC 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 toward the degree 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 PSC program, or the student may be dismissed from the school. Because the Master of Music is a finite, two-year program, a second semester on academic probation or a grade(s) of C- or lower in the final semester may result in the immediate transfer of the student to the Professional Studies Certificate program.
        - 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.
    - Restrictions and consequences during academic probation
        - While on academic probation, a student may be restricted in the number of approved absences possible. The primary applied teacher has the prerogative to adjust performance assignments (chamber music, Orchestra, CCMS, etc.) to allow students on probation more time to spend on their academic studies.
        - Academic faculty shall be provided with the names of students on academic probation each semester. Academic faculty shall submit mid-semester progress reports for all students on probation to the Registrar & Manager of Student Services for review. The Registrar will forward the reports to the Provost and Interim Dean, the student's academic advisor and applied teacher.
        - During the period of probation, should the student violate any of the terms of probation, the individual's academic advisor or the Registrar & Manager of Student Services, as appropriate, shall notify the student and discuss the consequences of the violation.
        - Students who are on probation for more than one semester, or who are placed on probation more than once, risk dismissal from the school.
    - The Registrar & Manager of Student Services, in consultation with the Provost and Interim 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.

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 in violation of the Student Standards of Conduct, including but not limited to behavior 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
    - Is detrimental to the residential community;
    - causes damage to the school's physical facilities.
- Once the decision is made to suspend the student, the Provost and Interim Dean shall inform the student of the terms to be fulfilled before the student is allowed re-entry.
- In order for the 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, lessons, 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 Provost and Interim Dean to review the terms of reinstatement and determine whether they have been met.
- Once the student has met with the Provost and Interim Dean and been approved for reinstatement, the student 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 Provost and Interim Dean, in consultation with the appropriate parties.
- The Provost and Interim 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 Provost and Interim 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 Provost and Interim 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 Provost and Interim 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. Appeals are not intended to allow for a second review of the facts of the matter and determination of whether the student is responsible for misconduct. A review of the matter will be narrowly tailored to the stated grounds for appeal.

A student may appeal a sanction where:

a. There is significant new information related to the situation that was not available at the time of the initial review(s) and that would alter the finding and/or sanction(s) assigned in the case. The new information must be detailed in an appeal letter with an explanation of why the information was not available at the time of the sanction decision.
b. There is evidence that the School failed to follow established procedures.
c. The assigned sanction of probation, suspension or dismissal is grossly disproportionate to the violation.

Appeals Procedure:

1. Appeal of the action is made to the Vice Provost & Dean, Academic Operations. Appeal of any action must be made in writing, within seven calendar days of the action taken.
2. The Vice Provost 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 make its recommendations to the Vice Provost.
3. The Vice Provost sets the day and time of the appeal review hearing.
4. At the appeal review hearing, the Vice Provost provides the committee with a summary of the circumstances leading to the action taken by the school. The student may present the case, documentation, and arguments to the committee in person, or may choose to rely solely on the written appeal. The committee may ask questions of the student at this time. The review panel will consider the case and, if necessary, may request additional information from the student or other parties.
5. The review panel will make a recommendation to the Vice Provost as to an outcome. The Vice Provost will then make a ruling in the case. Once that decision is made, the student is notified by the Vice Provost. Every effort will be made to notify the student within 24 hours of the hearing, but in some cases more time may be needed.
6. 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 decision of the Provost 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 ("Withdrawal from School").

Non-Academic and Non-Residential Code of Conduct Violations
Any violations of the student code of conduct that are not academic in nature or do not relate to life in the residence halls may be addressed to the Conservatory Office. Examples include, but are not limited to: theft, vandalism, harassment, inappropriate behavior, weapons, threats to fellow students, staff or faculty, etc. Based on the nature of the violation, a disciplinary committee will investigate the incident, and decide what kind of remedial measures (if any) need to be taken in order to preserve the integrity of the student code of conduct. The measures may range in severity from a written warning to expulsion, depending on the severity of the incident. Decisions by the Student Services disciplinary committee may be appealed to the Provost's Office.

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	100 semester credits
Conducting Diploma	50 semester credits
Master of Music	45-57 semester credits (depending on emphasis)
Artist Diploma	36-44 semester credits (depending on emphasis)
Professional Studies Certificate	26-34 semester credits (depending on emphasis)

*In each semester of enrollment, regardless of program length, full-time students must be enrolled in performance classes (APL, ENS, PRF) as indicated in Appendix C of this handbook.

Grading System and Policy
Grades are assigned according to the following system of evaluation:

Grade	*Percentage Value*	*Point Value*	*Interpretation*
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, CD, AD, PSC), or C or lower 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 Registrar & Manager of Student Services, 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). For ensemble or laboratory courses, generally 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 you earn at the Colburn Conservatory of Music is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree, diploma or certificate you earn in the educational program is also at the complete discretion of the institution to which you may seek to transfer. If the credits or degree, diploma, or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending the Colburn Conservatory of Music to determine if your credits or degree, diploma, or certificate will transfer.

The Colburn Conservatory of Music is accredited by the National Association of Schools of Music (NASM). The National Association of Schools of Music has been designated by the U.S. Department of Education as the agency responsible for the accreditation throughout the United States of free-standing institutions that offer music and music-related programs (both degree- and non-degree-granting), including those offered via distance education. Our programs are tailored to and approved for the student who plans to become a professional musician. Universities and colleges are most often accredited through a regional accrediting body which approves degrees in all disciplines and whose general requirements are much broader than those of NASM; the Colburn School does not have regional accreditation through the Western Association of Schools and Colleges (WASC) or any other regional accrediting association. It is possible that if a student

wishes to pursue a higher degree at a public or private college or university subsequent to earning a Bachelor of Music at Colburn, that school may not consider NASM accreditation sufficient. In such cases, the student should immediately inform the Provost and Interim Dean of the Conservatory so that the Provost and Interim Dean can contact the school directly to clarify Colburn's federal accreditation. When applying to an institution after completing a Bachelor of Music degree at Colburn, students should determine if Colburn credits and/or degree programs would transfer. Further, if, subsequent to completing the Bachelor of Music degree at Colburn, a student should wish to pursue a non-music degree/profession, it is probable that a college or university will not recognize a Bachelor of Music degree as having sufficient academic coursework to be fulfill pre-requisites for graduate study. 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.

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. However, Bachelor of Music students may take Arizona State University Universal Learner Courses to fulfill certain requirements (see section below).

- Students enrolled in the Bachelor of Music degree program of the Colburn Conservatory of Music 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 General Studies, 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 Registrar and the appropriate department chair in order to ensure that the course is acceptable, 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. Approval to take the course is given with the understanding that the student must achieve a grade of C+ or higher 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 to verify 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 academic faculty. Transfer credit is not guaranteed, and limits are set as to how many outside credits may replace Colburn requirements. In all cases, the academic faculty has complete authority to make such decisions.

Arizona State University Universal Learner Courses

Bachelor of Music students may enroll in Arizona State University's Universal Learner Courses (ULCs)—online, college-level courses that are transferable for General Studies or free elective credit with a grade of C+ or higher. These courses are available in two formats: Session-Based (8 or 16 weeks) and On-Demand (self-paced), offering flexibility to accommodate different learning styles and schedules. Colburn covers the cost of approved courses, with students responsible for the cost of requesting an official transcript from ASU in order to transfer completed credits.

- All ULCs are rigorous, college-level courses
- A 3-credit course requires approximately 135 hours of student work
- Courses are offered during Fall, Spring, Summer, and On-Demand sessions
- Course Formats
    - Session-Based Courses (8 or 16 Weeks)
        - Instructor-led with weekly assignments and deadlines
        - Structured timeline with peer interaction

        - Ideal for students new to online learning or those who prefer guided instruction
    - On-Demand Courses (Self-Paced)
        - Flexible start dates; students have up to one year to complete
        - Best suited for self-directed learners
        - Allows students to progress independently

Enrollment Guidelines

- Students must maintain full-time enrollment (12 credits each semester) at Colburn
- Typically, students may take one ASU course per semester
- Students must remain on track to graduate in four years and may not defer taking electives with the intention of fulfilling the requirements later by taking ASU courses.
- It is recommended that students take an ASU course to replace a course normally taken in a semester with more than 15 credits, or to plan for the future
- Final-year students may be required to take Colburn electives to ensure academic support

The Registrar maintains a list of transferable ULC courses offered each semester and year.

Credit for Experiential Learning

Colburn School does not award credit for prior experiential learning.

Extension of Post-Baccalaureate Programs and Post-Graduate Programs

Program extensions for the AD and PSC programs must be approved by the Provost and Interim Dean, in consultation with the faculty. Students requesting an extension must be in good standing for the request to be considered. The student must describe the reason for the extension request; approval is not guaranteed. AD and PSC students who wish to extend their programs beyond two years must complete the Extend Program Form by **November** 1 of the second year of enrollment. In general, extension requests are reviewed and decisions made by the end of the Fall semester.

In addition to following the procedures required by the school, if the change in program results in an extension of the original program end date, **F-1 students** may also need to submit an I-539 Extension of Status to US Customs and Immigration Services to receive approval to extend their academic program. When applying to extend, communicate with the DSO for details on the required materials to submit.

All BM, PD, CD, MM, AD-conducting emphasis, and AD-chamber-ensemble-in-residence students are admitted to programs with specific lengths and are expected to complete those programs within the stated time frame. In general, extensions to these programs are granted only under exceptional circumstances.

Change of Program (Academic)

Students are admitted to the Conservatory of Music in a specific program (BM, PD, AD, CD, PSC, MM), and are expected to complete that program on time. A student who wishes to change his/her program must request the change by completing the Change of Program form, documenting specific reasons for the change. Students may only change to programs at the same academic and performance level.

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

1. Students who wish to request a change of program in one of the following must complete and submit the Change Program form by **November 1**:

- BM to PD
- PD to BM
- MM to PSC

a. Approval is not guaranteed.
b. If the program change is approved, it does not extend a student's length of residence at the Colburn School.

2. Students who request approval to move from the PSC program to the MM program must submit the Change/Extend Program Request Form by **February 15** to have the transfer considered.

    a. The decision to approve a change to the MM program is made during the Admission Committee meetings following auditions, generally in early March.
    b. 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).
    c. Approval is not guaranteed.
    d. Approved students will be required to take the music theory and music history placement exams and any other required activities during Orientation.
    e. 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 PSC program.

Students admitted as Conducting Fellows (Conducting Diploma and the Artist Diploma – Conducting Emphasis) are not eligible to change programs.

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

Faculty or the Provost and Interim Dean may also initiate a change of program. If it is deemed in the best interest of the individual student and/or the school, the student shall be notified that his/her 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

All full-time students, regardless of program length or possible extension of the program, are required to enroll in applied lessons and all required ensembles and ensemble classes (as dictated by the instrument or program) every semester of enrollment.

Bachelor of Music

The Bachelor of Music degree is designed as an eight-semester program, to be completed within four academic years (eight semesters) 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 Provost and Interim 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 Provost and Interim Dean to request an extension. The Provost and Interim Dean shall consult with

the faculty to determine whether it is appropriate to approve or deny the extension. Such an extension is very rare and shall be granted for a maximum of two additional semesters.

In addition to following the procedures required by the school, if the change in program results in an extension of the original program end date, **F-1 students** may also need to submit an I-539 Extension of Status to US Customs and Immigration Services to receive approval to extend their academic program. When applying to extend, communicate with the DSO for details on the required materials to submit.

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 an extension of expected enrollment, and that are not covered by this policy, shall be considered on a case-by-case basis by petition to the Provost and Interim Dean for approval. The Provost and Interim Dean will consult with appropriate parties and render a decision. The Provost and Interim 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 (eight semesters) 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 Provost and Interim 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 Provost and Interim Dean to request an extension. The Provost and Interim Dean shall consult with the faculty to determine whether it is appropriate to approve or deny the extension. Such an extension is rare and shall be granted for a maximum of two additional semesters.

In addition to following the procedures required by the school, if the change in program results in an extension of the original program end date, **F-1 students** may also need to submit an I-539 Extension of Status to US Customs and Immigration Services to receive approval to extend their academic program. When applying to extend, communicate with the DSO for details on the required materials to submit.

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

Conducting Diploma

The Conducting Diploma is a three-year (six-semester) program. A student who has not completed the CD in the designated three years is not eligible to transfer to another program. If a student has not completed his/her CD within the

allotted number of semesters due to illness or approved leaves, the Provost and Interim Dean and the Director of the Negaunee Conducting Fellows Program may approve an extension.

A student who has not met CD graduation requirements within six semesters due to lack of academic progress, and not due to illness or approved leaves-of-absence, may submit a written petition to the Provost and Interim Dean to request an extension. The Provost and Interim Dean shall consult with the Director of Conducting 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.

In addition to following the procedures required by the school, if the change in program results in an extension of the original program end date, **F-1 students** may also need to submit an I-539 Extension of Status to US Customs and Immigration Services to receive approval to extend their academic program. When applying to extend, communicate with the DSO for details on the required materials to submit.

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 Provost and Interim Dean for approval. The Provost and Interim Dean will consult with appropriate parties and render a decision. The Provost and Interim 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 second year of enrollment, based on the applied teacher's assessment of the student's needs, progress, and goals. By November 1 of the second year, the student must complete an Artist Diploma Program Length Form, noting the program length, and submit it to the Provost and Interim 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

In addition to following the procedures required by the school, if the change in program results in an extension of the original program end date, **F-1 students** may also need to submit an I-539 Extension of Status to US Customs and Immigration Services to receive approval to extend their academic program. When applying to extend, communicate with the DSO for details on the required materials to submit.

Artist Diploma students who have completed a Bachelor of Music, Performance Diploma, Master of Music, 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 not covered by this policy, shall be considered case-by-case by petition to the Provost and Interim Dean for approval. The Provost and Interim Dean's decision in such cases shall be final.

Professional Studies Certificate

The Professional Studies Certificate is designed as a four-semester program, 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 1 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.

In addition to following the procedures required by the school, if the change in program results in an extension of the original program end date, **F-1 students** may also need to submit an I-539 Extension of Status to US Customs and Immigration Services to receive approval to extend their academic program. When applying to extend, communicate with the DSO for details on the required materials to submit.

Professional Studies Certificate students who have completed a Bachelor of Music or Performance Diploma at the Colburn School must complete the PSC program in two years (four semesters).

Other special circumstances that require extended enrollment, and not covered by this policy, shall be considered case-by-case by petition to the Provost and Interim Dean for approval. The Provost and Interim 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 three years or six semesters from the date of matriculation.

In addition to following the procedures required by the school, if the change in program results in an extension of the original program end date, **F-1 students** may also need to submit an I-539 Extension of Status to US Customs and Immigration Services to receive approval to extend their academic program. When applying to extend, communicate with the DSO for details on the required materials to submit.

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 not covered by this policy, shall be considered case-by-case by petition to the Provost and Interim Dean for approval. The Provost and Interim Dean's decision in such cases shall be final.

Statute of Limitations

Program	*Normal Residency*	*Minimum Residency*	*Limitation*
Bachelor of Music	4 years	2 years*	7 years
Performance Diploma	4 years	2 years*	7 years
Master of Music	2 years	2 years	4 years
Professional Studies Certificate	2 years	2 years**	4 years
Artist Diploma	2 years	2 years	5 years

*For approved undergraduate transfer students only

**The PSC may be awarded after 2 semesters, see program description

Attendance Policy: Absences and Tardiness

1. The Conservatory's attendance policy applies to ALL students in all programs.
2. All students must be available all weekdays for rehearsals, coachings, etc. that may be scheduled.
3. Students are expected to approach all studies in a professional manner. Attendance and punctuality is expected at all scheduled classes, lessons, coachings, rehearsals, and performances.
4. All absences must be approved via the process described below.

Extended absences: 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) will be asked to take a leave-of-absence for that semester. The student may apply to the Provost and Interim Dean to request an exception to this policy. 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/Early Departures: students arriving after the first day of classes at the beginning of a term or departing before the end of a term must request approval through the absence request process.

General absence policy
Failure to attend a minimum of 70% of any individual class, including lessons, ensembles, and Forums (see Note, below), 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 absence and tardy policies for the Colburn Orchestra (ENS 111) are outlined in detail in the ENS 111 syllabus.

Note: students who miss Performance and/or Chamber Forum with an appropriately excused absence (see Request for excused absence, below) will not have those absences included in the total Forums counted in the semester for the 70% minimum.

Absence for religious observance
Students may be excused from class for observance of religious worship, duty, 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
Students may not have any unexcused absences from an artistic class. Unexcused absences for artistic classes shall be defined as any absence from a requirement presided over by an applied faculty member, including but not necessarily limited to lessons, chamber music rehearsals and coachings, large ensemble rehearsals and sectionals, 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 Registrar shall be sent to the student
- Second violation – A warning letter from the Registrar shall be sent to the student, Dean and the student's applied teacher.
- Third violation – The student shall be placed on probation (see Probation, Suspension, and Dismissal).
- Fourth 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
Students may request an excused absence to participate in performance activities such as competitions or auditions. Absence requests are considered based on:

1. the significance of the invitation/opportunity,
2. the Colburn commitments that will be missed and implications for the Conservatory community,
3. the academic standing of the student, and
4. the total number of absences permissible within a semester.

The school is not obligated to approve an absence and may deny a request for any reason deemed sufficient by the school to maintain the educational integrity of the institution. Failure to follow the required procedure, including failure to submit the completed Absence Request Forms as described below, may result in unexcused absences and subsequent sanctions.

Before making such a request, the student should discuss with their applied teacher whether the opportunity would meet the standard for an excused absence from their Colburn activities. *Please note that a discussion with the applied teacher or any other faculty or staff does not constitute approval of the absence*. Participation in outside activities should be governed by the guidelines for Outside 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, rehearsals, coachings, performances and other activities— including those of the Colburn Orchestra, chamber music and other ensembles— as their first priority.

Excused absences may also be requested for non-performance reasons, such as medical or family circumstances. In general, such absences will be handled on a case-by-case basis directly with the Provost and Interim Dean. It is important to note that issues such as cost and convenience for travel are not considered sufficient reasons for an excused absence.

Absence Request Timing
Absence Requests must be submitted as early as possible but at least 21 days before the first date of the requested absence, and well in advance of any response date that is required of the student. If the Absence Request is not completed and submitted within the appropriate timeframe prior to the first day of absence, then the absence is unexcused. Unexcused absences will affect the student's grade and may result in sanctions up to and including probation and/or 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). If a request is submitted late due to short notice on the part of the invitation/opportunity, the date of the invite will be taken into consideration.

Once the Online Absence Request Form has been submitted, and the Registrar has received the completed Absence Request Signature Form and documentation of the reason for the absence, the Provost and Interim Dean will review all of the paperwork with the applied teacher. The Provost and Interim Dean and the applied teacher will make the determination regarding approval of the absence, and the Registrar will email notification regarding whether the absence has been approved to the student. Students should not accept a contract or engagement, or book any travel, until receiving notification that the absence has been excused; should a student make any plans prior to receiving approval the school does not have any obligation to the student for loss of funds if the absence is not approved.

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 Online Absence Request Form.

Absence Request Process
When absences conflict with any Colburn commitments, an Absence Request Form must be ***completed AND SUBMITTED*** at ***least 21 days prior to the absence.***

The Absence Request Process is as follows:

1. IF THE ABSENCE IS FOR 3 DAYS OR LESS **AND DOES NOT** INCLUDE MISSING ANY PERFORMANCE ACTIVITIES,

a. The student will:
    i. complete the Online Absence Request Form 21 days or more in advance of the first date of the absence,
    ii. download the Absence Request Signature Form from Canvas or pick it up from Conservatory Office,
    iii. obtain signatures from applicable faculty, and
    iv. return the form to the Conservatory office with required documentation.
b. The Provost and Interim Dean will review all forms and documentation to determine if there is any concern relating to academic standing or total number of days absent for the semester.
c. The Conservatory Registrar will notify the student whether the request has been approved.

2. IF THE ABSENCE **INCLUDES** MISSING PERFORMANCE ACTIVITIES,
    a. The student will:
        i. complete the Online Absence Request Form 21 days or more in advance of the first date of the absence,
        ii. download the Absence Request Signature Form from Canvas or pick it up from Conservatory Office,
        iii. obtain signatures from applicable faculty, and
        iv. return the form to the Conservatory office with required documentation.
    b. The Provost and Interim Dean and appropriate applied faculty will meet to review the forms and documentation to determine if there is any concern relating to the significance of the invitation/opportunity, the Colburn commitments that will be missed and implications for the Conservatory community, the academic standing of the student, and/or the total number of absences permissible within a semester.

3. The Conservatory Registrar will notify the student whether or not the request has been approved.

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

- Musical activities that require absences must be professional in nature. Examples are invitations to perform with professional chamber music organizations or professional orchestras, professional orchestra auditions, and invitations to solo or chamber music competitions.
- Musical activities that may not interfere with Colburn activities and do not qualify for excused absence include private teaching, freelancing in per-service orchestras, personal work outside the school, and off-campus student ensembles.
- Employment outside of the Colburn School should never interfere with a student's studies, and it is advised that such employment not exceed 10 hours per week. 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 one's long-term goals.

Illnesses and Emergencies
In the case of illness or family emergency, students are required to notify all of their 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, a note from a family member in residence with the student, 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 Conservatory. Below are the requirements for all student juries and individual department requirements:

- All strings, brass, harp, percussion, and conducting students are required to perform a jury at the conclusion of every semester (fall and spring) of enrollment. Woodwinds and pianists 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, *on 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 must be submitted with the Jury Waiver Form, and the applied teacher must submit a recital evaluation to the Registrar as documentation of the waiver.
    - Conducting only: the jury review will be assessed in the annual conducting recital.
- 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 academic class times and times set for rehearsals, lessons, and recitals. Rehearsals, lessons, and recitals must NOT conflict with academic classes, orchestra rehearsals, or coachings with faculty.
    - BM and PD students fulfilling a half-recital requirement must schedule their recital alongside another student's half recital. Individual half recitals are only permitted if no other student needs to meet the same requirement within the same academic year. To find a recital partner, students should contact the Registrar.
    - Students who are expected to graduate must fulfill all recital requirements one week (7 days) prior to the spring jury date in the year of graduation. Any exception to this policy must be approved by the Provost and Interim 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:* Consult with the Production Office (G-186) in-person or via email as to hall availability to determine prospective recital date/time. The Production Office is generally available Monday through Friday during regular business hours.

- Immediately after holding a date, fill out the Recital Form and obtain your applied teacher's signature. This indicates that they are available to attend on the desired date.
- No more than 72 hours after holding the date, submit the signed form to the Production Office to confirm and reserve your date. Holds will be released if the form is not received within 72 hours.
- Once a recital is scheduled and confirmed, it cannot be re-scheduled within the same semester unless there are extenuating circumstances due to illness or injury. There are financial penalties up to $300 for cancelling a recital within 21 days of the recital date.
- *Programs:* For the purpose of consistent presentation, the school shall print programs required recitals. The student must complete the Student Recital Program Information Form a minimum of THREE WEEKS prior to the performance. If this information is not submitted by the deadline, no programs shall be printed and the student will need to produce the program.
  - A minimum of THREE WEEKS before your recital date, submit your program information via the online form to the Conservatory Office. You will work with Eva Della Lana in the Library to finalize your recital program copy. If modifications need to be made, the student will be notified and asked for a revised copy.
  - All programs for require 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]." " First name of student] is in the [1st/2nd/3rd/4th] year of [undergraduate/graduate] studies with [teacher] at the Colburn Conservatory of Music."
  - Programs will be produced by the Conservatory Office and will be delivered to the Production department 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 at least three 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 one week prior to the recital so that it can be reviewed for any edits or formatting changes that may be needed.
- *Recital form*: A signed recital form will be submitted to the Registrar before the recital from production. This document is the official record of your required recital. Grades for recitals can only be entered after the graded recital has been performed and graded by the applied teacher.
- *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 Communications staff).
- *Stage Manager:* The school shall provide one stage manager for required recitals at no cost to the student.
- *Recording:* The school records audio and video of all required recitals. An AV engineer will be scheduled by the school for this purpose. A link to the recording will be provided to the student. Please allow 5 business days for the recording to be made available. Email avoffice@colburnschool.edu for recordings. Students may choose to make a recording using their own recording equipment in addition to the school's archival recording.

CD and AD-Conducting Emphasis 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.
  - Conducting recitals must be booked by the end of September.
  - 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 one week (7 days) prior to the spring jury date in the year of graduation. The Provost and Interim Dean of the Conservatory must approve any exception to this policy 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.
  - Conducting Recitals must be recorded and the recording must be provided to the Director of Conducting as soon as it's made available to the student if the Director cannot be at the recital.
- *Room Reservation:* Consult with the Production Office (G-186) in-person or via email as to hall availability to determine prospective recital date/time. The Production Office is generally available Monday through Friday during regular business hours.

    - Conductor Recitals are scheduled in Zipper Hall and must be booked in September. Rehearsals are scheduled in ORH.
    - The Zipper Hall Reservation will include a 2-hour sound-check on the day of the recital.
    - Two 2.5-hour rehearsals may be scheduled in ORH prior to the recital.
    - Immediately after holding a date, fill out the Recital Form and obtain your applied teacher's signature.
    - No more than 72 hours after holding the date, submit the signed form to the Production Office to confirm and reserve your date.
    - Once a recital is scheduled and confirmed, it cannot be re-scheduled within the same semester.
    - There are financial penalties up to $300 for cancelling a recital within 21 days of the recital date.
- *Programs:* For the purpose of consistent presentation, the school shall print programs for required recitals. The student must complete the Student Recital Program Information Form a minimum of THREE WEEKS prior to the performance. If this information is not submitted by the deadline, no programs shall be printed and the student will need to produce the program.
    - A minimum of THREE WEEKS before your recital date, submit your program information via the online form to the Conservatory Office. You will work with Eva Della Lana in the Library to finalize your recital program copy. 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]." " [First name of student] is in the 1st/2nd/3rd/4th] year of [undergraduate/graduate] studies with [teacher] at the Colburn Conservatory of Music."
    - Programs will be produced by the Conservatory Office and will be delivered to the Production department 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 at least three 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.
- *Recital form*: 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 Communications staff).
- *Stage Manager:* The school shall provide up to two stage managers for required conductor recitals at no cost to the student
    - The sound-check may have up to two stagehands.
    - The two rehearsals in ORH leading up to the recital may have one stagehand.
- *Recording:* Conductor recitals will be both video (single shot) and audio recorded. An AV employee will be scheduled for this purpose. A link of the recording will be provided to the student. Students may choose to make a recording using their own recording equipment in addition to the school's archival recording.
- *Music:* The Performance Librarian can provide a list of repertoire available in the School's Orchestra Library.
    - Any repertoire that requires prep assistance from the Librarian must be submitted 2 months in advance.
    - A student worker may be assigned to assist with music.
    - If the music is not available in the library or online, there is the possibility of a music rental, but not guaranteed.

Non-required Recitals

- *Room reservation:* All students are welcome to schedule non-required recitals on the recommendation of their teacher in Grand Rehearsal Hall or Olive Rehearsal Hall depending on availability. Performance halls are not available for non-required recitals.
    - Students must contact the Production Office (G-186) to reserve a hall, date, and time. 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 Production Office may be able to change the hall.

    - The Production Office shall provide the student with a recital information packet containing all necessary forms.
    - The signature of the student's applied teacher is required (even for non-required recitals) before the hall and date can be confirmed.
- *Programs:* For the purpose of consistent presentation, the school shall print programs for non-required recitals as well as required recitals. However, the student must complete the Student Recital Program Information Form a minimum of THREE WEEKS prior to the performance. If this information is not submitted by the deadline, no programs shall be printed and the student will need to produce the program
    - 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 the [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 their own recording, using their own "engineer" and sound equipment, at their 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 the Production Office.) The student shall make all arrangements directly with the approved engineer and shall pay them 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 *fewer 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 the student's responsibility to provide the Registrar with a copy of the program for the recital for his/her student record.

<u>Bachelor of Music</u> students are required to perform a minimum of two recitals to complete the degree.

- Brass students are required to perform a half recital in the sophomore (second year), a half recital in the junior (third) year and a final degree recital in the senior (fourth year).
- Harp students are required to perform a half recital in the sophomore (second year), a full recital in the junior (third) year and a final degree recital in the senior (fourth year).

- For all other majors, the first full recital is given in the junior (third) year and the final degree recital is given in the senior year of the program.

Students who wish to present required recitals outside of these periods must submit an official request to the Conservatory Office a minimum of one semester before the proposed date (semester) of the required recital. The Provost and Interim Dean 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 Provost and Interim Dean 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.

Conducting Diploma students must perform one recital to complete the diploma. The recital will be under the supervision of the Director of Conducting and may involve an off-campus ensemble or a student-formed recital ensemble with the approval of the Director of Conducting and the Provost and Interim Dean. At the discretion of the Director of Conducting, recital credit may also be given for individual works conducted on more than one concert.

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. Recitals may be on campus or at another venue, with the approval of the Director of Chamber Music.

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 fulfill the annual recital requirement 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. These recitals may take place at Colburn or at an off-campus location.

Artist Diploma – Conducting Emphasis students must perform two recitals to complete the diploma. These recitals will be under the supervision of the Director of Conducting and may involve an off-campus ensemble or a specially formed recital ensemble with the approval of the Director of Conducting and the Provost and Interim Dean. At the discretion of the Director of Conducting, recital credit may also be given for individual works conducted on more than one concert.

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.

Academic Information

Academic Freedom Policy

The Colburn School values and upholds the principles of academic freedom, recognizing its essential role in fostering creativity, critical thinking, and the pursuit of knowledge. This policy outlines the rights and responsibilities of faculty, students, and staff in maintaining an environment conducive to free expression and inquiry.

Principles:

Freedom of Expression: Faculty, students, and staff have the right to freely express their artistic, scholarly, and pedagogical ideas without fear of censorship, retribution, or institutional interference.

Curriculum Development: Faculty members have the autonomy to develop and implement curricula, choose instructional materials, and employ teaching methods that align with their professional judgment and expertise.

Research and Creative Work: Faculty and students are entitled to conduct research and engage in creative work in their fields of study. They may publish, exhibit, or perform their work without undue restriction, provided it adheres to ethical standards and legal requirements.

Institutional Support: The Conservatory commits to providing resources and support necessary for faculty and students to pursue their academic and artistic endeavors. This includes access to facilities, funding opportunities, and administrative assistance.

Responsibility and Integrity: With academic freedom comes the responsibility to maintain scholarly integrity, respect the rights of others, and contribute to a respectful and inclusive academic community. Faculty and students must adhere to professional and ethical standards in their work.

Grievance and Appeals: The Conservatory provides mechanisms for addressing grievances related to academic freedom. Individuals who believe their academic freedom has been compromised may seek resolution through established institutional procedures.

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 their obligations to the institution as a teacher, scholar, performer, and member of the community.

This policy applies equally to verbal and written communication, as long as it is in line with other existing policies and in compliance with legal requirements.

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). Appropriate levels of progress are established by the following:

- Satisfactory performance in applied studies, ensembles, and juries (defined as a 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 and ensemble coursework in the BM, PD, CD, 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 academic GPA falls below 2.25 will be placed on academic probation for the following semester. Students who do not achieve an academic GPA of 2.25 or higher in the following semester 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" for details of probationary status.

A student who receives a C+ or lower in applied studies or ensembles, or a grade of F on a required recital 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 for applied studies and ensembles or perform a passing recital, they 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"). In consultation with the academic advisor, the student will submit a plan in writing to the Registrar & Manager of Student Services 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" 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"). If a leave is granted, the student must return to the school on the date designated or lose his/her place in the program; students who wish to re-enroll will be required to re-audition in the regular audition cycle.

Academic Advising
Each degree student is assigned an academic advisor upon entering the Conservatory; the advisor tracks the student's progress through graduation in partnership with the applied teacher. The academic advisor is available throughout the student's program 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 also 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 making adequate progress 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 satisfactory academic progress. Likewise, faculty may inform the Registrar 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 Dean) 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 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. For more information about access and review of records, students may contact the 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.

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 Provost and Interim Dean and the P/DSO 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 Provost and Interim Dean, who shall use their 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 Provost and Interim Dean. Typically, such students follow the PSC curricular requirements. Students who are enrolled as Special Students may subsequently 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, Conducting 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. F-1 visa students need prior approval before accepting and participating in any paid or unpaid off-site training.

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 above 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. (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 required to complete the program, the student shall be enrolled at the school in INT 100 – Internship full-time, with the assumption that the student may return and complete the program following the end of the internship if sufficient requirements remain for graduation. In some cases, the student's program may be lengthened by the term of the internship (one semester or one year, maximum) or the length of time needed to complete program requirements, or the student may be advised to fulfill remaining requirements at another institution and transfer credits to Colburn, as determined by the Provost and Interim Dean in consultation with the applied teacher and academic advisor. 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.)

Internships and Practical Training for F-1 Visa Students
For international students, such practical training and internships as described above must be approved by the PDSO or DSO *in advance* of accepting an invitation or offer. The internship shall be documented in their SEVIS records, according to DHS regulations.

Performance Diploma for ESL Reasons
Non-native English speakers must have a minimum TOEFL score of 4.5 with no sub score lower than 3.5 iBT (79 in the old scoring) plus the approval of the Admissions Committee in order to be admitted to the BM program. If it is determined that a 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 adequate time to make progress musically and not be overwhelmed by academic studies.

Students enrolled in the Performance Diploma (PD) for language reasons will be monitored carefully through their first year to ensure progress towards the Bachelor of Music.

New PD students will take an English-language Placement Exam in May before their first semester to determine the appropriate level of English language study. Students may be placed in Developmental ESOL Intensive , Intermediate ESOL (ESOL 1 & 2), or ESOL 3 (Writing for Humanities).

Students in ESOL Intensive, 1 or 2 will spend their first year in intensive English study. They will be enrolled in ESOL and performance classes, and will not take any academic classes with the possible exception of Solfege and Aural Skills. Students are expected to dedicate this time to increasing their spoken, written and reading comprehension in English so that they may move into the BM curriculum and collegiate-level academics in their second year.

In March of the 1st year, students in the PD may apply to move into the Bachelor of Music in their second year. The criteria for moving into the Bachelor of Music include:

1. Demonstrated progress in ESOL classes as indicated by a minimum grade of B+ and promotion to the next level of English language study;
2. Satisfactory attendance in ESOL classes, with no unexcused absences;
3. Satisfactory grades in all academic classes taken in the first year (C or higher);
4. A TOEFL score that meets the minimum requirement (PD students who wish to move to the BM will need to take the TOEFL in the late spring).

Note: If students are making exceptional progress as determined by the ESOL faculty, additional coursework may be taken at the recommendation of the teacher and in consultation with the appropriate department chair and the student's applied teacher.

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 appropriate department chair and the Provost and Interim Dean of the Conservatory. The project contract must include a timeline, specific goals and outcomes, and a specific number of credits to be granted (maximum of three). An independent study is intended for the highly-motivated student who wishes to research a topic in depth; it does not involve weekly instruction by the project advisor. The contract must be signed by the student, the project advisor, and the Provost and Interim 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, or 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 student's academic advisor, the appropriate department chair, and the Provost and Interim Dean of the Conservatory, who shall assign a faculty advisor/instructor for the independent study. The Provost and Interim Dean and the faculty member overseeing the independent study will set a deadline for completion of the course, 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 through the end of the second week of the term by completing the Add/Drop form, obtaining faculty approval and signature, meeting with his/her academic advisor for approval and signature, and submitting the completed form to the Registrar. After the second week of the term, students cannot add classes. The SEM 020 micro-courses are exempt from this rule. If you wish to add a micro-course during the semester, please consult the Registrar or the Center for Innovation and Community Impact.

Dropping a Class
A student may drop a class through the end of the second week of the term by completing the Add/Drop form, obtaining faculty approval and signature, meeting with his/her academic advisor for approval and signature, and submitting the completed form to the Registrar. The Registrar & Manager of Student Services 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 official transcript. Beginning the third week of the term and through the 7th week, students cannot drop a course, but may request to withdraw from a class (see "Withdrawing from a Class" below for further information). Please note that SEM 020 micro courses are exempt from this policy.

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.

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 Incomplete 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 Incomplete Request Form is signed by the student and the instructor and approved by the student's academic advisor, 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 student's academic advisor for review. (The instructor's signature acknowledges the withdrawal, but neither approves nor disapproves the request.) The student's academic advisor and the Registrar 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. Courses 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 11th 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 a long-term leave must be made to the Provost and Interim Dean of the Conservatory and must be approved in writing by the Provost and Interim 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 Provost and Interim Dean for leave approval shall be dismissed after five school days of consecutive absences.

F-1 international students granted a Leave of Absence, may need to depart the U.S. and should consult with the P/DSO.

Withdrawal from School
Students who wish to permanently withdraw from the school for any reason should consult with the Provost and Interim 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 in this Handbook.

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 CSCM financial aid is **need-based**. Because financial assistance is limited, applying for aid does not guarantee you approval of funds or full reimbursement. Only students with significant financial need will qualify for aid. The amount of aid awarded depends on funds available in the financial aid budget.

Financial aid awards are divided into two distinct types of support: Work Aid and Grant Aid.

- Work Aid: All students receiving need-based financial aid from Colburn are expected to work on campus to earn all or a portion of their financial assistance. Work Aid may be earned by obtaining a job on campus. Wages earned on campus through a Work Aid award will not be directly applied to the student account. It will be the responsibility of each student to pay down their account with earned wages. Receiving the specified Work Aid award amount is dependent on the student working a sufficient number of hours to earn the award. Therefore, the award will be earned over the course of the school year.

- Grant Aid: In addition to Work Aid, students with the highest need will also be considered for Grant Aid. Unlike Work Aid, Grant Aid is direct funding and will be applied to your bill. Should you feel that you are not able to, or are not interested in, work on campus, you will not be eligible to receive Grant Aid.

As a CSCM student, you may request support for the following:

- Medical insurance (if you are on the school's Gallagher Student Health Insurance plan)
- Comprehensive fee
- Travel (for professional auditions or engagements during the school year only)

Any returning student needing financial assistance must make a request to the Financial Aid Committee by completing the Financial Aid Application by May 1st, providing supporting documentation as appropriate (see the Financial Aid Application for details). New students are required to submit the Financial Aid Application by May 15th. Students are responsible for meeting all deadlines and for providing all documentation, as listed on the application form. Forms are available in the Conservatory Office.

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

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 payable to the school and sends it directly. Students should provide the following information to scholarship donors for their donations:

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

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 on Financial Awards
Most scholarships, grants, financial aid, and allowances from the Colburn School are considered taxable income and may have tax implications for international students as determined by the Internal Revenue Service (IRS) of the United States. Colburn is required to withhold taxes owed on these financial awards, and pay them directly to the U.S. government. As a result, you will see the amount of these taxes appear as a bill on your student account.

In general, for nonresident aliens for tax purposes, the U.S. government considers the amount of scholarship in excess of tuition and required fees (the Comprehensive Fee) - also described as non-service fellowship/scholarship income - as taxable income. Nonresident aliens on an F-1 visa are subject to a 14% tax-withholding rate on non-service fellowship/scholarship income, in the absence of a claimed tax treaty. (Those on different visa types may incur a different withholding rate.)

These tax-withholding requirements are only applied to non-qualified fellowships/scholarships, such as:

- housing
- meal plan
- student health insurance
- travel reimbursements for auditions and competitions, etc.

Additionally, this income will be reported to the student and to the U.S. government on a form 1042-S, prepared in March each year.

The Colburn School is required to withhold taxes per the IRS and the withholding amount depends on each student's tax status and whether the U.S. has a tax treaty with the student's home country (or country of tax residency if different from home country). The tax withheld by Colburn is sent to the IRS and is associated with the student's name and U.S. tax identification number (which is either a U.S. social security number (SSN) or individual tax identification number (ITIN).

In cases where this tax withholding is required, the tax amount sent to the IRS by Colburn will appear as a charge on the student bill. Students are required to, and are responsible for, paying this along with any other charges on the bill according to payment arrangements with The Colburn School.

We recommend that all students discuss possible tax liability and filing of tax returns with a tax advisor or a certified public accountant (CPA). The Colburn Conservatory cannot offer tax advice or prepare tax returns.

HOUSING AND RESIDENCE LIFE

Residence Life at the Colburn School provides residents with personal, physical, and mental support. The Office of Housing and Residence Life is located on the 2nd floor of the Olive Building across from the laundry room, Suite O242.

Housing and Residence Life Staff
The Residence 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.

Director of Student Affairs
Brianna Garçon bgarcon@colburnschool.edu

Manager of Residence Life
Cynthia Kamurigi ckamurigi@colburnschool.edu

Administration and Engagement Manager - Student Affairs
Sage Ousley sousley@colburnschool.edu

Student Resident Advisors
Tessa Nysetvold
Bryan Bailey
Isabella Drum
Edric Salazar
Evan Judson
Alexis Shulte-Albert
Itamar Esformes
Yeji Cho

Residential Advisor On-Call Number 213-590-7277

A Residence Life staff member is on-call 24 hours a day, seven 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.

Room Information
Colburn residence hall rooms are arranged in suite-style configurations, with students assigned to either a single-occupancy or double-occupancy bedroom that shares a bathroom and common living area with suitemates. Single Occupancy Bedrooms include 1XL twin or 1XL Full bed, 1 desk, 1 chair, 1 wardrobe, and 1 bedside table. Double Occupancy Bedrooms include 2XL twin lofted beds, 2 desks, 2 chairs, and 2 wardrobes. The common space includes standard living room furniture, including a Roku television, and a kitchenette (1 microwave, 1 mini-fridge, and cabinet space.)

All Conservatory students are housed on Floors 6–11 and can be placed within the following 3 suite types:

- Double (2 Bedrooms/up to 3 Suitemates/1 Bathroom)
- Triple (3 Bedrooms/up to 3 Suitemates/1 Bathroom)
- Quad (4 Bedrooms/up to 5 Suitemates/2 Bathrooms)

Room Selection Process
The Office of Housing and Residence Life allows students to select their rooms and roommates through our housing application available during the summer. The housing application is used to assign suites, suitemates, and roommates. For a student's request to be honored, all students must complete the housing application and agree to live together. Once the room and/or roommates have been assigned, all housing assignments will be final. Room assignments are made based on a variety of factors such as suitemate preferences, lifestyle habits, age, and program. While we make every effort to honor student preferences, we cannot guarantee specific suitemate, roommate, and or room assignments. Additionally, First and Second Year undergraduate students should expect to be placed in double occupancy bedrooms.

Room-swapping Requests
If any two students wish to swap rooms, a request must be submitted to the Office of Housing and Residence Life. Once agreed on by the two students, both residents must request a room swap and the other roommates must agree. Once approved, the students will need to complete a Room Condition Report for the room they wish to move out of, as well as a Room Condition Report for their new room. Both students will need to meet with a representative from the Office of Housing and Residence Life before making any room swaps either within their suite or to another. Due to space limitations, room reassignments are at the discretion of the Office of Housing and Residence Life. Dependent upon availability and situational concerns, the managers of the Office of Housing and Residence Life may arrange for a room reassignment. Residents are not permitted to move without the consent of the Office of Housing and Residence Life. All room switches require a move-out and move-in room inspection, re-coding of key cards, cleaning and sanitizing of suites, and changing of resident records – all to be coordinated with the Office of Housing and Residence Life.

Furniture and Appliances
Beds: Residents must leave their mattresses and bed frames, fully assembled, in their rooms throughout the school year. Should a resident need to disassemble their bed for any medical reason, please contact Residence Life. Beds must be fully reassembled before the resident moves out. Bed frames not reassembled by inspection time will result in a fine of $50 for reassembly.

Moving Furniture: Residence Hall furniture is placed according to fire and safety codes. Residents may not move furniture or remove furniture from suites or bedrooms and may not move or remove any lounge or common area furniture. Residents who move furniture within a suite at any point during the academic year must replace it by move-out or their student account will be charged a fine. Please see Appendix D for a list of possible fines associated with moving dorm room furniture. Please note that this list is not exhaustive and is subject to change as circumstances dictate.

Damaging Furniture: Residents are expected to take care of Residence Hall furniture. Residents 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.

Appliances
Residents of each suite are provided with a small refrigerator and a microwave. Students may purchase a personal mini fridge for their room.

Additional non-external heating electronics may be approved for use. All personal appliances must be UL-approved and have automatic shut-off features. These include, rice cookers*, electric kettles, and coffee makers (e.g., Keurig and Nespresso). Additionally, the use of handheld clothing irons and steamers with automatic shut-off timers is acceptable when stored and used safely.

The use or possession of appliances that have a heating element or coils and/or produce excessive heat is strictly prohibited for safety and fire code reasons. This ban includes, but is not limited to, the following common items: air fryer, halogen lamps, sunlamps, , toaster ovens, hot plates, deep-fryers, toasters, electric skillets, and electric heaters.

***Additional Safety Requirements for Rice Cookers**
- All rice cookers must be equipped with a three-pronged plug.
- The "keep warm" function on the rice cooker must not exceed 2 hours.

Do not cover a rice cooker with a towel or dishcloth as it can cause incomplete combustion and fire.

Telephones
The Colburn School recognizes that mobile phones are widely used by students; however, the School has provided a shared common phone in each residential suite for receiving incoming calls, making internal campus calls, and dialing 911 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
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		
716	4817	916	4833	1152	4849
743	4818	943	4834	1153	4848
744	4819	944	4835	1243	4853
				1244	4852
752	4820	952	4836		
753	4821	953	4837	1252	4854
810	4822	1010	4838	1253	4851

Facilities and Engineering

Laundry

The resident laundry room is located on the 2nd floor of the Olive Building (O243). The washing machines and dryers use the Kiosoft System© system. The Kiosoft© system is card-operated and accepts credit cards and debit cards. You may use your smartphone to pay and see which machines are being used and to check the status of a machine you are using via the CleanPay Mobile app. To report a broken machine, please email the Office of Housing and Residence Life at housing@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 Residence Life via e-mail at housing@colburnschool.edu. Once the email has been sent, a member from Residence Life will contact our Janitorial staff to create a work order for the student's request. Janitorial staff will respond within 24 hours. If the request is emergent, please contact security or call the on-call phone at 213.590.7277.

Maintenance and Repair Work Orders

To place a non-emergency work order for your suite or bedroom, send an e-mail to housing@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 2-3 business days. Residents should expect that a Colburn employee will enter their suite/room in order to fix the problem. Residents are expected to report problems quickly to ensure that they do not grow larger or cause more permanent damage. Residents may be billed for permanent serious damage caused by failure to report problems. Residents should expect that a Colburn employee will enter their suite/room in order to fix the problem. Residents are expected to report problems quickly to ensure that they do not grow larger or cause damage that is more permanent. Residents 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

General Conservatory Housing Policy

- Students must be 16 years of age as of September 1, 2026, 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.

Housing Exemption (Undergraduates Only)

In some circumstances, undergraduate students in their first two years of study may not be able to live on campus due to specific individual circumstances. Those circumstances may include but are not limited to the following:

- The student is married or is a legal domestic partner to someone who is not a Conservatory student.
- 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.
- The student requires a medical exemption and is unable to receive required vaccinations/immunizations.

The following procedure must be followed for a student to be considered for an exemption:

- Write a letter requesting an exemption. This letter should include a detailed description of the circumstances that pertain to the student not living in the Residence Hall and complete contact information, including e-mail address and phone number.
- The Manager of Residence Life should receive the letter no later than the first day of June.
- Students who are approved for an off-campus exemption may still choose to participate in the School's meal plan.
- 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 the age of 21 may opt to live off campus. The cost of off-campus housing is the responsibility of the student. The average rental cost for a studio apartment in the area close to Colburn ranges from $2,000 - $3,500 per month. Finding an apartment in Los Angeles can be a challenging experience. With that in mind, Residence 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 find off-campus housing prior to August 1 may petition in writing to return to campus. As Residence Hall space may be limited at that time, Residence 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 policies as residential students. Any student residing off campus who needs on-campus parking must apply 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 or pay the day rate for the Colburn lot. See Resources Section for rates.

Residence Hall Policies and Procedures

Guests

Day visitors and overnight guests are allowed in the Residential Hall with approval from Security and the Office of Residence Life. The Colburn School reserves the right to deny access to the Residence Hall to any guest for any reason.

Residents are responsible for their guests and must always remain with their guests while the guests are on campus and within the residence halls. Residents are strictly prohibited from lending, sharing, or allowing guests to use their Colburn-issued identification (ID) cards.

To access the residential floors, all day visitors and overnight guests must sign in with Security at the 3rd Floor Olive Security Desk, located on the plaza level of the Olive Building.

Guests are required to present a valid government-issued photo ID when signing in. The ID will be held at the Olive Security Desk until the guest signs out, at which time it will be returned. Upon sign-in, each guest will be issued a guest pass, which must be displayed or carried for the duration of their visit

All day visitors must sign out and leave campus at 10:00 p.m. each day. Overnight guests must sign out with Security by 10:00 p.m. on the final day of their approved stay.

Failure to comply with these rules may result in the revocation of guest privileges for the semester or academic year.

Requests for Overnight Guests

- Residents wishing to host an overnight guest must receive prior written approval from their suitemates and the Office of Residence Life using the Overnight Guest Request Form available online. Requests must be submitted at least 72-hours prior to the guest's arrival.
- Requested guests must be 18 years of age or older. Exceptions may be granted only under extenuating circumstances with prior approval from the Office of Residence Life. In such cases, written consent from the guest's parent or legal guardian must also be provided.

Overnight Guest Policies:

- Residents may host overnight guests for a maximum of six (6) nights per calendar month. This allowance resets at the beginning of each month.
- Residents may only have one overnight guest at a time. Each overnight guest counts towards the resident's monthly guest allowance.
- An overnight guest may not stay in the residence halls for more than six (6) total nights per calendar month. Repeated guest visits that create the appearance of residency or cohabitation are prohibited, regardless of whether the numerical limits have been exceeded.
- Guests may not be signed in by multiple residents to circumvent the overnight guest policy or exceed the maximum permitted length of stay on campus.
- Security will not allow a guest to enter the Residence Hall for an overnight stay without an approved request.
- Overnight guests must check out by 10:00 p.m. on the final day of their approved stay.

- Residents must always remain with their guests while the guests are on campus and within the residence halls.
- Residents are strictly prohibited from lending, sharing, or allowing guests to use their Colburn-issued identification (ID) cards.

Consent of Suitemates for Overnight Guests
Residents 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 all suitemates must feel comfortable with the guest's presence.

Guest Parking
Overnight guest(s) may not park in the Olive parking structure for more than six consecutive nights. It is also expected that residents will not have an excessive number of guests parking within any month. Guests must park in unnumbered spaces on P3 and will be charged $20 per/night. Guests may be asked to move their cars at any point if space is needed. If a resident abuses guest parking privileges, Residence Life and/or Security has the right to revoke the guest's parking privileges.

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 resident or their guest violates the guest policies, they may be required to meet with the Manager of Residence Life and the Director of Student Affairs and given the sanctions listed below.

Sanctions for Guests Violations are as follows:

- First Offense: Written warning issued by the Manager of Residence Life
- Second Offense: Guest privilege revoked for a semester, disciplinary meeting with Manager of Residence Life and a $100 fine
- Third Offense: Guest privilege revoked for the remainder of academic year, disciplinary meeting with Manger of Residence Life and Director of Student Affairs , and a $200 fine

Move In
For the 2026-27 academic year, all new incoming students begin to move in on Aug. 23, 2026. For all returning students, move in begins Aug. 24th -Aug. 26th.

Note: Students may send packages to the Colburn School for move-in each year. Packages can begin to arrive at the Colburn School on August 1st. Packages that arrive between August 1st and move-in will be placed in the student's assigned bedroom, which will be locked until the student assigned to the room has arrived for move-in. Packages that have not been placed into the student bedrooms on move-in day can be picked up from the mailroom during mailroom hours.

Winter Break
All residents must move out of the residence halls on December 16th by 12 p.m. (noon). Students can leave all their belongings in their assigned suites. Note that the Engineering team may need to enter your room to make repairs and updates during this time.

Move Out
All residents must move out on May 4th by 12 p.m. (noon). Students must pack their belongings and move them off campus.

Move-out Procedures
The Office of Housing and Residence Life coordinates an efficient and effective move-out at the end of each school year. Toward the end of the school year, students will attend a mandatory move-out floor meeting where they will receive a move-out form from their RA or a member of the Residence Life staff. This form will include a move-out letter explaining all important details for move out for the current year, a move out check list, a damage declaration form, and key packet for students who checked out a bedroom key and for all students to return their mailroom key. Students will be expected to dispose of all trash and properly remove all excess furniture from their room and suite, as directed by Residence Life staff.

Students are required to return their ID badges and move-out form to Security at move-out regardless of their enrollment status for the following semester.

Room Condition Inspections and Fines
For the protection of the Colburn School and its residents, the School requires both move-in and move-out inspections of all suites by residents, a Residential Life staff member and members from the Engineering team. During the inspection, a Room Condition Report will be completed that documents the overall condition of the suite, including bedrooms and bathrooms.

At the end of the academic year residents may be billed for any damage beyond normal wear and tear and an excessive cleaning fee See Appendix D for a comprehensive list of fines. Please note that this list is not exhaustive and is subject to change as circumstances dictate. Residential students will not be charged for any damages that they listed on their student Room Condition Report at the beginning of Fall semester. All charges will be removed from the student Damage Deposit Fee ($250). Should the charges accrued during the move out inspection exceed the Damage Deposit Fee, the student will be charged the remaining balance over the summer.

Summer Storage
Residents 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. Residents are encouraged to collaborate with other residents to reduce costs. The Office of Housing and Residence Life has collaborated with U-Haul's Collegeboxes, a company used to assist students moving in and out of their residences in need of a storage unit.

Summer storage in faculty studios, practice rooms, or any other spaces on campus is prohibited. Students are not allowed to leave any personal items or instruments in their teacher's studio during the summer months. Any student who leaves personal items or instruments within a space on campus over the summer will be subject to a fine. Please note, the Colburn School is not liable for any damages or theft for items stored during the summer months.

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. Residence Life strongly recommends that residents purchase personal property insurance as well as instrument insurance.

Alcohol, Smoking, and Controlled Substances Policies

Colburn is a dry, smoke-free campus. The possession, use, manufacture, or distribution of alcohol, tobacco, marijuana, illegal drugs, controlled substances, or prohibited drug paraphernalia in the Residence Hall is prohibited except as expressly permitted by School policy or applicable law. Students are expected to comply with all federal, state, and local laws, as well as all Colburn policies. Please refer to the Alcohol, Smoking, and Controlled Substances sections under the Student Rights and Code of Conduct in this handbook for complete policy details, applicable laws, and sanctions.

Community Living

Keys and Access – see also, Safety and Security

- ID Badge (suite key): Residents 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. Residents are expected to maintain control over their own ID badge at all times.
- Under no circumstances should a resident lend another person their ID badge. Residents who lend their ID badge to someone else will be required to meet with the Director of Security and the Manager of Residence Life. The duplication of School keys and access cards is prohibited.
- Lost ID Badges should be reported to Security immediately at security@colburnschool.edu. A $25 fine will be charged to replace a lost ID badge. Residents who need a new ID badge or have questions about room access must schedule an appointment with the Director of Security at security@colburnschool.edu. .

- 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: Residents are not permitted to enter or exit the windows, or throw 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 students may never enter Academy floor and suites unless accompanied by a Housing and Residence Life staff member or Security guard. Additionally, Conservatory students are not permitted to have Academy students in their suites or floor at any time.
- Bedroom Keys: Residents have the option of checking out a personal bedroom key to their assigned bedroom during the academic year. Students who may need to replace their key for any reason will be charged a $65 replacement fee.

Lock-outs
Residents who are locked out of their room or suite should contact the Residence 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 by phone at 213.621.4500. We expect residents to keep lockouts under 3 times per academic year. Residents may be subject to a fine for excessive lockouts.

Right to Enter
The School recognizes residents' desire for privacy and will make every effort to be respectful of residents' 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 any reason.
- Whenever you have requested, or the staff determines there is need for, maintenance or repair.
- The staff needs to conduct a health and 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.

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.

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

Quiet Hours
It is expected that residents will treat their fellow residents with respect and be courteous at all times. To ensure that all residents have the right to sleep and study in peace, "quiet hours" have been established from 9 p.m. to 9 a.m. During quiet hours, noise should not be audible outside of residential suites, and residents and guests should be careful to keep noise in common areas and hallways to a minimum.

Noise Level and 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 residents are expected to practice in those dedicated rooms. Only in the rare event that a practice room is not available, residents are allowed to practice in their bedrooms with the door and windows closed from 9 a.m. to 9 p.m. 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 their room outside of the hours above or to the disturbance of their suitemates or neighbors. Repeated violations may result in sanctions limiting or revoking a resident's permission to practice in their room. Also, note that practicing in the Residence Hall is a temporary privilege that can be revoked at any time.

Pets
Animals are not permitted in the Residence Hall. Students who require service animals or emotional support animals are expected to provide the appropriate legal documentation and work with the Office of Housing and Residence Life on arrangements for this accommodation. Students may email the Office of Housing and Residence Life for more information about the process and documentation required.

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

Threats, Harassment, Bullying, Intimidation, Hazing
Activities that threaten the health and safety of other community members, including hazing, bullying, 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 and applies to students, staff, faculty, and guests of the Colburn School. See also page 98.

Apartment Living and Hygiene
- Living Space Cleanliness: Residents 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, Residence 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 resident is associated with the total cleaning bill, the bill will be divided among the residents associated with the space and charged to the residents' accounts.
- Cleaning Supplies: Vacuums are available to residents throughout the entire school year.
- 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: Residents 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 fine for each resident 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: Services are not provided in residential suites. Residents 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.

Cleanliness of Common Areas
It is expected that residents will clean up after themselves when using common areas and School facilities, including hallways and the laundry room.

Trash and Recycling
Residents are expected to dispose of their own trash using the trash chute in the trash room on each floor of the Residence Hall. 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 www.dpw.lacounty.gov/epd/rethinkla/default.aspx for a list of recyclable items.

Posters
Posting of Signs / Notices and 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*:*
- Should a resident want to post any information about upcoming events, recitals, or concerts, approval must be given by The Office of Housing and Residence Life. Students are not permitted to post notices or flyers in the elevator.
- Hanging of Items within Suite: 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, residents are expected to return the room to its original check-in state.

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
Residents are expected to help keep the buildings safe by not propping or bolting doors at any time. Propping/Bolting Doors is considered a safety violation and a suite will be charged $75.

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

Stairwells
Residents and guests are not allowed to use the stairwells unless it is for an emergency. building at any time. Stairwell doors are equipped with alarms.

Games and Entertainment
All students have access to the Student Lounge located on the 2nd floor of the Olive building, in room O246. The Lounge is equipped with board games, a TV, books, and a dual pool/ping pong table. Students are not permitted to practice in the student lounge. All practice sessions must take place in the designated practice rooms and or in individual suites

Roku TV
Each suite is equipped with a Roku television provided by the Colburn School. The Colburn School does not provide individual subscriptions to television streaming applications. The remote must be returned at the conclusion of the school year. The fine for a lost or damaged remote is $50.

Events
The Office of Housing and Residence Life hosts multiple programs per month that all students are welcome to attend. The Resident Advisors will email and post all sign-up sheets for student activities.

Opening Weeks Events
In collaboration with the Conservatory Office, the Office of Housing and Residence Life plays an essential role in Orientation Week at the Colburn School. Students are to prioritize their schedules to attend all Conservatory's mandatory sessions during move-in and opening weeks. The Office of Housing and Residence Life also hosts numerous social and educational events during this time. Students are encouraged to attend these events to become acclimated to the school and Downtown Los Angeles.

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 residents and to comply with strict guidelines set by the Los Angeles Fire Marshal.

- **Evacuation/Compliance with Alarms**

Residents 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 and may result in disciplinary sanctions or fines.

- **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 may result in disciplinary sanctions or fines.
- **Occupancy Limits**
  Large gatherings in residential 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 number of residents the suite is designed to hold.
    - 2-bedroom suite: 4-person maximum occupancy
    - 3-bedroom suite: 6-person maximum occupancy
    - 4-bedroom suite: 8-person maximum occupancy
- **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.
- **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.
- **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 a PDSO (Primary DSO) and a DSO and they can be reached as follows:

- Christine Daniels (PDSO), cdaniels@colburnschool.edu
- Lin Phoong (DSO), 213-621-4788 lphoong@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). The I-20 is emailed to the student along with instructions about applying for an F-1 student visa.

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 meal plan grant, and also provides scholarship for 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 showing sufficient liquid funds to cover comprehensive fee, health insurance and personal expenses.

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 up to 20 hours per week on-campus for the Colburn School. Students are not allowed to work off campus, unless they have received a prior authorization from their DSO. All questions regarding visa, employment, and off-campus work authorizations (practical training) should be discussed with the PDSO and, if applicable, the Provost and Interim Dean of the Conservatory.

On-campus Employment
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. A student eligible to work on and off-campus, must not exceed 20 hours per week.

Off-campus Employment ("Curricular Practical Training (CPT)")
Only students who have been on an F-1 visa for at least a full academic year are eligible to work off-campus in a field that is directly related to the student's area of study while in school. CPT requires authorization from a DSO and students are required to follow the procedure below before committing to any type of employment:

- CPT can be for a paid or unpaid opportunity
- 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 accepting work (a minimum of 3 days in advance) using the CPT Request Form.
- The student must email 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, and the training is an integral part of the school's established curriculum, 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 eligibility 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.

The PDSO will provide instructions to students who need to apply for a social security number. Please note, social security numbers are only available to students who intend to work in the U.S. A student must have applied for an on-campus job before applying.

Traveling with I-20
For a student to properly re-enter the United States while on an F-1 visa, the student must have a valid passport, F-1 visa, and an I-20; 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 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.

Graduating Students
Graduating students that do not intend to remain in the U.S. have 60 days from the "Program End Date" noted on their I-20s to exit the United States, unless their Admit Until Date (AUD) listed on their I-94 arrival departure record is an earlier date. Regulatory changes under review may shorten the 60-day period to 30-days. F-1 students will be notified of any changes by the DSO. They will not be able to re-enter on their Colburn I-20 after the program ends 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 30 days of graduation (or the confirmed "Program End Date" noted on the I-20), a student has the option to either:
1) TRANSFER SCHOOLS – a student decides to pursue studies at another school within the U.S., must 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 – students cannot work 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 Post-Completion 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 30 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 to attend a summer festival after completing studies at Colburn, this could require CPT or OPT. Please see a DSO immediately for guidance.

Students who intend on transferring schools, changing programs, or applying for OPT, may also need to submit an I-539 Extension of Status (EOS) to US Customs and Immigration Services to receive approval to remain in the US in F-1 status. When applying for an EOS, communicate with the DSO for details on the required materials to submit. The I-539 online application has a required fee of $370.

When transferring to a new program or school, DHS requirements no longer allow a student to move from a degree program to a lower educational level, all academic programs must move from low to high, i.e. Bachelor's to Master's.

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 educationusa.state.gov. EducationUSA advisers are affiliated with the U.S. Department of State. Additional information can also be found at Homepage | Study in the States

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 or other parties to whom the School has granted permissions. 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 agree that the Colburn School may, at its sole discretion, provide photos, sound recordings, or video footage of the student to third parties for commercial, promotional, recruiting, or educational purposes. This includes any medium now known or hereafter devised, including but not limited to radio stations, television stations, and online streaming services. Colburn will be responsible for obtaining any licenses for compositions performed.

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 program: Bachelor of Music, Performance Diploma, Conducting Diploma, Artist Diploma, Professional Studies Certificate, Master of Music] candidate***

at the Colburn Conservatory of Music in Los Angeles, California, where [he/she/they] 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:

<u>Music scores:</u>

- 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 Performance Librarian is often 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.

<u>Sound recordings:</u>

- 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

Students may book Thayer Hall, Mayman Hall, or Olive Rehearsal Hall for the purpose of making recordings for competitions, auditions, applications, or further educational opportunities. Currently enrolled students can book up to 8 hours per semester; these hours cannot be transferred to another student. Additional hours in a semester must be approved by the Production Office and will be deducted from the 8 hours in the following semester of the same academic year.

Students are not permitted to use the halls to make personal recordings for any reason. Personal recordings include those for personal practice, social media, etc. In general, any category that is not listed in the above statement. If a hall booked for recording is used for any other activity (rehearsal, unofficial recital, etc.), access to halls for the purpose of recording will be revoked for the remainder of the semester or the following semester, depending on the date.

Students may not have any additional guests in the hall during the recording session, with the exception of a recording engineer and/or applied teacher or coach.

Zipper Hall may not be booked for student recordings under any circumstances.

Building hours in halls for recording:

- Thayer Hall – 8 AM-10 PM
- Mayman Hall – 8 AM-10 PM
- Olive Rehearsal Hall – 8 AM-10 PM

Recording/Photography of Performances, Master classes, Rehearsals, Events, 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.

Students wishing to audio or video record for educational purposes must formally request permission to do so in advance of making any recordings. Requests should be directed to the Conservatory Office. Use of audio or video recordings for public distribution, whether print, digital, or broadcast, must receive express permission from, and in coordination with, the Communications Office.

Recording/Photography of Lessons and Classes
Recording, either video or audio, of lessons and classes may be desirable for educational purposes. Students may not record lessons or classes without express permission of the teacher. Such recordings may only be made for personal use and at no time may be distributed, published, shared or posted online.

Access to Recordings of Public Performances
Students may request recordings of performances that they participated in by emailing the Audio/Visual (AV) department at avoffice@colburnschool.edu. Include "Recording Request" in the subject line; include the name of event, date, time, and location of the event in the body of the email. Please allow 5 business days for the AV department to respond to your email with a link to the recording.

The AV department records the following Conservatory performances in the stated formats:

- Performance & Chamber Forums – audio and video
- Colburn Orchestra – audio only (non-union hall performances only)
- Required Student Recitals – audio and video
- Colburn Chamber Players – audio and video
- Colburn Baroque Ensemble – audio and video
- Colburn Contemporary Ensemble – audio and video

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. Students should use ASIMUT (room booking system) to reserve practice rooms each day and rooms may be booked up to 7 days in the future. If you have questions regarding the room booking system, please contact the production staff in the Production Office (Grand 186) or at production@colburnschool.edu

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 Priority Rooms*** – CSPA students have priority Monday-Friday 1:00-8:00 PM and Saturday-Sunday 8:00 AM-2:00 PM. During all other times, Conservatory and Academy students have priority.

- ***Piano Priority Rooms*** – 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, bass, tuba, and chamber music. Conservatory students may reserve chamber music rooms through Production or by utilizing ASIMUT.
- ***Chamber Rooms*** – Conservatory students may reserve chamber music rooms through the Production Office or through the Manager of Performance Activities for chamber rehearsals. Chamber Rooms should only be used for chamber rehearsals of 3 or more people and not for individual practice.
- 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. The Conservatory reserves the right to revoke practice room privileges and fine students for damages to pianos.
- Conservatory and Music Academy students will book a limited number of practice room hours through ASIMUT.
- 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.
- 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 Residence Life section of the Handbook.

Students who encounter any issues with practice room usage at the Colburn School should notify the Conservatory Office and Security). It is expected that all who use practice rooms will follow the policies above. Repeated violations may result in disciplinary action.

Winter and Summer Break Practice Policy
While the Residence Hall is closed during school breaks, access to practice rooms may be available, with approval from the Conservatory Office.

Room Usage Policy
Performance and Rehearsal Halls
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 by ALL members of the Colburn community. Additionally, these spaces are 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 PRODUCTION OFFICE 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 occur in the near future (including juries) or for making recordings. Under no circumstances are these spaces to be used as regular practice rooms.

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. The Production Assistants 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. If a room will not be used after it has been reserved, the student must cancel the room request, thus freeing the room for use by others. *If the student fails to cancel the reservation, they will 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 that Production Assistants are working.

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 Production Office is generally available during business hours Monday through Friday and is responsible for confirming space reservations.

Zipper Hall

- Zipper Hall is a performance space that is shared with all units of the school and is also an important rental space in downtown Los Angeles. It is the school's responsibility to protect and maintain this space as our public performance space.
- Students may not request use of Zipper Hall for any reason. Faculty may request Zipper Hall if there is an extraordinary reason that makes use of a large hall a significant priority
- The Production Assistants 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 is requested through the Production Office, who will know the status of the room.
- If the Production Office states that the piano is not to be used or moved, students must abide by that statement.
- Thayer Hall MUST be reserved ahead of time by the student. Same-day usage by students is NOT permitted as any use of Thayer Hall requires production staff who must be scheduled in advance
- The Production Assistants 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 classroom, 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 Production Office, who will know the status of the room. If the Production Office states that the piano is not to be used or moved, students must abide by that statement.
- The Production Office may deny a student use of the room – even if the room appears unused at that moment. The decision of the Production Office is final.

Classrooms

- Classrooms must be reserved through the Production Office
- Pianos may 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 the Room Usage policy:

- Use of a room that has not been booked, excluding practice rooms
- 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 they are done. If the student books a room and fails to show within 30 minutes of the reservation start time, they will 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), they will have reservation privileges suspended and/or may be placed on disciplinary probation.
- 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.
- It is important to note that room bookings in ASIMUT are not a final indication of room availability. Activities that might not be visible to students include, but are not limited to, maintenance, production setup, piano tuning, and holds that have not yet been confirmed.
- The Production Office may deny a student use of the room – even if the room appears unused at that moment. The decision of the Production Office is final.

Privacy and Social Media

Under Education Code Section 99121, Colburn is prohibited from requiring or requesting that a student, prospective student, or student group do any of the following: (a) disclose to Colburn a user name or password for accessing personal social media; (b) access personal social media in the presence of a Colburn employee or representative; or (c) divulge any personal social media information to Colburn.

Under Education Code Section 99120, "social media" is defined as "an electronic service or account, or electronic content, including, but not limited to, videos or still photographs, blogs, video blogs, podcasts, instant and text messages, email, online services or accounts, or Internet Web site profiles or locations."

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 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 Conservatory of Music is:

Lin Phoong, Registrar
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

Colburn Conservatory of Music follows federal privacy standards. The Family Educational Rights and Privacy Act (FERPA) of 1974 (20 U.S.C. 1232g) and regulations adopted under (34 C.F.R.99) set out requirements designed to protect students'

privacy in their records maintained by the school. The statute and regulations govern access to student records maintained by the school, and the release of such 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 Provost and Interim Dean a written request that identifies the record(s) the student wishes to inspect. The Provost and Interim Dean shall arrange 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.
    - Students may ask the school to amend a record that they believe is inaccurate. The student must write to the Provost and Interim Dean, clearly identifying the part of the record that they want changed and specifying why the record is inaccurate. If after reviewing, 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. The right to a hearing under this law does not include any right to challenge the appropriateness of a grade determined by the instructor. 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 their 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 is:

  Student Privacy Policy Office
  U.S. Department of Education

400 Maryland Avenue, SW
Washington, D.C. 20202-5920
Phone: 1800-USA-LEARN (1800-872-5327)

FERPA defines 'directory information' as information contained in education records of a student that would not generally be considered harmful or an invasion of privacy, if disclosed. Directory information at Colburn Conservatory of Music includes the following:

- 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 the 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 Conservatory Office.

Student Tuition Recovery Fund

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. 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 prepay 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.

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau

for Private Postsecondary Education, 1747 North Market Blvd., Suite 225, Sacramento, California, 95834, (916) 574-8900 or (888) 370-7589.
To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

- The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by Bureau or did not complete a chosen teach-out plan approved by the Bureau.
- You were enrolled at an institution or a location of the institution within the 120-day period before the closure of the institution or location of the institution or were enrolled in an educational program within the 120-day period before the program was discontinued.
- You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
- The institution has been ordered to pay a refund by the Bureau but has failed to do so.
- The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
- You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
- You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of non-collection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

Questions regarding the STRF may be directed to:

Bureau for Private Postsecondary Education (BPPE)
1747 N. Market Blvd #225
Sacramento CA 95834
www.bppe.ca.gov
(916) 574-8900 or (888) 370-7589.

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 the Comprehensive Fee, health insurance, library fines, overages on accompanying charges, parking fees, and charges for damages to residential areas. The student is responsible for paying any charges incurred. Unpaid charges may result in a hold on a student's account. Students who exceed 90 days past due may be administratively withdrawn from the school.

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 register for classes and may be removed from registration
- Will not be permitted to move into the Residence Hall if not registered 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 $60 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 not, under any 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 Provost and Interim Dean of the Conservatory. Teaching through Jumpstart, Colburn Teaching Fellows, SEM 040, or other community engagement programs is exempt from this policy.

Bulletin Boards
Conservatory bulletin boards are on the second floor of the Olive Building, outside the classroom area, and on the third floor 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, e-cigarettes, cigars, and the use of pipes, bongs, hookahs, etc. Please see the Alcohol, Smoking and Controlled Substances Policies section for more specific information.

Environmental Policy
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 to its course offerings, program requirements, regulations, policies and procedures, and fees and expenses as educational and financial considerations require. Updates during the school year 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 Outlook Colburn School email address: *lastnamefirstnameyearofenrollment@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. Victims of a sexual assault are not required to disclose their name unless they wish, 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 illegal and 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 a member of Colburn administration of the assault as soon as possible (i.e. the Provost and Interim Dean of the Conservatory, Office of the Provost, Security Guard on duty, or Resident Advisor on Call)
- If the assailant is a member of the campus community and is convicted of the assault, they shall be subject to disciplinary action within the school.
- The Provost and Interim 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 Provost and Interim 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 Provost and Interim 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. Online behavior lasts forever, as everything we post, share, or comment on can be stored and accessed indefinitely, potentially impacting our future opportunities and relationships, making it crucial for us to be mindful and responsible digital citizens. This includes private and public communications.

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.

Discriminatory and sexually inappropriate behavior/harassment can be verbal and in writing and includes but not limited to online, phone calls, text messages, emails, social media posts and messages, videos, photos, and verbal and physical contact on and off campus.

Reporting Harassment, Discrimination, or Inappropriate Conduct
The Colburn School is committed to an environment where open, honest communications are the expectation, not the exception. Anyone experiencing or witnessing sexual or other unlawful harassment must report it immediately. The School offers multiple pathways for communication and encourages you to come to the Provost and Interim Dean or Office of the Provost. However, we realize that there may be times when you do not feel comfortable reaching out directly and prefer to remain anonymous. Our reporting hotline, operated by an independent company, was established for this type of circumstance. Any student can submit a report via phone or online.

Provider of Hotline Services: The Network
To contact by phone: 877-749-2895
To report online: colburnschool.ethicspoint.com

The information provided will be sent to us on a totally confidential and anonymous basis if the person making the report should so choose. There shall be no punishment or reprisal for reporting sexual harassment, 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 (unless anonymous) shall be informed of the outcome of the investigation.

Anyone who engages in sexual or other unlawful harassment will be subject to disciplinary action, 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 as much as possible. The Colburn School is also 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 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.

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 pictures or information on social media or 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, phone, or other electronic devices
    - Using technology to track and 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 the reporting decision of the victim. Advocates in the Office of Housing and Residence 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 Residence 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 a member of Colburn administration (i.e. the Provost and Interim Dean of the Conservatory, Office of the Provost, Security Guard on duty, or Resident Advisor on Call). 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 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 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 Provost and Interim Dean, Office of the Provost, a member of the Residence Life team, 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 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 the 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.

Under California law, "Statutory Rape" is defined as any sexual contact including intercourse that occurs between an adult and a minor, even if both parties are minors. There is no legal consent under the age of 18. This may not apply if the parties are legally married. Statutory Rape may result in jail time and substantial financial penalties.

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 and 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 to make 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 official responsible shall then respond to Colburn School community members who express concerns about such activities or incidents.

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 and 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 list serves. 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 Colburn School 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 the normal performance of the user's duties, result in direct costs to the Colburn School, or 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 confidential personal email correspondence.

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). All users are responsible for all activities conducted using their 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 exceptional 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. 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.

Students will be held financially responsible and charged for what is caused by 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.

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 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:

Sunday through Saturday 7:00 AM – 10:00 PM

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, 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 must have their ID Badge (suite key) visible 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 Director of Security. Students must always maintain control over their own ID Badge. Under no circumstances should students lend another person their ID Badge. Students who lend their ID Badge to someone else will be required to meet with the Director of Security.

Residents must swipe into the Residence Hall with their individual ID badge. Residents are not permitted to swipe other students into the Residence Hall. Residents who use their ID to swipe up other residents into the Residence Hall will be required to meet with the Manager of Housing and Residence Life.

Residents are permitted to swipe their registered and approved day/overnight guests into the Residence Hall. Residents are not permitted to lend their ID badge to their guest at any time. Guests found with a resident's ID Badge may be removed from the Residence Hall, and the resident may have their guest privileges revoked. Lost ID Badges should be reported to Security immediately at 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 sgendron@colburnschool.edu.

Students must always maintain control over their own mailbox key and ID badges. The duplication of School hard keys and ID Badges is prohibited.

Guests
Students who bring guests into school spaces other than the Residence Hall (excluding guests for performances) are required to sign in all guests with Olive Lobby 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 and practice rooms. In general, guests should be accompanied at all times unless in a public area such as the Café or Plaza.

Guest policies for the Residence Hall are outlined in the Housing and Residence Life section of this Handbook.

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 important to us, the Colburn School provides all occupants with unlimited access to an online, interactive, e-

learning fire life safety training system with RJWestmore, Inc. safety experts. Login information for the course will be issued to occupants during your emergency training conducted by our Colburn Security Department.

The Colburn School implements an Emergency Mass Notification using the program InformaCast. All occupants are required to register as recipients by TEXTING #emergencynotification to (562) 543-4269.

Please follow the following procedures in an emergency:

- 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 vital information, and so the staff may account for everyone and know that you are safe. The

The Exterior Refuge Area for the Residence Hall (Olive Building) is t located on the southest corner of 2nd and Olive Streets. This is the gathering place for most emergencies. At the Exterior Refuge Area, assigned 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 as possible 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 solid 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 to prepare yourself for aftershocks. 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/aftershock, if your immediate surroundings pose a life-threatening hazard, 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 Residence Life staff or other School personnel will oversee distributing and monitoring food, water, and medical supplies, and will provide vital information at the Evacuation Assembly Area. They will need your help. The Residence 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 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 this together will save you time and worry during a tornado threat.

If a tornado does come near the 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 all right and provide assistance to your constituents that may need attention. Finally, remember to take pictures of damage to the residence hall's property, if applicable.

Medical Emergency

If you or someone else has been severely injured or has a medical emergency, contact 911 and notify the Residence Life staff on duty and the Security staff. If you or someone is a non-residential student facing medical emergency, contact 911 and notify the Security Staff. Stay calm. Do not move the injured person. Keep others back and wait for help.

Active Shooter Response Policy

1. Immediate Actions:
    - Run: If safe, evacuate the area immediately. Leave belongings behind and keep hands visible.
    - Hide: If evacuation is not possible, find a secure place to hide. Lock doors, turn off lights, and silence phones.
    - Fight: As a last resort, and only if your life is in imminent danger, attempt to incapacitate the shooter.
2. Alert Authorities:
    - Call 911 when it is safe to do so. Provide details about the shooter's location, description, and weapons.
3. Communication:
    - Follow instructions from law enforcement and campus security. Stay updated through official communication channels.
4. Aftermath:
    - Await the "all clear" signal from authorities before leaving your secure location.
    - Participate in any debriefings or support services offered by the college.
5. Training:
    - Regularly participate in active shooter response drills and training sessions provided by the college.

This policy is designed to maximize safety and provide clear guidelines during an active shooter event on campus.

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 react 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 Residence 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 that 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 are running properly. If the power failure persists for an extended period of time, the back-up generators may run out of power. It is important to listen to instructions from the Residence Life staff and other School personnel. The staff may require that students move to a central location within or outside the building to ensure the 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 Residence 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 will result in fines or disciplinary action.

Preventive measures in the Residence Hall

- Keep your doors locked at all times. Residents are not permitted to bolt their suite doors at any time.
- 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 Residence 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 at your room, do not enter. Call the Security Command Center at 213.621.4500 and wait for assistance.

Preventive measures 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

(Whom do you see for *what*?)

Add/drop a class
- Your academic advisor
- Lin Phoong, Olive 357 (Conservatory Office)

Chamber music and parts for CCP concerts
- Breanna Daley, Olive 266

Colburn Artists, CCP artists
- Nick Gianopoulos, Grand 221

Collaborative Piano
- Vivian Fan, Olive 262

Conservatory academic matters and all official forms (Add/Drop; Program extension, etc.), graduation
- Lin Phoong, Olive 357 (Conservatory Office)

Conservatory – resource on all matters
- Jessica Cameron, Olive 357 (Conservatory Office)

Community Performances
- Center for Innovation and Community Impact, Olive 456

Counsel and advice on any academic, professional, or personal matter
- Provost Nate Zeisler, Grand 219
- Vice Provost and Dean, Academic Operations, Lee Cioppa
- Vice Provost Donna Yoo

Counseling
- Dr. Jennifer Langham, psychologist, Grand 110
- Dr. Gerald Bernardi, LCSW, Grand 110
- Barbara Hong, AMFT, Grand 110

Email
- Efrain Cornejo, Olive 273

Financial aid information
- Lin Phoong, Olive 357 (Conservatory Office)

Gigs/Career Development
- Center for Innovation and Community Impact, Olive 456

ID badges
- Sandra Gendron, Olive 210

Information Technology (IT) issues
- helpdesk@colburnschool.edu

International student visas and advising
- Christine Daniels, dso@colburnschool.edu
- Lin Phoong, Olive 357 (Conservatory Office)

Leave of absence
- Your academic advisor
- Lin Phoong, Olive 357 (Conservatory Office)

Library fines
- Christopher Garcia, Olive 217 (Library)

Mailroom
- mailroom@colburnschool.edu, Olive 172

Massage therapy
- Kate Fox, Olive 221

Meal card questions
- Accounting, Olive 244

Orchestra parts, all matters concerning Colburn Orchestra

- Caitlyn Chenault, Olive 266

Parking

- Colburn Security, Sandra Gendron, Olive 210

Payroll

- Kev Koeser, kkoeser@colburnschool.edu

Physical Therapy

- Janice Ying, Olive 221

Recital programs

- Jessica Cameron, Olive 357 (Conservatory Office)

Recording

- Francesco Perlangeli, Grand 186

Refunds for textbook and travel (financial aid)

- Cashier's Office, Grand 208

Scheduling a hall or room for recitals, chamber music, and recording

- Production Office, Grand 186

Security issues

- Sandra Gendron, Olive 210

Social media

- Abby Mahler, Olive fourth floor

Stage crew

- David Mencos, Grand 178

Student accounts – payment plans and questions regarding Conservatory bills, and to make payments

- Cashier's Office, Grand 208

Student employment paperwork and training

- Kev Koeser, kkoeser@colburnschool.edu

Transcripts

- Lin Phoong, 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.

Health and Wellness

Wellness Team and Program

A 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; access to a licensed physical therapist; and additional wellness programs.

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 may choose to do additional work with a practitioner, in consultation with their teacher or health care provider, at their own expense.

The Colburn School takes a proactive approach to keeping students physically and mentally healthy. The purpose of the Wellness Team is to allow students 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. The Wellness Team at the Colburn School works in consultation with other campus departments, such as Human Resources, the Colburn Café, and the Residence Life team.

Dr. Jennifer Langham, PhD
Dr. Gerald Bernardi, LCSW
Barbara Hong, AMFT
Kate Fox, CMT, CLMA
Jenny Oldroyd, RN
Dr. Janice Ying, PT, DPT, OCS

Meningococcal Disease Vaccination
All residents are strongly encouraged to have had a meningococcal vaccination by the time of move-in. Otherwise, they may be required to sign a waiver; if the student is under the age of 18, a 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 residents to have adequate, year-round health insurance coverage. All International residents are required to enroll in the school's Student Health Insurance Plan.

Student Health Insurance Plan
The School offers a comprehensive student health insurance policy through United Healthcare administered by Arthur J. Gallagher Risk Management Insurance Services. For the 2026-27 coverage year, the policy costs and effective dates are as follows:

- Annual (08/01/2026 - 07/31/2027)
    - Undergraduates and all International Residents: $2,242
    - Domestic Graduates: $3,209

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.

Students are required to identify a local healthcare provider before moving into the Residence Hall.

Waiving the Student Health Insurance Plan
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 United Healthcare website from enrollment in the United Healthcare plan. The waiver application must be completed in its entirety. Each waiver will then be reviewed by both United Health Care and the Director of Student Affairs to determine if the student's coverage is sufficient in the state of California and meets the same standard of care as the student plan.

Failure to waive the Student Health Insurance Plan by the deadline will result in the automatic enrollment of the student.

If the Director of Student Affairs 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.

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 Residence 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 Residence Life are available 24 hours a day to assist you in this process. Below are some additional resources:

- National Hopeline Network 1-800-784-2433
- Suicide and Crisis Lifeline: Call or text 988
- 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

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 micro-courses), co-curricular (e.g., Jumpstart) programs, the Center for Innovation and Community Impact, 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, harps, most percussion instruments, and seldom-used orchestral 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 should carefully review the Instrument Lease Agreement for a full understanding of responsibilities. Repairs must be discussed with the studio teacher and the Conservatory Office before taking the instrument into the shop to determine if it is necessary and which repairs the school or student should cover.

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 the student's last day of classes. Any questions regarding school-owned instruments should be addressed to the Conservatory Office.

Fees related to using a school-owned instrument are stated below:
1. Year-round lease, instrument: $150.00
2. Year-round lease, bow: $50.00
3. Semester/summer lease (auxiliary instruments such as trumpets, English horn): $25
    a. Note that many of our auxiliary instruments are only used for a specific concert (3-4 weeks). This fee only applies if the student wants to keep the instrument for the semester/summer.
4. If a student feels that they cannot afford to pay the fee immediately, they can be billed and set up a payment plan pay. The fee cannot be waived.

Collaborative Pianists
Dr. Vivian Fan, Director of Collaborative Piano

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's rehearsal and performance needs related to requirements within the curriculum. 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.

Collaborative Piano Team:

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

The rules/policies governing accompanying are as follows:

- All accompanying requests for the Accompanying Team must be submitted through the accompanying request website (www.colburnaccompanying.com). The website tracks the approximate number of hours used by the student.
- Each student has an annual cap of 25 accompanying hours; students may not "borrow" from another student's allotment.
- Accompanying hours are calculated in one half hour increments. Any number of minutes under 30 will be calculated as one-half hour.
- Once a student has used his/her total accompanying hours for the year, the student will be charged 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.
- "Curricular" hours – Accompanist hours used to prepare for recitals, lessons or studio class are curricular, and count as part of the student's total allotment. A student has 25 hours each year to use towards the following:
    - Lessons
    - Recitals
    - Juries
    - Studio Class
    - Showcase
    - Rehearsals for the above
- "Non-curricular" hours – Accompanist hours used that are needed due to a student being assigned or invited to perform at a Colburn event/masterclass. These following hours are not part of the 25-hour annual allotment.
    - Performance Forum
        - Performance and 1 hour toward Forum rehearsals
    - Colburn Orchestra
        - 3 hours towards timing rehearsals with conductor + lesson
    - Master class
        - Performance and 1 hour toward master class rehearsals
    - Concerto Forum
        - 1 hour toward Concerto Forum rehearsals
    - Zipper Orchestra Soloist(s)

        - 1 hour toward Zipper Orchestra Soloist(s) rehearsal
    - Community Engagement:
        - This relates directly to performances in the community through the Center for Innovation and Community Impact (CICI). Note the Zipper Orchestra hours as described above.
            - If the performance is volunteer/unpaid: Performance and 1 hour rehearsal
            - If the performance is a paid gig, you do not receive any pianist hours towards rehearsals or the performance.
    - Donor Events (by invitation from the Provost and Interim Dean, the President's Office, or the Philanthropy Office)
    - Important note: students who feel that they need more "non-curricular" rehearsal hours than listed above may submit a request for additional time to the Accompanying Coordinator. Such requests must be submitted and approved in advance of scheduling any additional time.
- Hours exceeding the 25-hour allotment are billed to the student's account at the rate of the accompanist used – student accompanist ($50/hour) or professional accompanist ($75/hour) for Colburn related events.
- Students are charged $50/hour to their student account when using Conservatory piano students for non-Colburn events. Professional pianists will charge students directly at $75/hour for non-Colburn events.
- Students cannot hire international piano students for non-Colburn events. For such events, please plan accordingly and hire professional staff pianists or piano students who are U.S. citizens or permanent residents.
- 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:
Students may choose to use an accompanist not a member of the Accompanying Team and not have the accompanying hours charged against their allotment. In this case, the student must pay any charges incurred; the school does not reimburse fees or provide financial aid for using accompanists who are neither members of the Accompanying Team nor 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 Conservatory Office oversees the tracking of accompanying hours by studio, by individual student, and by each accompanist. The Conservatory Office will notify students when they are approaching their annual limit of accompanying hours, and/or if the use of an accompanist is not approved. The Conservatory Office shall report all accompanying charges to the Finance Office which will then add the charge to the individual student account at the hourly rate.

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. 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 (encore.colburnschool.edu), its streaming audio resources, digital scores, 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. To request a title for purchase or to obtain materials via interlibrary loan, please use the Services tab on the library pages of the website.

All Library policies, services, and resources can be found on the Colburn School website (www.colburnschool.edu) under "On Campus." There you will find links to the catalog, interlibrary loan request form, purchase request form, and all online 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. DVDs are for library use only and are not available for home checkout. 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 checkout:

Materials	Loan period	Renewal period
Circulating books, CDs, and scores	6 weeks	Two 3-week renewals allowed
DVDs	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	9:00 am – 5:00 pm
Tuesday through Friday	9:00 am – 7:00 pm
Saturday	10:00 am – 5:00 pm
Sunday	Closed

Hours may vary during school breaks.

Library Staff contact information:

Chris Garcia, Senior Library Technician for Technical Services	cgarcia@colburnschool.edu
Eva Della Lana, Senior Library Technician for Public Services	edellalana@colburnschool.edu

Colburn Café

Monday – Friday
Café 7:00 am – 7:00 pm
Coffee Bar 7:00 am – 2:00 pm (7:00 pm on Wednesdays)

Saturday
Café 8:00 am – 2:30 pm
Coffee Bar 7:00 am – 5:00 pm

Sunday
Café 11:00 am – 6:30 pm
Coffee Bar 8:00 am – 5:00 pm

Parking on Campus

On-Campus Parking Fees (Olive Building, Lot 2) 26-27 Academic Year:

Per Semester – tandem spaces	$650
Per Semester – single spaces	$750
Day rate/Event (8am-10pm)	$15
Overnight (10pm-8am)	$20
Per Week	$120
Summer 2027 – tandem spaces only. Payment required to reserve a spot.	$700

On-Campus Parking for the Academic Year

For the 2026-2027- Academic Year, 9 tandem parking spaces (18 spots in total) and 8 single spaces are available for rent in the Olive Building parking garage (Lot 2) for a fee of $650 per semester for tandem spaces and $750 per semester for single spaces. All students requesting a parking accommodation must submit an application each year. Students who currently hold a parking spot and wish to renew may be automatically approved, while all other applicants will be entered into the parking lottery. To be eligible for parking, students must be in good standing with no parking violations or outstanding payments. Eligibility is reviewed annually.

Harp and double bass students will be given priority due to the unique challenges posed by the size of their instruments.

The Parking application and lottery will be administered in late summer. The Security Office will then assign and manage all matters regarding parking and will be the main point of contact.

If Selected for the Lottery

Student Parking Permits:

- Students selected in the lottery must purchase a permit valid for parking on level P3 of the Olive Lot 2 parking garage within the first week of move-in. If you have not purchased your permit within the first week of school, you will forfeit your parking spot.
- Tandem parking spaces involve parking two cars one behind the other. Therefore, students must provide an additional key for their tandem mate. If you do not have a spare key within the first two weeks of school, you will lose your space and will have to find parking off-campus.
- Academic-Year parking permits are active starting on your official move-in date and deactivated on the day of the official move-out date.
- Parking permits are property of The Colburn School and may be revoked at any time for misuse or abuse. Parking permits must always be displayed properly. Permits are non-transferable and may not be duplicated.

Assigned Parking Spaces:

- Those selected in the parking lottery will be assigned a parking space by the Director of Security. Students who park outside of their assigned space will be ticketed.
- If someone parks in your assigned space, e-mail Security at 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. Ticket fees start at $25.

Parking Tickets:

If you do not park in your assigned spaces, you will be ticketed. The parking fines are:

- $25 for the first offense
- $50 for the second
- $75 for the third and final; your vehicle will be towed at your expense after the third violation and lose your parking privileges.

If NOT Selected for the Lottery

Students who do not request to be entered into the parking lottery by the deadline or who do not receive a space in the lottery will be responsible for finding their own parking spaces outside of The Colburn School for the academic year. See off-campus parking information at the bottom of this document.

Short-term Parking for Students
Current students with an occasional need for a parking spot (e.g. rental cars) may request a short-term parking by emailing security@colburnschool.edu at least 48 business hours (2 weekdays, no weekend requests) in advance with the date and time of your arrival and departure.

All requests must be approved and are subject to availability. Parking rates vary depending on the length of stay. See price chart for more information.

Summer Parking for Students
Summer parking may be available by emailing security@colburnschool.edu at least one week in advance of departure for the summer.

All requests must be approved and are subject to availability. If approved, payment is required to reserve a spot.

Guest Parking
For guests, students must email security@colburnschool.edu with date and time of arrival and departure, and name of their guest a minimum of 48 business hours (2 weekdays, no weekend requests) in advance.

- All requests must be approved before the guest's arrival and are subject to parking availability. Students and guests are expected to obey all posted regulations in the parking facility.
- Questions regarding parking may be referred to the Director of Security.

Overnight Guest Parking
An overnight guest(s) in the Residence Hall must first be requested and approved by Residence Life by emailing housing@colburnschool.edu.

- To prioritize short-term parking availability for current students, the guest(s) in the Residence Hall may not park in the Olive parking structure for more than three consecutive nights, and there is a limit of no more than six 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.
- Overnight guests must park in unnumbered spaces on P3 and will be charged $20 per night. Guests may be asked to move their cars at any point if spaces are needed. If a resident abuses guest parking privileges, Residence Life and/or Security has the right to revoke the guest's parking privileges.

Family Members Attending a Degree Recital
Family members (up to 4 cars) attending your degree/graduation recital may utilize the Olive parking structure for $15 per event. Students must request spaces and be approved in advance as outlined above and are subject to availability.

Violations and Penalties

- If you have **unpaid tickets**, you will lose your on-campus parking privileges. Your car will be towed at your expense, and you will be required to pay all remaining parking fees.
- **Unauthorized vehicles** are prohibited from parking on campus and will be subject to ticketing and towing at the owner's (student or guest) expense.

Off-Campus Parking Options
Rates and policies are subject to change. Please confirm the current rates directly with the individual garage.

- Athena Parking -140 S Olive St, Los Angeles, CA 90012

- Day time $18 (Mon-Fri)
- In after 3pm $6
- (Sat-Sun) Flat rate $10

- Grand Central Market Parking Garage –308 S Hill, Los Angeles, CA 90013
  - Parking for the first 90 minutes $4
  - After first 90 minutes, $2 for every 15 min
  - Daily max $25
  - Monthly rate is $160

- The Broad Parking Garage –221 S. Grand Ave, Los Angeles, CA 90012
  - The garage is open 9am–10pm from Tuesday–Sunday.
  - $17 for 3 hours on weekdays with validation from The Broad (after 3 hours, an additional $5 each 15 minutes, $27 maximum).
  - $17 after 5pm on weeknights
  - $17 all day on weekends

- The Music Center Main Garage
  - The garage is located between 1st Street and Temple Street. The easiest access to the garage is via southbound traffic on Grand Avenue, turning right into the garage entrance.
  - This garage is **cash-only**.
  - You will pay a $10 event rate on weekdays starting at 4:30pm, two hours prior to matinee performances and on weekends all day.
  - At all other times, you will pay the non-event rate of $3.50 for every 15 minutes, with a
  - $20 maximum.

- Walt Disney Concert Hall Garage
  - The Walt Disney Concert Hall Garage is located on 2nd Street between Hope Street and Grand Avenue.
  - You will pay a $10 event rate on weekdays starting at 4:30pm or two hours prior to matinee performances and on weekends all day.
  - At other times, you will pay a non-event rate of $3.50 for every 15 minutes, with a $20 maximum. Credit cards are accepted.
  - No overnight parking is allowed.

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 on the first floor of the Olive Building near the Mailroom. It is expected that students will 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 11 am – 4 pm.

Mail during Summer Months (May through August move-in)
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). Student mail can be forwarded upon request for the first 30 days following the last day of school.

Lost and Found
The Colburn School Security maintains a lost and found program where students can check to see if a lost item has been 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 2026-27 academic year. Course offerings are subject to change without notice.

Applied Music Courses

(all applied music courses earn four credit hours per semester)

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. As part of Applied Studies, additional performance and other related activities throughout the year, both inside and outside the school, during the academic year or during summer break, further develop a student's career portfolio and are considered essential practical training.

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. As part of Applied Studies, additional performance and other related activities throughout the year, both inside and outside the school, during the academic year or during summer break, further develop a student's career portfolio and are considered essential practical training.

APL 101cf through 302cf – Applied Studies Conducting: APL 101cf, 102cf, 201cf, 202cf, 301cf, 302cf are used to designate successive semesters of applied conducting lessons in the Conducting Diploma program. 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 external orchestras 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. As part of Applied Studies, additional performance and other related activities throughout the year, both inside and outside the school, during the academic year or during summer break, further develop a student's career portfolio and are considered essential practical training.

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. As part of Applied Studies, additional performance and other related activities throughout the year, both inside and outside the school, during the academic year or during summer break, further develop a student's career portfolio and are considered essential practical training.

APL 501b through 504b – Applied Studies, Individual, Chamber Ensemble-in-Residence: APL 501b, 502b, 503b, 504b are used to designate the successive semester of applied study on the individual instrument for students enrolled in as members of a chamber ensemble-in-residence, Artist Diploma program. Individual lessons will be with the appropriate applied teacher and will constitute approximately 25% of applied instruction in the program. As part of Applied Studies, additional performance and other related activities throughout the year, both inside and outside the school, during the academic year or during summer break, further develop a student's career portfolio and are considered essential practical training.

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 (see APL 501b through 504b above). 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. As part of Applied Studies, additional performance and other related activities throughout the year, both inside and outside the school, during the academic year or during summer break, further develop a student's career portfolio and are considered essential practical training.

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. As part of Applied Studies, additional performance and other related activities throughout the year, both inside and outside the school, during the academic year or during summer break, further develop a student's career portfolio and are considered essential practical training.

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. As part of Applied Studies, additional performance and other related activities throughout the year, both inside and outside the school, during the academic year or during summer break, further develop a student's career portfolio and are considered essential practical training.

APL 521b through 524b – Applied Studies, Individual, Chamber Ensemble-in-Residence: APL 521b, 522b, 523b, 524b are used to designate the successive semester of applied study on the individual instrument for students enrolled in as members of a chamber ensemble-in-residence, Master of Music program. Individual lessons will be with the appropriate applied teacher and will constitute approximately 25% of applied instruction in the program. As part of Applied Studies, additional performance and other related activities throughout the year, both inside and outside the school, during the academic year or during summer break, further develop a student's career portfolio and are considered essential practical training.

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 (see APL 521b through APL 524 b above). 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. As part of Applied Studies, additional performance and other related activities throughout the year, both inside and outside the school, during the academic year or during summer break, further develop a student's career portfolio and are considered essential practical training.

APL 501cf through 504cf – Applied Studies Conducting: APL 501cf, 502cf, 503cf, 504cf 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 external orchestras 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.

As part of Applied Studies, additional performance and other related activities throughout the year, both inside and outside the school, during the academic year or during summer break, further develop a student's career portfolio and are considered essential practical training.

Community Engagement Courses
(one credit hour per semester)

COM 301 - Community Connections Lab: This course encourages students to use their artistry to foster a dynamic relationship with the community beyond the Conservatory walls. Students will learn how to build relationships that are mutually respectful. Split into 3 modules focusing on conception to development to implementation, the course will culminate in a performance project with a community partner under the guidance and support of the Center for Innovation and Community Impact.

Ear Training Courses

ETR 101- Dictation I: PREREQUISITES: ESOL 100 (developmental)
A Fall course intended for first-semester undergraduates who require, based on placement, remedial study of the fundamentals of dictation. A course that develops students' abilities in the fundamental basics of aural identification and dictation. Students will learn techniques for dictation and identification of intervals, chords, inversions, and metric and rhythmic relationships. Introducing dictation, students will begin with short excerpts, giving them tools with which to pursue phrase-length melodic, harmonic, and rhythmic dictations.

ETR 102 - Dictation II: PREREQUISITES: ETR 101, ESOL 100 (developmental; likely to include some students who only pass out of ETR 101) A Spring course intended for second-semester undergraduates who require, based on placement, remedial study of basic diatonic dictation skills. A course that develops students' abilities in diatonic dictation of both melodic and harmonic excerpts. Students will also continue to advance their abilities in the identification of intervals, chords, inversions, and metric and rhythmic relationships. Discussion of function, structure, contour, and tension/resolution will provide students with a strong basis with which to move on to MTH 201.

ETR 103 - Introduction to Solfege: PREREQUISITES: ESOL 100. (developmental; in place of first-semester Solfege Ensemble for those students who need it) A Fall course intended for first-semester undergraduates who require, based on placement, remedial study of fixed-Do solfege skills. The course will only meet during weeks that do not include Colburn Orchestra rehearsals. A course that introduces fixed-Do solfege. Students will interact with diatonic and, eventually, basic chromatic musical excerpts, developing their proficiency and practice techniques for solfege in treble, bass, and alto clefs. Furthermore, students will be introduced to the basics of conducting as a support for their ongoing musicianship development. For ETR 103, students will be expected to regularly practice sight-singing and other solfege-related tasks outside of class, and will be given several in-class 'quizzes' to verify their progress throughout the semester.

ETR 221 - Solfege Ensemble: PREREQUISITES: ETR 101, ETR 103, ESOL 100. (required for all students, 3-4 semesters; must be taken in the first year of undergraduate) A Fall and Spring course intended for undergraduate students. The course will only meet during weeks that do not include Colburn Orchestra rehearsals. Students may enroll in Solfege Ensemble in any semester of their study. Students will take Solfege Ensemble in order to practice sight-singing and other related musicianship skills, including elements of conducting. As part of the ensemble, students will sing excerpts from choral repertoire and, when applicable, adaptions and arrangements of other standard repertoire. Guest rehearsal conductors will provide students with added experience towards the continual development of musicianship skills. The course will occasionally meet in smaller subsections, but will consist largely of full ensemble sessions. Additionally, three times a semesters, students will be asked to sight-sing excerpts individual or in small chamber ensembles. Participation and attendance will be a large portion of a student's course grade. Solfege Ensemble will be designed to require very little auxiliary work outside of class.

ETR 301 - Applied Ear Training I: PREREQUISITES: MTH 202. (foundational; after completion of ETR 202) A fall course intended for fifth or seventh semester undergraduates *and split into two sections based upon those students who possess Absolute Pitch and those students who do not. In the first semester of the final year of Ear-Training study, students will participate in discussions and in-class musicianship tasks that cement the applications of Ear-Training skills towards their

work as performers. In an effort to support the individuality of students' ears and thus the applications of their ears, students will be split based upon the possession of absolute pitch. For several classes through the semester, students will bring their instruments to class, incorporating their playing into the in-class discussion and practice. Finally, guest performers will lead discussion about the connections between musicianship skills and the ongoing professional musical life of a performer. The course will meet twice per week, one hour each time.

ETR 302 - Applied Ear Training II: PREREQUISITES: MTH 202. (foundational; after completion of ETR 301) A fall course intended for fifth or seventh semester undergraduates *and split into two sections based upon those students who possess Absolute Pitch and those students who do not. In the first semester of the final year of Ear-Training study, students will participate in discussions and in-class musicianship tasks that cement the applications of Ear-Training skills towards their work as performers. In an effort to support the individuality of students' ears and thus the applications of their ears, students will be split based upon the possession of absolute pitch. For several classes through the semester, students will bring their instruments to class, incorporating their playing into the in-class discussion and practice. Finally, guest performers will lead discussion about the connections between musicianship skills and the ongoing professional musical life of a performer. The course will meet twice per week, one hour each time.

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

Ensemble Courses

(ensemble courses except ENS 201 earn one credit hour per semester; ENS 201 earns two credit hours)

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 listening and collaboration skills and 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 listening and collaboration skills and 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 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 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 listening and collaboration skills and 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 Class: All brass students (horn, trumpet, tenor and bass trombone, and tuba) are required to participate in Brass Class. The class includes 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 141 – Brass Ensemble: All brass students (horn, trumpet, tenor and bass trombone, and tuba) are required to participate in Brass Ensemble. 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, Chamber Ensemble-in-Residence: All members of the chamber ensemble-in-residence enroll in ENS 201 every semester of residency. The core ensemble course of the program, ENS 201 will involve both intense coaching with various applied instructors, but also requires the member to be involved as mentors to students in the Conservatory, CSPA, and the Music Academy and as ambassadors in the community.

English as a Second Language (ESL) Courses

ESOL 100 - Developmental ESOL: PREREQUISITES: Placement Exam. This course is for ESOL Performance Diploma students who begin their studies at Colburn with little to no English language skills. Developmental ESOL is offered as needed in the fall and/or spring based on the needs of first-year ESOL PD students. Students explore, practice, and develop essential English language skills with an emphasis on speaking and listening. Course content includes grammar with an emphasis on conversational English, the nuts and bolts of complete sentences, and present tense verbs. Course content also includes pronunciation and listening strategies as well as general vocabulary supplemented by music vocabulary. Weekly discussion content includes both musical topics and topics related to everyday student life. Musical topics include content from concurrent Colburn Performance Diploma courses, Colburn Performance Forum programming, and musical topics suggested by students. General topics include introductions and greetings, making friends, small talk, weather, food,

current events, and general topics suggested by students. Methods of instruction include lectures, discussions, quizzes, pair work, groupwork, and homework. Homework includes grammar and vocabulary exercises and assigned videos.

ESOL 101 - Intermediate English: PREREQUISITES: Placement Exam. ESOL 101 is for ESOL Performance Diploma students with beginning to intermediate English language skills pursuing the Bachelor of Music Degree. ESOL 101 is offered as needed in the fall and/or spring based on the needs of ESOL PD to BM students. Students explore, practice, and develop essential English language skills including listening, speaking, grammar, reading comprehension, writing strategies, and critical thinking skills. Course content includes intermediate grammar, pronunciation, listening strategies, and vocabulary with an emphasis on intermediate vocabulary supplemented by music vocabulary and the present, past, and future tenses. Students are introduced to a seminar-style method of learning and develop the linguistic and critical thinking skills necessary to ask (and answer) thoughtful questions of their teachers and classmates. Weekly discussions and reading content include both musical topics and topics related to everyday student life. Musical topics include content from concurrent Colburn Performance Diploma courses, Colburn Performance Forum programming, musical topics suggested by students, and current events in the world of music. General topics include local cultural activities and events, national and international current events, and general topics suggested by students. This course also includes TOEFL preparation for student application to the Colburn Bachelor of Music program. Methods of instruction include lectures, discussions, quizzes, pair work, groupwork, and homework. Homework includes grammar exercises, vocabulary exercises, and creative writing.

ESOL 201 - Intermediate to Advanced English: PREREQUISITES: ESOL 101. ESOL 201 is for ESOL Performance Diploma students with intermediate English language skills pursuing the Bachelor of Music Degree. ESOL 201is offered as needed in the fall and/or spring based on the needs of ESOL PD to BM students. Students explore, practice, and develop essential academic English language skills including listening, speaking, academic reading comprehension, academic writing strategies, and critical thinking skills. Course content includes intermediate to advanced grammar, listening strategies for the classroom, presentation skills, and intermediate to advanced vocabulary with an emphasis on complex sentence structures, advanced tenses, phrasal verbs, and idioms. Course content also includes academic skills such as note-taking and how to write a summary. Weekly discussions and reading content include both musical topics and topics related to everyday student life. Musical topics include content from concurrent Colburn Performance Diploma courses, Colburn Performance Forum programming, musical topics suggested by students, and current events in the world of music. General topics include local cultural activities and events, national and international current events, and general topics suggested by students. This course also includes TOEFL preparation for student application to the Colburn Bachelor of Music program. Methods of instruction include lectures, discussions, quizzes, pair work, groupwork, and homework. Homework includes grammar exercises, vocabulary exercises, creative writing, and academic writing.

ESOL 301 - Intro to Writing for Humanities: PREREQUISITES: ESOL 201. ESOL 301 is offered as needed in the spring to ESOL PD to BM students who passed ESOL 201 the previous fall and are expected to enter the BM program the following fall. Students explore, practice, and develop essential academic English language skills including academic reading strategies, academic writing strategies, and critical thinking skills. Course content includes advanced grammar, listening strategies for the classroom, presentation skills, and advanced vocabulary with an emphasis on college-level academic English. Course content also includes academic skills such as note-taking, annotation, research, how to write a summary, and writing a five-paragraph essay. Weekly discussions and reading content include both musical topics and topics related to everyday student life. Musical topics include content from concurrent Colburn Performance Diploma courses, Colburn Performance Forum programming, musical topics suggested by students, and current events in the world of music. General topics include local cultural activities and events, national and international current events, and topics suggested by the students. Methods of instruction include lectures, discussions, quizzes, pair work, groupwork, and homework. Homework includes creative writing and academic writing.

ESOL 500 - Graduate ESOL: This course is for all first semester MM students who need academic English language support based on the placement exam. Students will work as a group on developing practical skills to support their work in graduate-level academic classes.

ESOL 999 – ESL Tutorial (*no credit):* 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 050 -- **Group English Instruction** *(no credit):* This course is for all first semester PD, AD, and PSC students who need English language support based on the submitted TOEFL scores. Students will work as a group on developing practical skills in English, including pronunciation and learning musical terms.

Humanities Courses

(*all humanities courses earn three credit hours per semester*)

Note: All students in the Bachelor of Music degree program are required to take at least four semesters (12 credits) of Humanities. The humanities play a vital role in the education of Colburn students. Through the study of literature, history, philosophy, and other liberal arts, students at the Colburn Conservatory develop the critical thinking, reading, and writing skills necessary for citizenship in the 21st century. Exploring subjects other than music and cultures other than their own, Colburn students will develop greater empathy and thus gain a greater understanding of their place in the world, not only as musicians but also as citizens. In his original vision for the conservatory, Richard Colburn expressed a desire not only to attract the most talented young musicians to Los Angeles for their training, but also to retain the best talent in Los Angeles beyond the years of formal education, thus helping to ensure Los Angeles's place as a cultural center of international importance. In keeping with Richard Colburn's vision and in line with the Colburn School's commitment to the humanities, all first-year students in the BM program will take a year-long freshmen humanities seminar that will emphasize the development of critical reading, writing, and thinking skills through an intense examination and exploration of metropolitan Los Angeles.

HUM 151 – First-year 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 – First-year 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 with the instructor.

HUM 150 - Writing for Humanities: PREREQUISITES: ESOL 201. Writing for Humanities is offered as needed in the fall based on the needs of incoming BM students. This course is taught concurrently with Freshman Humanities 151 and will be offered to ESOL freshmen as well as non-ESOL freshmen in need of academic support. Students explore, practice, and develop essential academic skills including academic reading strategies, academic writing strategies, and critical thinking skills. Course content supports and closely follows the course content of Freshman Humanities. Methods of instruction include lectures, discussions, quizzes, pairwork, groupwork, and homework as needed in support of concurrent humanities course content.

HUM 337 - African-American Civil Rights Movement in the United States: What does it mean to play critically—and what can games teach us about language, performance, perception, and power? In this course, we will explore play not as a leisure activity, but as a complex cultural, linguistic, and theoretical practice. Drawing on game studies, linguistics, critical theory, print history, and performance studies, we will examine how games—digital, analog, narrative, and procedural—create spaces for players to inhabit alternate selves, test imagined worlds, and practice theories of mind. We'll investigate the rules and rituals of play through the lenses of semiotics, ludology, and performativity, asking how meaning is made in

game systems, how language behaves in playful contexts, and how the material forms of games (from playing cards to virtual sandboxes) shape what's possible. We'll think across time and medium to understand how games can critique, complicate, and sometimes subvert the very structures they simulate. Students will engage with theoretical texts, play and analyze a variety of games, and complete creative-critical projects that blur the boundaries between scholarship and design. No coding or prior game design experience is required—just curiosity, imagination, and a willingness to play with ideas.

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 course. Specific policies related to this course may be found below, under "Internships."

Keyboard Courses

KBH 101 - Keyboard Skills I: This is a course for music majors designed to develop basic keyboard skills and technique before the official credited two-semester keyboard harmony course. Class topics will include a variety of sight-reading exercises, technical drills, and harmonization skills using basic diatonic harmony. Short solo and small ensemble repertoire will involve different clef reading (treble, bass, and alto clefs) and understanding of form analysis will be covered.

KBH 102 - Keyboard Skills II: This course is an extension of keyboard skills I for music majors. Class topics will include more advanced sight-reading (such as Bach Chorales and short solo piano repertoire from the classical and romantic era), technical drills, chord progressions, and diatonic harmonization skills. Reading of string quartet works will also be covered and include different clef reading: treble, bass, tenor, and alto clefs.

KBH 201 - Keyboard Harmony I: This is a required credited keyboard harmony course for music majors designed to develop both your theoretical knowledge and your practical application of harmony at the keyboard. Class topics will include understanding harmonization of both diatonic and chromatic harmony, transposition skills, improvisation, and score-reading. Students will also develop further piano technique skills reading advanced and in-depth analysis on several works (solo piano, art songs, and chamber/orchestral) during the course of the semester.

KBH 201 - Keyboard Harmony II: KBH 202 is an extension of KBH 201, with a higher degree of difficulty in the keyboard exercises. Topics of the course will include advanced harmonization skills, chord progressions, and art-songs transposition. Advanced exercises of figured bass reading, improvisation, jazz lead-sheets, open-score reading (choral, chamber, and orchestral), and analysis of art songs will also be covered. Short selections of repertoire will also be studied to apply harmonic and form analysis at the keyboard.

KBH 211 - Advanced Keyboard Harmony I: This is a required credited advanced keyboard harmony course designed for piano majors and advanced non-piano major students with a correspondingly higher degree of difficulty in the keyboard exercises. Topics of the course will include advanced harmonization and improvisation skills using altered chords and chromatic harmony, sight- reading of ensemble works, transposition of vocal art songs, figured bass reading, lead-sheets, and open-score reading (choral, chamber, and orchestral). Short selections of repertoire, including vocal and jazz works, will also be studied for in-depth analysis and performance.

KBH 212 - Advanced Keyboard Harmony II: This course is an extension of KBH 211. Topics of the course will continue with advanced score reading, transpositions, harmonization and improvisation skills. Repertoire and analysis of post-tonal repertoire will also be studied: including chamber works, vocal art songs involving changing meters, and orchestral scores. Exercises for figured bass and lead sheets will also be continued.

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 21st 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, Stockhasen, 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
(the following courses each earn two credit hours)

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 that 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 be either 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.

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 class's goal is to develop a practical and accessible foundation in these areas 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. *MHL 500 does not fulfill elective requirements for the Master of Music degree.*

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 500 does not fulfill elective requirements for the Master of Music degree.*

Music History and Literature Courses
(the following music history courses earn three credit hours per semester)

MHL 201 - Music of the Eighteenth Century: PREREQUISITES: ESOL 201. This course offers a survey of the music of the Baroque and Classical eras (ca. 1700-ca. 1815). Although in structure and scope a relatively traditional music history survey

course—with a focus on core genres, historical figures, and performance traditions that shaped the music of these two eras—the course also incorporates more recent approaches in methodology and pedagogy: For example, alongside the traditional topics, the class will also explore the roles that traditionally marginalized people had in informing musical styles and cultures. This course will build on the core skills developed in the freshman humanities seminar; students will be introduced to the fundamentals of music research and writing and will learn to engage with primary source material. Lastly, workshops will allow students to explore repertoire and performance practices with a hands-on approach.

MHL 202 - Music of the Nineteenth Century: PREREQUISITES: ESOL 201, MHL 201. The second course in the core music history sequence, in MHL 2X2 students will continue their survey of music of the common-practice period begun in MHL 2X1, examining music in Europe and the United States 1815-1914. The survey will include an overview of major composers, genres, and compositions as well as major developments in musical style. Topics explored will include the changing identity of the musician, the extraordinary popularity of the touring virtuosi, the "Beethoven legacy," the new challenge launched by Wagner's "artwork of the future," and nationalism in music. Students will continue to develop core skills in researching and writing about music, and in their engagement with primary source material.

MHL 301 - Music of the Twentieth Century: PREREQUISITES: ESOL 201, MHL 202. The core music history survey culminates with this class, an examination of music in Europe and the United States between 1914-2000. Students will explore topics such as the advent of modernism, with a particular focus on the changes in musical styles and the development of new (non-traditional) performance and compositional techniques, and the relationship between musical style and political regimes and ideologies. The course will also explore jazz and popular musics, with a focus on the relationship between these genres and the "traditional" classical world.

MHL 401- Topics in Early Music and Historical Performance Practice: PREREQUISITES: ESOL 201, MHL 301. The phrase "early music" describes two connected yet distinct musical-cultural phenomena: the renewed interest in music composed before 1750, and the historical performance movement (which seeks to perform music of the past using historically-grounded practices and instruments). Historically speaking, these two phenomena—both crucial elements in today's classical music culture—developed alongside each other, each one supporting the other. This class will examine the two in tandem, using an overview of the history of the historical-performance movement as a way to explore various corners of early music history. We will also use the points of intersection as a way to examine our own musical world: Why does so much of our focus as contemporary performers lie in music of the past? What does 'classical' mean anyway? And how and why did early music inform and shape the style of Romantic, 20th-century, and 21st-century composers?

MHL 451 - Topics in Contemporary Music: Hip Hop: PREREQUISITES: ESOL 201, MHL 301. On August 11, 1973, Clive Campbell (aka DJ Kool Herc) presented the very first Hip Hop performance in history at a local community center in the South Bronx, New York City. At that time, few would have perceived this as the epicenter of a global shock and shift in popular music and culture. By January 19, 2001, however, Wyclef Jean organized and hosted a star-studded event that inosculated Hip Hop with rhythm & blues, reggae, jazz, and European classical music. This made history as the first time Hip Hop was presented at the prestigious Carnegie Hall. How did this music travel from its unheralded origins to arrive at the synecdoche of classical music in the United States and possibly the Western world?
Though it began on the margins of mainstream American music and deemed a passing fad in its nascent years, Hip Hop has ascended to a central position within global popular music and culture. Moreover, like jazz and rock & roll before it, its influences are widespread and can be detected in music, dance, fashion, language, and philosophy. This course traces the development of Hip Hop music and culture from the latter Twentieth Century to the early Twenty-First Century through a survey of general stylistic movements including the foregrounding of significant artists, representative recordings, and the exploration of the art form's allogamous relationship with European classical music as exemplified in contemporary compositions.

MHL 525 - Performing the Past, a Social History of Historical Performance: This course offers an examination of the historically-informed performance movement (HIP) in social, historical, and cultural contexts. This movement can be defined as the performance and study of music from the past using instruments and performance practices appropriate to the time period; it therefore encompasses the discipline of historical performance in addition to the performance of older works in and of itself. Colloquially the movement is sometimes known as the "early music movement"; while "early music" has traditionally implied music of the Baroque period and earlier, more recent developments in historically-informed

performance have included the performance of Classical, Romantic, and even twentieth-century music. The past fifty years has seen HIP move from being somewhat fringe to occupying a central space in mainstream classical music (perhaps most potently symbolized by the recent creation of a HIP program at Juilliard). This course will trace the history of the movement from its origins in the late eighteenth and nineteenth centuries to the present day; we will also analyze it within larger cultural and social trends in classical music and in society, as a way of examining these trends from new vantage points: for example, we will examine how HIP can be seen as either a modernist or a postmodernist movement. We will also explore links between HIP and social movements such as the early twentieth-century arts-and-crafts movement and the counterculture of the 1960s and 70s. We will look for ways in which HIP influences or even interrogates the values of mainstream classical music culture, and we will delve into criticism and critique of the movement itself, from both within and from outside.

MHL 532 - Thriving as a Musician: This course will introduce students to theories and protocols from positive psychology, cognitive science, physical therapy, and other alternative practices to help them negotiate and overcome their challenges around practice, memorization, teamwork, perseverance, and performance anxiety. The course will be part theory and part practicum, as students read about different methods and theories and devise concrete strategies for addressing issues that affect many musicians.

MHL 533: The Musician as Communicator: An Introduction to Public Musicology: You know the music. Now let's talk about it. As a musician, you have spent years developing a deep, intimate relationship with your repertoire – but how do you share that with the world beyond the stage? Public musicology bridges the gap between the concert hall and contemporary public life, giving you the tools to communicate why music matters, who it's for, and why audiences should care.

Students will learn to situate musical works within their historical, cultural, and social contexts, and to frame compelling questions and narratives for contemporary public audiences. A key component of this work involves researching and analyzing the presenting institution's current audience, using those insights to inform communication choices. Drawing on models from leading music podcasts, program notes, and pre-performance lectures, students will analyze and practice the conventions of distinct public formats, developing their own voice as music communicators.

Throughout the semester, students will work across both formats – podcast and pre-performance lecture – developing skills in research, audience analysis, scripting, interviewing, audio editing, and live presentation. The course culminates in a final project in which students choose to either produce a classical music podcast episode or script and deliver a 30-minute pre-performance lecture.

MHL 534: Music in Los Angeles: Los Angeles is one of the most musically consequential cities in the world — a place where the film score was invented, where rock and roll found its commercial center, where West Coast rap reshaped American popular culture, and where immigrant and diaspora communities have continuously renewed the sonic landscape. This course traces that history by moving through the city neighborhood by neighborhood and different decades: from the European émigré composers of Hollywood's golden age and the jazz clubs of Central Avenue, to the punk venues of the South Bay, the recording studios of Compton, and the concert halls and schoolyards where organizations like Street Symphony and YOLA are redefining who classical music is for.

Music Pedagogy

MPD 331/531– Introduction to Pedagogical Practice *(three credit hours)*
This course will introduce pedagogical techniques to help students become proficient and effective studio teachers through discussion, observation, and hands-on practice. Students will meet in a discussion setting for 14 hours over the semester to learn about pedagogical theory and its context within applied music instruction. In the observation section of the course, students will observe lessons taught by various Colburn faculty and reflect on their observations. Finally, students are assigned a mentor teacher who will help them develop instrument-specific pedagogical techniques, and a young student from the Jumpstart program to work with in weekly lessons. Lessons are recorded and reviewed regularly with the mentor teacher to hone skills and develop techniques that will carry students into professional teaching. Required for MM, AD, and PSC students who elect the Teaching Fellows emphasis. Available to upper division undergrads by permission of the Academic Advisor in consultation with appropriate faculty.

MPD 551—Pedagogical Research and Practice *(three credit hours)*
Taught in conjunction with MPD 531 and designed for Colburn students who have expressed an interest in teaching and engaging with the diverse communities of Los Angeles, this course delves into the latest research and practice related to teaching, community engagement, social justice in the arts, and interactive performance. Students will engage with prevailing music education and community impact research in multiple ways, deepening their understanding of and developing their skills in the field of community-based music making. The class will also observe and consider ways Los Angeles organizations like the Youth Orchestra of Los Angeles, Renaissance Arts Academy, Urban Voices Project, and A Place Called Home create a lasting impact on their community. Central to the course will be discussions and research about best practices in 21st century music education pedagogy, ways music education initiatives are funded, the growing role performing arts organizations must now take to fill the music education void left by the public schools, and strategies students in the course can take when trying to extend their reach into underserved communities. This course represents a precursor to MPD 561 and lays the foundation for a capstone project for students interested in pursuing the Teaching Fellows emphasis during their second year in the program.

MPD 561 – Teaching Fellows Practicum *(one credit hour per semester)*
This yearlong Practicum is required in the second year for Master of Music in Performance, Artist Diploma, and Professional Studies Certificate students who have declared a Teaching Fellows emphasis and have successfully completed MPD 531 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 531 and MPD 550.*

Music Theory Courses

MTH 101 - Music Theory Fundamentals: PREREQUISITES: ESOL 101. (developmental) A Fall course intended for first-semester undergraduates who require, based on placement, a foundational discussion of the fundamentals of music theory. Topics include clefs, scales, key signatures, meter, intervals, triad qualities and inversions, seventh chord qualities and inversions, and fundamentals of rhythm. Students will interact with the subject matter through in-class discussion, practice, and creative activities, in addition to similar work outside of class that will help solidify concepts and methodologies.

MTH 111 - Introduction to Counterpoint: PREREQUISITES: ESOL 101. (foundational; required for all students who don't need to take MTH 101) A Fall course intended for first-year undergraduates who do not require a review of fundamentals, based on placement. Introduction to Counterpoint builds students knowledge of species counterpoint and the basics of voice-leading. These concepts are foundational for the ongoing study of harmony, chromaticism, and, if they choose, electives in Fugue & Invention and Composition. Students will be required to take MTH 111 if they do not require MTH 101. The course, which only meets one-hour-per-week, can also be taken at the same time as the Orchestration elective, which is a two-hour-per-week class.

MTH 102 - Diatonic Harmony: PREREQUISITES: MTH 101 (developmental, although likely to include some students who place out of MTH 101) A Spring course intended for second-semester undergraduates who require, based on placement, a review of the fundamentals of harmony. Topics include cadences, patterns of diatonic harmonic progression, harmonic rhythm, identification of non-chord tones, phrase structure, and fundamentals of four-voice counterpoint. Coursework will involve analysis of repertoire, exercises, and creative projects.

MTH 201 - Chromaticism I: PREREQUISITES: MTH 102. A Fall course intended for third-semester undergraduates; *required for all undergraduates unless given special permission to proceed to upper level electives. [Note: It is expected that many students will have taken electives in their first and, for some, second semesters.] The course includes the introduction of chromatic functions, including secondary chords, mode mixture, and common-chord modulation. Further chromatic sonorities, such as the Neapolitan chord and the three types of Augmented Sixth Chords are also introduced. Additional types of modulation will be discussed, as will aspects of classical form and key relationships. Chromaticism I will

combine both the analytical study of these topics with ear-training work related to the concepts. Dictation, identification, singing, and performance skills will be incorporated to complement analytical work and creative projects.

MTH 202 - Chromaticism II: PREREQUISITES: MTH 201. A Spring course intended for fourth-semester undergraduates; *required for all undergraduates unless given special permission to proceed to upper level electives. Continuing the discussion of chromatic harmony, the course continues the exploration of the Neapolitan chord as well as the Augmented Sixth Chords. Going further with modulation, the course will explore chromatic modulations, including reinterpretation of the augmented sixth chord as well as enharmonic modulations through fully-diminished seventh chords. Other advanced chromatic modulations will be examined, as will advanced chromatic sonorities such as altered dominant chords, functioning extended tertian chords, and the common-tone diminished seventh chord. Chromaticism II, like in Chromaticism I, will combine both the analytical study of these topics with ear-training work related to the concepts. Dictation, identification, singing, and performance skills will be incorporated to complement analytical work and creative projects.

MTH 311 - Introduction to Orchestration and Arranging: This course will develop students' knowledge of and abilities related to conventional orchestration, including elements of instrumental ranges, standard transpositions, and idiom-specific concepts (bowing, mutes, and percussion notation, for example). The course will examine significant orchestral repertoire and arrangements, including works by Rimsky-Korsakov, Ravel, and Britten, among others. Coursework will include weekly listening response assignments, short orchestration projects, score study, in-class presentations, and arranging projects. The Introduction to Orchestration and Arranging course is a prerequisite for the Introduction to Composition course, which will be offered in the Spring.

MTH 312 - Introduction to Composition: Formerly called 'Materials of Modern Music', this course provides students with an analytical and creative perspective with which to approach the music of past century, with a specific focus on music of the most recent several years. A wide range of styles, techniques, and aesthetics are discussed, including minimalism, serialism, quotation, electronic music, extended techniques and performance roles, indeterminacy, improvisation, and poly-stylism. Guests composers and performers will offer students additional perspective and exposure. Coursework will include short written analysis assignments, in-class presentations, and two composition projects, in addition to participation in class discussions. During the writing process of each composition project, student will have one short lesson with the professor in either a small group or one-on-one.

MTH 315 - Soloist vs Ensemble: The Concerto in the 20th Century: This class examines how composers redefined the relationship between soloist and ensemble while exploring new avenues of virtuosity through innovation and experimentation in the 20th century. As the concerto evolved, composers challenged traditional approaches to form, instrumentation, and the relationship between soloist and ensemble, expanding the possibilities of the genre. Students will engage in close listening and analytical study of landmark concertos by composers including Shostakovich, Prokofiev, Elgar, Rachmaninoff, Bartok, Stravinsky, Lutoslawski, Ligeti, amongst others. The selected repertoire will be tailored to the instrumentation and interests of the students enrolled in the course.

MTH 506 - Art of 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 composer a piece for a solo instrument or an ensemble designed around the other performers enrolled in the course.

MTH 531 - In Search of Style: Mozart:
This course is a collaborative venture to answer the question: What is "Mozartean"? By exploring numerous works by Mozart we will sharpen our understanding of his approaches to melody, harmony and form. Students will analyze works on a weekly basis and be expected to contribute to class discussion.

MTH 545 - Analysis of the Orchestral Repertoire of the 2026/2027 Season:
Students will listen to, study, analyze and discuss selected orchestral repertoire being performed during the semester. This course is focused on the study of works currently being performed by students in the Colburn Orchestra, and by the leading professional orchestras of Los Angeles, including the LA Philharmonic and the Los Angeles Chamber Orchestra (LACO). Repertoire includes Ravel, Falla, Kevin Puts, Messiaen and Scriabin, with an emphasis on contemporary repertoire and interaction with guest composers where possible. Students will develop their ability to understand, analyze and contextualize music, reflecting on how analysis may influence their interpretation as performers. Coursework will include weekly listening, score study and analysis, a presentation and a concert review.

Musician Career Development

MCD 021 - Technology & the Musician's Digital Brand: This course introduces students to the tools, platforms, and strategies necessary to build a professional online presence and engage contemporary audiences. By the end of the course, students will have developed a digital portfolio, including a website, recordings, photography, and core professional materials.

MCD 101 - Professional Foundations: Establish a required baseline for all incoming undergraduate students that introduces essential professional skills and expectations at the start of their degree program. The workshop will cover topics such as biography writing, email etiquette, resume basics, and a chance to sign up for professional headshots. The goal of this workshop is to ensure that all students begin their time in Conservatory with a shared understanding of professional norms and tools, preparing them to more fully engage with subsequent coursework and their colleagues. This intensive will also serve as an early point of connection between students and resources through the Center for Innovation & Community Impact, setting the tone for ongoing professional growth alongside artistic development.

MCD 501 - The Enterprising Creative: This course equips conservatory musicians with the skills, knowledge, and strategies necessary to building sustainable and fulfilling careers. Topics include career planning, mindset, professional portfolio development, digital presence, and personal branding. Students will explore the intersection of the performing arts and entrepreneurship through creative problem solving, project planning, and financial literacy. The course will culminate in an optional pitch competition (Colburn's New Ventures & Social Innovation Competition) or mock pitch in-class final where students present a start-up idea to a panel of judges or peers for seed funding.

Multisubject Topics

MUS 302/502 - Chamber Music 360: The Process of Interpretation:
Chamber Music 360 will be an in-depth investigation into how we as performing artists can give meaning to the music we play. We will look for ways to extract emotionally significant information from a score, attempt to understand a work in its historical context and find ways to translate these observations into personal practice and group rehearsal. We will look at adjacent processes in other art forms such as theater and literature as guides to find our own artistic voices. All individual instrumentalists are welcome; special emphasis will be placed on the process of discovery in music rather than rules, set conclusions or 'final results.'

Performance Forum and Chamber Forum
(required attendance; no credit)

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 201, 301, 401 – Recitals, BM degree: The BM requires two or threerecitals (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. The exceptions to this are Brass and Harp students. Brass students perform a half recital in the second year, a half recital in the third year, and a full recital in the fourth year; Harp students perform a half recital in the second year, a full recital in the third year, and a full recital in the fourth year. 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 Provost and Interim Dean. 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 Provost and Interim Dean.

REC 101cf, 201cf – Recitals, CD program – Conducting Fellows:
Students enrolled in the Conducting Diploma as part of the Conducting Fellows program must present one conducting recital, usually in the third year. The recital will be supervised by the Director of Conducting and may involve an existing on-campus, off-campus, or 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 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 – Conducting Fellows:
Students enrolled in the Artist Diploma as part of the Conducting Fellows program are required to present two conducting recitals (one per year). These recitals will be supervised by 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 degree: 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. The recital is worth two credit hours)

REC 521c through 524c – Recitals, MM Chamber Music degree: 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 credit hours, and the fourth recital is worth four credit hours; 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 100va – Orchestral Repertoire for Violists *(1/2 credit hour)***:** 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. 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, mock auditions, and regular score study and listening assignments.

REP 100vc – Orchestral Repertoire for Cellists *(1/2credit hour):* This course prepares cello 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. 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, mock auditions, and regular score study and listening assignments.

REP 100vn – Orchestral Repertoire for Violinists *(1/2 credit hour):* This course prepares violin 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. 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, mock auditions, and regular score study and listening assignments.

Seminars and Workshops

SEM 010 – The Healthy Musician *(one credit hour)***:** 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.

APPENDIX B

Cost of Attendance, Fees, and Refund Policies
The cost of attendance for the 2026-27 academic year in the Conservatory of Music is as follows:

- Tuition: $64,000
- Room: $14,000
- Board: $7,300
- Comprehensive Fee: $4,850*

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 and for the student's program. See also the Schedule of Student Charges and List of Estimated Costs for 2026-27. 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 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 (registration) fee (a one-time fee that is required before a student is considered enrolled)
- $4,850 comprehensive fee (an annual fee paid at the beginning of each school year)
- $250 Residence Hall Damage Deposit for all Residential Students

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 in this Handbook under "Medical Insurance Requirement."

Student Right To Cancel & Refund Policy – CEC 94920, 5,CCR 71750

The state of California requires that a student has the right to cancel the enrollment agreement and obtain a refund of charges paid through attendance at the first-class session, or the seventh day after enrollment, whichever is later.
The Colburn school's cancellation policy extends the student's right to cancel the enrollment agreement and obtain a refund of charges up thru Friday of the second week of class.

A student is considered enrolled once they have submitted their Enrollment Agreement and paid their Enrollment Deposit. Students who choose to withdraw their commitment after the response deadline must do so in writing to the Admissions Office, using the Cancellation of Enrollment & Student's Right to Cancel Form attached to the Enrollment Agreement. Students may also submit their cancellation of the enrollment agreement or withdrawal from the institution in writing to the Registrar at conservatoryregistrar@colburnschool.edu.

Refunds of charges paid before cancellation or withdrawal will be processed as follows:

- Students who cancel or withdraw before the Friday in the second week of classes will be refunded 100 percent of the amount paid for institutional charges, less a reasonable deposit or application fee not to exceed two hundred fifty dollars ($250). (Includes a complete refund of comprehensive fee and parking amounts paid to date.)

- The refund policy for students who cancel the enrollment agreement after the cancellation period, (the second week of class) and complete 60 percent or less of the period of attendance shall be a pro rata refund. For your convenience see below the approximate time frame for refund in weeks.

    - Withdrawal beginning the Monday in week three through the Friday of week Eight of classes: a prorated refund of institutional charges including the comprehensive fee and parking amounts paid to date, calculated on a 15-week semester
    - Withdrawal beginning on the Monday of week nine of the semester a student will have received 60% or more of the education, and there will be no refund.

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 Director of Student Affairs.

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 first (1st) of each month. Failure to make payments by the 1st of the month will result in a late fee of $60 assessed to your student account. Students whose accounts become more than 90 days past due may be administratively withdrawn from the school. If you have any questions regarding these policies, please see the Cashier's Office.

Schedule of Student Charges 2026-27

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 charges are the same for all programs with the exception of the STRF fee as outlined below. The estimated budget that follows shows other expenses to be anticipated by students.

Fee Name	Amount	Notes
Tuition:	$64,00.00	
Housing: Room Board Total:	 $14,000.00 $7,300.00 $21,300.00	
Fees: Application Fee (for Fall 2026) Enrollment (registration) Fee	 $140.00 $500.00	 Payable when submitting an application. Payable upon committing to enroll into a program.
Program Required Expenses: Comprehensive Fee Health Insurance Residence Hall Damage Deposit	 $4,850.00 $2,242.00/ $3,209.00 (if needed) $250.00	 The Comprehensive Fee is mandatory. 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. 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 Gallagher. The cost for 2026-27 are $2,123 for undergraduates and international students, and $3,035 for domestic graduate students). Students who need financial assistance in meeting this obligation should apply for financial aid as detailed in the Student Catalog and Handbook. A deposit is collected from all students living in the Residence Hall to cover any potential room or suite damages; charges assessed at the end of the school year will be deducted from this deposit.
Total First Year **Total after First Year (All Programs):**	$91,040.00 $90,150.00	Approximate total due in first year (not including health insurance). Approximate total due every year after the first year.

***Scholarship:** Tuition Housing	 $64,000.00 $21,300.00	 Tuition charge is paid by full scholarship. Housing costs (room and board) are paid by full grants.
***Billable Charges:** Total Cost Scholarship	 $91,040.00 -$85,300.00 $5,740.00	

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 for travel during breaks when the Residence Hall is closed.

Living expenses:	
Clothing (including concert dress attire)	$500
Additional food	$500
Other health care costs (co-pays, prescriptions, acupuncture, etc.)	$500
Instrument maintenance	$700
Laundry	$200
Telephone	$750
Miscellaneous expenses	$500
Textbooks/Music	$500
ANNUAL ESTIMATED COST	**$4,150**

Program Charges Summary

Two-year (AD, PSC, MM) program

$640.00 THE TOTAL CHARGES FOR THE STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT

$90,150.00 THE TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE

$183,390.00 TOTAL ESTIMATED CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM based on the normal two-year (four semester) time to completion; includes the annual mandatory comprehensive fee and enrollment deposit. This comprehensive fee is subject to increase each year as determined by the Colburn School. If your program exceeds the minimum four semesters, your charges for the entire educational program will increase by the amount of the final year's comprehensive fee

Three-year (CD) program

$640.00 THE TOTAL CHARGES FOR THE STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT

$90,150.00 THE TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE

$277,940.00 TOTAL ESTIMATED CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM based on the normal three-year (six semester) time to completion; includes the annual mandatory comprehensive fee and enrollment deposit. This comprehensive fee is subject to increase each year as determined by the Colburn School. If your program exceeds the minimum four semesters, your charges for the entire educational program will increase by the amount of the final year's comprehensive fee

Four-year (BM, PD) program

$640.00 THE TOTAL CHARGES FOR THE STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT

$90,150.00 THE TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE

$374,690.00 TOTAL ESTIMATED CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM based on the normal four-year (eight semester) time to completion; includes the annual mandatory comprehensive fee and enrollment deposit. This comprehensive fee is subject to increase each year as determined by the Colburn School. If your program exceeds the minimum four semesters, your charges for the entire educational program will increase by the amount of the final year's comprehensive fee.

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

Strings (violin, viola, cello, bass)

Semester	1	2	3	4	5	6	7	8
PERFORMANCE CORE								
Applied Lessons: APL 101, 102, 201, 202, 301, 302, 401, 402	4	4	4	4	4	4	4	4
Colburn Orchestra: ENS 111	1	1	1	1	1	1	1	1
Chamber Music for Strings/Double Bass Class: ENS 120/ENS 161	1	1	1	1	1	1	1	1
Recitals: REC 301, 401						2		4
SUPPORTIVE CORE COURSES IN MUSIC								
Music Theory: MTH 111, 201, 202 + MTH electives (2 credits)	1		3	3	2			
Applied Ear Training: ETR 301, 302					1	1		
Solfege Ensemble: ETR 221	0.5	0.5	0.5	0.5				
Music History: MHL 201, 202, 301, 401 OR 402			3	3	3	3		
Keyboard Harmony: KBH 201, 202			1	1				
Performance Forum: PRF 100	0	0	0	0	0	0	0	0
Chamber Forum: PRF 100A	0	0	0	0	0	0	0	0
INDIVIDUALIZED MUSIC CORE								
Orchestration & Arranging; Introduction to Composition: MTH 311, 312	3	3						
Orchestral Repertoire (violin, viola, cello): REP 100va, 100vc, 100 vn					0.5	0.5		
GENERAL STUDIES CORE								
Humanities: HUM 151, 152 + 2 HUM electives	3	3		3	3			
Healthy Artist: SEM 010	1							
Music Pedagogy: MPD 331			3					
GENERAL STUDIES ELECTIVES								
12 credits		3				3	3	3
FREE ELECTIVES								
4 credits (violin, viola, cello); 5 credits (bass)					1	(1)	3	
Semester totals:	*14.5*	*15.5*	*16.5*	*16.5*	*16.5*	*15.5*	*12*	*13*
Minimum credit total:	*120*							

Piano

Semester	1	2	3	4	5	6	7	8
PERFORMANCE CORE								
Applied Lessons: APL 101, 102, 201, 202, 301, 302, 401, 402	4	4	4	4	4	4	4	4
Chamber Music for Mixed Ensembles: ENS 121	1	1	1	1	1	1	1	1
Recitals: REC 301, 401						2		4
SUPPORTIVE CORE COURSES IN MUSIC								
Music Theory: MTH 111, 201, 202 + MTH electives (5 credits)	1		3	3	2	1	2	
Applied Ear Training: ETR 301, 302					1	1		
Solfege Ensemble: ETR 221	0.5	0.5	0.5	0.5				
Music History: MHL 201, 202, 301, 401 OR 402			3	3	3	3		
Advanced Keyboard Harmony: KBH 211, 212			1	1				
Performance Forum: PRF 100	0	0	0	0	0	0	0	0
Chamber Forum: PRF 100A	0	0	0	0	0	0	0	0
INDIVIDUALIZED MUSIC CORE								
Orchestration & Arranging; Introduction to Composition: MTH 311, 312	3	3						
Form & Analysis: MTH 321					3			
Keyboard Repertoire: KBR 111, 112, 113, 115	2	2	2	2				
GENERAL STUDIES CORE								
Humanities: HUM 151, 152 + 2 HUM electives	3	3		3			3	
Healthy Artist: SEM 010	1							
Music Pedagogy: MPD 331			3					
GENERAL STUDIES ELECTIVES								
9 credits						3	3	3
FREE ELECTIVES								
2 credits							2	
Semester totals:	*15.5*	*13.5*	*17.5*	*17.5*	*14*	*15*	*15*	*12*
Minimum credit total:	120							

Woodwinds (Flute, Oboe, Clarinet, Bassoon)

Semester	1	2	3	4	5	6	7	8
PERFORMANCE CORE								
Applied Lessons: APL 101, 102, 201, 202, 301, 302, 401, 402	4	4	4	4	4	4	4	4
Colburn Orchestra: ENS 111	1	1	1	1	1	1	1	1
Chamber Music for Woodwinds: ENS 132	1	1	1	1	1	1	1	1
Recitals: REC 301, 401						2		4
SUPPORTIVE CORE COURSES IN MUSIC								
Music Theory: MTH 111, MTH 201, 202 + MTH electives (6 Credits)	1		3	3	2	2	2	
Applied Ear Training: ETR 301, 302					1	1		
Solfege Ensemble: ETR 221	0.5	0.5	0.5	0.5				
Music History: MHL 201, 202, 301, 401 OR 402			3	3	3	3		
Keyboard Harmony: KBH 201, 202			1	1				
Performance Forum: PRF 100	0	0	0	0	0	0	0	0
Chamber Forum: PRF 100A	0	0	0	0	0	0	0	0
GENERAL STUDIES CORE								
Humanities: HUM 151, 152 + 2 HUM electives	3	3		3			3	
Healthy Artist: SEM 010	1							
Music Pedagogy: MPD 331			3					
GENERAL STUDIES ELECTIVES								
12 credits		3			3		3	3
FREE ELECTIVES								
7 credits	2			1			2	2
Semester totals:	*13.5*	*12.5*	*16.5*	*17.5*	*15*	*14*	*16*	*15*
Minimum credit total:	*120*							

Prerequisites:

ESOL 2 for all HUM, MHL and MTH courses

Brass: Horn, Tenor Trombone, Bass Trombone, Tuba

Semester	1	2	3	4	5	6	7	8
PERFORMANCE CORE								
Applied Lessons: APL 101, 102, 201, 202, 301, 302, 401, 402	4	4	4	4	4	4	4	4
Colburn Orchestra: ENS 111	1	1	1	1	1	1	1	1
Brass Class: ENS 140	1	1	1	1	1	1	1	1
Chamber Music for Woodwinds/Low Brass Class: ENS 132/ENS 151	1	1	1	1	1	1	1	1
Recitals: REC 201, 202, 401				1		1		4
SUPPORTIVE CORE COURSES IN MUSIC								
Music Theory: MTH 111, 201, 202 + MTH electives (6 credits)	1		3	3	2	2	2	
Applied Ear Training: ETR 301, 302					1	1		
Solfege Ensemble: ETR 221	0.5	0.5	0.5	0.5				
Music History: MHL 201, 202, 301, 401 OR 402			3	3	3	3		
Keyboard Harmony: KBH 201, 202			1	1				
Performance Forum: PRF 100	0	0	0	0	0	0	0	0
Chamber Forum: PRF 100A	0	0	0	0	0	0	0	0
INDIVIDUALIZED MUSIC CORE								
Chamber Music for Brass: ENS 143			0.5		0.5			
Brass Ensemble: ENS 141	0.5	0.5	0.5	0.5	0.5	0.5	0.5	0.5
GENERAL STUDIES CORE								
Humanities: HUM 151, 152 + 2 HUM electives	3	3		3			3	
Healthy Artist: SEM 010	1							
Music Pedagogy: MPD 331			3					
GENERAL STUDIES ELECTIVES								
12 credits					3	3	3	3
FREE ELECTIVES								
2 credits		2						
Semester totals:	*13*	*13*	*18.5*	*19*	*17*	*17.5*	*15.5*	*14.5*
Minimum credit total:	*128*							

Prerequisites:

ESOL 2 for all HUM, MHL and MTH courses

Brass: Trumpet

Semester	1	2	3	4	5	6	7	8
PERFORMANCE CORE								
Applied Lessons: APL 101, 102, 201, 202, 301, 302, 401, 402	4	4	4	4	4	4	4	4
Colburn Orchestra: ENS 111	1	1	1	1	1	1	1	1
Brass Class: ENS 140	1	1	1	1	1	1	1	1
Recitals: REC 201, 202, 401				1		1		4
SUPPORTIVE CORE COURSES IN MUSIC								
Music Theory: MTH 111, 201, 202 + MTH electives (6 credits)	1		3	3	2	2	2	
Applied Ear Training: ETR 301, 302					1	1		
Solfege Ensemble: ETR 221	0.5	0.5	0.5	0.5				
Music History: MHL 201, 202, 301, 401 OR 402			3	3	3	3		
Keyboard Harmony: KBH 201, 202			1	1				
Performance Forum: PRF 100	0	0	0	0	0	0	0	0
Chamber Forum: PRF 100A	0	0	0	0	0	0	0	0
INDIVIDUALIZED MUSIC CORE								
Chamber Music for Brass: ENS 143			0.5		0.5			
Brass Ensemble: ENS 141	0.5	0.5	0.5	0.5	0.5	0.5	0.5	0.5
GENERAL STUDIES CORE								
Humanities: HUM 151, 152 + 2 HUM electives	3	3		3			3	
Healthy Artist: SEM 010	1							
Music Pedagogy: MPD 331			3					
GENERAL STUDIES ELECTIVES								
12 credits					3	3	3	3
FREE ELECTIVES								
2 credits		2						
Semester totals:	*12*	*12*	*17.5*	*18*	*16*	*16.5*	*14.5*	*13.5*
Minimum credit total:	*120*							

Prerequisites:

ESOL 2 for all HUM, MHL and MTH courses

Harp

Semester	1	2	3	4	5	6	7	8
PERFORMANCE CORE								
Applied Lessons: APL 101, 102, 201, 202, 301, 302, 401, 402	4	4	4	4	4	4	4	4
Colburn Orchestra: ENS 111	1	1	1	1	1	1	1	1
Chamber Music for Mixed Ensembles: ENS 121		1		1		1		1
Recitals: REC 201, 301, 401				1		2		4
SUPPORTIVE CORE COURSES IN MUSIC								
Music Theory: MTH 111, 201, 202 + MTH electives (6 Credits)	1		3	3	2	2	2	
Applied Ear Training: ETR 301, 302					1	1		
Solfege Ensemble: ETR 221	0.5	0.5	0.5	0.5				
Music History: MHL 201, 202, 301, 401 OR 402			3	3	3	3		
Keyboard Harmony: KBH 201, 202			1	1				
Performance Forum: PRF 100	0	0	0	0	0	0	0	0
Chamber Forum: PRF 100A	0	0	0	0	0	0	0	0
INDIVIDUALIZED MUSIC CORE								
Orchestration & Arranging; Introduction to Composition: MTH 311, 312	3	3						
GENERAL STUDIES CORE								
Humanities: HUM 151, 152 + 2 HUM electives	3	3		3	3			
Healthy Artist: SEM 010	1							
Music Pedagogy: MPD 331			3					
GENERAL STUDIES ELECTIVES								
12 credits		3				3	3	3
FREE ELECTIVES								
4 credits				1	1		2	
Semester totals:	*13.5*	*15.5*	*15.5*	*18.5*	*15*	*17*	*12*	*13*
Minimum credit total:	120							

Performance Diploma

Strings (violin, viola, cello, bass)

Semester	1	2	3	4	5	6	7	8
PERFORMANCE CORE								
Applied Lessons: APL 101a, 102a, 201a, 202a, 301a, 302a, 401a, 402a	4	4	4	4	4	4	4	4
Colburn Orchestra: ENS 111	1	1	1	1	1	1	1	1
Chamber Music for Strings/Double Bass Class: ENS 120/ENS 161	1	1	1	1	1	1	1	1
Recitals: REC 301, 401						2		4
SUPPORTIVE CORE COURSES IN MUSIC								
Music Theory: MTH 111, 201, 202 + MTH electives (2 credits)	1		3	3	2			
Applied Ear Training: ETR 301, 302					1	1		
Solfege Ensemble: ETR 221	0.5	0.5	0.5	0.5				
Keyboard Harmony: KBH 201, 202			1	1				
Performance Forum: PRF 100	0	0	0	0	0	0	0	0
Chamber Forum: PRF 100A	0	0	0	0	0	0	0	0
INDIVIDUALIZED MUSIC CORE								
Orchestration & Arranging; Introduction to Composition: MTH 311, 312	3	3						
Orchestral Repertoire: REP 100va, 100vc, 100 vn					0.5	0.5		
GENERAL STUDIES CORE								
Healthy Artist: SEM 010	1							
Music Pedagogy: MPD 331			3					
GENERAL STUDIES ELECTIVES								
9 credits		3				3	3	
FREE ELECTIVES								
11 credits (violin, viola, cello); 12 credits (bass)	2			2	2	(1)	3	2
Semester totals:	*13.5*	*12.5*	*13.5*	*12.5*	*11.5*	*12.5*	*12*	*12*
Minimum credit total:	*100*							

Conducting Diploma

Semester	1	2	3	4	5	6
APL 101cf,102cf,201cf,202cf,301CF,302cf: Applied Studies	4	4	4	4	4	4
ENS 111: Orchestra	1	1	1	1	1	1
ENS 112: Zipper Orchestra	1		1		1	
ETR: Individualized curriculum (1-4 credits)	1	1				
ETR 501, 502: Advanced ear training/score reading					1	1
MHL: Individualized curriculum	3	3	3	2	2	2
MTH: Individualized curriculum	3	3	3	2	2	2
PRF 100: Performance Forum** (2 sem.)	0	0	0	0		
PRF 100A: Chamber Forum**	0	0	0	0		
REC 501cf: Conducting recital						4
SEM 010: Healthy Musician	1					
SEM 020: Working Musician	0.25	0.25	0.25		0.25	
Semester totals	*14.25*	*12.25*	*12.25*	*9*	*11.25*	*14*
Minimum credit total	*73*					

** when not traveling

§exact coursework determined individually

Master of Music

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	0.25	0.25	0.25	0.25
REC 524: Recital				2
MCR 500 : Comprehensive Review				2
Semester totals	*13.25*	*12.25*	*9.25*	*10.25*

Minimum credit total = 45

** Pianists do no enroll. Minimum credit total for piano = 41*

§Requirement is specifically as follows:

6 credits of MHL 501-MHL 599

6 credits of MTH 501- MTH 599

3 credits of any combination of MHL501-599 or MTH 501-599

Students in either the Chamber Ensemble-in-residence emphasis or Teaching Fellows emphasis please refer to separate required course grids below.

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 Studies Chamber	3	3	3	3
APL 521b,522b,523b,524b: Applied Studies 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 541a-h*	3			
MTH 551a-h*			3	
MHL 501-599/ MTH 501-599*		6	3	
MCR 500				2
SEM 010: Healthy Musician	1			
SEM 020: Working Musician	0.25	0.25	0.25	0.25
Semester totals	13.25	15.25	15.25	13.25

Minimum credit total=57

*Requirement is specially as follows:

3 credits MHL 541a-h

3 credits MTH 551a-h

9 credits any combination MHL 501-599/ MTH 501-599

MASTER OF MUSIC IN PERFORMANCE - Teaching Fellows emphasis

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	3	3	
MPD 531: Introduction to Pedagogical Practice	3			
MPD 551: Pedagogical Research and Practice		3		
MPD 561: Teaching Fellows Practicum			1	1
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	0.25	0.25	0.25	0.25
REC 524: Recital				2
MCR 500 : Comprehensive Review				2
Semester totals	*16.25*	*12.25*	*10.25*	*11.25*

Minimum credit total = 49

** Pianists do no enroll. Minimum credit total = 45*

§Requirement is specifically as follows:

6 credits of MHL 501-MHL 599

6 credits of MTH 501- MTH 599

Artist Diploma

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, 121, 132, 140, etc.: Chamber music	1	1	1	1
SEM 010: The Healthy Musician	1			
SEM 020: The Working Musician	0.25	0.25	0.25	0.25
PRF 100: Performance Forum	0	0	0	0
PRF 100A: Chamber Forum	0	0	0	0
REC 501, 502, 503, 504: Recitals	2	2	2	4
Semester totals	*9.25*	*8.25*	*8.25*	*10.25*

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 Studies	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	0.25	0.25	0.25	0.25
Semester totals	9.25	8.25	8.25	10.25

Minimum credit total = 36

ARTIST DIPLOMA-CONDUCTING EMPHASIS

Required courses and recommended sequence (overview)

Semester:	One	Two	Three	Four
APL 501cf,502cf,503cf,504cf: Applied Studies Chamber	4	4	4	4
ENS 111: Orchestra	1	1	1	1
ENS 112: Philharmonia/Colburn Ensembles	1	1	1	1
ETR 501, 502: Advanced ear training/score reading	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	0.25	0.25	0.25	0.25
Semester totals	9.25	11.25	7.25	10.25

Minimum credit total = 38

** when not traveling

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	0.25	0.25	0.25	0.25
Semester totals	10.25	9.25	9.25	11.25

Minimum credit total = 40

ARTIST DIPLOMA - Teaching Fellows Emphasis

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, 121, 132, 140, etc.: Chamber music	1	1	1	1
MPD 531: Introduction to Pedagogical Practice	3			
MPD 551: Pedagocical Research and Practice		3		
MPD 561: Teaching Fellows Practicum			1	1
SEM 010: The Healthy Musician	1			
SEM 020: The Working Musician	0.25	0.25	0.25	0.25
PRF 100: Performance Forum	0	0	0	0
PRF 100A: Chamber Forum	0	0	0	0
REC 501, 502, 503, 504: Recitals	2	2	2	4
Semester totals	*12.25*	*11.25*	*9.25*	*11.25*

Minimum credit total *44*

Professional Studies Certificate

PROFESSIONAL STUDIES CERTIFICATE

Required courses and recommended sequence (overview)

Semester:	One	Two	Three	Four
APL 511, 512, 513, 514: Applied studies	4	4	4	4
ENS 111: Orchestra	1	1	1	1
ENS 120, 121,132,140, etc.: Chamber music	1	1	1	1
SEM 010: The Healthy Musician	1			
SEM 020: The Working Musician	0.25	0.25	0.25	0.25
PRF 100: Performance Forum	0	0	0	0
PRF 100A: Chamber Forum	0	0	0	0
Semester totals	*7.25*	*6.25*	*6.25*	*6.25*

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: Applied Studies	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	0.25	0.25	0.25	0.25
PRF 100: Performance Forum	0	0	0	0
PRF 100A: Chamber Forum	0	0	0	0
Semester totals	*7.25*	*6.25*	*6.25*	*6.25*

Minimum credit total = 26

Normal PSC program length is 2 years.

PROFESSIONAL STUDIES CERTIFICATE - Teaching Fellows Emphasis

Required courses and recommended sequence (overview)

Semester	One	Two	Three	Four
APL 511, 512, 513, 514: Applied studies	4	4	4	4
ENS 111: Orchestra	1	1	1	1
ENS 120, 121,132,140, etc.: Chamber music	1	1	1	1
MPD 531: Introduction to Pedagogical Practice	3			
MPD 550: Urban Crisis		3		
MPD 561: Teaching Fellows Practicum			1	1
SEM 010: The Healthy Musician	1			
SEM 020: The Working Musician	0.25	0.25	0.25	0.25
PRF 100: Performance Forum	0	0	0	0
PRF 100A: Chamber Forum	0	0	0	0
Semester totals	*10.25*	*9.25*	*7.25*	*7.25*

Minimum credit total = 34

APPENDIX D

Residence Hall and Other Additional Fees/Fines
The following fees/fines may be assessed at the discretion of The Colburn School. Charges will be applied to the student's account.

***Fines increase with repeated offences that break the rules (disciplinary or safety). Each repeated offense is additional e.g. 1st offense $25, 2nd offense $50, etc.**

Appeals Process
Students have ten days from the posted bill to submit an appeal for the fee/fine that has been charged to their 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.

1. Once a Residence Hall Additional Fee/ Fine has been posted to the student's account, the student should review the charges immediately. If the student believes there is an error in his/her bill, the student should immediately request an appeal by emailing housing@colburnschool.edu
2. Once the student has received a Residence Hall Fee/Fine Appeal Form, the student should complete and submit the Residence Hall Fee/ Fine Appeal Form within 10 days of their posted bill. Forms submitted after the 10 days will not be reviewed and will be denied. The student will be responsible for the complete amount owed.
3. During the review process, the reviewing Residence Life Manager will place a hold on all contested Residence Hall Additional Fees/Fines during this process and the student will not accrue any late fees.
    a. Please note the student may still accrue late fees on any other fees/fines.
4. Once the Office of Housing and Residence Life has reached a decision on the appeal, the student will be notified.
5. Should there be a remaining balance of any charges at the conclusion of the appeal, the student must immediately go to the cashier's office to either pay their bill completely or set up a payment plan.

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 countertop replacement		$1000.00
Switch or receptacle		$50.00
Light globe/lens		$50.00
Smoke detector	$75.00	$75.00
Thermostat		$150.00
*Emergency light (Covering/ tampering)	$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

Item	**Fine Amount**
Fire Life Safety Violation	$75.00
*Damage to/Theft of School Property	$100.00 + actual replacement/repair cost
Defenestration	$100.00
*Guest Policy Violation	$50.00 - $200
ID Card Not Visible	$25.00
Student Account Payment Late	$25.00/per month
*Leaving Trash in the Hallway/ Trash room Floor	$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
*Noise Violation	$25.00
Parking Ticket	$25.00 - $75.00
Piano Damages	1st violation: $100 fine 2nd: $200 fine 3rd: $300 fine 4th: $500 fine
*Poster Vandalism	$100.00 + the cost of reprinting the poster
Reassembly of Bed at Checkout	$50.00
Excessive Room Cleaning	$150.00
Storing/Moving Furniture	$50.00 per item
Cafeteria Items found in Suite	$25.00
Excess Trash in Suite	$25.00 Per person living in the suite
Hanger removal	$25.00
Late Room Vacation	$50.00 per hour
Removal of Personal Furniture	$75.00 per piece of furniture
Events: Late Cancellation/No Show	$10.00 up to cost of ticket
Non-Approved ESA Animals within the Residence Hall	$100.00 per animal

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 Colburn 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.

A student or any member of the public may file a complaint about The Colburn School with the Bureau by calling 888-370-7589, or by completing a complaint form that can be obtained on the Bureau's Internet Web site (www.bppe.ca.gov).

The Office of Student Assistance and Relief is available to support prospective students, current students, or past students of private postsecondary educational institutions in making informed decisions, understanding their rights, and navigating available services and relief options. The office may be reached by calling (888-370-7589) or by visiting (www.osar.bppe.ca.gov).

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

Address, Location, Facilities and Equipment

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

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

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

As appropriate to a conservatory of music and a community school of performing arts, the Colburn School's facilities include a 420-seat concert hall, a 189-seat concert hall, a 75-seat recital hall, two rehearsal halls, two dance studios, seven classrooms with projector, screen, computer and piano, offices for faculty and staff, teaching studios, a keyboard lab with 10 keyboards and 6 computers, and over 40 practice rooms. The Olive Building contains student residential housing. Of special note is the Jascha Heifetz Studio, which has been restored and relocated in the Grand Building. The studio is used for violin lessons, as befits its history.

Board of Directors and Administration

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

Filing a Complaint with the State of California

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

Non-Discrimination Notice

The Colburn School does not discriminate on the basis of race, color, national origin, ancestry, sex, gender, gender identity, gender expression, sexual orientation, age, religious creed, disability, medical condition, genetic information, marital status, military or veteran status, citizenship status, primary language, ethnic origin, or any other characteristic protected by applicable federal, state, or local law 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.).