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INTRODUCTION

History of The Colburn School

The Colburn School was begun as a preparatory program for the University of Southern California in 1950. In 1980 it became an independent community school of performing arts, accredited as a non-degree-granting institution by the National Association of Schools of Music (NASM).

The Colburn School then and now continues its community arts mission through its various divisions, including the Colburn School of Performing Arts (CSPA), offering fee-based enrollment in music, drama, and early childhood classes; the Trudl Zipper Dance Institute, offering classes in dance, yoga, and Pilates, as well as the Professional Training Program in Dance for advanced high school students; and the Academy, the newest division of The Colburn School, offering a pre-college curriculum for advanced music students. The School's website (www.colburnschool.edu) provides complete information on all of the School's programs.

The Conservatory of Music, which is the college-level division of The Colburn School, was opened in the Fall of 2003. This highly selective program offers instruction in instrumental music performance at the highest level, with training given by a faculty of international stature.

The School's Mission

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. This mission is continued from classes in the School of Performing Arts through the Conservatory of Music and its programs: the Bachelor of Music in Performance degree, the Performance Diploma, the Artist Diploma, and the Professional Studies Certificate.

The Conservatory Student Catalog and Handbook

The Student Catalog and Handbook (SC&H) of the Colburn School Conservatory of Music provides students with important information regarding policies and procedures. It is divided into two sections: the Conservatory's academic policies and its residential/non-academic policies. Note that other divisions within The Colburn School have separate policies and procedures; these may differ from those defined in this SC&H specifically for Conservatory students.

The SC&H also presents information mandated by the State of California. Any questions a student may have regarding this catalog that have not been satisfactorily answered by The Colburn School may be directed to the Bureau for Private Postsecondary Education at PO Box 980818, West Sacramento CA 95798-0818; phone 916-431-6959 or 888-370-7589 toll-free; fax 916-263-1897; www.bppe.ca.gov.

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

GENERAL ACADEMIC INFORMATION

Application and Admission Information

All information regarding application and admission to the Conservatory of Music is posted on The Colburn School's website (www.colburnschool.edu). Such information is updated regularly, and is the official notice to all applicants of our policies and procedures related to the application process. Prospective students are encouraged to review this catalog and/or the School's website prior to signing an enrollment agreement.

Application Information for International Students

Information on the application and admission process for international students, including TOEFL standards, is posted on the School's website (www.colburnschool.edu). All instruction in the Conservatory of Music is in English; tutoring support is provided when needed, at no cost to the student. The Admissions Office provides admitted and enrolled students with Form I-20 as part of the process of obtaining a visa. There is no charge for this service; however, all charges associated with obtaining the visa (such as I-901 SEVIS or visa fees) are the responsibility of the student.

Academic Programs of Study

The **Bachelor of Music (BM)** degree program is a four-year undergraduate curriculum focusing on the development of highly skilled performing musicians. As per National Association of Schools of Music (NASM) guidelines, the curriculum includes a humanities component. A minimum of 120 semester units is required for completion of the program.

The **Performance Diploma (PD)** is a four-year curriculum designed for the student who has not yet completed a baccalaureate degree, but whose activities require more flexibility than the Bachelor of Music program. The program also supports students who need extra time to solidify their English language skills prior to enrolling in the BM program. The PD requires only two years of music theory; there is no requirement for humanities and music history. Approximately 70 semester units are required for completion.

The **Artist Diploma (AD)** program focuses on the development of highly skilled performing musicians. The program is a minimum of two years and a maximum of four years in length, with a requirement of four recitals. Students must have completed a baccalaureate degree prior to matriculating.

The **Professional Studies Certificate (PSC)** program emphasizes professional and pre-professional activities outside of the Colburn School. It is designed for students seeking intensive training in their applied area, often with specific goals in mind (such as preparation for competitions or auditions). Students are not required to have

completed a baccalaureate degree, although the majority of students in this program will have done so.

Specific curricular requirements for all Conservatory programs are posted on the School's website (www.colburnschool.edu).

CONSERVATORY OF MUSIC FACULTY

Richard Beene, Bassoon; Chair of Woodwinds, Brass, Percussion;
Chamber Music; Dean of the Conservatory
Kristi Brown-Montesano, Music History and Literature
Alan Chapman, Music Theory
Paul Coletti, Viola; Chamber Music
Robert A. Duke, Pedagogy
Yehuda Gilad, Clarinet; Music Director of the Colburn Orchestra
Fritz Kaenzig, Tuba Coach
Shayna Kessel, Humanities
A. David Krehbiel, Horn
Jeffrey Lavner, Keyboard Harmony
Mark Lawrence, Trombone
Ronald Leonard, Violoncello; Chamber Music
Robert Lipsett, Violin
Peter Lloyd, Double Bass; Chamber Music
Bruce Miller, Chair, Music Theory
Norman Pearson, Tuba
John Perry, Chair, Piano
Jacqueline Petitto, Ear Training
G. Simeon Pillich, World Music
Courtney Raia, Humanities
Gwen Robertson, Humanities
Ory Shihor, Piano
J. Douglas Smith, Humanities
Arnold Steinhardt, String Repertoire and Chamber Music Coach
JoAnn Turovsky, Harp
Jack Van Geem, Percussion/Timpani
Allan Vogel, Oboe
Jim Walker, Flute; Music Technology
James Wilt, Trumpet

*The most current list of Conservatory faculty, as well as faculty
biographies may be found on the School's website:
www.colburnschool.edu.*

Conservatory Office Staff

Richard Beene, Dean
Jessica Cameron, Administrative Assistant to the Associate Dean
(213-621-4534 or jcameron@colburnschool.edu)
Laurie Klempner, Administrative Assistant, Conservatory
(213-621-4532 or lklempner@colburnschool.edu)
Christine Nakahara, Administrative Assistant to the Dean
(213-621-4786 or cnakahara@colburnschool.edu)
Kathleen Tesar, Associate Dean
(213-621-4545 or ktesar@colburnschool.edu)

COURSE DESCRIPTIONS

The following courses are scheduled to be offered during the 2011-12 academic year. Course offerings are subject to change without notice. The most up-to-date information on courses offered can be found on the School's website (www.colburnschool.edu).

Applied Music Courses

APL 100 – Performance Forum: The Performance Forum serves The Colburn School as a multi-purpose gathering of the entire student body. It is a required class, 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 luncheon 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.)

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

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

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

practical training outside the School, whether during the academic year or during summer break.

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

Ear Training Courses

ETR 103 and 104 – Beginning Ear Training I and II: Intervals, Rhythm, Diatonic Harmony and Sight Singing: All ear-training courses consist of two related components: dictation (identifying musical elements as they are sounded) and sight singing (the ability to give voice correctly to what is written on paper). The dictation component in this first year course focuses on hearing melodic and harmonic intervals (simple and compound); diatonic, melodic, and harmonic dictation; and rhythmic dictation. Aural identification of the quality of triads and seventh chords will be included. The sight-singing component of this course includes training the student to sing melodies in treble and bass clefs using fixed Do solfège.

ETR 203 and 204 – Intermediate Ear Training I and II: Chromaticism, Modulation, Alto and Tenor Clefs, Seventh Chords: In these second-year courses, melodic and harmonic dictation skills are further developed, so that students can successfully take dictation involving chromaticism (Neapolitan and Augmented Sixth chords) and modulation to related and foreign keys. The sight-singing component of the second-year courses includes development of the ability to sing modulating and chromatic melodies, sing all seventh chords in root position and all inversions (up and down), and the introduction of the alto and tenor clefs.

ETR 303 and 304 – Advanced Ear Training I and II: Counterpoint, Sight Singing in Four Clefs, Transposition, Atonality: Third-year ear-training courses concentrate on teaching the student to play and sing simultaneously using four clefs. The courses also train students to hear and identify elements of modern music such as atonality, polytonality, and quartal harmony. The focus in dictation is on two-part and three-part melodic dictation in various clefs indicating implied harmony. More emphasis is given to transposition, and atonality is introduced in both sight singing and dictation.

Ensemble Courses

ENS 111 – Orchestra: Participation in orchestra is one of the central elements of the programs at The Colburn School. All students (with the exception of pianists) are required to enroll in orchestra during each semester of enrollment, regardless of previous experience.

ENS 121 – Chamber Music: Participation in chamber music is one of the central elements of the programs in the Conservatory of Music. Working in small ensembles develops skills of listening and collaboration, as well as an appreciation for the challenges of melding unique individuals into a cohesive group.

The requirement for all students is enrollment in chamber music for a minimum of 50% of the total semesters of enrollment. (For example, a student in a four-year BM program must successfully complete chamber music in at least four of the eight semesters.) All students shall be assigned to a chamber music ensemble during the Fall semester; students may elect to register for chamber music during Spring semester for additional credit. Ensemble assignments are made by faculty each semester. Students who wish to work with a pre-formed group must notify a faculty coach prior to the start of the semester.

Although ENS 121 is the main chamber music course, other courses may substitute for ENS 121 as noted in the course descriptions and requirements. Colburn Chamber Music Society (CCMS) performances do not count towards this requirement.

ENS 122 – Baroque Chamber Music Masterpieces: This class is for those wind, string and keyboard students who wish to study and perform the chamber music of Johann Sebastian Bach and the greatest of his contemporaries – Handel, Vivaldi, Telemann and Couperin. The goals of the class are to develop a deep sense of Baroque sensibility and style, and to discover ways of playing modern instruments that best express these qualities. Ornamentation and improvisation, along with historically informed phrasing and articulation, shall be worked on with the aid of the great treatise by Quantz and the Methodical Sonatas by Telemann. The class shall also take into account the efforts made by specialists who play original instruments. Enrollment in ENS 122 replaces ENS 121 at the discretion of the instructor.

ENS 131 – Woodwind Class: All woodwind students (flute, oboe, clarinet, and bassoon) are required to participate in Woodwind Class. This class consists of chamber music and sectional rehearsals, and other activities as directed by the faculty.

ENS 141 – Brass Class: All brass students (horn, trumpet, tenor and bass trombone, and tuba) are required to participate in Brass Class.

This class consists of chamber music and sectional rehearsals, and other activities as directed by the faculty.

ENS 151 – Low Brass Class: All low brass students (tenor and bass trombone, 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.

ENS 171 – Percussion Ensemble: All percussion students are required to participate in Percussion Ensemble. Repertoire is chosen at the discretion of the instructor.

ESL Courses

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

ESL 999 – ESL Tutorial

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

Humanities Courses

HUM 112 – Freshman Writing Seminar: Organized around a topic that will vary from year to year, the Freshman Writing Seminar emphasizes the development of key 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 their analytical writing, critical reading and thinking, research, and oral presentation abilities. Using the resources of the Colburn Library and the nearby Los Angeles Public Library, students will learn how to conceive and complete a research project based on primary and secondary sources, including but not limited to newspaper and magazine articles, scholarly monographs, biography, fiction, documentary and feature film, photography, music, and oral histories. In 2011-12, the final project in the course will consist of researching and writing a set of program notes for a concert that each student will design in consultation with the instructor.

HUM 203 – Modern America: This course will explore key themes in the history and culture of the United States since World War II. Placing an emphasis on student discussion, members of the class will engage a variety of sources, including primary documents, literature, autobiography, feature and documentary film, music, television, and historical narratives. Main topics include the Cold War, suburbanization, consumer and youth culture, the 1960s, changing roles for women and men, civil rights, Watergate, technology, immigration and globalization, and American military adventures from Korea and Vietnam to the Middle East.

HUM 205 – Europe Since 1700: This course surveys the history of modern Europe from the early eighteenth century to the present. Beginning with the end of the ancien régime (The Old Order), this course explores the enormous political, social, economic, cultural and intellectual transformations that have defined the last 300 years of European history. While major political events and social transformations, the French Revolution, the Industrial Revolution, Imperialism, Fascism, World Wars, and the postwar, will drive the course forward, special attention will be paid throughout the way to the culture of the era, the film, novels, diaries, visual arts, and music that help explain and illuminate these transformations.

HUM 304 – Understanding Modern Art: This course will present a critical overview of the major events, themes, and figures in Western Art from the end of the Enlightenment period until the last decades of the twentieth century. We shall begin with the Neoclassical, yet revolutionary, art in the late 1780s, then focus on various forms of modernism and realism produced in the nineteenth century, the avant-gardes of the early part of the twentieth century, and finish with the postmodernism and late modern art of the end of the century. We shall be studying ways in which modern artists have redefined the nature of the image and art object, both with new forms of painting and sculpture, but also with photographic work and hybrid forms of art such as assemblages and happenings. We also shall be discussing how these various forms of art responded to the political and social realities of the times in which they were made.

HUM 314 – Los Angeles: The History of a City, a Region, and an Idea: Have you ever wondered about the city that lies just beyond the doors of the Colburn bubble? For more than a century, civic boosters have proclaimed Los Angeles the “city of the future.” From its origins as a Spanish pueblo, located just blocks from the Colburn campus, to the mythic, sun-drenched utopia that attracted hundreds of thousands of migrants from the Midwest in the first half of the 20th century, to the racial and ethnic melting pot that it has become today, Los Angeles has existed as an idea. On the one hand, Hollywood, Disneyland, and the Chamber of Commerce developed and promoted an image of Los Angeles that made southern California the envy of the world. Such images, however, have repeatedly collided with the reality of daily life

for its citizens, many of whom have struggled to make ends meet and who have found themselves competing for precious resources and services. As a result, the home of sunshine and movie stars has witnessed abundant labor strife and racial and ethnic tension, including two of the worst riots in the United States in the 20th century. Los Angeles County today counts more homeless persons and more undocumented aliens among its population than any other county in the United States, and yet Los Angeles has emerged in the early 21st century as a vibrant international city with a truly multiracial and multiethnic population and world-class educational and cultural institutions. Using a variety of sources, including film, television, photography, fiction, memoir, and perhaps even food, students will examine the idea of Los Angeles in the context of its full historical and cultural development, with a special emphasis on the past half-century and the public policy issues that remain relevant today.

HUM 313 – Twentieth-Century Poetry, Drama, and Fiction: The literature of the twentieth century informs and responds to a host of conditions that developed during the time. For example, the twentieth century introduced mass warfare to the world. Doctors became interested in how our minds, not just our bodies, work. Technological advances transformed everyday life to change the way we travel, work, entertain each other, eat, and even what we fear. Anti-art opposed art, new media and new combinations of media arose, and old limits and definitions were blown away. Possibilities for self-expression, identification, and freedom became more vast, and maybe more urgent, than ever. In this course, we will read short works of fiction, excerpts from graphic novels, poems, and plays from all over the world that speak to or spark the conditions we associate with the twentieth century. We'll also consider the ways that authors, poets, and dramatists struggled against and invented new ways of thinking about language and reconsidered the very essence of what literature can do.

HUM 311 – Getting to Know Me: A History of the Self from Medieval to Modern Times: This course proposes to examine the self both as a historical and (to whatever extent possible) as an experiential category in Western society since the Middle Ages. That is - what was it like to be human across various times, places and ideological constructs? What kinds of selfhood were possible for a peasant, heretic or Norse woman in feudal Europe, constrained as they were by the communal imperatives of physical survival and spiritual salvation? And what was with those codpieces and giant shoes that marked the outbreak of sensual exuberance in the Renaissance? In the early modern period, what sort of changes to human self-conception followed from the new scientific understanding (and mastery) of the natural world? What are the Romantic sources of modern individualism? We'll also explore the hidden politics of "self-determination" in the 21st century: how race, gender, class, and nationality still work to exclude people from the privileges of individual/modern subjectivity. And finally, what does the future hold for

individuality as we cross the threshold into trans-human and transgenic identities made possibly by this brave new world of scientific discovery?

HUM 320 – Psychology of Learning: This course is designed to introduce students to the fundamental principles of effective music instruction and to provide opportunities for students to practice applying those principles in their own teaching. Students enrolled in this course are talented, skilled musicians and intelligent, well-educated people. The course is designed to challenge students to examine carefully their own expectations, aspirations, and biases regarding a professional life in music. The ultimate goal of the course is that students acquire a basic understanding of the fundamental principles of learning in the discipline, a realistic perspective of their own strengths and weaknesses as developing professionals, and a compelling interest in learning about and confronting the challenges that lie before them in the remainder of their conservatory education and in their future professional lives.

HUM 481/482 – Advanced Humanities Seminar: Open to juniors and seniors with permission of the instructor, HUM 481/482 offers students an opportunity to explore in-depth a topic of interest in any area of the Humanities that they have not otherwise had a chance to study while at Colburn. Students will select a topic in consultation with the instructor, engage in primary and secondary research, and produce a final paper of approximately fifteen pages. Students will work independently throughout most of the term, but will meet periodically to discuss common research strategies and problems and peer edit one another's work.

Students with a strong interest in the Humanities, especially those considering graduate school and who wish to refine their research and writing skills, are encouraged to consider taking this class. In working toward the completion of their papers, students will benefit significantly from the proximity of the Colburn School to several phenomenal archives, including the Los Angeles Public Library, the Los Angeles Law Library, and the Huntington Library in San Marino.

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

Independent Study Courses

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

Internship Courses

INT 100 – Internship: An internship is defined as a full-time position in the musical world won by competitive audition and/or interview. For example, a student who has not yet completed his/her program at The

Colburn School, but who wins a one-year position in a symphony orchestra, shall be considered enrolled full-time through this course during the year of the internship. The student shall return to complete his/her program at the School following the end of the internship. Other positions that may qualify as internships include one-year teaching positions, apprenticeships, arts administration positions, etc. Students must have the approval of their applied teachers before enrolling in INT 100.

Keyboard Courses

KBD 011 – Remedial Keyboard Skills: A solid foundation in keyboard skills is an essential part of musicianship. Students who need further training in skills such as reading pitches in treble and bass clefs, coordinating the right and left hands at the keyboard, and forming basic chords shall be placed in Remedial Keyboard Skills. This course prepares the student for the three semesters of Keyboard Harmony. Placement into this course is determined by an assessment test.

KBD 104 – Keyboard Harmony I: The three-course sequence of Keyboard Harmony is designed to apply the principles of harmony of the Common Practice Period to the keyboard, by studying diatonic triads through chromatic harmony and on into twentieth-century practices over the course of three semesters. The classes are based on a three-part format: (1) the typical settings of a chord; (2) figured bass in a variety of contexts for the given chord; (3) melodic harmonization utilizing the given chord. All exercises are done in a variety of keys. Students will practice aural recall and critical listening of harmonic progressions.

KBD 203 – Keyboard Harmony II: KBD 203 is a continuation of KBD 104, with a correspondingly higher degree of difficulty in the keyboard exercises. Altered chords and chromatic harmony are introduced. Instruction continues to be based on the three-part format: (1) the typical settings of a chord; (2) figured bass in a variety of contexts for the given chord; (3) melodic harmonization utilizing the given chord. All exercises are done in a variety of keys. Students will practice aural recall and critical listening of harmonic progressions.

KBD 204 – Keyboard Harmony III: KBD 204 is a continuation of KBD 203, with a correspondingly higher degree of difficulty in the keyboard exercises, and concluding with study of twentieth-century practices. Instruction continues to be based on the three-part format: (1) the typical settings of a chord; (2) figured bass in a variety of contexts for the given chord; (3) melodic harmonization utilizing the given chord. All exercises are done in a variety of keys. Students will practice aural recall and critical listening of harmonic progressions.

KBD 300 – Continuo Playing and the Art of Touching the Harpsichord: This class explores the art of basso continuo, figured bass, style and embellishment. It is offered in conjunction with ENS

122 – Baroque Chamber Music Masterpieces. Keyboard students enrolled in ENS 122 are strongly urged to enroll in KBD 300. Keyboard students who are not enrolled in ENS 122 may elect this class, but priority will be given to those in ENS 122.

Music History and Literature Courses

MHL 104 – Music from the Middle Ages through the Early

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

MHL 105 – Musical Cultures of the World: This course covers selected musical traditions from around the world. We will examine styles of music from a cultural perspective using readings, lectures, videos, recordings and live in-class performances. We will explore the roles of music, instruments, and musical characteristics of these various musical cultures. This material will provide impetus for a reflection on ourselves and our community in an attempt to better understand our place in the world. The most important learning outcome for this course is for students to demonstrate an acquaintance with a wide range of musical cultures of the world and their interrelationship with Western music.

MHL 205 – Late Baroque to Early Romantic Eras: This course offers a concise overview of the musical developments in Europe during the 18th century and the first half of the 19th century. Study of the late

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

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

MHL 411 – Topics in Music After 1945: This course reviews the significance of the "Second Viennese School" (Schoenberg and pupils Berg and Webern), examining the trajectory through atonality, dodecaphonicism, serialism, and later developments such as the Darmstadt school (Boulez and Stockhausen, both pupils of Messiaen). The course also will explore the myriad issues that influenced compositional practice in the twentieth century, including the explosion of electronic resources and technologies (*musique concrète*, theremins, synthesizers, computer-generated sound), composer

control and performer freedom (determinacy vs. indeterminacy), the expansion of the conventional resources of the orchestra, the “new accessibility” in styles such as minimalism, as well as the problems of patronage and audience accessibility. The second part of the course will focus on American music after World War II, considering the “Europeanization” of American music through education and exchange, but also the heritage of colonial and indigenous music (i.e., psalmody and hymns, folk and popular songs, African and African-American spirituals). Students will become familiar with early American art-music composers (Ives, Cowell, Ruth Crawford Seeger, Varèse, and Copland), as well as those of later composers who pioneered new sounds/styles (i.e., John Cage, Steve Reich and Philip Glass) or employed more retrospective styles (Barber, Rorem, Tower).

MHL 413 – Topics in Chamber Music: This seminar-style course explores a variety of subjects pertaining to the genre of chamber music. The focus (historical period, works, specific sub-genres) may vary, but the class will include issues of reception, performance practice, musical analysis, and cultural context. The current offering will examine the “classic” string quartet (Haydn, Mozart, Beethoven, and Schubert) and the string quartet after 1900, with special attention given to the works of Schoenberg, Bartók, Shostakovich, and Carter, as well as more recent examples. Class activities will center on presentations and discussion. Students will present their own critical analyses and research on selected works or general questions of relevance; student work may take the form of a research paper, in-class discussions, or short essays, per the instructor’s preferences.

Music Technology Courses

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

Music Theory Courses

MTH 103 – Harmony I: A study of the materials and methods of tonal music through composition and analysis. Students gain proficiency in figured bass, diatonic harmony, and four-part writing. Also included will be a thorough study of all categories of non-harmonic tones and their relation to the evolution of dissonance. Smaller forms and the linear origin of standard harmonic progressions will be studied so that students gain an understanding of these concepts as they evolved historically.

MTH 104 – Harmony II: This course is a continuation of composition and analysis exercises with the addition of secondary dominants and other chromatic elements, as well as the study of modulation. Analysis of small forms and an introduction to the harmonization of melodies and unfigured basses is included.

MTH 203 – Harmony III: This course is a continuation of composition and analysis exercises with increased emphasis on chromatic harmony and chromatic relations in larger-scale works. A wide range of music is studied in depth, with special attention to works by Beethoven and Schubert.

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

MTH 302 – Form and Analysis: The second semester of the third year of music theory involves intense analytical work on compositions of the Common Practice Era with emphasis on phrase structure, tonal design/prolongation, melodic/harmonic development, and formal structures from a compositional and auditory perspective. Also incorporated are analyses and discussions of pivotal works of the early 20th century.

MTH 401 – Materials of Modern Music: The first semester of the fourth year involves learning to understand musically, philosophically and audibly, the concepts used by composers through the last century. These concepts will include new scale/chord forms, polytonality, serialism, atonality, indeterminacy, minimalism, electronic music, and pop culture. After analyses, readings and discussions of particular processes and musical works, students will apply the ideas learned to the writing of two original works.

MTH 404 – Instrumentation and Beginning Composition: The first half of the course includes discussion of the range, notation, transposition, idiomatic writing, and excerpts from the repertoire of the instruments of the modern orchestra. The second half of the course includes the discussion of the fundamentals of composition and the writing of an original work by the student for a solo instrument.

Recital Courses

REC 101, 201, 301, 401 – Recitals, BM and PD Programs: Recitals are the culmination of a period of the student's applied study, and the primary method for demonstrating increased technical and musical mastery. The BM program requires two recitals (see Recital Requirements below). The first recital given typically is 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 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 receiving four credits. In all cases, the scheduling of the recital and the repertoire performed must be approved by the teacher, who will decide based on the ultimate good of the individual student.

REC 501 through 504 – Recitals, AD program: Recitals are the culmination of a period of the student's applied study, and the primary method for demonstrating increased technical and musical mastery. The AD program requires four recitals (see Recital Requirements below). The first three given are each worth two semester units of credit; the fourth cumulative 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 teacher, who will decide based on the ultimate good of the individual student.

Seminars and Workshops

SEM 010 – The Healthy Musician: A seminar on crucial concepts and proven techniques to intelligently care for the musician's health/wellness. The course will offer a setting in which to explore relevant topics through lectures, readings, presentations, discussion, and workshops by guest experts and specialists who will provide hands-on demonstrations. The first semester will focus on the Do's and Don'ts of Practice and the Anatomy of the Playing Mechanism; Performance-Related Injuries and Physical Therapy; Chiropractic Care, Massage Therapy and Acupuncture; Alexander Technique and Pilates; Yoga and Feldenkrais Method; Performance Preparation and Stage Presence, and the Traveling Musician. The second semester will cover Overall Health/Wellness; Mental Wellness; Spiritual Wellness; Financial Wellness, and Social Wellness. At the conclusion of the course, the student will be equipped with tools and resources to maintain a healthy performing lifestyle, and will be able to balance the mental, spiritual, financial, social, and physical aspects of performance.

SEM 020 – The Working Musician –This seminar focuses on the essential tools for success as a professional musician. All Conservatory students must successfully complete this seminar, generally in the last year of their programs.

SEM 040 – The Teaching Musician: This seminar examines the role of the musician in his/her community, exploring the intersection of music, social action, and education, and providing the support and accountability needed to effectively continue the Colburn/YOLA mentorship program. The course provides valuable teaching experience along with entry points into a variety of topics within this evolving field. All BM students must successfully complete this course as a requirement for graduation.

Juries and Exams**Juries**

Performance exams judged by a faculty jury are held at the end of each semester. These exams allow faculty to assess the progress of the student in his/her applied area; a jury may be waived at the discretion of the applied teacher. Unsatisfactory progress in juries may lead to dismissal from the School. Note that the jury does not give a group grade; the applied grade for each student is determined solely by the applied teacher.

Exams

At the discretion of the academic instructor, mid-term and final (end-of-term) academic exams are given each semester. The individual class syllabus defines the exams for each course.

ACADEMIC POLICIES AND PROCEDURES

The policies below are listed in alphabetical order.

Academic Freedom Policy

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

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

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

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

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

Academic Integrity

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

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

- A student's first Academic Integrity violation shall result in probation (see "Probation" below), and a record of the violation shall be placed in the student's permanent file.
- Additionally, the student may receive a failing grade for the course, at the instructor's discretion.
- Upon a second violation, the student shall be removed from the BM program and may be moved to the PD program or dismissed from the School.
- If a second violation does not occur, the record of plagiarism shall be removed from the student's permanent file upon graduation.

BM students who have violated the Academic Integrity Policy and who wish to apply to the AD or PSC program following completion of the BM must have the approval of the Dean, in consultation with the faculty and the Associate Dean, prior to applying to the new program.

Academic Progress

The Colburn School curriculum is designed to give each and every student a series of courses in a specific order to ensure optimum learning and understanding from beginning to end. Each course within the program is completed in a fifteen-week block of time. Evaluation for appropriate levels of progress is established by:

- Class grades and attendance (see Attendance Policy below);
- Satisfactory completion of assignments both in and outside of class;
- Satisfactory performance during juries (in which a jury consisting of school faculty listens to and assesses the student's progress);
- Attainment of the expected level of accomplishment in performance as demonstrated in concerts and graded recitals (when required).

Academic Support, Counseling and Assistance

Individual students who are not progressing appropriately in their academic classes may see the Associate Dean of the Conservatory to request academic support. In these cases of academic intervention, the Associate Dean may consult with the Dean and the faculty so as to provide whatever support is necessary to enable that student to make academic progress. Likewise, faculty may inform the Associate Dean of a student's lack of progress, and the Associate Dean shall then intervene with the student as necessary. Information on support services offered through the Office of Residential Life may be found in this Handbook under the "Guide to Student Life" section.

It should be noted that faculty and students have the responsibility of alerting the Conservatory staff to the need for intervention of any kind so that assistance may be provided to the student.

Accompanying Policy

The Colburn School recognizes the need for Conservatory students to work periodically with keyboard accompaniment. For that reason, each instrumental studio in the Conservatory has a number of accompanying hours available for its students. These hours are divided so that each student within the studio has an individual maximum number of hours of accompanying time allotted each semester.

Using a professional (non-student) accompanist: Conservatory students may work with professional accompanists, who shall be paid by the School out of the accompanying budget. These professional accompanists, whether on payroll or independent contractors, must be approved by the Dean and the applied teacher. The accompanist must submit invoices to the Conservatory Office showing the name of each student accompanied and the number of hours used. Each student so named must sign the invoice to verify the accuracy of the hours documented; the applied teacher also must sign the invoice to approve the hours. These hours are then subtracted from each student's individual maximum allotment of accompanying hours. The accompanist is paid on regular School payroll dates (which occur twice per month).

Using a Conservatory pianist as accompanist: A student may choose to use another Conservatory student as an accompanist, with the approval of his/her applied teacher. Such Colburn accompanists must have the approval of their applied piano teacher prior to doing any accompanying. Also, such accompanists must go to the School's Human Resources office to be set up on payroll *before* accompanying any students. This process requires undergoing an employee orientation; students who are thus placed on the School payroll must have a U.S. Social Security Number, and are responsible for any tax liability incurred. Conservatory piano students who accompany must report hours using the same process as that of professional accompanists (described above).

Using an unapproved accompanist: Conservatory students may choose to use accompanists who have not been approved by the Dean, the applied teacher, or the piano faculty. In these cases, the student is solely responsible for paying the accompanist.

Excessive use of accompanying hours: *Any hours used over the student's individual maximum allotment shall be charged to the student's account at the rate paid to the accompanist.* Students must pay the balance due when invoiced by the School, or must make arrangements with the Finance Office for a payment plan. A student

who fails to make appropriate payment shall have a hold placed on his/her account (see Holds on Student Accounts below). A student who anticipates using more than his/her allotted hours in one semester should see the Administrative Assistant in the Conservatory Office to plan for the overage (and possibly to avoid being assessed the extra fees).

Oversight of accompanying hours: The Administrative Assistant (AA) in the Conservatory Office oversees the tracking of accompanying hours by studio, by individual student, and by accompanist. Invoices for accompanying hours must be submitted by accompanists weekly, to the AA. The AA shall notify any students who are approaching their individual maximum allotment of hours. Additionally, the AA shall report any hours over an individual's maximum allotment to the Finance Office; the Finance Office shall then add the appropriate charge to the amount the student owes the School.

Adding a Course

A student may add a course without teacher permission during the first week of classes by completing the Course Add form and submitting the form to the Associate Dean. A student may add a course during the second and third weeks of the semester with the teacher's permission, using the Course Add form and submitting the form to the Associate Dean. After the third week of classes, students may not add courses.

Attendance Policy: Absences and Tardiness

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

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

General absence policy: Students cannot miss more than 29% of each individual class for any reason, including both excused and unexcused absences. Failure to attend a minimum of 70% of any individual class shall seriously affect the student's grade, and may place the student at risk for probation or dismissal. There shall be NO unexcused absences from orchestra (ENS 111).

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. Individual teacher's policies shall take precedence over the general absence policy.

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

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

Late arrival at start of term: All students are expected to be on campus by the first day of classes of each semester. If a student cannot meet this requirement, s/he must request approval for late arrival, as follows:

1. The student must contact his/her applied teacher and request permission for a late arrival. The student must inform the teacher as to the cause of the late arrival.
2. The student must forward the teacher's written permission to the Conservatory Office staff.
3. The student must notify the Director of Residential Life of late arrival, and must make arrangements to gain access to the assigned suite on the date of arrival. (Note that staff may not be available after regular hours, and therefore it is very important that such arrangements are made so that the student is not locked out of the suite.)
4. International students who are arriving late must contact the Associate Dean to ensure that the late arrival does not impact their visa status.
5. This policy applies to ALL students whether new or returning. **The approval of the applied teacher is NOT sufficient**, as there are many parties who need to be aware of the student's late arrival. This policy ensures that all necessary parties are notified (academic teachers, ensemble coaches, Residential Life staff, etc.).

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 may NOT conflict with academic classes.**

Request for approved absence: In the case of an attendance conflict arising due to participation in off-site competitions, auditions, or other such activities, a student may request an excused absence by completing the Absence Request Form in advance of the absence.

Complete instructions are on the form, which is available in the Conservatory Office. If the Absence Request Form is not completed PRIOR to the absence, then the absence is unexcused. Unexcused absences shall affect the student's grade and may result in sanctions up to and including probation and dismissal.

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.

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

Guidelines for student activities: When the Colburn Conservatory was formed, its benefactor, Richard D. Colburn, dreamed of a school where students could grow musically, without financial pressure. To that end, his endowment provides the opportunity for students to live without the necessity of paying tuition, room and board.

The acceptance of this gift places a substantial responsibility on the student. These guidelines are intended as suggestions for students to achieve a balance of musical activities that enhances both personal growth and the musical health of the entire school community.

1. Musical priorities should consist of balancing on-campus solo, chamber music, and orchestral commitments.
2. Freelancing off-campus should not interfere with activities at the Colburn School. Availability for on-campus rehearsals of both orchestra and chamber music must be the first priority when planning freelance activities.
3. Musical activities that require absence should consist of events that are professional in nature. Examples would be invitations to perform with professional chamber music organizations or professional orchestras, professional orchestra auditions, and solo or chamber music competitions.
4. Activities that should not interfere with Colburn activities include: private teaching, local freelancing in per-service orchestras, personal work outside the school, and off-campus student ensembles.

5. Should a Conservatory student find employment outside of The Colburn School in a non-music, non program-related context, under no circumstances should such work exceed 10 hours per week, so as not to interfere with the student's musical studies. Students should consult their applied teachers and the 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 long-term goals, as opposed to activities that bring short-term gain.

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

Make-up work: Students who are absent from classes are required to make up all assignments and tests that have a bearing on their grade. The student is solely responsible for making up all work missed due to absence. Individual teachers may or may not allow make-up work following an absence.

Auditing a Class

A student may audit a class that is not required within his/her program with teacher permission by completing the Course Audit form, obtaining the instructor's signature noting approval of the audit, and submitting the completed form to the Associate Dean. Such a course shall appear on the student's transcript with a grade of "audit" and for no academic credit. Before student audit status is approved, the prospective auditor must reach agreement with the instructor of the course to be audited concerning attendance and other expectations to be met by the student. Requests for audits must be made within the first three weeks of classes; no requests shall be approved after that time.

Building Hours

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

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

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

Bulletin Boards

Bulletin boards are located on the second floor of the Olive Building, outside the classroom area. These bulletin boards are used to post information such as: official notices (jury schedules, orchestra rehearsals, etc.), 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. Bulletin boards in the residence halls contain information related to student life (see policy under Student Life).

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 Associate Dean of any changes that would affect the status of their Form I-20.

Change of Program (Academic)

Students are admitted to the Conservatory of Music in a specific program (BM, PD, AD, PSC). A student who wishes to change his/her program must complete the Change Program form (available in the Conservatory Office), documenting specific reasons for the change. Such a request shall be approved only after discussion between the student, the faculty, the Associate Dean, and the Dean.

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

Class Size

Classes at the Colburn School in general are small, in keeping with the small number of students enrolled in the Conservatory of Music. Class size may range from the one-on-one of an applied music lesson to the gathering of the full student body for Performance Forum. Average class size is between 10-20 students.

Copyright Policy

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

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

- the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
- the nature of the copyrighted work;
- the amount and substantiality of the portion used in relation to the copyrighted work as a whole;
- and 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 itself bar a finding of fair use if such finding is made upon consideration of all the above factors. In addition to the fair use rule, copying is accepted if one of the following conditions applies:

Music scores:

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

Sound recordings:

- Non-music recordings: Cassettes or disks 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.

Cost of Attendance and Fees

The cost of attendance per academic year in the Conservatory of Music is as follows:

- Tuition: \$33,000
- Room: \$6,000
- Board: \$6,000

These costs are offset by institutional scholarships and grants, plus any outside scholarships awarded to students. The net cost for tuition, room and board is thus \$0, both for the current academic year as well as for the duration of the student's program. Any tax liability incurred because of this policy is the sole responsibility of the student, whether U.S. citizen or not. (Note exceptions to the net cost in the Program Length Policies below. Under certain circumstances, a Conservatory student may be charged full or partial tuition, room or board.)

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

- \$110 application fee (a non-refundable one-time fee that must be paid before an applicant shall be considered for admission)
- \$500 enrollment deposit (a non-refundable one-time fee that is required before a student is considered enrolled)

In addition, The Colburn School publishes a list of fees and fines that may be applied to student accounts. The list of charges is part of this Student Catalog and Handbook, whether contained herein or issued separately. Failure to pay a fee or fine shall result in a hold being placed on the student's account. (See "Holds on Student Accounts" below.)

All students are required to have health insurance. See the Student Life portion of this Handbook (below) for more information on this requirement.

Because the net cost of tuition, room and board is \$0, and because the application fee and enrollment deposit are non-refundable one-time fees, a student who cancels his/her enrollment agreement is not due any refund. The enrollment agreement is binding after April 15 (for AD and PSC students) or May 1 (for BM and PD students). Students who choose to withdraw their commitment after the applicable date must do so in writing to the Admissions Office.

Credit for Experiential Learning

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

Credit for Non-Colburn Classes

Students enrolled in the Conservatory may request to fulfill a Colburn requirement by taking a course at another accredited institution by following this procedure:

- The course must be in the areas of Humanities, Music History and Literature, or Music Theory.
- Once the student has identified the course, the student must request approval from the Academic Affairs Committee and/or the relevant department chair in order to ensure that

the course is appropriate and credit will be granted. In requesting approval, the student must provide a course description, a syllabus if available, and the name of the accredited institution offering the course. If a syllabus is unavailable before the course is taken, one must be submitted upon completion of the course. Online courses are not accepted for transfer credits.

- Approval to take the course is given with the understanding that the student must achieve a grade of C or better in order for the credit to be accepted at Colburn.
- In the case of a required Music Theory or Music History course a student also may be required to take an exam upon completing the course to determine that the course material was equivalent to what is expected at Colburn.
- A final official transcript showing the course grade and credits earned must be sent to the Associate Dean/Registrar, who shall then add the credit to the student's transcript.
- The Colburn curricula have been developed as a cohesive collection of courses aimed at training performing artists. Enrolling in classes outside of the School is a privilege granted by the faculty. Transfer credit is not guaranteed, and limits may be set as to how many outside credits may replace Colburn requirements. In all cases, the faculty has complete authority to make such decisions.

Credit Transferable to Other Institutions

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT THE COLBURN SCHOOL: The transferability of credits earned at The Colburn School is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the credits, degree, diploma, or certificate that you earn in the Conservatory is also at the complete discretion of the institution to which you may seek to transfer. If the credits, degree, diploma, or certificate that you earn at 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 course work at the 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 School to determine if your credits, degree, diploma, or certificate will transfer.

Dismissal (See "Probation, Suspension, Dismissal" below)

Dress Code

Students in the Colburn School Conservatory of Music must observe the following dress code. At all times, both for concert dress and daily wear, faculty and staff reserve the right to decide what is appropriate.

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

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

Performance Forum Performers:

- Concert stage dress for men and women (colors permitted).
- Clothing should be neat, clean, and pressed.
- "Classroom" casual dress is not permitted for performers.

Daily dress:

- Must be appropriate for a school with young children in attendance. This means no vulgar clothing, no clothing containing profanity, and no excessively revealing clothing.
- Shoes must be worn in the public areas of campus at all times, especially in food service areas. Students shall be asked to leave food service areas if not wearing shoes.

Dropping a Course

A student may drop a course without teacher permission through the end of the third week of classes by completing the Course Drop form and submitting it to the Associate Dean for review. The Associate Dean may require documentation from the student as to how the course will be made up, given the degree requirements and the limited number of courses offered. Courses dropped according to this policy shall not appear on the student's transcript. After the third week of classes, students may not drop courses, but they may request to withdraw from courses (see "Withdrawing from a Course" below).

Email Communication

Conservatory students are given an official Colburn School email address:

lastnameinitialyearofenrollment@students.colburnschool.edu. This address is used for official communication from the School. Students may choose to forward mail from their School address to personal accounts. Whether forwarded or not, students are responsible for reading and acting on all official communications sent to their School email accounts.

Extension of Program

A request to extend a program beyond its normal limits may be made by a student using the form available in the Conservatory Office. Program extensions must be approved by the Dean, in consultation with the faculty and the Associate Dean. The student must describe the reason for the extension request; approval is not guaranteed. Under certain circumstances, such an extension may result in charges for tuition, room, and/or board. See Program Length Policies below.

Financial Assistance Policy

While the Colburn School does not participate in any state or federal financial aid programs, there may be times when students have particular needs for financial support beyond the tuition, room and board scholarships provided. All financial aid in the Conservatory is need-based, and may be awarded for the following:

- Health insurance (for those students on the School's insurance plan)
- Textbooks (for required classes only)
- Travel (reimbursements only)
- Extraordinary situations

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

Prior to considering requests for aid, the Financial Aid Committee shall review the student's account for holds. If the student's account is current, the Financial Aid Committee shall then determine if the School can provide support for the student's request. Note again that 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.

Form of Address

In keeping with the School's goal of professional training, faculty and staff shall be addressed as "Mr." or "Ms." or "Dr."

Grading System and Policy

Grades are assigned according to the following system of evaluation:

<i>Grade</i>	<i>Percentage Value</i>	<i>Point Value</i>	<i>Interpretation</i>
A+	100%	4.0	
A	93-100%	4.0	Excellent
A-	90-92%	3.7	
B+	87-89%	3.3	
B	83-86%	3.0	Good
B-	80-82%	2.7	
C+	77-79%	2.3	
C	73-76%	2.0	Fair
C-	70-72%	1.7	
D+	67-69%	1.3	
D	63-66%	1.0	Poor
D-	60-62%	0.7	
F	0-59%	0.0	Failure
AUDIT			Audit (no credit)
CBE			Credit by Exam
INC			Incomplete
NC			No Credit
NG			No Grade Given
W			Withdrawn

Mid-term grades (approximately by the end of the eighth week of classes) shall be issued by teachers to students, in order to apprise students of their progress. Teachers shall inform the Associate Dean of any students making insufficient progress.

Final grade reports each semester shall be issued to the students by the School's record keeper.

For the policy on Incomplete grades, see "Incomplete Grade Policy" below.

Holds on Student Accounts

Although The Colburn School does not charge for tuition, room or board, some charges may be applied to student accounts. Examples of such charges include but are not limited to library fines, overages on accompanying charges, parking fees, and charges for damages to residential areas. It is the responsibility of the student to pay any charges incurred. Unpaid charges may result in a hold on a student's account. If a hold is in place, a student:

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

until such time as the outstanding amount is paid and the hold is removed. 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).

Incomplete Grade Policy

A student may request a grade of INC (incomplete) from a course instructor if special circumstances warrant the request. The student must complete the Request form, stating a valid reason (such as illness) for the request. The instructor shall indicate on the form what work is required to complete the course, 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 course.

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

Students who are unable to complete a course—due to excessive absences, not meeting deadlines, failing to turn in assignments, etc.—are urged to withdraw from the course rather than earning a failing grade. (See "Withdrawing from a Course" policy below.) However, such withdrawal may seriously impact a student's time to completion. As per the Extension of Program and Program Length policies, an approved program extension may result in charges for tuition, room and board.

Indemnity

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

Independent Study

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

There may be circumstances in which independent study is needed in order for a student to meet graduation requirements. In such cases, approval for using independent study to complete a graduation requirement must be sought by the student from the Academic Affairs Committee and the Dean of the Conservatory, who shall assign a faculty advisor/instructor for the class. The Dean and the AAC will set a deadline for completion of the independent study, usually at the end of the semester in which the course is initiated. As with any required course, failure to complete such independent study may delay certification of graduation. When the circumstances requiring independent study are caused by a student failing a class or falling behind in requirements due to disciplinary proceedings, the Dean may use his discretion in charging the student for the privilege of using independent study to meet graduation requirements. In such cases, the charge for independent study shall be a per-credit-hour charge, equivalent to that charged by peer schools. As with all independent study proposals, the course must be approved by the Dean of the Conservatory and the Academic Affairs Committee.

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 the School campus. All IT policies and standards are part of this Student Catalog and Handbook, whether contained herein or issued separately. Students are required to abide by these policies; violators of these policies shall be disciplined through the campus disciplinary

process, in accordance with School policy and based on the severity of the violation.

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

Instruments

Students are expected to provide their own instruments (including reeds, strings, etc., and instrument maintenance) in their applied areas, with the exception of pianos. The School strongly recommends that students purchase instrument insurance for their own instruments.

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

Intellectual Property

The School's policy on intellectual property is published on the website (www.colburnschool.edu).

Internships

Colburn Conservatory students are prepared for careers in music. One possible career track is employment as a musician in a symphony orchestra. Such employment is won through competitive auditions. When employment is won by a currently enrolled student, and that employment is structured by the employer as a one-year position, the School shall treat said employment as an internship. In such cases, the student shall be enrolled full-time at the School in INT 100 (Internship), with the assumption that s/he shall complete his/her program following the end of the internship. Other such internships may include arts administration positions, one-year teaching positions, apprenticeships, etc. This practical training is highly desirable for the experience it provides, and students in such situations have the full support of the School. (Note the limitations on long-term leave of absence in the Leave of Absence policy below.)

Jury Requirement

All Conservatory students are required to perform a jury at the end of each semester, and to complete a Jury Information Form documenting the semester's studies. The requirement for a jury may be waived with the approval of the applied teacher. The waiver is based on the student having done a performance during the semester which is of comparable weight to a jury. The student should request the waiver on the Jury Information Form, including the date of the performance and

the repertoire performed. See the Jury Information Form for further details.

Leave of Absence (Long-Term)

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

Requests for long-term leaves must be made by written letter to the Dean of the Conservatory (with a copy to the Associate Dean), and must be approved in writing by the Dean. The written request must include the length of absence, the purpose of absence, and documentation verifying the purpose. Only students making satisfactory progress in their studies shall be granted leave. Students who do not contact the Dean for leave approval shall be dismissed after five school days of consecutive absences.

Library Policies

All library policies, services and resources can be found on the Colburn School website (www.colburnschool.edu) under "Library." Click on "For CSCM Students" on the left banner for services specifically for Conservatory students. Please use the website to search the library catalog, explore online resources, and post interlibrary loan and purchase requests. Library hours and borrowing rules are as follows:

Library hours:

Monday and Friday	10:00 am - 5:30 pm
Tuesday – Thursday	10:00 am - 8:00 pm
Saturday	10:00 am - 4:00 pm
Sunday	Closed

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 may not be renewed. Items needed for course reserve are subject to immediate recall. Audio-visual materials are for

library use only and are not available for home check-out. A fee of \$.20 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).

Following are the policies for library material check-out:

<u>Loan period</u>	<u>Renewal period</u>
Circulating books and Scores	6 weeks 3 weeks (1st time); 3 weeks (2nd time)
Audio-visual materials	4 hours (in-house only) no renewal allowed
All reserve materials	3 hours (in-house only) no renewal allowed
Reference materials	In-library use only

Office Hours

Faculty: Conservatory of Music faculty may keep office hours to provide students with guidance and clarity regarding their courses. 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 the Associate Dean of the Conservatory for help.

Administrative staff: Staff members (the Dean, Associate Dean, administrative assistants, etc.) are normally available Mondays through Fridays during regular business hours.

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. Because the Colburn School provides full tuition, room and board scholarships to all students enrolled in the Conservatory of Music, it is the School's policy that outside scholarships reduce the amount of the Colburn School scholarship accordingly. All outside scholarships received by students must be reported to the School for proper credit.

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

The Colburn School
ATTN: Kathleen Tesar, Associate Dean
200 South Grand Avenue
Los Angeles CA 90012
213-621-4545

Student's responsibilities for outside scholarships: As the recipient of an outside scholarship, you are 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 we know where to credit the money.

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

Performance Diploma for ESL Reasons

Students who originally applied to the BM program may sometimes be placed into the Performance Diploma program because of weak English language skills (as demonstrated in part by a TOEFL score below 550 pbt, 213 cbt, or 79 ibt). In such cases, the student's enrollment in the PD program allows for musical progress while the student prepares for the academic demands of the BM program. In order to move into the BM program, the student must attain a minimum score of 79 on the internet-based TOEFL (or the equivalent on a test designated by The Colburn School) by the end of the first year in the PD program. (Note that the ibt version is required, not the pbt or cbt.) If the student does not achieve this score prior to the start of the second year at the School, then the student must remain in the PD program and shall not be permitted to enter the BM program.

If the student does achieve a minimum score of 79 prior to the start of his/her second year, then the student may move into the BM program. In this case, the student is given a full four years to complete the BM degree, making a total of five years of enrollment (one year in the PD and four years in the BM).

If the student achieves a score of 79 or higher (ibt) on the TOEFL *after* beginning his/her second year in the PD program, the student shall be permitted to take some BM courses for credit while remaining in the PD program. These courses will then appear on the student's transcript, which will aid the student should he/she apply to a BM program at another school.

Practical Training

The curricula for the Bachelor of Music, Performance Diploma, Artist Diploma, and Professional Studies Certificate include a requirement for

practical training as part of Applied Studies (refer to Course Descriptions). All students are required to participate in musical rehearsals, performances, and/or reading sessions. Such activities may take place within or without the School, may be paid or unpaid, and may take place during the academic year or during breaks. For international students, such practical training shall be documented and noted in their SEVIS records, according to DHS regulations.

Practice Room Policy

Practice rooms at The Colburn School are shared by the Conservatory of Music, the School of Performing Arts, and the Academy. In an effort to balance the needs of all students, the following policy is in effect:

- Usage of certain practice rooms is restricted.
 - *CSPA Priority* – Available for use exclusively by CSPA students Monday-Friday 1:00-8:00pm and Saturday 8:00am-2:00pm. Conservatory and Academy students are not allowed to practice in these rooms during CSPA priority hours. During all other times, Conservatory and Academy students have priority. A reservation code from the computer sign-out system authorizes a CSPA student to ask a Conservatory or Academy student to leave a practice room *only during CSPA hours*. CSPA students who need a practice room during non-CSPA priority hours must first find an available room and then reserve it in the computerized system.
 - *Piano Priority* – Any Conservatory or 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. These include O-559 (harp only), O-260 (percussion only), O-443 (Conservatory only and chamber music priority; may be reserved in advance through the Conservatory Office), and G-105 (percussion only).
 - 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 utensils.
- CSPA students may reserve practice rooms for up to 60 minutes. Conservatory and Academy students do not have a

time limit on practice room use. However, instruments and all personal belongings must be removed if a student will be leaving a practice room for more than 15 minutes.

- Students must not sign out or give access to practice rooms to non-Colburn students. Guests must request practice room access through the CSPA Office.
- Conservatory and Academy students access practice rooms by key card. CSPA students access practice rooms with a computerized reservation code.
- Practice rooms in the Grand Building are accessible during building hours. Practice rooms in the Olive Building are accessible 24 hours per day, 7 days per week.
- Conservatory and Academy students are prohibited from practicing on the residential floors.

Students who encounter any issues with practice room usage at The Colburn School are asked to complete a Practice Room Incident Report form (available at the Security desks and in the Conservatory and CSPA offices.) All practice room users are expected to respect the rights of all Colburn students to practice. Repeated violations of this policy may result in disciplinary action.

Probation, Suspension, Dismissal

A student in the Colburn Conservatory may be placed on probation, suspended, dismissed, or given a lesser sanction for failing to meet the standards of the School. Decisions regarding probation, suspension and dismissal are communicated to the student by the Associate Dean, and are based on the terms and policy stated herein.

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

Definition of terms:

Probation

- This is a temporary status, lasting usually one semester, but it may be extended for a second semester.
- The reason(s) for probation and the requirements to have it lifted are set according to the individual situation.
- The threshold for probation in applied studies (APL courses) is a grade of C or lower OR two unexcused absences from an artistic event (see Attendance Policy above).
- The threshold for probation in academic studies is an academic GPA of 2.25 or lower OR a final grade of F in any academic course. Note that a second instance of a final grade of F earned by a BM student in any course may mean

that the student is moved from the BM program to the PD program, or the student may be dismissed from the School. The consequences of more than one grade of F for PD, AD and PSC students shall be determined on a case-by-case basis, up to and including possible dismissal from the School.

- The threshold for probation for disciplinary causes is the violation of any of the non-academic policies stated in this Student Catalog and Handbook. Whether probation is imposed shall depend on the nature of the disciplinary violation, as determined during the disciplinary review process.
- Faculty shall be provided with the names of students on probation. Faculty shall submit mid-semester reports for all students on probation to the Associate Dean for review. The Associate Dean shall then meet with probationary students depending on the content of the mid-semester reports.
- The Associate Dean, in consultation with the Dean and the faculty, shall review the progress of all students on probation at the end of each semester, and shall then determine whether:
 - Probation is lifted; the student returns to normal status;
 - Probation is extended for a second semester;
 - The student is moved to another program; or
 - The student is dismissed from the School.
- Students who are placed on probation more than one time, or who are on probation for more than one semester, risk dismissal from the School.

Suspension

- This is a temporary status. The length of a suspension is determined on a case-by-case basis depending on the circumstances leading to the suspension.
- In general, students may be suspended for conduct that:
 - is detrimental to the academic environment;
 - is detrimental to the well being of the individual student;
 - is detrimental to the well being of other students, faculty or staff members;
 - or that causes damage to the School's physical facilities.
- Once the decision is made to suspend the student, the Associate Dean shall inform the student of the terms to be fulfilled before the student is allowed re-entry.
- In order for suspension to be lifted, the student must demonstrate to the School that all of the terms of the suspension have been met.

- While on suspension, the student's scholarship also is suspended. This means that the student shall not remain on campus, shall not participate in classes, rehearsals or performances, and shall not receive room, board and stipend 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 Associate Dean to review the terms of reinstatement and determine whether they have been met.
- Once the student has met with the Associate Dean and has been approved for reinstatement, s/he may return to campus. The room, board and stipend 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 Associate Dean, in consultation with the Dean and the faculty.
- The Associate Dean may require regular meetings with the student in order to provide support for successful progress.

Dismissal/Expulsion

- This is a permanent status: The student's enrollment is terminated, stipends and financial support cease, 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 violation.
- The decision to dismiss is made by the Associate 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. Any exception to this requirement must be approved by the Dean of the Conservatory. Students who are granted permission to return shall be placed on probation for a minimum period of eight scholastic weeks after re-entry, and must demonstrate satisfactory progress in order to continue in attendance. Other stipulations may be set by the Dean, in consultation with the faculty, on a case-by-case basis.

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

- The student notifies the Associate Dean of his/her appeal using the Appeals form.
- The Associate Dean sets a date for the review meeting in which the student shall present his/her case.
- For the review meeting, the student shall have support as follows:
 - Two of the student's peers, as chosen by the student;
 - Or two of the student's peers chosen randomly from the student body by the Associate Dean if the student declines to choose;
 - And one faculty or staff advocate invited by the student.
- At the review meeting the appeal is presented by the student.
- Following the presentation of the case, the Associate Dean and the student's three advocates (the "review committee") discuss the case and come to a decision.
- The decision of the review committee is communicated to the student and to all parties involved.
- If the student wishes to appeal further, s/he must appeal in writing to the Dean of the Conservatory.
- All requests for appeal must be made in writing.

Program Length Policies

Bachelor of Music program length: The Bachelor of Music degree is designed as an eight-semester program, normally completed within four years of consecutive enrollment starting from the time of initial admission. Students who begin in the Performance Diploma program and then move to the BM program may have an additional two semesters to complete their BM studies.

Approved long-term leaves of absence or other special circumstances may extend program length up to a total of 6 years or 12 semesters from the date of matriculation.

If a student has not completed his/her BM degree within the allotted number of semesters, the Dean and the faculty may approve awarding 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 the required number of semesters due to lack of academic progress, and not due to illness or approved leaves of absence, may choose to submit a written petition to the Dean for an extension rather than choosing to earn a PD. The Dean shall consult with the faculty and the Associate Dean before determining whether to (1) approve the extension; (2) deny the extension; (3) approve the extension but require the student to pay the associated costs of tuition, room and

board for the duration of the extension. Normally such an extension shall be granted for a maximum of two additional semesters.

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.

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

Performance Diploma program length: The Performance Diploma is designed as an eight-semester program, normally completed within four years of consecutive enrollment. Special circumstances, including approved long-term leaves of absence, may extend this program up to a total of five years or ten semesters from the date of matriculation. If a student has not completed his/her diploma within the allotted number of semesters, it shall be necessary for the student to reapply for admission. Exceptions to this policy shall be considered by petition to the Associate Dean, with the final approval of the Dean of the Conservatory.

Artist Diploma program length: The Artist Diploma is a minimum of 2 years (4 semesters) and a maximum of 4 years (8 semesters) in length. At the end of the second semester of enrollment, the student and the applied teacher must agree on program length based on the student's progress and goals. The student must submit an Artist Diploma Program Length form to the Associate Dean at the end of the second semester. In the absence of such form, it will be assumed that the student shall complete the program within two years. If a student has not completed his/her diploma within the agreed-upon number of semesters, it shall be necessary for the student to reapply for admission. Exceptions to this policy shall be considered by petition to the Associate Dean, with the final approval of the Dean of the Conservatory.

Artist Diploma students who have completed a Bachelor of Music degree at The Colburn School must complete the AD program in 2 years. However, at the end of the second year a student may request an extension of one year by completing an Extend Program form, obtaining the signature of the applied teacher noting approval, and submitting the form to the Dean for final approval.

Professional Studies Certificate program length: The Professional Studies Certificate must be completed within 3 years or 6 semesters from the date of matriculation. If a student has not completed his/her certificate within the allotted number of semesters, it will be necessary for the student to reapply for admission. Exceptions to this policy shall be considered by petition to the Associate Dean, with the final approval of the Dean of the Conservatory.

Publicity

All students give permission to the School for the student's image (including sound recording) to be used in promotional materials, marketing brochures, posters, flyers, video and televised publicity, the School website, programs, and performances of the School, without restriction as to changes or alterations. Students and parents waive any right to inspect or approve image(s), sound, or finished versions incorporating images or sound, including any written copy that may appear in connection therewith. Students and parents agree that the Colburn School owns the copyright for these images and sounds, and waive any claims they may have based on any usage of the images or sound (recordings).

Recital Policies

Required recitals:

- *Requirement:* BM, PD and AD students are required to perform recitals as defined in "Recital Requirements" below.
- *Scheduling:* It is the student's responsibility to reserve the date and room for the recital. Recital times **MUST NOT** conflict with academic classes, juries or final exams. Students who are expected to graduate must fulfill all recital requirements by **May 1** of the year of graduation. Any exception to this policy must be approved by the Dean of the Conservatory at least six weeks in advance of the recital date.
- *Room Reservation:* The first step in reserving a time, date and hall is for the student to see the Facilities Scheduler (FS). (The FS office is near the Zipper Hall stage entrance. The FS is usually available Monday through Friday during regular business hours.) The FS shall provide the student with a recital information packet containing all necessary forms. The signature of the student's applied teacher is required before the hall and date can be confirmed. **FORMS WITHOUT THE APPLIED TEACHER'S SIGNATURE WILL NOT BE PROCESSED.**
- *Programs:* The student must provide complete program information to the School's program writer at least **TWO WEEKS** prior to the performance. Students who wish to create their own programs for required recitals must be sure to include the statement, "This recital is in partial fulfillment of the requirements of the [XX] degree [or program]." Students are required to submit recital programs as follows:
 - One copy of the program to the Conservatory Office for approval at least two weeks in advance of the program. The Conservatory Office uses the program information in its annual filing with music licensing agencies.

- One copy of the program submitted after the performance to the Associate Dean along with the signed Recital Approval Form. Credit for recitals is given only after the recital program and approval form are turned in. (More information is on the Recital Approval Form, available in the Conservatory Office.)
- *Publicity:* The School shall publicize required recitals within its regular publicity schedule, but only if recital information is provided in a timely manner (as set by the School's publicity staff).
- *Stage Manager:* The School shall provide a stage manager for required recitals at no cost to the student.
- *Recording:* All required recitals shall be recorded by the School for its archives. These recordings are the property of the Colburn School, which shall pay the cost of recording. One copy shall be given to the student free of charge. Students may request additional copies of the recording; the student shall pay for the cost of such copies, and shall pay the cost of any editing. Students may choose to make a recording using their own recording equipment in addition to the School's archival recording.

Non-required recitals:

- *Room reservation:* Students should follow the procedure described above to reserve a hall, date and time. The Facilities Scheduler (FS) 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. FORMS WITHOUT THE APPLIED TEACHER'S SIGNATURE WILL NOT BE PROCESSED.
- *Programs:* For the purpose of consistent presentation, the School shall print programs for non-required recitals as well as required recitals. However, the student must provide complete program information to the School's program writer at least TWO WEEKS prior to the performance. If this information is not submitted by the deadline, no programs shall be printed.
- *Publicity:* The School shall list non-required recitals in its web calendar, and in other publicity as time and space permit.
- *Stage Manager:* The School shall provide a stage manager for the recital at no cost to the student in the interest of safety and consistency.
- *Recording:* Students who wish to record non-required recitals have two choices: (1) The student may choose to make his/her own recording, using his/her own "engineer"

and sound equipment, at his/her own expense. (2) The student may request use of one of the School's approved engineers who are authorized to use the School's equipment. (The list of approved engineers is available from Facilities Scheduler.) The student shall make all arrangements directly with the approved engineer, and shall pay him/her directly.

Recital Requirements

Bachelor of Music students are required to perform two recitals to complete the degree, generally in the junior and senior (third and fourth) years of the program.

Performance Diploma students must perform two to four recitals to complete the diploma. The number of recitals is at the discretion of the applied teacher. This requirement may be met by substitution of other activities, as approved by the applied teacher and the Artistic Steering Committee.

Artist Diploma students must perform four recitals. This requirement may be met by substitution of other activities, as approved by the applied teacher and the Artistic Steering Committee.

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.

Recording/Photography of Lessons, Performances, etc.

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

Right to Change Student Catalog and Handbook

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

Room Usage Policy

The Colburn School has several large rooms/halls:

- Zipper Hall (seats 435)
- Thayer Hall (seats 189)
- Mayman Hall (seats 75)

- Olive Rehearsal Hall
- Grand Rehearsal Hall

These spaces are shared with ALL members of the Colburn Community. On occasion, these spaces may be rented to outside organizations. Because of this, there is one immutable rule for the sake of courtesy and equity: CONSERVATORY STUDENTS MUST OBTAIN PERMISSION TO USE ANY OF THE SPACES LISTED HERE.

It is recognized that there may be times when Conservatory students may need the use of these spaces in preparation for performances that will be occurring in the near future (including juries) or for making recordings. That said, these spaces are not to be used as regular practice rooms.

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

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

• Zipper Hall

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

available. The Production Assistant shall make any adjustments to the stage set-up; faculty and students may NOT move pianos, nor may they change the stage set-up that is in place when they enter.

• **Thayer Hall**

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

• **Mayman Hall**

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

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

- Booking a room and not using it. Performance spaces require Production staff. 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 shall 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 should notify the Production staff that he/she is done. If the student books a room and fails to show within 30 minutes of the reservation start time, he/she shall be charged as noted above.
- Not booking a room and using it anyway.
- Moving an existing stage set-up without the permission of a member of the Production Office staff.
- Using a piano without permission. Since pianos may be tuned in the morning for an evening event, such use may require that the piano be tuned again prior to the evening event. In such cases, the student shall be billed the cost of the additional tuning.
- Damaging a hall or any instruments or equipment in it. Students shall be charged the cost of repairs, and may be disciplined depending on the nature and extent of the damage.

Security

The Colburn School is not responsible for loss or damage to personal property. Students are advised not to leave items unattended; this includes musical instruments. Please refer to the section "Guide to Student Life" later in this Handbook for more specific information on safety and security.

Special Student Status

A Special Student is a student who is enrolled short-term in the Conservatory but not in a Conservatory program. Special Student status is conferred by the Dean, who shall use his 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 Associate Dean. Students who are enrolled as Special Students may choose to apply for a regular Conservatory program, but admission is not guaranteed.

Student Grievance Procedure

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

The School strongly believes that grievances should be resolved promptly in order to keep communication open and to avoid resentment and ill feelings within the School community. The School states here that there will be no retaliation against a student for presenting a grievance, and that 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:

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

Student Responsibilities

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

- Students are responsible for conducting themselves in accordance with accepted standards of professionalism, honesty, and propriety, with proper regard for the rights of others, and for knowing and abiding by the standards and policies in this Handbook. Violations of the standards and policies of The Colburn School may result in sanctions a warning, fine, probation, suspension, or dismissal.
- The Colburn School abides by all state and federal laws regarding the use, manufacture, and/or sale of alcohol and drugs. Students are expected to comply with all such laws, and with School policy. Violations shall be dealt with according to the policies and procedures described in this Handbook.
- Students are expected to attend all scheduled classes, rehearsals, and examination periods on time. (See Attendance Policy above.)
- Students are responsible for the maintenance of their personal health. In the intensive musical and academic

environment of the Colburn School, this means taking care of oneself physically, mentally, and emotionally, in order to continue to perform at the highest possible level. (See the section on Wellness below.)

- Students are encouraged to exhibit good taste and discretion in their attire. Appearance should be appropriate and should contribute to the academic and professional atmosphere of the school. In addition, students must observe the dress code found above in this Student Catalog and Handbook.
- In addition to the rights and responsibilities stated here, students at the Colburn School have all the rights assigned by the State of California and the United States as they may apply, and have the responsibility to abide by all laws of the State of California and of the United States.

Student Rights

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

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

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

Teaching

Students in the Conservatory of Music are enrolled at the School to further their own studies. Students may not use any Colburn School spaces to teach their own private students unless prior approval is obtained from the Dean of the Conservatory. This policy is strictly enforced. Colburn faculty are hired after a search and interview process. To allow students to teach other students without going

through the search and interview process and being hired as faculty members is highly inappropriate. Any questions on this matter should be directed to the Dean of the Conservatory.

Textbooks

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

Touching Policy

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

Transcripts

Transcripts are made available to current students, students who are no longer enrolled in the School, and graduates of the School for no charge. Transcripts may be requested by writing to the Colburn School Associate Dean; 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. Most requests are filled within one week of the date of request. NOTE: Although there is no charge for the transcript, express mail charges may apply. Parents/guardians seeking transcripts must provide written authorization from the student.

Withdrawing from a Course

Beginning in the fourth week of classes, a student may request to withdraw from a class by completing the Course Withdrawal form, obtaining the signature of the course instructor on this form, and submitting the form to the Associate Dean for review. (The instructor's signature acknowledges the withdrawal, but neither approves nor disapproves the request.) The Associate Dean may require documentation from the student as to how the course shall be made up, given the degree requirements and the limited number of courses offered. Courses dropped according to this policy shall appear on the student's transcript with a grade of either W. Students may not withdraw from courses after the 11th week of the term.

Withdrawal from School

Students who wish to withdraw from the School for any reason should consult with the Dean of the Conservatory prior to filing their notice of

withdrawal in writing. A written notice, with a copy to the Associate Dean for placement in the student's record, is the only manner of withdrawal considered official. The date of receipt of the signed statement shall be the effective date of withdrawal, unless stated otherwise. Courses left incomplete following withdrawal shall be appear on the student's transcript with a grade of "W."

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 and Licensing

The Colburn School is a private institution accredited by the National Association of Schools of Music, and licensed to operate a degree program in the State of California through the Bureau for Private Postsecondary Education within the State's Department of Consumer Affairs.

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
Fax: 213-625-0371
www.colburnschool.edu

The 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 400-seat concert hall, a 200-seat concert hall, a 75-seat recital hall, two rehearsal halls, two dance studios, eight classrooms, offices for faculty and staff, teaching studios, a keyboard lab, and over 40 practice rooms. The Olive Building contains residential housing for Conservatory students. Additional teaching space for the Trudl Zipper Dance Institute is located at the Japanese American Cultural and Community Center in Little Tokyo. 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, Board of Visitors, and Senior Administration

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

Filing a Complaint with the State of California

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

Financial Aid and Loans

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

Non-Discrimination Notice

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

Notice of Non-Bankruptcy

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

Sexual Assault Policy

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

- Sexual assault is not tolerated at The Colburn School.
- The Los Angeles Commission on Assaults Against Women (LACAAW) is the nearest rape crisis center for men and women. The Center provides a 24-hour hotline (213-626-

3393) for the reporting of sexual assault. Victims of assault may find medical aid at California Hospital, located at Grand Avenue and Venice Blvd., just minutes from the Colburn School. California Hospital has a Sexual Assault Response Team (SART) staffed by trained nurse examiners. The LACAAW, at the victim's request, will provide a counselor to accompany the victim to the hospital, 24 hours a day.

- Reporting sexual assault to the police ensures professional assistance for the victim, and strengthens the case for prosecution. It is recommended that the police be contacted immediately by calling 911. Assault on any individual under the age of 18 must be reported to the police. An individual over the age of 18 may request confidentiality. However, the hospital is required to report all sexual assaults. Note that the Colburn School encourages report of the assault, for the sake of the victim and to prevent further assaults of other victims.
- Inform the Associate Dean of the Conservatory or other administrator of the assault as soon as possible.
- If the assailant is a member of the campus community and is convicted of the assault, he or she shall be subject to disciplinary action within the School.
- The Associate 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 Associate 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 Associate Dean or other administrator of all the options and services listed above.

Sexual Harassment and Other Unlawful Harassment Policy

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

orientation, gender expression, or any other legally protected characteristic.

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

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

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

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

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

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

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

Stalking Policy

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

Stalking incidents are occurring at an alarming rate on the nation's college campuses. It is a crime that happens to men and women of all races/ethnicities, religions, ages, abilities, sexual orientations, and sexual identity. It is a crime that can affect every aspect of a victim's life. Stalking often begins with phone calls, emails, social networking posts, and/or letters, and can sometimes escalate to violence.

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

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

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

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

- Non-consensual communication, including face-to-face communication, telephone calls, voice messages, emails,

text messages, written letters, gifts, or any other communications that are undesired and place another person in fear.

- Use of online, electronic, or digital technologies, including:
 - Posting of pictures or information in chat rooms or on websites.
 - Sending unwanted/unsolicited email or talk requests.
 - Posting private or public messages on Internet sites, social networking sites, and/or school bulletin boards.
 - Installing spyware on a victim's computer.
 - Using Global Positioning Systems (GPS) to monitor a victim.
- Pursuing, following, waiting, or showing up uninvited at or near a residence, workplace, classroom, or other places frequented by the victim.
- Surveillance or other types of observation including staring or "peeping."
- Trespassing.
- Vandalism.
- Non-consensual touching.
- Direct verbal or physical threats.
- Gathering information about an individual from friends, family, and/or co-workers.
- Threats to harm self or others.
- Defamation—lying to others about the victim.

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

Anyone experiencing or witnessing stalking behavior must report it immediately to the Associate Dean. If the Associate Dean is unavailable or if it is believed that it would be inappropriate to discuss the behavior with the Associate Dean, another member of the School administration should be contacted immediately. There shall be no

punishment or reprisal for reporting stalking behavior or suspected stalking behavior, or asking questions or raising concerns about it. All allegations of stalking behavior shall be quickly investigated.

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

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

Personal safety concerns are often very important for stalking victims. Crisis intervention and victim safety concerns will 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 Associate Dean, Director of Residential Life, Assistant Director of Residential Life, or Director of Security.

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

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

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

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

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 if requested.
- Residence hall relocation.
- Consultation with a campus official regarding academic support services and referrals to community resources, when appropriate.
- The right to appeal a disciplinary decision, as noted in the Student Grievance policy above.

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

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

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

Statutory Rape Policy

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

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

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

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

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

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

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

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

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

Student Records, Privacy Information, Transcripts

Maintenance of Student Records

In the course of the student's application, enrollment, and attendance, the School compiles a number of important records concerning the student, including grades, payment records, attendance records, and disciplinary records. In addition, a recorded archive of student performances documents the progress of Colburn students.

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

Kathleen Tesar, Associate Dean
The Colburn School
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; copies of computer records are stored off-site on hard disk. Hard copies of transcripts of records are stored in fireproof files for 50 years, as required by state law.

Disclosure of Information

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

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

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

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

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

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

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

- The Colburn School Conservatory of Music identifies the following student information as directory information:
 - Name, address, telephone listing, electronic mail address

- o Place of birth
- o Field of study
- o Grade level
- o Enrollment status (full-time, part-time, undergraduate, postbaccalaureate)
- o Dates of attendance
- o Degrees and awards received
- o Most recent previous school attended
- o Participation in officially recognized activities
- o 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 Associate 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, majors. If a parent or eligible student chooses not to exercise his/her aforementioned right and directs the School not to designate some or all of the student's information as directory information, the School shall release to the Department of Defense, or an agency thereof, that student information which the Department of Defense has designated as student recruiting information. This may result in the nonconsensual disclosure of personally identifiable information (any student information not designated as directory information). When student information is released pursuant to a Department of Defense request, notice of the request and the release of student information in accordance therewith shall be posted in a conspicuous location in the Conservatory Office for the period of one academic year.

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

Student Tuition Recovery Fund

It is a state requirement that a student who pays tuition is required to pay a state-imposed assessment for the Student Tuition Recovery Fund. As the Colburn School does not charge tuition to Conservatory students, the assessment is not charged.

Transcripts

Transcripts are made available to current students who request them from The Colburn School for no charge. Graduates of the School, or students who are no longer at the School and have not completed a program, may request transcripts by writing to the Associate Dean of the Conservatory of Music. Only current students, previous students, graduates, or authorized parents/guardians may request transcripts. NOTE: Although there is no charge for the transcript, express mail charges may apply.

Parents/guardians seeking transcripts must provide written authorization from the student.

For more information about access and review of records, students may contact the Colburn School Associate Dean.

GUIDE TO LIVING AT THE COLBURN SCHOOL

Residential Life Overview

The Residential Life program at The Colburn School provides students with enrichment opportunities, personal and academic support, and tools to assist with the transition to and journey through college life. Whether you are 18 or 28, from Eastern Europe or the rural Central Valley of California, the Residential Life program offer services, programs, and resources that are designed to make your experience fun and rewarding.

Meet the Residential Life Staff

Director of Residential Life (DRL)	Stuart Huggins, MA.Ed.	Home: #710 Office: Olive #652A 213.621.4553
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Associate Director of Residential Life	Annie Bosler, DMA	Home: #1253 Office: #652-B 213.621.4554
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Resident Advisors (RA)	Kathryn (Kat) Nockles	Home: #645 Office: #652-B 213.621.4555
	TBD	Home: #845 Office: #652-B 213.621.4555
	Ryan Vaughn	Home: #945 Office: #652-B 213.621.4555
	Lauren Kosty	Home: #1045 Office: #652-B 213.621.4555
	John Hanpadungvongs	Home: #1145 Office: #652-B 213.621.4555

About the Residential Life Staff

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

There is a Resident Advisor (RA) on duty each weekday evening from 6 pm until 8am the following morning, and all day and night on Saturdays and Sundays. The RA may be reached by calling the RA mobile duty phone (818.612.8279), or by contacting the Security Command Center (213.621.4506) located at the entrance of Parking Structure 2.

The Residential Life Office is located in room #652 in the Olive Building. Office hours for the Residential Life office are posted weekly.

The Residential Life Staff will post information about all kinds of School events, reminders, and schedules on the bulletin boards found on each floor of the residence hall. Also the residential staff will communicate with students using the official "@students.colburnschool.edu" e-mail addresses issued prior to the fall semester. As students are responsible for knowing all information communicated via e-mail, you are required to check this e-mail account or have it forwarded to another e-mail account.

CONSERVATORY HOUSING POLICIES

General Housing Policy

Students must be 16 years of age as of September 1, 2011 and enrolled in the Conservatory to qualify 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 circumstances shall 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 who wish to request an off-campus exemption. Students who choose to live off campus shall not be compensated for the cost of room (see below).

The Colburn School does not provide housing for spouses or children of Conservatory students.

Off-Campus Housing Exemption

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

- Student is married or legally domestic-partnered to someone who is not a student of the Conservatory.
- Student has children or dependents.
- Student has a medical condition that prevents community living, or necessitates furnishings or services that the residence hall cannot provide.

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

- Apply for an Off-Campus Housing Exemption using the form available in the Residential Life Office, OR
- Write a letter requesting an exemption. The letter should include a detailed description of the circumstances that would justify not living in the residence hall. Please include complete contact information, including email and phone number.
- Application and exemption requests should be received by the Director of Residential Life no later than the first day of August before starting school.

Students who are approved for an off-campus exemption may choose to participate in the School's meal plan. Students who cannot be

accommodated in the Residence Hall may qualify for financial aid toward the cost of room and/or board in special circumstances by applying for financial assistance through that process (see above).

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 or fourth year undergraduate, and transfer students over 21 may opt to live off campus. The cost of off-campus housing is the responsibility of the student. Finding an apartment in Los Angeles can be a challenging experience. With that in mind, the Residential Life Office provides some resources and materials that may help students transition from the campus community to off-campus housing situations. However, locating off-campus housing is the sole responsibility of the student.

Students who do not qualify for an exemption but who wish to live off campus must petition the Residential Life Office. The deadline for petitions is June 1 for the 2011-2012 academic year. 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, we cannot guarantee that all requests will be met.

Students who live off campus may choose to participate in the weekday meal plan only (no weekend stipend), but shall not qualify for any financial aid or compensation toward the cost of room/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 exception to live off campus are subject to the same parking lottery and parking policies as are residential students. Any student residing off campus who needs on-campus parking must enter the parking lottery in order to be eligible to park in the garage, if drawn, on P3. The expense for the space is the same as that for on-campus residents, and shall be the responsibility of the student, as per policy. If there is no parking available, off-campus students shall have to park in adjacent parking lots at the student's own expense.

Guests

Because the residence hall is everyone's home-away-from-home, it is important that each resident feel safe. Daytime visitors or overnight guests are welcome, with some limitations—all of which are designed to ensure the safety and security of our students and our facility. The Colburn School reserves the right to deny access to the residence hall to any guest for any reason.

Guests Must Be Escorted: Students are expected to meet guests at the building entrance and escort them at all times in the building. Guests are never to be left unescorted. This procedure is in place for the safety of all residents and their guests.

Guests Must Sign In: Guests must show ID and sign in at the Security desk (plaza level) in the Olive Building in order to gain access to the residential floors, whether for a few hours or a few days. A visitor log is maintained by the security guard at the Olive Security desk on the plaza level for this purpose. Guests that are not logged in may be asked to vacate the residence hall. This procedure is in place for the safety of all residents and their guests.

CSPA Guests: No CSPA students under the age of 18 are allowed in the residence hall. CSPA guests over the age of 18 must receive written approval of the Director of Residential Life before being allowed in the residence hall.

Request for Overnight Guest: Students wishing to host an overnight guest must apply for guest privileges via the online registration form.

Guest Policy Violations: It is expected that students will take prompt and reasonable action to stop the violation of residential and School policies by their guests. If a student or his/her guest is in violation of the guest policy, then the student shall be required to meet with the Director of Residential Life, and s/he may lose all rights to have visiting guests for a specified time to be determined by the Director.

Consent of Suitemates for Overnight Guests: Students are expected to gain approval from all residents of their suite before hosting overnight guests including visiting family members. This expectation is important since overnight guests may have access to the common area, bathroom, and personal property in the suite common areas, and it is important that all suitemates feel comfortable with the guest's presence. CSPA students are not allowed as overnight guests unless cleared by the Director of Residential Life.

Overnight Guest Limit: Any individual's overnight guest(s) may not stay for more than three consecutive nights, and there is a limit of no more than 5 nights in one 30-day period for any individual overnight guest. It is also expected that no student resident shall have an excessive number of guests within any month.

Guest Parking: Any individual's overnight guest(s) may not park in the Olive parking structure for more than three consecutive nights, and there is a limit of no more than 5 nights in one 30-day period for any individual overnight guest to park. It is also expected that no student resident shall have an excessive number of guests parking within any month. Guests must park in an available space on P3.

Guests may be asked to move their cars at any point if spaces are needed. If a student abuses guest parking privileges, the Security Command Center has a right to revoke the guest's parking privileges.

POLICIES, PROCEDURES AND FACILITIES INFORMATION

Note that much of the information included here is useful for non-resident students to know, as well as resident students. Information about basic procedures is useful to everyone, as we invite and sincerely hope that our off-campus students will take advantage of the programs and services offered by Residential Life.

Basics

Opening and Closing: For the 2011-12 academic year, the residence hall is open on the following schedule:

Move-In Day at the Residence:

- New and returning students move in on Saturday, August 20, 2011 from 9am-4pm
- New student orientation is required from Saturday, August 20 through Tuesday, August 23, 2011
- The first day of classes is Wednesday, August 24, 2011
- Mandatory all student meeting on Wednesday, August 24
- Please note policy on late arrival in the academic section of this Handbook

Thanksgiving Break (November 23– November 27, 2011):

- Residence Hall remains open
- Limited food service hours (check postings)

Winter Vacation (December 17, 2011 – January 6, 2012):

Residence Hall closes on Saturday, December 17, 2011, at noon

- Building and suite key cards are de-coded during closure; only pre-approved students shall have access to the building
- Limited food service hours (check postings)
- Residence Hall re-opens for students on Saturday, January 7, 2012, at noon

Spring Break (March 12– March 16, 2012):

- Residence Hall remains open
- Limited food service hours (check postings)

Move-Out/Summer Vacation:

- Students must schedule a move-out inspection appointment with their RA; improper checkouts may result in a \$150 fine to the student account
- Goodwill Bins arrive by May 1, 2012
- Move-out deadline is Tuesday, May 8, 2012 at noon
- Please note policy on early departure in the academic section of this Handbook
- Please note policy on late stays (below)

Environmental Policy

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

Education – working to ensure that the students, employees, and guests are aware of the potential environmental effects of their activities and the benefits of improved environmental action.

Participation – working with organizations that align with the above values of environmental stewardship and respect for human rights.

Social justice – recognizing the social and human impact of responsible environmental policy.

Conservation – protecting the quality of life for future generations through reduced use of resources.

Economic – responsibly utilizing our financial resources to support the above values.

Committed – taking a long-term perspective in analyzing and reducing the impact of The Colburn School's consumption and environmental practices.

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

The Colburn School takes measures to reduce waste at the source; use low energy light bulbs; replace, when necessary, old items with an environmentally-responsible version; re-use waste components where safe and practicable to do so; recover/recycle waste where possible; adopt the practice of responsible energy management through reduced consumption and the encouragement of energy efficiency throughout the school; encourage the use of public transport and provide facilities for the disabled, pedestrians, and cyclists; aim for continuous improvement.

Instrument Storage

An instrument locker room is provided for the use of Conservatory students on the second level of the Olive Building. Students are encouraged to store their instruments in these lockers for safety and convenience. Instrument storage lockers are located on the same level as the majority of practice rooms and classrooms. Lockers and locks shall be assigned by the Residential Life Staff. After each student is assigned and is responsible for one lock and a locker, students may request an additional locker on a first-come, first-served basis. Any damage made to locker by a student shall be billed to the student's account. Students who wish to store personal instruments and property in teaching studios/lockers are notified that they do so at their own risk. Teaching studios may be accessed by many people; please do not leave personal belongings in practice rooms/studios.

Laundry

The student laundry room is located on the second floor of the Olive Building, near the student lounges and fitness center. The washing machines and dryers are coin-operated, and accept quarters only. Problems with machines and requests for refunds may be submitted to the maintenance/repair e-mail address: reshallservice@colburnschool.edu. Please include the machine location in your e-mail. Items left in the laundry shall be discarded after seven days.

Lockouts

Students who are locked out of their room or suite should go to the Security desk on the third floor of the Olive Building for assistance or contact the Security Command Center (213.621.4506). A Residential Life staff member shall be contacted to assist students who are locked out. After three lockouts in one semester, the student shall be fined \$25 and charged with a policy violation. Students are expected to keep keys and key cards under their control at all times in order to ensure the safety and security of the community.

Mail Procedures

Your mailing address is:

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

Student mail is distributed to assigned student mailboxes each business day in the afternoon. The mailboxes are located on the lower level of the Grand Building near the stage entrance of Zipper Hall. It is expected that students shall check their assigned mailbox several times each week, as all hard copies of important Colburn communications shall 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 shall be accepted by the Mailroom staff and signed for on the student's behalf. The Mailroom staff shall 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 California Plaza (lower level) where packages may be mailed, and where stamps and other supplies may be purchased. It is open Monday through Friday during business hours.

Maintenance & Repair

To request non-emergency maintenance or repairs in your suite or bedroom or other School facility, you should send an e-mail to the following address:

reshallservice@colburnschool.edu

Do not email individual Residential Life staff members. In order to get the quickest, most efficient service, please include the following information about your maintenance or repair needs:

- Your name (first and last)
- Your suite and room number (example: 855-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

Most non-emergency maintenance and repair orders shall be attended to within a day or two. Students should expect that a Colburn employee will enter their suite/room in order to fix the problem. The staff shall leave a note indicating that they have been in the suite/room.

Students are expected to report problems quickly to ensure that they don't grow larger or cause more permanent damage. Students may be billed for permanent serious damage caused by failure to report problems.

To report an emergency maintenance or repair problem, you should not send an e-mail. Instead, you should report the problem to the Security guard at the plaza-level desk in the Olive Building (213.621.4506).

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

Meal Plan Information

Residential students shall participate in a meal plan, which consists of two components: (1) A weekly declining balance for use in the campus cafeteria; (2) A monthly stipend for purchasing weekend meals.

Declining Balance	\$134.50 per week (Cannot spend more than \$22/day)	Runs Sunday morning to Saturday evening	Spend only in school Café
Weekend Food Stipend	\$19 per day that the Café is not operating at full hours (amount will vary each month)	Issued monthly on the 26th (direct deposit); paid in advance of the upcoming month	Use at local restaurants or grocery stores however you like

The first weekend stipend will be paid by check on Friday, September 10, 2011.

The Colburn Café is open the following hours during the semester:

Monday – Friday	7:30 am – 7:30 pm
Saturday	8:00 am – 2:00 pm
Sunday	Closed

Students who wish to add additional money to their meal plan account may do so using cash or credit card at the School's Cashier window, located in the Grand Building next to the Security desk.

Move-In and Move-out

The Colburn School charges **\$182 per day** prior to the move-in date (August 20, 2011) that a student needs to stay in the building.

The Colburn School charges **\$182 per day** past the move-out date (May 8, 2012) that a student needs to stay in the building.

The Colburn School has limited housing and housing staff outside of residential dates. The School strongly urges Conservatory students to plan ahead in order to avoid incurring the expense of coming early or staying late.

Parking Information

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

'R' Resident Parking Permits: Students selected in the lottery must purchase an 'R' (resident) permit for level P3 of the Olive parking garage for \$275/semester, payable in monthly installments. This 'R' permit allows parking in reserved tandem spaces on P3 of the Olive parking garage. Tandem spaces involve parking two cars, one behind another. Those who are assigned tandem spaces will need to work with their tandem partner on the logistics of sharing the space.

'NR' Non-Resident Permits: Conservatory students who do not live on campus may choose to purchase an 'NR' (non-residential) permit which will allow parking in non-reserved garage spaces on an as-available basis. The NR permit allows non-residential students to participate in campus events and activities, and to use practice facilities. If there are no available spaces, NR permit holders must find and pay for their own parking off-site. 'NR' permits are available for \$200/semester, payable in monthly installments. 'NR' permit holders are not to leave their cars in the garage for more than 18 hours in any one period.

'S' Summer Parking Permits: A summer parking lottery shall be conducted in early April. Students selected in the summer lottery will be able to purchase a (residential) permit for level P3 of the Olive parking garage for \$275/summer payable in monthly installments. This permit allows parking in reserved tandem spaces on P3 of the Olive parking garage.

Other Regulations: Parking permits must be displayed properly at all times. Permits are non-transferable, and may not be duplicated. They are property of the Colburn School, and may be revoked at any time for misuse or abuse.

Students and guests are expected to obey all posted regulations in the parking facility. Questions regarding parking may be referred to the Director of Residential Life.

Students are expected to park in their assigned spaces. If someone parks in your assigned space on level P3, please:

1. E-Mail Security (security@colburnschool.edu) AND the Director of Residential Life (shuggins@colburnschool.edu).
2. In the e-mail, please include the space number, make and color of the vehicle occupying your assigned space

The Security staff will ticket the vehicle and instruct you to park in a temporary spot until the vehicle is moved.

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, damage or destruction to students' personal items, nor for any articles left during Winter Break, Spring Break, or after vacating the premises in May. We recommend that students purchase personal property insurance and instrument insurance.

Recreation/Lounge Space

There is dedicated Conservatory student (on- and off-campus students) space on the second level of the Olive Building including:

- Study/Computer Lounge – Includes tables, computers, designed for quiet or small group studying or meeting
- Television Lounge– Includes couches and tables and chairs, a large-screen television, ping pong table, foosball table, and other games
- Fitness Center - The Fitness Center is open 24 hours each day for all Conservatory students

Residential Life Sponsored Programs

The Residential Life staff hosts many programs each semester. The staff will post flyers and send out emails regarding Residential Life sponsored programs. In the event that an admission charge is required for a school-sponsored event, students shall be charged the full amount of the charge only if the student signs up but does not attend the event or program.

Right to Enter

The School recognizes students' desire for privacy, and shall make every effort to be respectful of students' living spaces and need for privacy.

School staff may enter your suite or room under these rare conditions:

- Whenever there is an indication of immediate health/safety risk, medical, safety or facilities emergency, or when the building is being evacuated for an alarm.
- Whenever you have requested, or the staff determines there is need for, maintenance or repair. The Facilities staff shall leave a note that your room or suite has been visited and indicating the work done.
- Three times per year, the Residential Life staff shall conduct health & safety inspections of every suite and room. These inspections shall be announced well in advance.
- In your absence, the staff may enter your suite or room to silence noise (like an alarm clock, stereo, or computer).
- Whenever there is suspicion of violations of the Standards of Student Conduct or the law, the School may choose to enter or enter with the assistance of campus Security or local police.

Whenever possible, a staff member shall not enter your suite or room alone; s/he shall be escorted by another staff member. The Director of Residential Life (DRL) shall be notified of the need to enter a room or suite in one of these extreme situations. The DRL shall weigh safety and the community good before giving any staff permission to access any student living space, and shall accompany any other staff members who need to enter whenever possible.

Room Assignments and Reassignments

Room assignments are made based on factors including suitemate choices given to the staff last year and over the summer, and by age or program level. If you are having a conflict with your suitemate, you are urged to work together to resolve the conflict. If necessary, you should speak to your RA, who may be able to help you. Room switches are made by the Director of Residential Life, and only under extenuating circumstances. Students are not permitted to move without the consent of the DRL, and after going through the proper channels.

Remember that any room switch requires a move-out and move-in inspection, re-coding of key cards, and changing student records. This is why it is important to request a switch through the proper channels. Roommate assignments for the next academic year will happen in early April.

Room Condition Inspections and Reports

For the protection of the Colburn School and student residents, the School requires a move-in and move-out inspection be completed with a staff member and student. During the inspection, a Room Condition Report shall be completed that documents the overall condition of the suite and room, as well as any specific damages, cleaning needs or

maintenance problems that are present. Students shall be billed for damages, cleaning, etc. that the Residence Hall Coordinator and/or the Director of Residential Life determines they are responsible for based on the inspection reports. See "Fee List" below for guidelines for individual damages with the understanding that this list is not exhaustive and may change as circumstances dictate.

Stipend Policy

The Colburn School provides Conservatory students with grants for board (meals). Because the Colburn Café is open from Monday breakfast through Saturday lunch only, a monthly cash stipend for purchasing meals when the Café is closed is distributed to students. The current cash stipend is \$19 per day; the exact amount will vary each month depending on Café hours of operation. This stipend shall be distributed to students via check each month.

Students who are U.S. citizens shall receive a Form 1099 documenting the amount of cash stipend paid. Any tax liability is the sole responsibility of the student.

Non-U.S. citizens will have the taxable amount of the stipend reported on Form 1042. The School is required to withhold 30% of the cash stipend for taxes; some or all of the amount withheld may be refundable once students file tax returns with the U.S. government. All international students are reminded that they are required to set up and monitor their accounts on the Glacier system. This will help determine tax withholding, which may result in less money for taxes being taken out of students' stipends. Glacier accounts must be set up through the Finance Office.

Summer Storage

There will be no blue bin storage for the 2011-2012 academic year. Students are responsible for securing their own summer storage, transporting belongings to the storage site, and picking them up when they return to campus in the fall.

Prior to the end of the spring semester, the Residential Life Office shall publish a list of storage facilities where students may pay to store their belongings over the summer. Students are encouraged to partner with colleagues to reduce costs.

Telephones

The Colburn School recognizes that mobile phones are widely used by students. However, the School has provided a shared common phone in each student suite. This phone is for receiving incoming calls and for making internal campus calls only. The phone also may be used to dial 9-1-1 in an emergency. There is a public payphone on level 2, where 9-1-1 can be dialed, and where calling card and coin calls can be made.

To receive an incoming call in a student suite, the student must ask the outside caller to dial the Security Command Center: 213.621.4506. Give the security guard the 4 digit extension listed on the screen of the phone mounted in the suite. This will allow outside callers to call the suite phone.

Television

Each suite is equipped with a television provided by the Colburn School. Satellite channels are available by plugging in to the cable outlet. The current configuration includes 40 of the most popular local and cable channels.

Trash and Recycling

Students are expected to take their own trash to the trash chutes and dispose of it properly. In order to prevent pests and rodents, trash must be sealed in plastic trash bags before being placed in the chute. Trash should never be left in the hallways or in the trash chute closet. Larger items that may clog the chutes should be taken to the dumpster. Trash bags are available in the trash room on each floor. Recycling is available in every trash room, and is strongly encouraged.

At the end of the academic year, during move-out, a charitable donation bin for unwanted furniture, clothing and other items is made available to students.

Winter and Summer Vacation Housing

The Colburn School does not provide regular housing during the winter or summer vacations. The Residence Hall closes, and key card access is limited to staff and authorized personnel only.

Students are strongly urged to plan ahead for off-campus vacation housing, during both winter and summer breaks. There is no Residential Life staff available over these breaks, and therefore Conservatory students are not permitted in the Residence Hall. (As noted in the calendar above, the Residence Hall is open during Thanksgiving and Spring breaks.) In particular during the summer, non-Conservatory residents may be staying on-campus in the Residence Hall for specific summer programs.

In the rare event that a Conservatory student needs housing outside of the Conservatory housing dates, a fee of \$182 per day shall be charged if permission is given to stay. Students who plan to park a car at The Colburn School over the summer should plan to pay a summer parking fee of \$275.

STANDARDS FOR STUDENT CONDUCT

In this community of learners, each student is viewed as a responsible person by staff and administration, and likewise, each student shall be held accountable for her/his actions and the actions of her/his guests. Students are expected to live by the “Golden Rule” – treating members of your community the same way you would like to be treated.

The Standards for Student Conduct not only apply to the campus of the Colburn School, but also to off-campus conduct if the good standing of the community is placed at risk, or if the student's presence on campus would present a danger to members of the campus community. Additionally, a student who violates the Standards for Student Conduct while representing the Colburn School at any off-campus function shall be held responsible for his/her actions.

It is expected that all students shall read and understand all of the information listed below. If a student does not abide by the information below, then s/he shall have a meeting with the Director of Residential Life and either be given a warning, placed on probation, or removed from the Residence Hall with possible dismissal from the School. If a student accrues charges over the course of the academic year to his/her student account, then s/he is responsible for paying these fees. Failure to pay fees charged to your student account shall result in a hold being placed on your account (see “Holds on Student Accounts” above), with subsequent consequences as described above. Students shall be held accountable for knowing and abiding by the expectations listed below.

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 substance abuse or addiction.

The following policies are written with the expectation that Colburn students will act responsibly, make healthy choices, and respect those around them. As has always been the case, the School trusts that students shall act with the good of the entire community in mind, and shall encourage fellow students to do the same.

Alcohol Policy

The possession, consumption, and/or manufacture of alcoholic beverages is not allowed in our residential community. In other words, The Colburn School is a dry campus in relation to residents and residential life. This policy shall apply to all Conservatory students and their guests irrespective of age or residency status. In addition, students may not be visibly intoxicated while moving about in the Residence Hall. Students are expected to follow all policies and act responsibly if they have chosen to consume alcohol off campus.

As a reminder, California State law prohibits anyone under the age of 21 from consuming or possessing alcohol anywhere in the State; to do so is a crime. 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 you are caught by police, you are subject to criminal penalties, which could include fines and jail time.

Safe Rides: Students are encouraged to have a designated driver for a safe return to campus when planning to drink alcohol. For those students who find themselves without a designated driver, a "Safe Ride" program through the Yellow Cab Company is in place for Colburn residents. Please see "Taxi Policy" below.

Enforcement: When an RA or other Colburn School staff member is made aware of a potential violation, it shall be their responsibility 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. After making note of all the alcohol found, they will discard any alcohol found in the sink and will discard the empty bottles.

The staff member shall ask to see your identification. Non-Colburn guests also shall be required to show identification.

An Incident Report Form shall be filed with the office of the Director of Residential Life. An individual meeting shall be held to determine the level responsibility of each person in the suite/rooms at the time, and the appropriate sanction to be given based on the circumstances.

Sanctions: The penalties for violations of the alcohol policy may be:

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

Second Offense – may incur dismissal from the residential community.

If you are dismissed from the community, you *may* not be dismissed from the School, depending on the circumstances of the violation(s). Students dismissed from School housing shall be financially responsible for their own housing, meals and related expenses while living off campus.

Apartment Living & Hygiene

Living Space Cleanliness: Students are expected to keep their living space—including suite common area, kitchenette, bathroom, and bedroom—clean and free of excessive clutter for safety and personal health reasons. Three times each semester; health and safety inspections shall be conducted by Residential Life staff.

Unhealthy/unsafe levels of filth or excessive clutter may result in cleaning or damage fee assessments, in addition to disciplinary action. Students who do not keep their areas clean may be billed for cleaning services contracted by the School, and may face disciplinary action. If more than one student is associated with the total cleaning bill, the bill shall be divided among the students associated with the space and charged to the students' accounts.

Cleaning Supplies: Vacuums and cleaning supply buckets are available for short-term checkout from each RA.

Dishes: Dishes and cutlery from the café are property of The Colburn School Café. Please return all dishes and cutlery to the Café immediately after use.

Toilet Paper/Trash Bags: Toilet paper and trash bags are available in the trash room on each floor.

Excessive Suite/Personal Trash: Students are required to dispose of trash on a regular basis. Accumulation of more than one large bag of trash in any suite or one small bag of trash in any bathroom or bedroom is a violation of community standards. There is a \$10 fee for each student within a suite where the suite refuses to dispose of trash properly. It is suggested that a cleaning schedule—including trash removal—be developed between suitemates to avoid excessive trash.

Custodial Services: Custodial services are not provided in student suites. Students are expected to keep their own suites, bathrooms and bedrooms clean. The custodial staff shall service the corridors, stairwells and other public areas several times each week.

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.

Community Living

Noise Level: It is expected that students will be courteous of their neighbors at all times. There is to be no amplified sound or musical instruments played in the Residence Hall. Students are not allowed to practice in their rooms/suites; these rooms are not soundproofed like the practice rooms are. The School has provided an adequate number

of practice rooms on campus, and students are expected to practice only in those dedicated rooms. There is a \$25 fine if a student is found practicing in his/her room.

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

Threats, Harassment, Intimidation, Hazing: Activities that threaten the health and safety of other community members, including hazing, intimidation, and harassment, shall 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. See the harassment policy elsewhere in this Handbook for more information.

Trash Disposal: Students are expected to take personal and suite trash to the designated trash chute, and not to leave trash in any common area or hallway. To avoid clogging, over-sized items, boxes and furniture should not be put into the chutes.

Recycling: Blue recycling bins are located in the trash room on each residential floor. For a list of all recyclable products, please visit: <http://dpw.lacounty.gov/epd/Recycling/crm.cfm>

Clean Up of Common Areas: It is expected that students will clean up after themselves when using common areas and School facilities (including hallways, laundry, fitness center, television room, lounges, etc.).

Posters: Students are not allowed to deface posters including those in the elevators.

Propping Doors: Students are expected to help keep the buildings safe by not propping doors at any time.

Computing in the Residence Hall

Students are expected to follow the Acceptable Use Policy of the Colburn School. A detailed copy of the policy is provided to students, and students are required to acknowledge their understanding of the policy by signing a copy of the policy prior to using School information/technology resources. Violations of the Acceptable Use Policy may result in disciplinary action. All students will sign the Acceptable Use Policy at check-in. Students shall not be allowed to use and access Colburn email without signing the Acceptable Use Policy.

Damage/Vandalism/Theft of Property

The Colburn School believes that residents should be held responsible for their actions and the actions of their guests. Therefore, students

shall be held financially responsible and charged for damages to the building, furniture and equipment in the Residence Hall. In addition, students shall be charged with violation of policy and held responsible in the discipline process for excessive damage, vandalism, and 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 initiated. If more than one student is associated with the damage, the total bill shall be divided among the students associated with the space and charged to their accounts.

Drugs & 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 shall not be tolerated in the residential facility, or anywhere on campus.

Drug Paraphernalia: The possession of any items commonly thought to be associated with the use of illegal drugs (including but not limited to pipes, bongs, and hookahs) is prohibited in the residential facility and on campus.

Prescription & Over-The-Counter (OTC) Drugs: The use of prescribed drugs by persons other than those to whom the drugs were prescribed is prohibited. The sale on-campus of any prescription drug is prohibited. The use of over-the-counter drugs for any purpose other than that for which they were prescribed is prohibited. The use of OTC drugs for supplements or use for any purpose other than described is prohibited. The Colburn School reserves the right to require proof of prescription for drugs and/or controlled substances, including medical marijuana.

Fee List

The following fees may be assessed at the discretion of The Colburn School. Charges shall be applied to the student's account. Failure to pay a fee or fine shall result in a hold being placed on the student's account (see "Holds on Student Accounts" above for a list of consequences related to such holds).

Damage to other School Property: Actual replacement/repair cost of damage including cutlery and dishes from the Café, and snack bins from the Residential Life Office.

Early Arrival/Late Stay: \$182/night

Improper Check Out: \$150 (Failure to turn in any checkout items: metal key, ID card, lock, mailbox key, etc.)

Late Checkout: \$35/Hour

Leaving Trash in Hallway: \$25 per occurrence

Lockouts: \$25 per lockout (after 3rd lockout per semester)

Lost Bedroom Key: \$65

Lost/Broken Key Card: \$25

Lost Mailbox Key: \$25

Missing/Damaged Furniture: \$100 fine plus the actual replacement cost of furniture. This includes residential hallway furniture.

Missing Locker Lock: \$10

Noise Violation: \$25 (after 3rd noise violation per semester)

Parking: \$275 (Residential Parking Permit per semester)
\$200 (Non-Residential Parking per semester)
\$275 (Summer Garage Parking)

Parking Ticket: \$20

Poster Vandalism: \$100 plus the cost of reprinting the poster

Reassembly of Bed at Checkout: \$50

Room Cleaning Fee: \$100 (or more depending on condition)

Fire Safety

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

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

serious matter. See the “Safety Section” of this Handbook for the evacuation plan.

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

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

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

Small Appliances: In each suite the School provides a small refrigerator, a coffee maker, and a microwave oven; *no other kitchen appliances are allowed.* The use or possession of appliances that have a heating element or coils and/or produce excessive heat is prohibited for safety reasons. This ban includes (but is not limited to) the following common items: Halogen lamps, sunlamps, toaster ovens, hot plates, deep-fryers, electric skillets, electric heaters, steamers and/or rice cookers and coffee pots (except for the one provided by the school). The use of handheld clothing irons that are equipped with automatic shut-off timers is acceptable, when stored and used safely. All appliances must be UL-approved.

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

Responsible Cooking: Due to limited ventilation and sensitive fire and smoke detector equipment, cooking in the student living areas is not permitted—except for that done in the microwave provided by the School.

Gambling

Gambling is prohibited in all Colburn School facilities, including the Residence Hall common areas, suites, and bedrooms.

Key Cards and Access

Students are expected to maintain control over their own keys and access cards at all times. Keys and access cards are not to be in the control of anyone other than the student to whom they are checked

out, under any circumstance. The duplication of School keys or access cards is prohibited.

Excessive Lockouts: Excessive lockouts – more than three per semester – shall result in fines and possible disciplinary action.

Storage/Mechanical Areas: Students are not permitted to access storage rooms, mechanical rooms, emergency-only doors, elevator shafts, or other areas marked as off-limits.

Windows: Students are not permitted to enter, exit, or hang items outside of suite or bedroom windows.

Access Restrictions: Conservatory students are not permitted to access the following areas unless given permission by an administrator and escorted by a staff member or security guard:

- 6th floor, north wing
- 12th floor

Parking Violations

Parking at the Colburn School is extremely limited; therefore, it is expected that all students shall abide by all traffic and parking signs within the parking structure. Students are expected to park only in their assigned area (P3 of the Olive Building garage) and assigned space (issued at check-in). Tickets will be issued to students who do not park in assigned space. A charge of \$20 shall be billed to the student's account for the first ticket. Each additional ticket shall increase by \$5 with the maximum ticket never exceeding \$30. Parking permits are non-transferable, and may not be duplicated. Improper or illegal parking or improper use of permits may result in fines, towing, and/or disciplinary action.

Pets

Animals are not permitted in the residence hall.

Disabled students who require service animals are expected to provide the appropriate legal documentation and work with the Director of Residential Life on arrangements for this accommodation.

Posting of Signs and Notices

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: There is to be no posting on interior or exterior sides of building windows.

Common Area Bulletin Boards: Prior permission from the Residence Hall Coordinator or designee is required for postings on the staff-maintained bulletin boards near the elevators on each floor as well as in the laundry room.

Hanging of Items Within Apartment: Holes from items hung cannot be larger than a pinhole. Do NOT use tape when attaching posters, pictures, or other items to the wall. Upon check-out students are expected to return the room to its original check-in state (See below).

Elevator Signs and Notices: The vandalism of signs and notices in the elevators is unacceptable. Cameras located in the elevators will identify vandals and those responsible shall 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.

Quiet Hours

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

- Sunday through Thursday nights, 11:00pm to 8:00am
- Friday nights, 12 Midnight to 9:00am
- Saturday nights, 12 Midnight to 9:00am

Residence Hall Apartments and Furniture

Furnished Rooms: Student bedrooms include 1XL twin bed, 1 desk and chair, 1 lamp, 1 wardrobe, and 1 bedside table. Student common space in suites include: 1 sofa, 1 chair, 1 TV and stand, 1 end table, 1 coffee table, 1 microwave, 1 mini-fridge, 1 paper towel holder, and 1 coffee pot. Students shall be held financially accountable and billed for all missing items.

Bed frame: Students must leave bed frames in their rooms and reassemble them by check-out. Bed frames not reassembled by inspection shall result in a fine of \$50 for re-assembling.

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

Damaging Furniture: Students are expected to take good care of Residence Hall furniture so it may be enjoyed by students in the future.

Students shall 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.

Billing for Damaged/Lost/Moved Furniture: If furniture is missing or damaged from an area common to more than one student, then all of the students associated with this space shall be billed. The total bill shall be divided among the students associated with the space and charged to their accounts.

Billing for Damaged Walls/Apartment Damage: Any holes, tears, scratches, and/or ripping of paint that is larger than a pinhole shall be charged to the student's account at check-out. Holes larger than a pinhole are considered out of the realm of "normal wear and tear" that happens to a suite. Do NOT use tape when attaching posters, pictures, or other items to the wall. Upon check-out students are expected to return their rooms to their original check-in condition. If more than one student is associated with the damage the total bill shall be divided among the students associated with the space and charged to their accounts.

Sanctions and Stipulations

It is expected that students involved in the campus disciplinary process shall abide by sanctions and other conditions placed on them and explained to them in writing by School officials within the timeline set by the School. Failure to comply with sanctions or conditions set by the School following a disciplinary proceeding shall result in further disciplinary action, ranging from additional sanctions to suspension from the School.

Sexual Assault Policy

See the Legal Notices section of this Handbook for detailed information on The Colburn School's sexual assault policy.

Smoking

Smoking includes but is not limited to cigarettes, cigars, and the use of pipes, bongs, hookahs, etc. Smoking is not permitted in any campus buildings, including in the Residence Hall—including common areas, student suites, and student bedrooms. Designated smoking areas are clearly labeled outside the buildings, but never closer than 20 feet from the buildings per law. Smoking is to be confined to designated areas at all times.

Sporting Activities and Equipment

No Wheels: For everyone's safety and comfort, skateboards, rollerblades, bicycles, and other moving devices—motorized and non-motorized—may not be operated inside the buildings or on the

sidewalks or parking surfaces contiguous to the campus, including the parking garages and plaza.

Bicycle Storage: For the safety and convenience of all residents, bicycles may not be stored in student living areas, including suites and bedrooms. There is a bicycle rack provided in the Olive Building parking garage (level P1). Students should purchase a high-quality lock for their bike. The School does not accept responsibility for damaged or stolen bikes.

No Balls or Projectiles: Throwing balls or other objects inside the building may damage the walls, ceiling tiles and sprinkler heads, and therefore is prohibited.

Fitness Center Rules (level 2 of the Olive Building):

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

Staff Treatment

Duty to follow directives: Students and their guests are required to follow the directives of Residential Life staff members. Directives may include, but are not limited to: Requesting compliance with any policy, requesting students to open door for discussion of any issue, requesting students or guests to produce identification. Note: If a directive seems inappropriate, the student should comply and later follow-up with a detailed report to the Associate Dean. At all times, it is expected that both the staff member and student shall treat each other with dignity.

- Furnishing Accurate Information: Students and their guests are required to provide accurate information to Residential Life staff and School officials.
- Harassment/Threats: Residential Life staff are to be treated with respect at all times. Harassment, threats and intimidation toward staff members are prohibited. Any interference, physically or verbally, with a staff member's ability to do their job is considered a serious violation of policy, and shall be treated with a "no tolerance" philosophy.

Taxi Policy

The Residential Life Office has set up a "voucher only" taxi system through the Yellow Cab Company (877.733.3305) for students needing transportation to nearby medical facilities or for intoxicated students needing a "Safe Ride" within a 5-mile radius of the School.

Medical Rides: Contact the Director of Residential Life (213.621.4553) for two vouchers to cover the roundtrip taxi service. The "Passenger" carbon copies must be returned to the Director of Residential Life upon campus return.

Safe Rides: Students should plan ahead to have a designated driver when leaving campus to drink. The "Safe Ride" taxi system should be for emergency use only.

Please call the Yellow Cab Company (877.733.3305) once you realize you need a "Safe Ride" back to campus. Inform the dispatcher you will be using a voucher for your trip. Once the cab has picked you up, please call the RA On Call (818.612.8279). The RA will meet you on Grand Avenue to give the taxi driver a voucher.

Abuse of Taxi Policy: Taxi vouchers should only be used in the event of an EMERGENCY. It is the expectation of The Colburn School that students will act responsibly, take the proper precautions, and plan to get themselves back to campus safely, without using the taxi voucher program.

The Director of Residential Life shall suspend voucher privileges in cases of abuse. Use of Safe Rides shall be subject to evaluation. If abuse is determined, the student shall be charged for the fare. The Director of Residential Life shall determine whether a student is abusing the Safe Rides program based on reports from the Residential Life Staff.

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 shall 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 applies to weapons facsimiles, as well (e.g. fake guns, decorative swords, plastic nun chucks, etc).

SAFETY AND EMERGENCY INFORMATION

In any emergency, it is important to call 9-1-1 first, and then the staff—either the RA on-duty or the security guard on the third floor (plaza level). It is also important that you never put your own health/safety at risk. Take immediate action to keep yourself safe. And stay calm.

PLEASE: Program 9-1-1, the RA duty phone (818.612.8279) and Security Command Center (213.621.4506) phone numbers into your mobile phone at the beginning of the semester.

NOTE: The Evacuation Assembly Area for the Residence Hall (Olive Building) is the sidewalk at the corner of 2nd and Olive Streets by the Joe's Parking Lot. This is the gathering place for most emergencies. At the Evacuation Assembly Area, the staff will be able to 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.

Fire Procedures

To Report a Fire: 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.

Evacuation of the Building in a Fire Alarm or 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), however, move to an upper floor and find a window where you can wait for rescue.
- If there is smoke in the area, stay low to the ground and cover your nose and mouth.
- Feel each door before opening it to make sure there is no intense heat on the other side.
- Do not break windows unless it becomes necessary for escape or rescue.
- When you have reached the ground floor and have exited the building, go to the Evacuation Assembly Area to receive important information, and so the staff may account for everyone and know that you are safe.
- Do not, under any circumstances, re-enter the building.

If You Are Trapped:

- 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), however, 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.
- When trapped, SHELTER IN PLACE: Stay low and put as many barriers between you and the fire. If you are in a room with doors, stuff cloth under the door to prevent smoke from entering.
- If possible, close vents and turn off air circulating systems.

Earthquake Procedures

During an Earthquake – INSIDE:

- 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. Also, stay away from doors that may swing open and harm you.
- Get underneath a desk, table, or other sturdy object with a hard surface, and hold on. If there is no table or desk or similar object, find an interior wall and sit with your back against it.
- Lean forward and cover the back of your neck with your hands to protect yourself.
- WAIT – Do not immediately run outside. Many people are hurt or killed by falling debris outside near buildings. Make sure the earthquake is over, and make sure the area around you is safe before moving outside.
- Remember that aftershocks are possible.

During an Earthquake – OUTSIDE:

- If you are outside and feel the earth shake, move quickly away from buildings, structures, etc. that may have falling debris or glass.
- Stay away from power lines, trees, traffic signs and signals, etc.

AFTER THE QUAKE:

- Move slowly and cautiously toward the Evacuation Assembly Area.
- As you move, assist those who may need help—if it does not put your own safety in jeopardy.
- As you move, be cautious of possible hazards such as: broken glass, electricity sources, leaking chemicals or gas.

- Do not use elevators.
- If you are unable to exit safely, continue to avoid unsafe areas in case of aftershocks. Move to a place where you may call or wave for help.
- Emergency personnel may not be available, and it is important to expect to help others and take care of yourself. Phone lines may be down, roads may be obstructed, and it may be necessary to survive on limited food and water for some time.
- The Residential Life staff will be in charge of distributing and monitoring food, water and medical supplies, and will provide important information at the Evacuation Assembly Area. They will need your help.
- The Residential Life staff or other School personnel may assign students to serve in the following roles: Runners, supplies monitors, medical triage, damage assessment, security patrols.

To Report a Medical Emergency

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

Bomb Threat/Terror Threat

There is a remote possibility that a student may receive a bomb threat. There are many reasons individuals may choose to phone or mail a threat. It is important that our community react swiftly to avoid putting community members at risk or creating panic.

If You Receive a Threat: 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 this 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?*

Don't assume the caller will not give this information; it is likely that if they are calling, they do want to provide information. Also, make notes about the following:

- *Are there background noises?*
- *Are there identifying characteristics to the voice of the caller?*
- *Caller's gender?*
- *Accent or dialect?*
- *Strong telephone connection, or fuzzy phone line?*

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

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

Power Failure

In the event of a major power failure, the building is equipped with a back-up generator, which will provide power for emergency signage and stairwells for a limited amount of time. Students should not use elevators during a power failure, even if they appear to be running properly.

If the power failure persists for a long period of time, the back-up generators may run out of power.

It is important to listen to instructions from the Residential Life and Security staff. The staff may require that students move to a central location within or outside the building to ensure safety of everyone, particularly if the power failure continues during nighttime hours. If the fire alarm system fails, students may be asked to assist in a “fire watch” patrol of the building with the Residential Life staff.

To Report a 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 (213.621.4506). Keep yourself and others away from danger, and phone 9-1-1 if anyone has been hurt.

Emergency/Duress (Blue Light) Phones

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

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.

HEALTH AND WELLNESS

Medical Insurance Requirement

The Colburn School requires all Conservatory students to have adequate year-round health insurance coverage. The School offers a comprehensive student health insurance policy through Kaiser Permanente; the cost of this policy is \$1941.00 for coverage from 8/1/11 through 7/31/12.

Health Insurance Waiver

Students who have other coverage (through their parents, spouse, or an individual plan) may request an exemption (a hard waiver) from enrollment in the Kaiser Permanente plan. The waiver application must be completed in its entirety, including the questions regarding providers in Los Angeles County, percent payment at network hospitals, and benefit maximums. If the review panel determines that a student's coverage is insufficient, that student shall be required to enroll in and purchase the Kaiser Permanente plan.

Need-based financial aid is available to help defray the costs of health insurance for those students enrolled in the School's student plan (see Financial Assistance policy above). A copy of the student's insurance card showing valid enrollment dates must be included with the waiver application form. By signing the hard waiver, the student is accepting full responsibility for any uninsured or underinsured medical expenses and certifies that he/she will not seek reimbursement from the Colburn School for any medical expenses incurred.

Payment of Health Insurance Premium

A charge of \$1941.00 shall be applied to the student account of all Conservatory students who have not submitted a hard waiver form by July 15, 2011. Students are expected to pay this charge in full by September 15, 2011, or to apply to the Finance Office for a payment plan. Payment plans will require the pre-authorization of a credit or debit card for regular payments.

Getting Medical Care Through Kaiser Permanente

While school is in session, as well as during school-designated breaks and vacations, students who are on the School's insurance plan can receive care at any Kaiser Permanente facility. Many of the Kaiser Permanente facilities offer same-day appointments, though it is best not to wait until the last minute to contact an office. You also may call and speak to an advice nurse who can help assess any symptoms, provide advice when medically appropriate, and answer questions about medical problems.

Students are required to choose a Kaiser Permanente doctor as their personal physician as soon as they become a member. You can use the clinical staff directory at <https://studentsinsurance.wellsfargo.com/~colburn> to choose a doctor. You also may choose your doctor by calling Kaiser Permanente

Member Service Call Center at 800.464.4000. This number is listed on your Kaiser Permanente ID card. Students are strongly advised to choose a doctor early in the fall, prior to any urgent medical need. Students are encouraged to read and know the contents of their policy. Policies typically include charges such as co-pays and deductibles. These expenses are the responsibility of the student.

Prescriptions may be filled at any Kaiser Permanente pharmacy – even when you are on School-designated breaks and vacations. During School-designated breaks and vacations, you may get your prescriptions filled at MedImpact pharmacies, which include Albertsons, CVS, Kmart, Longs Drugs, Raley's, Rite Aid, Safeway, Sav-on, Target, Vons, Walgreens and Wal-Mart. (MedImpact pharmacies are subject to change.)

It is crucial that students carry their insurance card with them at all times, and present it when care is needed. The Colburn School will not make a recommendation as to whether students may choose to remain on their parents' or spouse's policy – each student's needs and desired level of coverage will vary based on their own individual circumstances.

Copies of the 2011--2012 Kaiser Permanente Benefit Summary can be obtained by visiting the Office of the Director of Residential Life, the Conservatory Office or by logging onto <https://studentinsurance.wellsfargo.com/~colburn>.

You may contact the Kaiser Permanente Member Service Call Center weekdays from 7 a.m. to 7 p.m. and weekends from 7 a.m. to 3 p.m. for information on the following:

- Benefits and coverage, getting a copy of your EOC (Evidence of Coverage), filing claims, and using the dispute resolution process
- Co-payments and billing
- ID cards, including replacement of lost or stolen cards
- Other services including health education classes and support groups

Contact Wells Fargo Insurances at 800.853.5899, weekdays from 8:30 a.m. to 5:00 p.m., for information on the following:

- Adding or deleting dependents
- Enrollment and eligibility
- Name and/or address changes

Urgent Non-Emergency Medical Care: Urgent conditions aren't life threatening. However, delaying treatment for urgent conditions could cause serious problems. Examples of urgent care situations include (but are not limited to) the following:

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

Heading for the emergency room usually isn't the best choice in these situations. Urgent conditions can usually be treated at home until you can see the doctor, at a clinic, or with a visit to your regular doctor.

Someone in your regular doctor's office can give you advice on how to reduce discomfort and arrange for you to get an appointment if necessary; an on-call doctor or a clinic nurse can do the same.

Your student health insurance plan also provides an emergency number that you can call to ask a health care provider about the best treatment for your condition or situation. You can reach your health care provider or a physician on call 24 hours a day, even after normal business hours. Call your provider's office and either a recording or an answering service will tell you how to reach the physician on call.

Keep a list of emergency phone numbers near your phone – for your provider, the poison control center, and any emergency help line your health plan may offer – along with fire and police numbers.

What is an Emergency? When to Visit the E.R.: An emergency is a condition that will cause loss of life or permanent or severe disability if it isn't treated right away. Examples of emergencies include the following:

- Chest pain
- Shortness of breath
- Severe abdominal pain (except for constipation or menstrual cramps), especially after an injury
- Uncontrollable bleeding
- Blunt head trauma or a penetrating wound to the head
- Confusion or loss of consciousness, especially after a head injury
- Poisoning or suspected drug overdose
- Serious burns or cuts
- Inability to swallow
- Seizure
- Slurred speech or sudden onset of paralysis
- Broken bones

The Colburn School is located approximately .75 miles from Good Samaritan Hospital, voted by Health Grades as one of America's top 50 hospitals. Good Samaritan is a major research and teaching hospital, and is associated with the University of Southern California's Keck School of Medicine. Good Samaritan is located at 1225 Wilshire Boulevard.

In any emergency, call 9-1-1 for assistance, and notify a staff member that you need help. Refer to the Safety Information and Emergency Procedures section of this handbook for more information about what to do in a medical emergency.

If you need to visit the emergency room for a true medical emergency, Good Samaritan Hospital is accessible by public transit. See below.

Getting There: To get to 1225 Wilshire Boulevard, take the DASH A bus during peak hours for just \$0.35. It runs from 1st and Grand (northwest corner) every fifteen minutes, and drops off less than two blocks from the medical building. For information on transportation during off-peak hours or weekends, visit the MTA website: www.mta.net.

Meningococcal Disease Vaccination

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

Urgent Crisis Counseling

Occasionally life provides us with challenges we are unprepared to handle. This can lead to powerful emotional responses: intense and unremitting feelings of sadness, overwhelming grief and even the 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 are having an emotional crisis/emergency, phone 9-1-1 immediately and follow the operator's instructions.

- Go to the nearest emergency room for immediate evaluation.
- Do not wait until your next appointment to get help. Security and Residential Life Staff are available 24 hours daily to assist you in this process
- National Crisis Hotline 1-800-SUICIDE
- Suicide Prevention Lifeline 1-800-273-TALK
- Suicide Prevention Center 1-877-CRISIS
- 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

Refer to the **Safety Information and Emergency Procedures** section of this handbook for more information about what to do in a medical emergency.

The Colburn School has partnered with Dr. Jennifer Langham, PhD and Clinical Consultant, to assist students with short-term treatment until they can be directed to counseling services through their insurance carriers. To reach Dr. Langham, contact Residential Life Staff, or the Associate Dean of the Conservatory. Kaiser members may access Kaiser Permanente counseling services by calling 800.464.4000.

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

APPENDIX A

Acceptable Use of Information Resources Policy

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

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

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

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

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

Responsibilities:

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

Users must:

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

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

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

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

The Colburn School reserves the right to place restrictions on the use of its electronic resources in response to complaints that present evidence of violations of Colburn School policies, rules, regulations or codes, or local, state or federal laws and regulations. Actions that violate these policies can result in immediate disabling, suspension, and/or revocation of the account owner's privileges pending review for further action. Such unauthorized or illegitimate use of electronic

resources including computer accounts, resources or facilities may subject the violators to appropriate disciplinary, criminal and/or legal action by the Colburn School and/or the State. If evidence is established, the Colburn School authorities responsible for overseeing these policies and codes will be consulted on the appropriateness of specific actions.

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

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

Glossary:

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

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

Acceptable Use of Information Resources Agreement Form

<p>General</p>	<ul style="list-style-type: none"> • 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. • Employees, contractors, and consultants, must not give the impression that they are representing, giving opinions, or making statements on behalf of the Colburn School unless authorized (explicitly or implicitly) to do so in Email or postings to news groups, chat rooms or listservs. They should use a disclaimer stating that the opinions expressed are their own and not necessarily those of the Colburn School, unless the posting is related to normal business responsibilities or unless it is clear from the context that the author is not representing the Colburn School. An example of a simple disclaimer is: "The opinions expressed are my own, and not necessarily those of my employer or school." • Users must not copy or reproduce any licensed software except as expressly permitted by the software license, use unauthorized copies on school-owned computers or use software not approved for use on system computers (approval from the Information Technology Services management).
<p>Data Protection</p>	<ul style="list-style-type: none"> • 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.
<p>Virus Protection</p>	<ul style="list-style-type: none"> • All computers connecting to the Colburn School network must run current virus protection software. This software must not be disabled or bypassed with the exception of installation of software, or other special circumstance or procedure that requires the temporary disabling of virus protection software. Computers found to be infected with a virus or other malicious code will be disconnected from the Colburn School network until deemed safe by the Information Technology Services department.

<p>Email</p>	<ul style="list-style-type: none"> • The following email activities are prohibited by policy: <ul style="list-style-type: none"> - Using email for purposes of political lobbying or campaigning. - Posing as anyone other than oneself when sending email, except when authorized to do so by the owner of the email account. - Reading another User's email unless authorized to do so by the owner of the email account, or as authorized by policy for investigation, or as necessary to maintain services. - Use of email software that poses high security risks to the Colburn School Information Resources. - Sending or forwarding chain letters. - Sending unsolicited messages to large groups except as required to conduct the Colburn School's business. - Sending excessively large messages or attachments unless in performance of official Colburn School business. - Sending or forwarding email that is likely to contain computer viruses, worms, or malware.
<p>Confidential or Protected Information</p>	<ul style="list-style-type: none"> • 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.
<p>Incidental Use of Information Resources</p>	<ul style="list-style-type: none"> • Incidental personal use is permitted by the Information Resources Use and Security Policy but is restricted to the Colburn School's system users; (it does not extend to family members or other acquaintances). It must not interfere with normal performance of the user's duties, must not result in direct costs to the Colburn School, and must not expose the Colburn School to unnecessary risks. • Storage of any non-work related email messages; voice messages, files and documents within the Colburn School System email system must be nominal (less than 5% of a User's allocated mailbox space). • All messages, files and documents stored on the Colburn School system Information Resources – including personal messages, files and documents – are owned in accordance with the Colburn School's

	<p>Rules and Regulations.</p> <ul style="list-style-type: none"> • Any files, messages or documents residing on the Colburn School system computers may be subject to public information requests and may be accessed in accordance with this policy. • A Colburn School email account should not be used for personal email correspondence that is confidential in nature.
Internet Use	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • All computers and portable-computing devices using the Colburn School Information Resources must be password protected using the "strong" password standard. • Users accessing the Colburn School network from a remote computer must adhere to all policies that apply to use from within the Colburn School facilities, must conform to the Information Technology minimum standards for portable computing, and are subject to the same rules and security related requirements that apply to the Colburn School-owned computers. • Unattended portable computing devices must be physically secure. • If it is determined that required security related software is not installed on a remote computer or that a remote computer has a virus, is party to a cyber attack, or in some way endangers the security of the Colburn School System network, the account and/or network connection will be disabled. Access will be re-established once the computer or device is determined to be safe by the Information Technology Services department. • If critical Colburn School data is stored on portable computing devices it must be backed up to a network server for recovery in the event of a disaster or loss of information. • Special care should be taken to protect information stored on laptops and PDA devices, and in protecting such devices from theft.
Passwords	<ul style="list-style-type: none"> • 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 must not be shared

	<p>(including with family members). Each User is responsible for all activities conducted using his or her account(s).</p> <ul style="list-style-type: none"> • Users must not circumvent password entry through use of auto logon, application "remember password" features, embedded scripts or hard-coded passwords in client software. Exceptions may be made for specific applications (like automated backup) with the approval of the Information Security Manager (ISM). Any exception situation must include a procedure to change the passwords and must adhere to security policies for password construction.
Harassment, Threats, Stalking, and Similar Activities	<ul style="list-style-type: none"> • Users may not use electronic communications to harass, stalk, or threaten others, or in similar ways create an atmosphere, which unreasonably interferes with the education or employment experience. Generally, communication that contains abusive, offensive or intimidating language and is repeated, unsolicited, unwanted or unwelcome may constitute harassment.
Abuse, Damage, or Destruction of Electronic Resources	<ul style="list-style-type: none"> • Users must take care not to engage in activities that, without proper authorization: <ul style="list-style-type: none"> - Overload the computing systems and networks, such as excessive use of processor time, data storage, or bandwidth, or activities, which otherwise impair or negatively impact performance and availability. - Interfere with, disable, damage, obstruct, or in similar manner impede the normal function and accessibility of computer or communication systems, or computer data, files, and other information. - Attempt the unauthorized connection, removal, or modification of computer or communication devices.
Security	<ul style="list-style-type: none"> • Security programs or utilities that reveal or exploit weaknesses in the security of a system or that reveal data by circumventing established authorization procedures and systems should not be downloaded and/or used by users. For example, password cracking programs, packet sniffers, or port scanners on Colburn School's Information Resources shall not be used. Only the Information Security Manager (ISM) and authorized IT staff may utilize security programs and utilities for security audits and vulnerability testing. • Users must report any identified weaknesses in the Colburn School's computer/information security and any incidents of possible misuse or violation of this agreement to an immediate supervisor, department head, school administrator, or Information Technology/Security management.

The Colburn School Conservatory of Music
Student Catalog and Handbook 2011-12
Addendum, March 2012

Application and Admission Information, page 7 – Amended to read:

Information regarding application and admission to the Conservatory of Music is provided in this Student Catalog and Handbook. The School's website (www.colburnschool.edu) also contains this information, and any updates made between printings of this Handbook. 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.

ADMISSIONS INFORMATION

Enrollment in The Colburn School Conservatory of Music is based on the instrumentation of a symphony orchestra plus a piano department. The Colburn School Conservatory of Music accepts applications only for instrumental areas in which there are openings. Students interested in enrolling must apply by following the process and requirements described here.

The completed application and ALL required application materials (including prescreening videos, transcripts and letters of recommendation) must arrive at The Colburn School by **December 1**. This is NOT a postmark deadline. (TOEFL scores must be submitted by February 1.)

APPLICATION MATERIALS

All applicants must complete the School's application form and must submit the following required materials. These supplemental materials may be attached to the online application, or may be mailed to the Office of Admissions at The Colburn School (see address below). Do NOT send materials to faculty members.

All application materials are due in the Office of Admissions by the announced deadline. In order to make sure that you have sent everything, we have created a **Checklist**. Use it to make sure your application is complete.

Official Transcript(s)

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

- **Freshman (BM) and PD applicants** must submit a high school transcript.
- **Undergraduate (BM) transfer applicants** must submit both high school and college transcripts.
- **Post-baccalaureate applicants** (those applying to the AD and PSC programs) must submit transcripts from all colleges attended.
- Documents that are not originally in English must be submitted in the original language and with a certified translation.
- All transcripts must be submitted in envelopes sealed by the issuing school.

Letters of Recommendation

Two letters of recommendation from musicians are required. One letter must be from your current or most recent applied (private) teacher. The second letter must be from another musician who is acquainted with your playing. If preferred, your recommenders may complete our [Recommendation Form](#) instead of sending a letter. Please remind your recommenders that recommendations are due **December 1st**.

Résumé

A résumé must be submitted. A résumé is defined as a list of your academic and musical accomplishments. Please do NOT send a program bio. Because many applicants confuse a program bio with a résumé, we have created a [sample résumé](#) to help you. You may use our sample to create your own résumé.

Statement of Purpose

Prospective students must submit a brief Statement (essay) describing your objectives in enrolling at The Colburn School. This statement must be a minimum of two paragraphs in length, and a maximum of four paragraphs in length, single-spaced. This is not a general essay, but must specifically address why you wish to enroll in The Colburn School.

Standardized Test Scores

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

TOEFL Score

An official TOEFL score is required if your native language is not English. The Colburn School's TOEFL code is **8477**. (Information on the TOEFL—Test of English as a Foreign Language—may be found at www.ets.org.) TOEFL scores are due February 1st.

Prescreening Video

Applicants must upload a pre-screening recording in video format through the online application as a part of our application. We will not accept DVDs or CDs.

Mailing Address

The mailing address for sending supplemental materials is:

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

TRANSFER APPLICANTS

A transfer applicant is someone who will not have completed their current program by the time they begin study at Colburn. Applicants who apply to transfer from their current school to The Colburn School must follow the same application and audition process as all other applicants, with some additional requirements as described below.

Note to All Transfer Applicants

The determination of your class level is made individually, and is based on a review of your academic record and placement testing. Normally, this is finalized during the registration process. You may be required to provide course information in order for us to clarify your placement.

International Transfer Applicants

Please note that we do accept international students as transfer students. The Transfer Release Form (number 1 below) is NOT required for students currently enrolled in non-U.S. institutions. All other requirements remain as stated below.

Transfer Application Requirements

1. Apply

Complete the regular application form by the regular application deadline.

2. Transfer Release Form

As part of the application process to The Colburn School Conservatory of Music, this form must be submitted by any applicant currently enrolled in an institution of higher education within the United States who will NOT have completed their current program prior to matriculating (beginning studies) at The Colburn School. Click on the link at the end of this paragraph to print the Transfer Release Form. This form must be completed and in the applicant's file before an offer of admission may be made by The Colburn School. ([Transfer Release Form](#))

3. Transcripts

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

4. General Education credits

Humanities courses completed with grades of "C" or better at other undergraduate schools shall be considered for transfer credit. Up to 50% of the required General Education/Humanities credits may be accepted in transfer if the courses are deemed comparable to those required at The Colburn School. Students may be required to provide course descriptions from a catalog and/or textbooks and other class materials to establish equivalency.

5. Music Theory credits

Assessment tests in Music Theory and Ear Training serve as challenge exams—depending on the results, students may be given credit for equivalent classes required at The Colburn School. Thus, for example, a high school graduate may be given credit for two years of Music Theory classes at the School, and be placed in MTH 301 as a result of the test. Credit by examination for MTH 103-204 would then appear on the student's transcript. In an inverse example, a student whose transcript shows four semesters of Music Theory may as a result of their exam score have to enroll in six semesters of theory at The Colburn School.

6. Music History Credits

Faculty will review applicants' transcripts for evidence of completed Music History courses. Placement in Colburn classes will be based on this review. Students may be required to provide course descriptions from a catalog and/or textbooks and other class materials to establish equivalency.

7. Orchestra and Chamber Music Credits

All Conservatory students must enroll in lessons and orchestra (except pianists) during each semester of enrollment, and chamber music for 50% of their enrollment, regardless of previous experience or credits.

8. Determination of Transfer Credits

Transferability of courses to The Colburn School is always determined by the Associate Dean of the Conservatory, in consultation with the applied faculty and the relevant academic faculty.

INTERNATIONAL STUDENT ADMISSION

The application process for non-U.S. citizens is the same as that for U.S. citizens. The Colburn School does not discriminate on the basis of national origin.

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

English Proficiency

English proficiency is a requirement for study at The Colburn School. In order to assess proficiency, we require all applicants whose native language is not English to take the Test of English as a Foreign Language (TOEFL). This test is offered worldwide. Information on the nearest testing center may be found at www.ets.org/toefl. In order for The Colburn School to receive an official copy of your score, you must enter the School's code (**8477**) on the test document.

TOEFL minimum score requirements are as follows:

- BM - 550 pbt; 79 ibt
- PD - 500 pbt; 65 ibt
- AD - 500 pbt; 65 ibt
- PSC - 500 pbt; 65 ibt

The ibt scores are 79 for the BM degree, and 65 for the PD, AD and PSC programs. However, ibt scores are evaluated by category. It is possible to meet the minimum score and still be considered deficient based on the individual category scores.

BM applicants who do not have a score of 550 or above may be admitted to the PD program. Such students will have until August 1 after their first year of enrollment to meet the BM minimum score and transfer into the BM program. Students who do not meet this minimum after one year in the PD program must remain in the PD program. English as a Second Language courses are offered to help students reach this goal.

The Colburn School wants all students to be successful. We urge applicants to overcome their reluctance to send scores that are below our minimum because that score is the only way the School has of assessing the level of English instruction a student needs. We require a TOEFL score by February 1st. A TOEFL score that arrives in March or April, after the auditions are completed, is useless because admission decisions have been made by early March. Applicants should plan ahead to take the test in the Fall one year prior to the Fall of enrollment.

STUDENT VISA (F1 VISA)

A Student Visa (F1 visa) for studying at The Colburn School can be obtained only after a student has applied, has been admitted, and has paid the enrollment deposit. The School will issue a Form I-20 once all the above has occurred and the student has supplied the information required (including proof of finances). It is the student's responsibility to take the I-20 to the nearest U.S. embassy or consulate to obtain the visa. Note that the US government charges a fee of \$100 or more for F1 visas. This fee is called the SEVIS I-901 fee. This is a mandatory fee that must be paid before a student will be issued a student visa. Go to www.fmjfee.com/i901fee for more details.

Proof of Finances

Part of obtaining a Form I-20 is proving that the student has the means to cover expenses not covered by the School. Because The Colburn School provides housing and a food allowance, and also pays the

student's tuition, we require proof of finances only as stated on the estimated budget sent in your admission packet. Proof of finances must be in the form of an official bank statement.

Employment

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

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 www.EducationUSA.state.gov. EducationUSA advisers are affiliated with the U.S. Department of State. A Student Visa (F1 visa) for studying at The Colburn School can be obtained only after a student has applied, has been admitted, and has paid the enrollment deposit. The School will issue a Form I-20 once all the above has occurred and the student has supplied the information required (including proof of finances). It is the student's responsibility to take the I-20 to the nearest U.S. embassy or consulate to obtain the visa. Note that the US government charges a fee for F1 visas. This fee is called the SEVIS I-901 fee. This is a mandatory fee that must be paid before a student will be issued a student visa. Go to www.fmjfee.com/i901fee for more details.

APPLICATION FORM

Applicants for Fall 2012 must complete our online application form.

STEP 1. Please click the link on our website for the application. Select the APPLY tab - you do not need to register or create an account to complete this portion of the application. [Fall 2012 Application](#)

HELPFUL TIPS: When entering information on the application form, **type all data**. Do not copy and paste into the data fields. If you do, the system may reject your application. (Pasting sometimes includes corrupt symbols.) Also, do not use the "back" button on your browser. This can cause the application to fail, and you will have to start over. If you are using a Mac computer, we recommend using a wired connection instead of a wireless connection. Problems uploading may occur if you are wireless on a Mac.

STEP 2: The required method for submitting your application and prescreening video is through our ArtsApp portal at www.artsapp.com/colburn. In order to upload your video, you will need to register at www.artsapp.com/colburn. The application form, uploaded video and supporting materials (transcripts, letters of recommendation, resumes, etc.) must be received by December 1, 2011 at 11:59pm Central Time. The Colburn Conservatory application fee is \$110 and the ArtsApp video submission fee is \$10. ArtsApp accepts the following format types for video recordings: .asf, .avi, .flv, .mov, .m4v, .mp4, .mpg, .mvb, .swf, .wmv. The total portfolio size needs to be under 6 GB, with a maximum file size of 1.2 GB. Please upload each piece as its own file.

When uploading your video, use a broadband connection (plug in your computer, rather than using a wi-fi connection) for a faster upload. We will receive your files the day that you submit them, and you will receive email verification when your media has been received. For technical support with your ArtsApp submission, please contact [support] at [artsapp] dot com.

HELPFUL TIP: ArtsApp provides support for many music schools. Because quite a few schools have a December 1 deadline, you may experience a slow upload of your video. Please be patient. As long as your electronic application is submitted by the deadline, we are allowing a grace period for the videos. All videos must be submitted by the start of business on **Monday, December 5, 2011**.

AUDITIONS AND PRESCREENING

The goal of auditions at The Colburn School is to identify and enroll students whose potential is of the highest level, including the potential to make a positive contribution to the profession as musicians and as human beings. With that end in mind, we have created an audition process that allows for an exchange of information between the Conservatory of Music and applicants, and that is clear and professionally managed.

Basically, you -- the applicant -- tell us about yourself through your resume, your recommendations, your academic record, and (most of all) your audition and interview. We tell you about the Conservatory through our website, our Admissions staff, and through audition day activities. In the end, not every applicant can be admitted. But we hope that all applicants will gain a better understanding of The Colburn School Conservatory of Music, and will feel that they have been through a process that is respectful and professional.

PRESCREENING

Prescreening is the first round of the audition process; the second round is the in-person audition in Los Angeles. The audition day includes several requirements beyond the audition itself (see [Audition Day Overview](#)), which is why we only hold auditions in Los Angeles and why we have to limit the number of applicants that we invite to the in-person audition.

All applicants are required to submit a video recording for review by Colburn faculty. After hearing an applicant's preliminary recording, the faculty will indicate whether or not they feel an applicant should invest in a live audition. This recommendation to audition does NOT guarantee admission, but it may help you decide whether or not to invest in a trip to Los Angeles.

Applicants who are invited to audition will be notified that they are scheduled for an audition that will take place in Los Angeles. Applicants who are not invited to audition will be notified that their files are closed. The Colburn School does not hold regional auditions.

Prescreening recordings must be uploaded through the ArtsApp program which will be made available through our application. Compact discs (CDs) and DVDs are not acceptable and will not be reviewed. Please see [Audition and Prescreening Repertoire](#) for the requirements for your instrument.

All submitted recordings become the property of The Colburn School.

AUDITION DAY OVERVIEW

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

1. The audition before a committee of faculty members.
2. A lesson or meeting with a faculty member (for selected students).
3. Assessment testing in music theory and ear training.
4. An interview with a senior administrator.

5. An interview for non-native English speakers
6. An essay writing exam for BM and PD applicants

If you are invited to audition, you must be available for the entire audition day, usually 8:00 am - 7:00 pm, unless otherwise notified. Scheduled audition day activities are NOT optional. Due to the complexity of the schedule, requests for specific times cannot be accommodated.

AUDITION DATES

Auditions will be held in Los Angeles in February 2012. Applicants must be available from 8am-7pm on the audition day, for all the [audition-related activities](#). Travel should be planned accordingly. Dates are as follows:

- February 20 - Violin, double bass, percussion
- February 21 - Violin, viola, violoncello
- February 22 - Piano (first round)
- February 23 - Piano (second round)
- February 27 - Horn, trumpet, trombone (tenor)
- February 29 - Clarinet, bassoon
- March 1 - Flute, oboe

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

HOTEL INFORMATION

There are several [downtown hotels](#) within walking distance of The Colburn School; the hotels in Little Tokyo are the farthest, and may require a short cab ride. Hotels outside of this area may not be in the safest locations. Feel free to check with Admissions regarding hotel choice.

DECISION PROCESS

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

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

Academic Record

All applicants submit academic transcripts, which are reviewed prior to a final decision on admission.

Interview

Applicants are interviewed by a member of The Colburn School staff as part of the audition process. The interview helps us to get better acquainted with the applicant. Interview impressions are discussed prior to a final decision on admission.

English Skills

Non-native speakers of English are required to provide a TOEFL score and to have the same interview described above. The interview helps the School determine the applicant's ability to converse in English. A minimum TOEFL score of 550 (213 computer-based test) is required if secondary instruction (high school) was not in the English language.

In making a decision, The Colburn School's faculty and staff discuss the overall results of the entire application and audition process. The final recommendation may be to admit a student to a program other than the one to which they applied. All such recommendations will be discussed with the applicant prior to issuing a letter of acceptance.

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

AFTER THE AUDITION

The offer of admission to the Conservatory will include an official letter, an Enrollment Agreement, a School Performance Fact Sheet, and other documents to be reviewed and signed. As a prospective student, you are encouraged to review the [Conservatory Student Catalog and Handbook](#) 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.

WAIT LISTS

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

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

RESPONSE DEADLINE

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

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

FINAL TRANSCRIPT

All students who are admitted and who enroll in The Colburn School Conservatory of Music are required to submit a final transcript prior to the start of classes. This transcript must document the completion of previous study.

ORIENTATION

Orientation occurs just prior to the beginning of the academic term, and is required of all new students. Any exceptions to attendance at orientation require the approval of the Associate Dean for the Conservatory.

REGISTRATION

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

CONTACT INFORMATION FOR CONSERVATORY ADMISSIONS

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

Conservatory of Music faculty qualifications, page 9 – Amended to read:

Sarkis Baltaian, Keyboard Repertoire

Dr. Sarkis Baltaian has gained an international reputation as a concert pianist, chamber musician, recording artist and pedagogue. He has been praised by critics for his “beautiful tone and ability to project even the most delicate pianissimos” and compared to George Gershwin and Oscar Levant for his performance of Gershwin’s Concerto in F. Dr. Baltaian made his Carnegie Hall Debut in 1999 and has performed extensively both as recitalist and concerto soloist with major orchestras throughout the United States, Europe, Asia and Australia.

Dr. Baltaian has been a top prizewinner of several national and international competitions and has appeared as guest artist in numerous festivals including the Aspen International Music Festival, Holland Music Sessions, Bad Bertrich Klaviersommer, Pan Pacific Music Festival, Mammoth Lakes Music Festival, and Plovdiv International Chamber Music Festival. Dr. Baltaian has made recordings for Television and Radio Stations and has been featured in live concerts and interviews on NBC, NPR, KUSC- Los Angeles, K-Mozart- Los Angeles, WMFT-Chicago, Bulgarian National Radio and TV, Classic FM-Bulgaria among others.

A dedicated teacher, Dr. Baltaian’s students have won various national and international competitions and continue to establish themselves as respectable musicians. He is a fierce advocate for the music education of young musicians and has served on the piano faculty at the Pan Pacific Music Festival in Sydney, Australia, Mammoth Lakes Music Festival in California and as a chamber music coach for the Junior Chamber Music Series in Los Angeles. Dr. Baltaian is in demand as clinician and regularly presents Master Classes at Universities across the United States. He is frequently invited to adjudicate for such

organizations as the Music Teachers National Association, Music Teachers Association of California, Junior Bach Festival and Southwestern Youth Music Festival.

Dr. Baltaian began to study piano at the age of four with Rositza Ivancheva at the “Dobrin Petkov” Music High School for gifted students in his native Bulgaria. He continued his education at the University of Southern California in Los Angeles where he received the Bachelor of Music, Masters of Music and Doctor of Musical Arts Degrees under the direction of renowned pedagogue and concert artist John Perry.

Dr. Baltaian has served as the teaching assistant to Professor John Perry at the University of Southern California from 2002-2006 and has been a member of the piano faculty at the California State University, Los Angeles from 2005-2008. In 2008, he became an Assistant Professor of Music at the University of Alabama in Huntsville. He has been on the faculty at The Colburn School since Fall 2011.

Richard Beene, Bassoon

Richard Beene enjoys an active career as a teacher, soloist, chamber musician, and orchestral performer. In 2001, while serving as Professor of Bassoon at the University of Michigan, he was awarded the 2001 Harold Haugh Award for excellence in studio teaching. He 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, among others. He has also served on the faculties of Michigan State University and Wichita State University.

In addition to performing numerous times with the Detroit Symphony Orchestra, Mr. Beene has appeared with the New York Philharmonic, the Chicago Symphony Orchestra, and the Pittsburgh Symphony Orchestra. While maintaining his teaching schedule in Michigan, he also held the position of Principal Bassoonist with the Toledo Symphony Orchestra, where he performed many times as a soloist. Additionally, he has toured Europe as a soloist with the American Sinfonietta and performed as a soloist at the Festival de Musique de St. Barthelemy in the French West Indies. Summer festival engagements have included the Sunflower Music Festival in Kansas, the Basically Bach Festival in Anchorage (Alaska), the Colorado Music Festival, Strings in the Mountains (Colorado), the Arkansas Music Festival, Washington's Centram Chamber Music Festival, the Bellingham Festival of Music, and the Peninsula Music Festival (Wisconsin).

Chamber music and recital engagements have taken him to 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 also been a featured recitalist at the annual convention of the International Double Reed Society. Richard Beene is Dean of the Colburn School Conservatory of Music, Chair of the Winds Department and teaches bassoon.

Kristi Brown, PhD, Chair of Music History

Kristi Brown-Montesano received her Ph.D. in musicology from the University of California, Berkeley in 1997 with a specialization in 18th-century Western European music. She was a co-founding editor of *repercussions*, a periodical devoted to critical and alternative viewpoints on music and scholarship, and worked as music editor and a feature writer for *Britannica.com*. Dr. Brown-Montesano joined the faculty of the Colburn School in 2003, and enjoys teaching a wide range of music history courses in the degree program of the Conservatory of Music. Dr. Brown-Montesano is the author of *The Women of Mozart's Operas* (Univ. of Calif. Press, 2007) as well as published essays on opera, children's music, and classical

music in film; her work on Bach, violence, and technology in contemporary cinema was featured in an article in the Los Angeles Times. As a vocalist, she has sung with several groups in the San Francisco Bay area and Los Angeles, including the American Bach Soloists, Philharmonia Baroque Orchestra, the California Bach Society, and Musica Angelica.

Alan Chapman, Music Theory

Alan Chapman is a composer/lyricist, pianist, radio host and educator. After receiving his undergraduate degree from the Massachusetts Institute of Technology, he earned a Ph.D. in music theory from Yale University. Before coming to Colburn he was a longtime member of the music faculty at Occidental College and a visiting professor at UCLA and UC Santa Barbara. His analytical work has appeared in the *Journal of Music Theory* and in *The New Orpheus: Essays on Kurt Weill*, winner of the Deems Taylor Award for excellence in writing on music. He is a popular host on Classical KUSC (91.5 FM), Los Angeles. In addition to his weekday morning program, he is also the host and producer of two weekend programs: *Modern Times* and *Thornton Center Stage*.

Well known as a pre-concert lecturer, Alan has been a regular speaker on the L.A. Philharmonic's "Upbeat Live" series since its inception in 1984. He also works closely with the Los Angeles Master Chorale, Los Angeles Opera and Pacific Symphony. His lectures have been presented by virtually every major performing organization in southern California. He is heard globally as programmer and host of the in-flight classical channel on Delta Airlines. He is also active as a composer/lyricist. His songs have been performed and recorded by many artists around the world and have been honored by ASCAP, the Johnny Mercer Foundation, and the Manhattan Association of Cabarets. His children's opera *Les Moose: The Operatic Adventures of Rocky and Bullwinkle* was commissioned by LA Opera for its 1997-98 season. *Peter and Mr. Wolf*, a work chronicling the tribulations of an eighth-grader in search of a science project, was commissioned by Chamber Music Palisades and premiered in 2008 with Chapman as narrator. Alan frequently appears in cabaret evenings with his wife, singer Karen Benjamin. They made their Carnegie Hall debut in 2000 and performed at Lincoln Center in 2006. Their recent CD, *Que Será, Será: The Songs of Livingston and Evans*, features the late Ray Evans telling the stories behind such beloved songs as "Mona Lisa" and "Silver Bells."

Paul Coletti, Viola

Born in 1959 in Scotland to an Italian family, Paul Coletti began viola lessons when he was 8 and at 18 became a student of Alberto Lysy and Yehudi Menuhin in Switzerland. During his study years, Coletti performed in over 100 concerts as a soloist throughout Europe, North and South America; on CD and in concert with Lord Menuhin at La Salle Pleyel, Paris and London's Queen Elizabeth Hall; and in Berlin in Bartók's viola concerto broadcast live on Eurovision TV.

At 23, Paul Coletti made his New York, San Francisco and Edinburgh Festival debuts. The New York Times wrote, "The violist Paul Coletti is a remarkable musician with a distinct artistic personality that is entirely his own. Although Mr. Coletti has an impeccable technique, there is nothing ostentatious about his playing; the mastery is there and needs no promotional fanfare. He is an elegant artist who enhances all he plays." The San Francisco Examiner wrote, "He reminds me of a few times when I had the privilege of hearing the great William Primrose at his best."

As a soloist, Coletti has performed in every major European capital, at over 50 international music festivals, with orchestras including the Los Angeles Philharmonic, the London Soloists, the Berlin and Hannover Radio symphonies, and with personalities André Previn, Gerard Schwarz, Jean-Pierre Rampal, Claude Bolling, Menahem Pressler, Leonard Nimoy, and former Supreme Court justice Sandra Day

O'Connor. Paul Coletti has performed at the Sydney Opera House, Kennedy Center, Walt Disney Concert Hall, Suntory Hall, and at historic sites such as the 4th-century San Miniato al Monte in Florence.

A prolific recording artist, Coletti has won accolades for his Hyperion recording *English Music for Viola*, which won best CD awards from *Gramophone* and *BBC Music* magazines and was named one of the 100 best CDs of all time. With the Menuhin Festival Piano Quartet he won the Forderpreis in Zurich for the best chamber music recording of the year; his recording of Nicholas Maw's flute quartet was nominated for a Grammy. In Japan with his pioneering group Typhoon he reached No.1 in the classical charts with 3 of the group's several CDs. Typhoon performed over five hundred sold-out concerts and two hundred children's shows and was seen frequently on TV.

Professor Coletti has held teaching positions at the International Menuhin Music Academy in Gstaad, the University of Washington, the Peabody Conservatory, and UCLA. He now teaches exclusively at The Colburn School.

Among his many teachers have been Alberto Lysy, Sandor Vegh, Felix Galimir, Raphael Hillyer, Lillian Fuchs, Dorothy Delay, Felix Andriewsky, Don McInnes, and Zoltán Székely.

Robert Duke, The Psychology of Learning

Robert Duke is the Marlene and Morton Meyerson Centennial Professor and Head of Music and Human Learning at The University of Texas at Austin, where he is University Distinguished Teaching Professor, Elizabeth Shatto Massey Distinguished Fellow in Teacher Education, and Director of the Center for Music Learning. He is also a member of the faculty and director of the psychology of learning program at the Colburn Conservatory in Los Angeles. The most recent recipient of MENC's Senior Researcher Award, Dr. Duke has directed national research efforts under the sponsorship of such organizations as the National Piano Foundation and the International Suzuki Institute. His research on human learning and behavior spans multiple disciplines, including motor skill learning, cognitive psychology, and neuroscience. His most recent work explores procedural memory consolidation and the cognitive processes engaged during musical improvisation. A former studio musician and public school music teacher, he has worked closely with children at-risk, both in the public schools and through the juvenile justice system. He is the author of Scribe 4 behavior analysis software, and his most recent books are *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction* and *The Habits of Musicianship*, which he co-authored with Jim Byo of Louisiana State University.

Yehuda Gilad – Clarinet; Music Director and Conductor, Colburn Orchestra

Lauded by the New York Times for his "strong imaginative programming," Yehuda Gilad's innovative approach to music-making has earned him a reputation as one of today's most dynamic and charismatic artists. A conductor, instrumentalist, and teacher, he strives for "total musicianship," and as a result, he has won the acclaim of both critics and audiences alike.

Currently Music Director of the Colburn Orchestra, Gilad also served as Music Director of the Colonial Symphony of New Jersey from 1988-2003. According to The Star-Ledger, he "transformed the Colonial Symphony into one of [New Jersey's] artistic trendsetters." Other music directorships have included the 20th Century Unlimited concert series (Santa Fe, New Mexico), the Thornton Chamber Orchestra, and the Santa Monica Symphony Orchestra. Also an active guest conductor, his appearances have garnered critical acclaim in the United States, Asia and Europe, where he has conducted throughout Spain, Sweden, Norway, Germany and France. In 1987 he became the first Israeli born conductor to perform in China and has since conducted numerous engagements in Beijing and Shanghai. Over the course of his career, he has collaborated with nearly every leading artist including Gil Shaham, Joshua Bell, Sarah

Chang, Pepe Romero, Joseph Kalichstein, Vladimir Feltsman, and Ann Marie McDermott to name a few. Additionally, Gilad has had an instrumental role in the founding and forming of several notable festivals. From 1982 – 1993 he directed the Malibu Strawberry Creek Music Festival, hailed by the Los Angeles Times as “a summer festival in which inspired, enthusiastic performance and intelligent varied programming are the norm.”

An accomplished clarinetist, Mr. Gilad has performed at top music festivals across the country, including the Marlboro Music Festival and Santa Barbara’s Music Academy of the West. He also founded the Yoav Chamber Ensemble, which performed at Carnegie’s Weill Recital Hall and Merkin Hall in New York, and the Colburn Woodwind Chamber Players, which toured Germany, China and major cities throughout the U.S. Additionally, he is a renowned teacher, having developed one of the most sought after clarinet studios in the country. His students can be heard in practically every corner of the world, and many are members of ranking orchestras including the New York Philharmonic, the Cincinnati Symphony, the Minnesota Orchestra, and the Stockholm, Hong Kong, and Seoul Philharmonics, among others. Gilad's students also include prize winners at most of the top competitions such as the New York Philharmonic Young Artists Competition, the International Clarinet Association competition, the Carl Nielsen International Clarinet Competition, Munich’s ARD International Music Competition, and the Prague Spring International Music Competition to name a few.

In addition to his positions as professor of music at the University of Southern California and as master teacher at the Colburn School Conservatory of Music, Gilad is regularly invited to present master classes and performances at music conservatories and festivals worldwide. He has been invited to such institutions as Kings College (Sweden), the Winter Festival in Spain, the Curtis Institute, Toronto’s Glenn Gould School at the Royal Conservatory of Music, the Curtis Institute, the Juilliard School, Mannes College, and the Manhattan School of Music, among others. Gilad is also a frequent adjudicator at major international competitions.

Whether at home or abroad, Gilad is passionate about arts education and expanding the role that orchestras play within the community. This passion has led him to champion American and contemporary music, as well as educational programs bringing professional level orchestras into public schools. His dedication to fostering increased public appreciation and support of classical music has led to frequent appearances on both radio and television. Last fall, Gilad fulfilled a child’s wish through the Make-A-Wish Foundation by spending a day meeting and teaching a clarinet student with cancer. Among the many honors and awards Gilad has received are the Distinguished Teacher Award from the White House Commission on Presidential Scholars and the Israel-America Cultural Foundation Scholarship. Furthermore, under his leadership as Music Director, the Colonial Symphony received NEA grants for seven consecutive years as well as two Distinguished Arts Organization Awards from the New Jersey State Council on the Arts for its artistry and program merits.

Born and raised on a kibbutz in Israel, Gilad began his musical education at the age of 16. Following his conservatory studies, he emigrated to the United States in 1975 to further his education. His former teachers include Giora Feidman, Mitchell Lurie, and Herbert Zipper. Additionally, he was an active participant in numerous intensive master classes with the late Sergiu Celibidache and Leonard Bernstein.

Fritz Kaenzig, Tuba Coach

Fritz Kaenzig has served as principal tubist of the Florida Symphony Orchestra and as additional or substitute tubist with Amsterdam's Concertgebouw and the symphony orchestras of Detroit, San Francisco, Houston, Chicago, Los Angeles and St. Louis, under such conductors as Bernstein, Haitink,

Leinsdorf, Ozawa, Salonen, and Slatkin. He has recorded and performed as soloist with several of these orchestras, as well as appearing as soloist with the U.S. Air Force and Navy Bands. Since 1984, Mr. Kaenzig has been principal tubist in the Grant Park (Chicago) Orchestra during summers, which has played to capacity audiences since moving to the Pritzker Pavilion in Millennium Park in 2005. Kaenzig has performed in ensembles backing up artists as widely varied as Alan Ginsberg, Luciano Pavarotti, and the Moody Blues. As guest instructor, recitalist, soloist with ensembles, and adjudicator, Mr. Kaenzig has made appearances at many high schools, colleges, universities, conferences, and music camps throughout the United States, Korea and Japan. He received degrees from the Ohio State University and the University of Wisconsin-Madison, with extensive studies also with Arnold Jacobs, former tubist of the Chicago Symphony Orchestra, and was a member of the Tanglewood Music Center Orchestra. Prior to joining the U-M faculty, he taught at the University of Illinois and the University of Northern Iowa. Mr. Kaenzig is a past president of the Tubists Universal Brotherhood Association, now known as the International Tuba and Euphonium Association.

Shayna Kessel, Humanities

Shayna Kessel earned her bachelor's degree in 2003 from the University of Virginia, where she was an Echols Scholar Interdisciplinary Major in Comparative Literature and Theory. In 2004, she earned a master's degree in English from the U.Va. Shayna earned a second master's degree in English from the University of Southern California in 2007, and she earned her PhD in English from USC in 2011. She is currently an Assistant Dean in the Graduate School at USC and teaches at Colburn part-time.

Jeffrey Lavner, Keyboard Harmony

Jeffrey Lavner is Co-Chair of the Piano Department at the Colburn School of Performing Arts, Los Angeles, and Workshop Co-Coordinator of Keyboard Skills for non-majors at the Colburn Conservatory. Previously, he was an assistant lecturer at the University of Southern California, as well as a faculty member at Santa Monica and Golden West Colleges. He holds a B.M. with performance honors from Syracuse University, an M.M. from the University of Southern California and has won numerous professional awards. His earliest professional experiences were as a jazz pianist, and he now performs as both pianist and harpsichordist.

Mark Lawrence, Trombone

Mark H. Lawrence was the Principal Trombonist with the San Francisco Symphony from 1974-2007. He has also been Principal Trombone with the Denver Symphony and a member of the Empire Brass Quintet.

Born in Ames, Iowa, and raised in the Detroit area, Mr. Lawrence received his early musical training on the piano and cello. While living in Detroit, he became, at age sixteen, the youngest musician ever to play in the renowned Detroit Concert Band, under the direction of cornet virtuoso Leonard B. Smith. Mr. Lawrence attended the University of Michigan and the Curtis Institute in Philadelphia, where he received his Bachelor of Music degree. His teachers have included Carlos Rivera, Allen H. Chase, Glenn Smith, M. Dee Stewart, and Glenn Dodson.

Mr. Lawrence is an active soloist, clinician, chamber musician, and teacher. He has performed at the International Brass Conference, the International Trombone Conference, and is a frequent recitalist in this country and abroad. He has been soloist with the San Francisco Symphony on several occasions, and has been guest artist with many other orchestras as well. Mr. Lawrence is a founding member of Summit Brass, an ensemble comprised of outstanding brass players from across America. In addition he is a frequent performer with Chicago's Music of the Baroque.

Mr. Lawrence has been on the faculty of Boston University, the Tanglewood Institute, and the Music Academy of the West, and has given Master Classes worldwide. He currently teaches at the San Francisco Conservatory and the Rafael Mendez Brass Institute. Many of his former students have successful orchestral careers in the U.S. and in Europe.

Ronald Leonard, Cello

Ronald Leonard is well known in musical circles as one of America's finest cellists, teachers and chamber musicians. During his 25 years as principal cellist of the Los Angeles Philharmonic he performed virtually the entire cello concerto literature under the direction of such conductors as Zubin Mehta, Michael Tilson Thomas, Carlo Maria Giulini, Vladimir Ashkenazy, André Previn and Esa-Pekka Salonen. A critically acclaimed chamber music performer, Mr. Leonard has been a Marlboro Festival participant including tours and recordings. He is a former member of the Hartwell, Eastman and Vermeer Quartets. Mr. Leonard has performed at the Spoleto (Italy) Festival of Two Worlds, the Festival Casals in Puerto Rico, and has performed and taught at the Aspen Music Festival and School, The Perlman Music Program, Sarasota Music Festival, Marrowstone Summer Festival, La Jolla Summer Fest, Aria International Summer Festival and Musicorda. Currently Mr. Leonard is a member of the cello faculty at The Colburn School Conservatory of Music. He maintains a busy solo and chamber music career as well as giving master classes throughout the United States and in Europe.

Robert Lipsett, Violin

Robert Lipsett holds the Jascha Heifetz Distinguished Violin Chair at The Colburn School in Los Angeles, California where he has been on the faculty for 26 years. In addition, he taught at the University of Southern California as a tenured professor and California State University–Northridge. His students have consistently won important competitions including the Julius Stulberg Awards, the Yehudi Menuhin, Irvine M. Klein International Violin Competition, Hannover International Violin Competition and International Tchaikovsky Competition. Several have received highest honors from the National Association for the Advancement of the Arts and have been recognized as Presidential Scholars. This is the highest award the United States government can bestow on a high school student. 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. Mr. Lipsett's students have performed as soloists with major orchestras including the Los Angeles Philharmonic, San Francisco Symphony, Chicago Symphony, New York Philharmonic, Cleveland Orchestra, Dallas Symphony, Houston Symphony, Boston Symphony, Detroit Symphony, Philadelphia Orchestra, English Chamber Orchestra as well as many appearances on national and international television.

Mr. Lipsett received his B.A. in Music from California State University-Northridge. Principal teachers included Ivan Galamian, Ruth Lasley, Zelman Brunoff, Melvin Ritter, Endre Granat. He also serves on the faculty at the Aspen Music Festival and has given master classes at major schools around the world. He is a recipient of the Distinguished Teachers Award from the White House Commission for Presidential Scholars. In addition, Mr. Lipsett has been an active solo artist, chamber music performer, orchestral musician and freelance commercial musician in motion pictures, television and recording industry.

Peter Lloyd, Double bass

A native of Philadelphia, Peter Lloyd is a graduate of The Curtis Institute of Music and The Settlement Music School, having studied with Roger Scott and Eligio Rossi. Upon graduation from Curtis he immediately joined The Philadelphia Orchestra, remaining there for more than eight seasons before

accepting the position of Principal Bass of The Minnesota Orchestra, a title he held from 1986 to 2007. Throughout his career Mr. Lloyd has worked with many of the world's greatest conductors, including Riccardo Muti, Klaus Tennstedt, Wolfgang Sawallisch, Leonard Bernstein, Bernard Haitink, Claudio Abbado, Daniel Barenboim, Kurt Masur, Charles Dutoit, Yuri Temirkanov, Eugene Ormandy and James Levine. Mr. Lloyd's orchestral career continues today, regularly appearing as principal bass with a variety of ensembles worldwide.

Having dedicated much of his career to the chamber music repertoire, Mr. Lloyd has performed with the Guarneri String Quartet, Jamie Laredo at The 92nd Street Y and for many years with members of the Budapest, Guarneri, Emerson, Juilliard and Orion string quartets as well as the Beaux Arts Trio and the Penderecki, Miami, Miro, Brentano, Borromeo and Biava quartets. He has been a regular participant at The Marlboro School of Music, The Chamber Music Society of Lincoln Center, The Orpheus Chamber Orchestra, Chamber Music Northwest, Music From Angel Fire, Bravo! Vail Valley Music Festival, The Brooklyn Chamber Music Society, Chicago Chamber Musicians, The Boston Chamber Music Society, The Brandenburg Ensemble, BargeMusic in New York City and La Musica. His concerts with these groups have taken him throughout North America, Europe and the Far East.

Over the past three decades Mr. Lloyd has worked with many of the major recording labels, having participated in dozens of recordings with RCA, EMI, Sony, Telarc, Virgin Classical, BIS, and Reference Recordings.

In addition to his concert schedule, Mr. Lloyd maintains an active teaching career. He is a regular visitor to many of the leading music schools in the United States, giving master classes, lectures and recitals at The Curtis Institute of Music, The Juilliard School, The Tanglewood Music Festival, The Manhattan School of Music, The Mannes School, Indiana University, The Peabody Conservatory, The Chautauqua Institute, Youth Orchestra of the Americas and many others. He serves as an annual coach at The New York String Orchestra Seminar held at Carnegie Hall under the direction of Jamie Laredo, is a regular visiting teacher at The New World Symphony and has been invited to teach and perform in China at The Guangzhou International Music Academy under the direction of Charles Dutoit and The Pacific Music Festival in Sapporo, Japan.

Mr. Lloyd is currently a member of the faculty at The Colburn Conservatory of Music and Indiana University and has served as a member of the board of directors for The International Society of Bassists.

Mr. Lloyd performs on a world-renowned bass violin made by Daniel Hachez, graciously provided by Robertson Violins of Albuquerque, New Mexico.

Bruce Miller, PhD, Chair of Music Theory

Dr. Miller currently serves on the faculties of the Colburn Conservatory and Fullerton College. He received his PhD from UCLA and Masters from the Cincinnati College-Conservatory of Music. He has taught at UCLA and the University of New England in New South Wales, Australia, where he was also composer-in-residence. He is the recipient of numerous composition prizes, commissions, and honorable mentions. He has been composer-in-residence or guest composer at several music festivals, conventions, and schools in the U.S., Australia, and Europe. In 1993, he was nominated for a Pulitzer Prize for his Concerto for Viola and Chamber Orchestra and was a semi-finalist in the International BBC/Masterprize competition for his *The Return of the Banshee*. He received the Henry Mancini Prize in composition in 1984. Dr. Miller has worked as conductor of the Arkansas Symphony Chamber Orchestra

and Armidale Orchestra (Australia), assistant conductor of the Arkansas Symphony, and pianist/organist or choir director for various churches and temples.

Norman Pearson, Tuba

Norman Pearson has been the tubist with the Los Angeles Philharmonic Orchestra since 1993. Mr. Pearson is a native of Los Angeles California, a graduate of the University of Southern California and studied tuba with Tommy Johnson, Jim Self and Roger Bobo.

Prior to his appointment with the Los Angeles Philharmonic Mr. Pearson was a freelance musician in the Los Angeles area and performed regularly with the Los Angeles Philharmonic Orchestra and New Music Group, the Pacific Symphony, Joffrey Ballet, Los Angeles Music Center Opera, and Los Angeles Chamber Orchestra. In addition he has recorded for most of the major Hollywood motion picture and television studios. He held the position of Principal tubist with the Orquesta Filarmonica de Caracas for one year. Mr. Pearson is on the faculty of The University of Southern California and the Colburn School and previously taught at the California State Universities at Long Beach and Fullerton as well as BIOLA University.

John Perry, Piano, Chair of Piano

John Perry, distinguished artist and teacher, earned his bachelor's and master's degrees at the Eastman School of Music and was a student of Cecile Genhart. During those summers, he worked with the eminent Frank Mannheimer. Recipient of a Fulbright Scholarship, he continued studies in Europe for four years where he worked with Wladyslav Kedra, Polish concert artist and professor at the Akademie für Musik in Vienna, and Carlo Zecchi, renowned conductor, pianist, and head of the piano department at the Santa Cecilia Academy of Music in Rome.

Mr. Perry has won numerous awards including the highest prizes in both the Busoni and Viotti international piano competitions in Italy and special honors at the Marguerite Long International Competition in Paris. Since then he has performed extensively throughout Europe and North America to great critical acclaim. Also a respected chamber musician, Mr. Perry has collaborated with some of the finest instrumentalists in the world.

He also enjoys an international reputation as a teacher, presenting master classes throughout the world. He often is a jury member at some of the most prestigious international piano competitions. His students have been prize winners in most major competitions and include two first-prize winners in the Rubinstein, four first-prize winners in the Music Teacher's National Association national competition, and first-prize winners in the Naumburg National Chopin competition, Beethoven Foundation competition, the Federated Music Clubs, and the YKA, AMSC, the Washington Friday Morning Musical, and YMF competitions, and finalists in the Chopin International in Warsaw, the Van Cliburn, the Queen Elisabeth, Leeds, Dublin, Busoni, Viotti, Leipzig Bach Competition, world competition in Cincinnati and the Three Rivers Competition.

Jacqueline Petitto, Ear Training

Pianist Jacqueline Petitto is an active soloist and chamber musician who has performed throughout the United States, Canada and Latin America. Recent performances include two lecture recitals "Intro to the Masters" (solo piano) and "Music from the Book The Soloist" (piano and cello), piano duet recitals "Four Latin Hands" and "All French Program," and recitals with tuba and euphonium. Dr. Petitto received both Master of Music and Doctorate of Musical Arts degrees in piano performance from the University of Southern California Thornton School of Music, and her Bachelor of Music cum laude from Santa Clara

University. She has studied with renowned pianists, among them Hans Boepple, James Bonn, and Antoinette Perry. She has participated in master classes with internationally acclaimed pianists Earl Wild, Alicia de Larrocha, John Perry and Marc Durand. While at USC, Dr. Petitto was awarded a graduate assistantship in the Keyboard Arts Department and a Thornton School of Music Merit Scholarship. She has premiered several new works from the USC Thornton Composition Department and the Aspen Center for Composition Studies, and has performed with the USC Contemporary Music Ensemble. Summer festival appearances include the Aspen Music Festival, the Cliburn Piano Institute, Orford Arts Centre (Canada) and the Las Vegas Music Festival. Dr. Petitto has taught at USC and University of La Verne, and is presently on the faculties at Pasadena City College, Los Angeles City College and the Colburn Conservatory of Music. At Colburn, Dr. Petitto teaches all levels of ear training for music majors and a seminar entitled The Healthy Musician. In addition to her performing and teaching career, Dr. Petitto is often in demand as an adjudicator, and has been an active member in organizations such as the Pi Kappa Lambda National Music Honor Society, Music Teachers National Association and California Association of Professional Music Teachers.

G. Simeon Pillich, World Music

B.A. in Music, M.A. in Ethnomusicology, Ph.D. in Ethnomusicology, all from University of California-Los Angeles.

Prior to his career in academia, he had a twenty-plus-year career as a professional bassist recording and/or touring with major jazz and pop artists (Burt Bacharach, Al Jarreau, Ry Cooder, Blue Mitchell, Eartha Kitt, Melissa Etheridge, Chuck Berry, Bo Diddley, John Hiatt, Spencer Davis, Rita Coolidge and more) and many films and television shows. He is currently a faculty member at Occidental College where he teaches courses in the music of Asia, Africa, the Middle East, Latin America, Pacific Islands, Europe and the United States, as well as the history of jazz and topics in popular music. He is the recipient of the Donald R. Loftsgordon Memorial Award for Outstanding Teaching, Occidental College (2009), and of UCLA's Clifton Webb Award, Gil Rodin Award, and Elaine Krown Klein Fine Arts Scholarship. His articles have been published in *International Society of Bassists Magazine*, *Bass Player Magazine*, and *International Musician and Recording World Magazine*. He has presented conference papers and many public lectures on ethnomusicological topics in many venues. He is a member of the NARAS World Music Screening Committee for the Grammy Awards, among other panels. He has also worked as an ethnic and period musical consultant for many Hollywood movies and hosted a world music radio program, *The Global Village*, on KPFK-FM in Los Angeles.

Courtenay Raia, Humanities

Courtenay Raia received her Ph.D. in modern European cultural and intellectual history from UCLA, where she taught from 2005 to 2009, when she joined the faculty at The Colburn School. Before that, she was a stage actress touring with the National Theater Company, having received her BA in Drama from Dartmouth College. Her scholarly publications include "Picturing the Supernatural: Spirit Photography, Radiant Matter, and the Spectacular Science of Sir William Crookes" which appeared in *Images of the Industrial Age I* (Ashgate Press, 2008) and "Ether Theory and Ether Theology: The Scientific Epistemologies of Faith in the Victorian *Fin de Siècle*," Burnham Early Career Award Winner 2006, *The Journal of the History of the Behavioral Sciences* (January, 2007). Her book, *The New Prometheans: Faith, Science and the Supernatural Mind* is expected out with Chicago University Press in 2013. Her hobbies include showing her bulldog Violet, bulldog obedience and agility, playwrighting, acting, frenzied philosophical arguments, and watching BBC costume dramas.

Gwen Robertson, Humanities

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

Ory Shihor, Piano

According to New York Newsday, Ory Shihor is "the first important Israeli pianist to come along in years." He has established himself as one of the leading young pianists in America today with highly successful debuts in New York, Boston, Los Angeles, Washington D.C. and Pittsburgh. Mr. Shihor is a winner of the Young Concert Artists International Auditions, a prize winner at the 9th Arthur Rubinstein International Piano Master Competition and was the first prize winner at the 1999 Washington International Piano Competition. Mr. Shihor's recent performances include recitals at the Kennedy Center and at the Phillips Collection in Washington D.C., as well as at the Chautauqua Music Festival. In addition to his successful New York City debut at the 92nd Street "Y", Mr. Shihor's other New York appearances include recitals for the Frick Collection and Merkin Hall. His orchestral engagements have included the Haifa Symphony Orchestra in Israel and in America, the Austin Symphony, Santa Rosa Symphony, Tallahassee Symphony, Missouri Symphony, Chautauqua Symphony Orchestra and the Memphis Chamber Orchestra among others. One of the more extended engagements with orchestras have included an invitation by the Liege Philharmonic for Mr. Shihor to appear as the featured guest soloist on their IS-concert North American tour, under Music Director Pierre Bartholomee. Mr. Shihor's past appearances have included the Ravinia "Rising Star" Series, the Newport Music Festival and the Cape May Music Festival, in addition to recitals across North America. His international concert debuts have included appearances in Germany, Spain and the Edinburgh Festival in Scotland. Born in Tel Aviv, Mr. Shihor was a recipient of the America Israel Cultural Foundation scholarships from the age of 12. He came to the United States at the age 15 to work with Jorge Bolet at the Curtis Institute of Music, and later studied at the Juilliard School in New York, where he was a recipient of the prestigious Gina Bachauer Prize. His other teachers have included John Perry and Russell Sherman. Mr. Shihor currently resides in Los Angeles. He is the co-chair of the piano department at the Colburn School of Performing Arts and the director of The Colburn Academy.

J. Douglas Smith, PhD, Chair of Humanities

B.A., Morehead Scholar, University of North Carolina at Chapel Hill; M.A., Ph.D., in American history, University of Virginia. Visiting faculty, Occidental College; former faculty, California Institute of Technology. Author of articles, essays, reviews, and books including "Managing White Supremacy: Race, Politics, and Citizenship in Jim Crow Virginia," and a work-in-progress, "On Democracy's Doorstep: The Reapportionment Revolution of the 1960s." Recipient of the Library of Virginia Literary Award in Non-fiction, as well as major fellowships and grants from the American Council of Learned Societies, the National Endowment for the Humanities, the Huntington Library, the Haynes Foundation, and the Kennedy and Johnson Presidential Libraries, among others.

Arnold Steinhardt, Chamber Music and String Coach

Arnold Steinhardt was born in Los Angeles, receiving his early training from Karl Moldrem, Peter Meremblum and Toscha Seidel, and making his solo debut with the Los Angeles Philharmonic Orchestra at age fourteen. He continued his studies with Ivan Galamian at the Curtis Institute of Music and with Joseph Szigeti in Switzerland in 1962 under the sponsorship of George Szell.

Winner of the Philadelphia Youth Competition in 1957, the 1958 Leventritt Award, and Bronze Medalist in the Queen Elizabeth International Violin Competition in 1963, Mr. Steinhardt has appeared throughout North America and Europe as a recitalist and soloist with orchestras including the New York Philharmonic, Detroit Symphony, and the Cleveland Orchestra, among others.

Mr. Steinhardt is first violinist and a founding member (1964) of the internationally acclaimed Guarneri String Quartet with which he has made innumerable tours across the globe and recorded dozens of albums for RCA Victor, Philips, Arabesque and Surrounded By Entertainment. He is professor of violin at Rutgers University's Mason Gross School of the Arts, the University of Maryland, Bard College, and the Curtis Institute of Music.

Arnold Steinhardt has written two books: *Indivisible by Four: A String Quartet in Pursuit of Harmony* (Farrar, Straus and Giroux, 1998); and *Violin Dreams* (Houghton Mifflin, 2006). He is the author of articles which have appeared in Chamber Music magazine, Musical America and Keynote. Recipient of Honorary Doctorates from the University of South Florida and Harpur College, Arnold Steinhardt has also received an award for distinguished cultural service from the City of New York presented by Mayor Koch.

Mr. Steinhardt's recordings include Franz Schubert's complete works for violin and piano with Seymour Lipkin on Newport Classic, American Journey on Naxos Records featuring a variety of seldom heard American music and three new works written for him, two CD's on Sheffield Lab with pianist Lincoln Mayorga: Strauss and Dvorak and Romantic Music for Violin and Piano which he recorded "direct-to-disc"; and a TownHall recording of unaccompanied Bach works.

Arnold Steinhardt plays a Lorenzo Storioni violin from Cremona, Italy, late 18th century.

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 is the professor of harp at the Thornton School of Music at the University of Southern California, the Colburn Conservatory and the Colburn School of Performing Arts. Ms. Turovsky has won numerous awards for both her solo and chamber repertoire interpretations. These include the first prize in the American Harp Society National Competition, Young Professional Division; first prize in the Coleman Competition for Chamber Music; prize winner at the Fifth International Harp Competition in Jerusalem, Israel; and numerous local awards from Mu Phi Epsilon, Sigma Alpha Iota, the Etude Music Club and the Young Musicians Foundation. Ms. Turovsky is chairman of the American Harp Society National Competition. Ms. Turovsky appears frequently as soloist with musical organizations throughout California and is busy in the motion picture and television industry. John Williams recently wrote a solo piece for harp that she performed on The Angela's Ashes soundtrack. Her spare time is happily devoted to being out smarted by her two border collies Shane and Nala and two equally busy cats Max and Nike.

Jack Van Geem, Percussion

Jack Van Geem began playing the marimba at age four. He went on to study bassoon, trombone, saxophone, and piano, but in college, decided to major in percussion. He studied with Tony Cirone and Jerome Neff and earned his Master of Arts degree from California State University at Hayward. In 1974, Jack was awarded an Alfred Hertz Traveling Scholarship from the University of California at Berkeley, studying contemporary percussion performance with Cristoph Caskel in Germany. Upon returning to the United States, he became the percussionist for the San Francisco Ballet Orchestra where he remained

until winning the Principal Percussion/Assistant Timpanist position with the San Francisco Symphony in 1980. Jack is Chairman of Percussion Studies at the San Francisco Conservatory, teaches at the Colburn School of Music in Los Angeles and is the author/composer of three books: *Four Mallet Democracy*, *Rags & Hot Choruses* and *Symphonic Repertoire for Keyboard Percussion*.

Jack has performed under such notable conductors as: Aaron Copland, Freubech De Burgos, Eugene Ormandy, Leonard Slatkin, Kurt Mazur, Edo De Waart, Herbert Blomsted, and Michael Tilson Thomas. Other composer/conductors he has performed with are: Lou Harrison, Steve Reich, John Adams, Charles Wourinin and George Pearl. As a solo marimbist, he performed the American Premiere of Marimba Spiritual by Maki Ishi, world premiere of Khan Variations by Alesandro Viñao and is a featured artist and teacher with the Zeltsman Marimba Festival. Jack Van Geem and Nancy Zeltsman have been performing as a Marimba Duo since 2000 and have released a CD entitled Pedro and Olga Learn to Dance. Their repertoire includes a new work written for them by Michael Tilson Thomas entitled Island Music. This work was premiered on a New World Symphony concert (Live Webcast) in Carnegie Hall during a San Francisco Symphony concert and, at the 2004 Percussive Arts Society Convention in Louisville, Kentucky. In 2009 he was part of a group of eight marimba soloists who premiered and recorded 24 new solos, published by Peters and written by well-known composers and winners of a composition competition. Jack is an active lecturer/performer with the San Francisco Symphony "Keeping Score" project. He recently completed a solo CD which is set for release in 2010.

Allan Vogel, DMA, Oboe

Hailed as "an aristocrat of his instrument" (Los Angeles Times) and "undoubtedly one of a few world masters" (San Diego Union), Allan Vogel is one of America's leading wind soloists and chamber musicians. Allan joined the Los Angeles Chamber Orchestra in 1972 and became principal oboe in 1974. He has appeared as soloist with orchestras throughout the country and has been featured at the Marlboro, Santa Fe, Aspen, Mostly Mozart, Summerfest, Sarasota, Oregon Bach, Music@Menlo and Chamber Music Northwest festivals.

Allan has been guest principal oboe with the Boston Symphony Orchestra for concerts in the major European capitals, Carnegie Hall, the Kennedy Center and Boston Symphony Hall. He has also performed with the Academy of St. Martin in the Fields, the Orpheus Chamber Orchestra and the Berlin and Los Angeles philharmonic orchestras. Allan is a frequent guest with the Chamber Music Society of Lincoln Center and toured Japan several times. He also performed at the White House during the last State dinner of the Clinton presidency.

His discography includes two solo recordings on the Delos label: Bach's Circle (Baroque sonatas), and Oboe Obsession (virtuoso romantic works), which has been called "the single finest disc of oboe music ever recorded" by American Record Guide. He has also appeared on the Nonesuch, Dorian, and RCA labels and has recorded Bach cantatas with Helmuth Rilling. In 2003, he recorded the Bach Concerto for Oboe and Violin with Hilary Hahn and the Los Angeles Chamber Orchestra under music director Jeffrey Kahane for Deutsche Grammophon.

Renowned for his performances of the Baroque literature, Allan serves on the advisory board of the American Bach Society and is a member of Bach's Circle Baroque Ensemble. He is on the faculty of the California Institute of the Arts, the University of Southern California and the Colburn Conservatory of Music. He graduated from Harvard with a BA in literature, won a Fulbright Grant to study in Germany and received a DMA from Yale.

Allan is married to Janice Tipton, a flutist who has subbed with LACO. They have two cats Pete and Spike. Allan enjoys meditation and yoga and has run several marathons.

James Walker, Flute

Few other flutists in history have made such indelible marks in so many musical circles. From jazz to pop to classical, television to film to the concert hall, Jim Walker has never met a crowd that didn't love his powerful, "stand and deliver" performances.

A star was born in 1969, when Jim was named Associate Principal Flute in the Pittsburgh Symphony after a stint playing in the US Military Academy Band at West Point. He quickly gained the admiration of colleagues and audiences in Pittsburgh and set his sights on Principal Flute jobs. After eight years he won the Principal Flute position in the Los Angeles Philharmonic and never looked back.

To be Principal Flute of a major orchestra is to sit at the pinnacle of the profession. Most flutists who reach that height are content to spend the rest of their careers there, but Jim but Jim felt an eagerness and aspiration to move his music-making forward yet again. After seven successful seasons of performing, recording, and touring with the Los Angeles Philharmonic—during which time the New York Philharmonic briefly borrowed him as Principal Flute for their 1982 South American tour—Jim left the orchestra, diving off the mountaintop into the world of jazz and studio recording.

Jazz had been one of Jim's puppy loves, and he was inspired to get back to it by LA's lively club scene. After a few years of avid listening in dives, gaining confidence undercover in the practice room, he organized his jazz quartet Free Flight. Flute, piano, bass, and drums playing jazz-classical fusion, Free Flight took the music world by storm. Jim's unique combination of vision and determination pushed the group to multiple appearances on the Tonight Show and the Today Show and brought them a number one record (*Slice of Life*). By the time Jean-Pierre Rampal—the granddaddy of modern classical flutists—called "Jimmy" his "favorite jazz flute player" in the 1990's, Jim was a bona fide jazz flute superstar. Life has been equally good for Jim Walker in LA's famed studio scene. He has been a first-call studio flutist for the better part of two decades, and his bold, expressive playing can be heard on hundreds of soundtracks and commercial recordings. His playing has become the gold standard from Hollywood to Carnegie Hall and has unlocked the door to studio and concert collaborations with everyone from John Williams and Paul McCartney—"the thrill of a lifetime," says Jim—to Leonard Bernstein, James Galway, and the LA Guitar Quartet.

After all the reviews have been written and the stage and studio lights dim, however, Jim has said that the one aspect of his career he could maintain to the grave is teaching. He has been filling his students' lives with music for four decades now, just as his own parents—Bob, a jazz clarinetist and public school band director, and Barbara, a church organist—filled his upbringing in Greenville, Kentucky, with piano and flute lessons. He went on to become a graduate and "Distinguished Alumnus" of the University of Louisville as well as the University's first "Alumni Fellow" from the School of Music. To this day Jim credits a parade of flute teachers with helping him rise through the ranks, from Sarah Fouse and Francis Fuge in Kentucky to the Metropolitan Opera's Harold Bennett, the Philadelphia Orchestra's James Pellerite, and internationally renowned flutist and conductor Claude Monteux.

Jim's gratitude to his teachers is returned to him by his students. As Senior Lecturer and Coordinator of Flute Studies at the University of Southern California's Thornton School of Music and Instructor of Flute and Chamber Music at the Colburn Conservatory of Music, Jim devotes at least twenty hours a week to steering the careers of young flutists. Before coming to Los Angeles, Jim's teaching career included positions at Duquesne University, Carnegie-Mellon, and the University of Pittsburgh, and since arriving

in Southern California he has been invited to be visiting professor at the University of North Texas, the University of Texas-Austin, and Arizona State University.

Jim has taught hundreds of flutists at these terrific institutions. Many of them have gone on to successful orchestral careers, holding Principal Flute chairs in major symphonies from Phoenix to Boston to Beijing. Still others have careers in fields as varied as gospel music and arts administration. Jim is not interested in simply training musicians; he inspires each pupil as a whole person, and students leave his tutelage feeling empowered, reaching for the stars. With such a legacy, it is no wonder that students on four continents have flocked to hear his recitals and master classes. Jim's creativity allows him to reach not only these students but also others he never sees with his editions of flute masterworks on the Alfred Music Publications Young Artist Series. He is also completing a set of flute method books filled with unique, fun, highly instructional exercises so that future generations can continue to benefit from his wealth of knowledge and generosity.

Dynamic soloist, legendary orchestral and studio musician, celebrated jazz flutist, and an inspiration to countless students worldwide, Jim Walker is living proof that with enough creativity and determination, anyone can reach the stars. He is a living legend, and a true Renaissance Man of the Flute.

James Wilt, Trumpet

James Wilt joined the Los Angeles Philharmonic in March 2003 as associate principal trumpet. Prior to this, he spent 14 years as the associate principal trumpet of the Houston Symphony. He has also held positions with New York Philharmonic, the Denver Symphony, the Rochester Philharmonic, and the Dayton Philharmonic. Although primarily an orchestral musician, Mr. Wilt has performed a wide range of solo and chamber music, including three solo appearances with the Houston Symphony and appearances on the New York Philharmonic's chamber music series. Since joining the Los Angeles Philharmonic, he has performed regularly as part of the Philharmonic's Green Umbrella and Chamber Music series. He has also performed with Da Camera and the Greenbriar Consortium and has 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 of 2007, he performed as principal trumpet of the Symphonica Toscanini during a United States tour under the direction of Lorin Maazel. Mr. Wilt graduated magna cum laude from the University of Cincinnati College-Conservatory of Music, where he studied with Eugene Blee. His graduate work was done at the Eastman School of Music, where he studied with Charles Geyer. Other teachers have included Edward Treutel, Gordon Smith and John Chipurn. Mr. Wilt currently teaches at the Colburn Conservatory of Music, and has taught at California State University at Long Beach, Rice University's Shepherd School of Music and the University of Northern Colorado.

Attendance Policy: Absences and Tardiness, page 27 – Revised:

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

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

General absence policy: Students cannot miss more than 29% of each individual class for any reason, including both excused and unexcused absences. Failure to attend a minimum of 70% of any individual class shall seriously affect the student's grade, and may place the student at risk for probation or dismissal. There shall be NO unexcused absences from orchestra (ENS 111).

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. Individual teacher's policies shall take precedence over the general absence policy.

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

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

Late arrival at start of term: All students are expected to be on campus by the first day of classes of each semester. If a student cannot meet this requirement, s/he must request approval for late arrival, as follows:

1. The student must contact his/her applied teacher and request permission for a late arrival. The student must inform the teacher as to the cause of the late arrival.
2. The student must forward the teacher's written permission to the Conservatory Office staff.
3. The student must notify the Director of Residential Life of late arrival, and must make arrangements to gain access to the assigned suite on the date of arrival. (Note that staff may not be available after regular hours, and therefore it is very important that such arrangements are made so that the student is not locked out of the suite.)
4. International students who are arriving late must contact the Associate Dean to ensure that the late arrival does not impact their visa status.
5. This policy applies to ALL students whether new or returning. ***The approval of the applied teacher is NOT sufficient***, as there are many parties who need to be aware of the student's late arrival. This policy ensures that all necessary parties are notified (academic teachers, ensemble coaches, Residential Life staff, etc.).

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 may NOT conflict with academic classes.***

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.

Request for approved absence: In the case of an attendance conflict arising due to participation in off-site competitions, auditions, or other such activities, a student may request an excused absence by completing the Absence Request Form in advance of the absence. Complete instructions are on the form, which is available in the Conservatory Office. If the Absence Request Form is not completed PRIOR

to the absence, then the absence is unexcused. Unexcused absences shall affect the student's grade and may result in sanctions up to and including probation and dismissal.

The School is not obligated to excuse an absence, and may deny a request based on instrumentation needs, upcoming performances, the academic standing of the student, or any reason deemed sufficient by the School in order to maintain the educational integrity of the institution. Failure to follow the required procedure, including failure to submit the completed Absence Request Form **at least 21 days in advance** of the absence, may result in unexcused absences and subsequent sanctions.

Absence request timing: Participation in outside activities should be governed by the Guidelines for Student Activities that are a part of this Attendance Policy. Students are reminded that they are, first and foremost, students at The Colburn School. Therefore, students are expected to treat all Colburn School classes and activities—including those of the Colburn Orchestra—as their first priority. Students should begin the absence request process *at least four weeks* prior to the first date of absence, so that the completed form is turned in **at least 21 days prior** to the absence.

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 turned in with the Absence Request Form.

Process: When absences will conflict with any Colburn commitments, the following steps must be **completed by at least 21 days prior to the absence:**

1. Obtain an Absence Request Form from the Conservatory Office.
2. Seek approval for the absence from your applied teacher *first* (Step One on the form).
3. Obtain signatures (and assignments and comments) from all teachers whose classes you will miss, including Performance Forum (Step Two).
4. If you are using a School instrument, complete Step Three.
5. IF THE ABSENCE **DOES NOT** INCLUDE MISSING ORCHESTRA SERVICES (Step Four), return the completed Absence Request Form with required documentation of the absence to the Conservatory Office (Step Five).
6. IF THE ABSENCE **INCLUDES** MISSING ORCHESTRA SERVICES (Step Four), gather all signatures from your applied teacher and all other teachers **except** the Music Director of the Colburn Orchestra. Then turn the form with required documentation in to the Manager of Orchestral Activities. The Manager of Orchestral Activities will review your request with the Music Director. **Do NOT approach the Music Director regarding absences from orchestra services.**
7. The Manager of Orchestral Activities will notify you whether your request has been approved by the Music Director.
8. In cases that involve an absence from Colburn Orchestra services, the Manager of Orchestral Activities will turn the completed form, with documentation, in to the appropriate person in the Conservatory Office.

ABSENCE REQUESTS WILL NOT BE ACCEPTED AFTER THE 21-DAY DEADLINE HAS PASSED.

Late requests: Any requests to be absent from classes, coachings and rehearsals, including Colburn Orchestra services, that are made 21 days or less prior to the first date of absence *may* be considered for excused absence on a case-by-case basis. When such absences involve missing Colburn Orchestra services, the steps outlined above must be taken. However, in the case of a late application for approval, *the student's applied teacher must coordinate the request directly with the Music Director of the Colburn Orchestra.* Students must NOT approach the Music Director. The Manager of Orchestral Activities will notify the student whether the request to be absent from orchestra services has been approved, and she will return the Absence Request Form with documentation to the Conservatory Office.

Reminder: All planned absences must be approved using the Absence Request Form and this procedure. This is a requirement, and is the only way to have an absence excused. The steps specific to Colburn Orchestra absences are critical due to the need to have all parts covered. Students are reminded to route all requests for absences from the Colburn Orchestra through the Manager of Orchestral Activities.

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

Guidelines for student activities: When the Colburn Conservatory was formed, its benefactor, Richard D. Colburn, dreamed of a school where students could grow musically, without financial pressure. To that end, his endowment provides the opportunity for students to live without the necessity of paying tuition, room and board.

The acceptance of this gift places a substantial responsibility on the student. These guidelines are intended as suggestions for students to achieve a balance of musical activities that enhances both personal growth and the musical health of the entire school community.

1. Musical priorities should consist of balancing on-campus solo, chamber music, and orchestral commitments.
2. Freelancing off-campus should not interfere with activities at the Colburn School. Availability for on-campus rehearsals of both orchestra and chamber music must be the first priority when planning freelance activities.
3. Musical activities that require absence should consist of events that are professional in nature. Examples would be invitations to perform with professional chamber music organizations or professional orchestras, professional orchestra auditions, and solo or chamber music competitions.
4. Activities that should not interfere with Colburn activities include: private teaching, local freelancing in per-service orchestras, personal work outside the school, and off-campus student ensembles.
5. Should a Conservatory student find employment outside of The Colburn School in a non-music, non program-related context, under no circumstances should such work exceed 10 hours per week, so as not to interfere with the student's musical studies. Students should consult their applied teachers and the 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 long-term goals, as opposed to activities that bring short-term gain.

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

Make-up work: Students who are absent from classes are required to make up all assignments and tests that have a bearing on their grade. The student is solely responsible for making up all work missed due to absence. Individual teachers may or may not allow make-up work following an absence.

Credit for Non-Colburn Classes, page 33 – Amended to include this statement:

The Colburn School does not have any articulation or transfer agreements with any other colleges or universities.

Appealing a decision of probation, suspension or dismissal, page 47 – Revised:

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

1. Appeal of the action is made to the Associate Dean of the Conservatory. Appeal of any action must be made, in writing using the Appeals Form, within 14 calendar days of the action taken.
2. The Associate Dean appoints a review committee to hear the appeal. The three-person committee will be comprised of three members of the faculty and/or staff not directly involved in the student's infractions leading to probation, dismissal, etc. The committee will be chaired by the Associate Dean.
3. The student may select a maximum of 2 advocates to speak on his/her behalf (but not as members of the review committee) at the review hearing.
4. The Associate Dean sets the day and time of the appeal review hearing.
5. At the appeal review hearing, the Associate Dean provides the committee with a summary of the circumstances leading to the action taken by the school. The student presents his/her case, the documentation and arguments to the committee. The committee may ask questions of the student at this time. The student's advocates will speak at this meeting.
6. After the case has been presented, the student will be dismissed from the meeting, allowing the committee an opportunity to question the advocates if desired. The advocates will be excused after any questions by the committee.
7. The Committee will then consider the case and, if necessary, may request additional information from the student or other parties.
8. The Committee will make a recommendation to the Associate Dean of an outcome. The Associate Dean will then make a ruling in the case. Once that decision is made, the student is notified by the Associate Dean. Every effort will be made to notify the student within 24 hours of the hearing, but in some cases more time may be needed.
9. If the outcome does not overturn the probation, dismissal, etc. the student may appeal the decision to the Dean of the Conservatory within 72 hours. The Dean's decision in this appeal will be final.

Program Length Policies, page 48 – Amended:

The Colburn School does not charge students for tuition. All references to charges for tuition are deleted.

Student Tuition Recovery Fund, page 72 – Amended:

The Student Tuition Recovery Fund (STRF) was established by the Legislature to protect any California resident who attends a private postsecondary institution from losing money if the student prepaid tuition and suffered a financial loss as a result of the school closing, failing to live up to its enrollment agreement, or refusing to pay a court judgment.

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

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

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

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

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

Questions regarding the STRF may be directed to:

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