



MISSOURI
SOUTHERN
STATE UNIVERSITY™

DEPARTMENT OF MUSIC

Student Handbook

2018-2019
Spring 2019 Update

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Introduction

This handbook is designed to acquaint music students with information specifically related to music studies. The Music Department exists within the framework of Missouri Southern State University. Students in the department are therefore subject to all regulations issued by the University. This handbook does not attempt to replace the University catalog, but rather seeks to highlight certain sections of the catalog and to expand upon curricular and other related matters in the department. Normally, students follow the University catalog of their entry year, and the Music Department Handbook should be followed for departmental policies. Any substitutions, waivers, exceptions, or other adjustments regarding requirements or policies must be requested in writing and must receive the written approval of the Department Chair.

All students enrolled in the music department are responsible for the information contained in this handbook.

Music Department Mission

The Music Department of Missouri Southern State University seeks to serve the University and its many constituents, in the following ways: by providing access to a general foundation in music education, by providing professional preparation to individuals interested in selected fields of study within the discipline of music, by providing an environment of cultural enrichment and by providing departmental support to the institutional commitment of the International Mission.

The Music Department acknowledges these activities as parts of its Mission:

- music performance
- teacher preparation
- community involvement
- the consistent delivery of a quality-driven curriculum
- support of the institutional International Mission through travel, studies conducted abroad, international performance and studies directed in support of the International Semester
- promote varied musical opportunities grounded in the Liberal Arts

Each degree prepares graduates for performance, studio teaching and/or continued study toward an advanced degree. In addition, the Bachelor of Science in Education degree prepares graduates for teaching in public education.

Degrees Offered

Bachelor of Arts with a Major in Music

With a Concentration In: Instrumental Music (MU02)
 Keyboard Music (MU03)
 Vocal Music (MU04)
 Music Industry (MU01)

Bachelor of Science in Education with a Major in Music

Grades Pre K-12 Certification
 Plan B Single Teaching Field
 Option 1 Instrumental (ES14)

Grades Pre K-12 Certification
 Plan B Single Teaching Field
 Option 2 Vocal (ES22)

Certificate in Jazz Studies (MU50)

		Semester Hours
MUS 101	Jazz Styles and Appreciation	3
MUS 214	Jazz Improvisation	8
MUS 141, 241, 142, 342	Jazz Orchestra	6
MUS 498	Advanced Topics in Music (Education)	1
Student Recital Performance		NC

Music Minor (MU80) Requirements

		Semester Hours
MUS 111	Music Theory I	3
MUS 112	Music Theory II	3
Large Ensemble	Band/Concert Chorale/Orchestra	4
Applied Music Elective	2 Semesters	2
Music Electives	Must be made with prior approval of music advisor. 6 must be upper division.	9

Suggested Course of Study

A suggested course of study can be found in Appendix A and in the university catalog. Each student should use the catalog in print at the time you first enroll. If a student switches degrees or is enrolled at the time of a catalog change, the student may switch to the new edition of the current catalog.

Transfer Students

Transfer students must meet with the Music Department Chair prior to enrolling as a music major. The student's prior coursework is evaluated, and the student is informed as to which courses transfer and apply toward completion of the music degree. Transfer students are required to submit an official transcript to both the Registrar's Office AND the Department Chair for review. Additional documentation may also be required (i.e. catalog course description, course syllabi, professors' name and phone number). A theory placement exam is required for transfer of music theory coursework, and a performance exam may be required for applied study transfer credit. The students' theory placement exam score will determine in which theory course they are to be enrolled.

Once this evaluation is complete, a student file is created and the Registrar's office is notified of courses approved for transfer. A course of study will be outlined, and the student will then be assigned a faculty advisor who will further assist with course registration. Music Education majors are also assigned an advisor from the School of Education.

Music Scholarships

In addition to academic scholarships and other financial awards available by direct application to the Financial Aid Office, a limited number of music department scholarships are available to students.

Both music majors and non-majors are eligible for scholarships. An audition is required and the amount of award is based on the performance level of the audition and the specific vocal/instrumental needs of the department.

Music Scholarship Requirements

Music Majors must enroll and list their major code as MU00, MU01, MU02, MU03, MUS04, EE10, ES11, ES14, ES16, ES17, and ES22 each semester. In addition, each semester music majors must enroll in the music courses listed in the suggested order of study for that semester and complete each course with a minimum grade of a C.

If a scholarship recipient does not meet some of the requirements stated in the scholarship contract, the student will be contacting stating this deficiency and the scholarship will be revoked unless arrangements with the Department Chair are made. If the Department Chair, in conjunction with the music faculty, feels there is a strong chance the student will succeed in the following semester, the scholarship will continue under a probationary semester. Should the student not meet the required criteria for a second time, the scholarship will be revoked for a

period of one (1) semester. After which time the student may reapply for a scholarship. If the student fails to meet any of the requirements following reinstatement, the scholarship will be permanently revoked.

Work Study Opportunities

The Music Department offers the following work-study and student employment opportunities. Work hours and payment vary with each position.

Recording Manager/Sound Technician (Student Employment)

Record all music performances held in Taylor Auditorium and Corley Auditorium and other various venues in Joplin. Additionally, students may run sound for selected concerts. This individual is hired by the Music Department Chair.

Music Theory Tutors (Student Employment)

Tutor freshman music theory students in the fundamentals of theory. Three to five students may be needed in any given semester. Reports to the Dr. Susan Smith.

Office Assistant (Work Study)

Assist the office secretary with department duties. Reports to the Departmental Administrative Assistant, Rita Boyer.

Music Librarians (Student Employment)

Filing instrumental and choral music. Reports to the Departmental Administrative Assistant, Rita Boyer.

Equipment Manager (Student Employment)

Set up instrumental rehearsal rooms and assist with concert and jazz tours. Reports to the Director of Bands.

Department Student Recitals

Student recitals are scheduled on Thursdays at 1:00 PM in Corley Auditorium.

The Music Department requires a solo performance of every music major each semester each student is enrolled in Recital Attendance class (first semester freshman are exempt) to satisfy the student recital performance requirements. Students not enrolled in MUS 240 Recital Attendance due to a class conflict are not required to perform that particular semester.

The student is responsible for completing the Recital Performance form. These forms are located in the Music Office. Signatures from the applied professor and accompanist are required. The form must be submitted no later than the Monday prior to the recital date on which you wish to perform.

If a student is unable to perform on a student recital due to illness or some other unforeseen circumstance, the applied instructor will assign the student the grade of an "IN" (Incomplete) in their applied lesson. The student must then perform on the first scheduled student performance recital of the following semester, which serves as a "make-up" performance. When completed, the "IN" (Incomplete) applied grade will be changed to reflect the grade earned. The applied instructor will complete a "Request of Grade Change" form and submit to the Department Chair for signature.

Dress Code Policy for Department Recital Performance:

Women	Skirt & Blouse or Dress – length just above the knee or longer Hosiery suggested Dress Shoes
Men	Dress Pants (Khaki acceptable) Long Sleeved Shirt and Tie Coat (optional) Dress Shoes

Exceptions will be made if character dress is required or permission from applied instructor is given to deviate from the above policy. Jeans and t-shirts are not acceptable performance attire.

Registering Concert/Recital Attendance

Grades for MUS 240 Recital Attendance are based upon attendance at Thursday afternoon recitals and evening concerts. Each event will be worth a certain number of points. For example, Thursday afternoon student recitals are worth 30 points and a university ensemble performance is typically worth 15 points. The number of points required to pass each semester is variable, but generally students need to obtain around 90% of the points possible each semester in order to pass.

For all events in Corley Auditorium or Taylor Auditorium, each student must scan their student ID card at a card scanning station upon entering the performance venue AND when leaving. Students who do not have a “check out” scan will not be given credit for attendance.

If a student’s check-in time is after the concert start time, that student will not receive credit. If a student’s check-out time is before the end of the concert, that student will not receive credit.

If a student forgets to bring their ID to the concert, having a program signed by a faculty member will suffice, but should not be a common occurrence. **Signed programs must be turned in 2 school days after the event in order to receive credit.** Students whose names appear on the program do not have to check in or out of the concert or recital to receive credit.

Senior Recital

Performance in a Senior Recital is the culmination of the BSE and BA in Music applied music study. Students must enroll in an applied lesson the semester of their Senior Recital regardless of the date of their recital. Students may perform their own recital or share a recital date with another Senior. When a student is given permission by their applied instructor to perform a Senior Recital, the student is required to work closely with their professor in all aspects of preparation. At the discretion of the applied instructor, voice students may perform on a Recital Hearing two (2) to three (3) weeks prior to the student's Senior Recital. A three-member committee will select literature at the hearing and listen to 15 – 20 minutes of the recital.

The University will provide a CD recording of the recital; however, the department encourages the student to hire an outside recording agency who will provide a quality CD recording of the performance. Applied instructors may supply you with the names of possible recording engineers.

Recital receptions are normally held in the Corley Auditorium Lobby following the recital. If the student plans to host a reception, you must make arrangements through your applied instructor who will work with the department secretary. Any set-up preparation should be scheduled through your applied instructor who will again work with the department secretary.

The applied instructor, in consultation with the student and Department Chair, will make the final decision should inclement weather or other extenuating circumstances deem it inappropriate to hold a Senior Recital. The applied instructor will contact the Director of Public Information informing him/her of the cancellation. Additional information may be disseminated from his/her office. Postings on the auditorium door will also be displayed noting the cancellation.

Should extenuating circumstances deem it inappropriate for a student to perform a Senior Recital, the Department Chair, in consultation with the applied instructor, will determine if possible alternatives exist.

Students are required to enroll in a two (2) credit hour applied lesson during the semester of their Senior Recital.

Non-Degree Recitals

On occasion, junior, sophomore, or "special" recitals are held with the permission of the applied instructor and Department Chair. Performance on a Student Recital during the semester of a Junior Recital will be at the discretion of the applied instructor. A Junior Recital does not replace the Senior Recital requirement. No expressed or implied credit is given in this regard.

Facilities

Music Building

Most music classes and applied lessons take place in the Music Building on Duquesne Road, between Taylor Auditorium and the Art Department.

Music Office

Hours: 8:00 AM – Noon & 1:00 PM – 5:00 PM, Monday – Friday during the academic year.

7:00 AM – Noon & 1:00 PM – 5:00 PM, Monday – Thursday during the summer.

Bulletin Boards

Four Student Bulletin Boards are used to relay messages to music students. Located in or near the student lounge is the Music Major, NAFME, and Band Message Boards. The board located outside of Phinney Hall and the door outside of the Music office also serve as a general message board.

Building Access

Students desiring to use the Music Building facilities past school hours, (9:00 p.m.) must have a valid MSSU student I.D. and must enter the building at entrance #19 (Theatre entrance).

Lockers

Lockers are located in the student lounge and lower level hall area of the Music Building and are for student use during the academic year. Lockers are for the purpose of storing instruments, cases and personal musical literature. Students are asked to refrain from using these lockers for any other storage items. In the unlikely event that all lockers are filled, first preference will be given to music majors. The music department secretary is in charge of assigning lockers.

Practice Rooms

Students are encouraged to use the practice room facilities for preparation of private lessons and performances. It is understood that any student using a practice room for other purposes may be asked to leave. No food is allowed in these rooms and nothing is to be placed on the pianos. You are asked to report any problems with the pianos to the Music Office.

Practice room #118 is generally reserved for piano students and may be reserved for specific times by contacting the Coordinator of Piano Studies. A schedule of reserved times will be placed on the practice room door.

Room #222 may be reserved for practice by scheduling this with the Music Office. Preference will be given to percussion majors, small ensembles and sectional rehearsals.

The Percussion practice rooms are reserved for percussion students and percussion ensembles. Permission to use this room in any other fashion requires approval from the Percussion Instructor.

A few rooms (which are normally reserved for classrooms) may be used as practice rooms with the permission of a faculty member. Students are not to use the computers or electronic equipment in any of these rooms. Rooms must be locked when the student leaves.

The Music Building practice rooms will be open Noon to 5:00 PM on Saturdays and Sundays during the academic year. The Music Building will be closed during school holidays. To help insure students' safety during the evening and weekend hours, please be prepared to show a validated student ID to a security guard.

Student Lounge

The student lounge is located in the lower level of the Music Building. This area is used for both relaxation and study, therefore, students are asked to keep the noise level to a minimum. Food and drinks are permitted in this area; however, you are expected to pick up after yourself.

Computer Lab

The following rules apply:

- No eating or drinking is allowed in the lab.
- External speaker systems are not allowed (headphones only)
- Use of computers should be primarily for music projects or research. You may also do general word processing but must surrender computers to those working on music projects.
- Do not leave papers scattered around – tidy up when you are finished.
- Maintain a quiet atmosphere.

The music faculty reserves the right to restrict anyone violating these rules from the lab.

Music Ensembles

Choral Ensembles

The Missouri Southern Chamber Singers is a mixed-ensemble of 26-30 upperclassmen singers comprised mostly of music majors and minors; although talented non-music majors have been invited to sing based upon their level of skill and ability. The focus of this choir is to explore a variety of music spanning all historical periods, choral genres, and cultural perspectives, with an emphasis on unaccompanied literature. In addition to touring around the Joplin area, this ensemble represents Missouri Southern, and the Choral/Vocal division of the MSSU Department of Music, as the identified choir for recruiting locally, regionally, and nationally, while also traveling internationally every third year to perform in historic churches, concert halls, and in adjudicated music festivals.

The Missouri Southern Concert Chorale is the largest, nonetheless lightly select, mixed choir in the choral department and is comprised of students from a variety of majors across campus. This ensemble performs standard classic concert literature while exploring a variety of choral music styles from all periods of music history.

The Missouri Southern Madrigal Singers is comprised of music and non-music majors. Members of this select small ensemble, whose focus is to perform the great jazz standards in choral music in addition to the popular music of the 16th (Yes, the great madrigals of the Renaissance!), 20th and 21st centuries, are chosen for their facility to sing tight harmonies in a controlled and blended manner and ability to engage the audience as both an ensemble member and as an individual performer.

The Southern Symphonic Chorus is comprised of the Missouri Southern State University *Concert Chorale* and volunteer community singers from Joplin, and the four- state region, who join forces to present the culminating choral/orchestral work at the end of the Spring Semester.

Large Instrumental Ensembles

Wind Ensemble is the selective, auditioned, flagship ensemble of MSSU. Qualified music majors and non-majors are encouraged to audition at the beginning of each semester. The ensemble performs a variety of challenging wind ensemble and symphonic band standard repertoire as well as transcriptions of exemplary pieces originally composed for other types of ensembles.

Southern Symphony Orchestra is a community-university organization offering MSSU students the opportunity to perform orchestral masterpieces of the Baroque, Classical, Romantic, and modern periods. Since 2006, the orchestra has performed internationally-themed concerts each fall semester. Students have learned and performed music different countries such as Brazil, Canada, China, Egypt, France, Germany, Thailand, Italy, Turkey, Spain, and Great Britain. Students also have opportunities to perform with artists of the highest caliber: Chuanyun Li, Max Barros, Ana Alamo, Avan Yu, Tatiana Tessman, Angie Cheng, Langning Liu, Erik Peterson, and Roger Wright. In 2009 and 2011, members of the orchestra visited China. Recent performances include Brahms' German Requiem, Rachmaninoff's Piano Concerto No. 3, Dvořák's Symphony No. 8, an all Gershwin program featuring the Concerto in F, Elgar's Enigma Variations, and Copland's Lincoln Portrait.

The Concert Band at Southern is the largest concert band offering on campus. This group meets in the Spring semester, following the conclusion of the marching season. The group is

open to any interested student and does not require an audition. The band performs the finest in concert literature from the masters as well as contemporary. It also serves as a teaching ensemble so that our Music Education majors can get some experience on the podium before leaving Southern to teach on their own. This ensemble is a great way for any musician to continue their involvement after high school or for a music major to take on a secondary instrument.

Jazz Ensembles

Jazz Combos are a core portion of the jazz studies program at MSSU and offers numerous configurations of combos from trios to nonets. Each ensemble focuses on the study of jazz improvisation and jazz theory/harmony. There are currently three jazz combos and each performs numerous times each semester throughout the community.

The Southern Jazz Orchestra features the great music of the Count Basie Band, Duke Ellington Orchestra, Woody Herman Herds, Buddy Rich Band and Stan Kenton Orchestra constitute the basis of literature. However, the ensemble also performs new, progressive, and contemporary literature.

Athletic Bands

The Missouri Southern State University Lion Pride Marching Band is comprised of undergraduate music majors and also non-majors. This ensemble is recognized as one of the oldest ensembles in existence at Missouri Southern State University. The Lion Pride Marching Band performs in Fred G. Hughes Stadium during all home football games and can be seen locally at various parades. The Lion Pride Marching Band is open to any MSSU student.

The Missouri Southern State University Lion Pride Pep Band performs on campus at men's and women's basketball games during regular play and post-season tournaments. Audition times are posted through the Department of Music in late September or early October. An audition consists of a prepared solo or etude, sight-reading, and major scales. Lion Pride Pep Band is open to any MSSU Lion Pride Marching Band student.

The Lion Pride Drumline has been recognized as one of the premiere drumlines across the nation. Having been utilized by the NCAA for promotional material, the LPMB Drumline has also performed live on CBS and Fox Sports.

Small Instrumental Ensembles

The Chamber Ensemble Program consists of various types of small ensembles including woodwind trios & quartets, a tuba and euphonium ensemble, and brass quintet. The literature ranges from early Classical to 20th century. All ensembles have an hour long coaching session with a faculty member each week and are expected to rehearse for another hour outside the regular coaching time. Performances include a Chamber Concert at the conclusion of each semester and any other events that might require small ensemble playing.

This Brass Choir is made up of both majors and non-majors who wish to play in a mid-sized brass ensemble setting. Much of the repertoire is from the British Brass Band tradition, although they additionally play a variety of exceptional transcriptions of known works that are not typically arranged for brass instruments.

The Percussion Ensemble is comprised of both music majors and non-majors and performs as an exciting ensemble on and off campus. Using world instruments like taiko drums, timbales,

and steel pan drums as well as traditional percussion like marimba, vibraphone, snare and wood block, the ensemble members have the opportunity to learn about and perform a wide variety of styles and types of music.

The Trumpet Ensemble is an outgrowth of the MSSU Trumpet Studio and serves to further the art of trumpet performance through concentrated instruction, small ensemble performance, and rehearsal instruction. This highly specialized group is comprised of both trumpet majors and non-majors at Missouri Southern. Membership in the MSSU Trumpet Ensemble is open to any Missouri Southern trumpet student. A wide variety of literature is covered from what many call the glory years of the baroque highlighted by composers such as Giovanni Gabrieli, Andrea Gabrieli, and Samuel Scheidt, to modern contemporary composers such as Eric Ewazen and Anthony Plog. The ensemble performs at a variety of venues both on and off campus.

The Tuba & Euphonium Ensemble is a fun group who have taken to showing off the capabilities of these low brass instruments. Both majors and non-majors are encouraged to participate in this unique ensemble, providing students a great opportunity for their low brass to shine in their own spotlight.

Organizations

NAFME - National Association For Music Educators

NAFME serves as the leader and spokesperson for music education in the United States. Presently there are more than six hundred student chapters on University campuses. The purpose of collegiate membership is to provide opportunities for professional development for University students of music education through not only on-campus activities of the chapter, but also participation in state, regional and national meetings of NAFME.

Yearly dues are minimal and include a subscription to the Music Educator's Journal (national NAFME journal), Teaching Music, and Missouri School Music Magazine (state periodical).

Students should join who love music; want to work actively to improve music education, and who want to identify with other leading professionals in their chosen field of music education. Missouri Southern consistently has one of the largest University NAFME chapters in the state and the music faculty strongly encourages all music majors and participants to join this worthwhile organization.

Piano Accompanying Policy & Charges

Music

All music must be given to the accompanist at least six weeks in advance for junior/senior recitals and at least two weeks in advance for all other performances. Before scheduling a recital, each student must check with the accompanist to secure availability.

It is expected that students have thoroughly rehearsed the pieces to be performed before working with an accompanist. The accompanist reserves the right to call off a rehearsal if the student is significantly underprepared.

Payment

Students must pay their accompanist prior to performance. It is highly recommended that no accompanist perform without first receiving payment. Student accompanists must fill out contracts for every accompanying performance and give signed copies to the administrative assistant.

The following rates should be seen as the “minimum” requirement for accompanying services. Each accompanist can set his or her rates and rehearsal policies.

Standard rate:

Professional accompanist	\$30 per hour (\$15 per half hour)
Student accompanist	\$20 per hour (\$10 per half hour)

Senior Recital/Full Recital	\$150 – Professional Accompanist / \$75 Student Accompanist (Includes performance, dress rehearsal, and up to two 60 minute rehearsals – additional rehearsal/lesson fees apply)
Junior/Half Recital	\$100 – Professional Accompanist / \$50 Student Accompanist (Includes performance, dress rehearsal, and up to two 60 minute rehearsals/lessons – additional rehearsal/lesson fees apply)
Student recital/Juries	\$40 – Professional Accompanist / \$30 – Student Accompanist (Includes recital/jury and up to two 30 minute rehearsals/lessons – additional rehearsal/lesson fees apply)
Studio/Master Class	Rate arranged in advance with the performer and the accompanist (suggested rate: at least \$10 per service, not including rehearsal)
Off-campus services	Rate arranged in advance with the performer and the accompanist. (Suggested rate: standard hourly rate plus mileage and other costs)

(Revised Fall 2018)

Piano Proficiency

The music faculty believes that each student must acquire proficient piano skills prior to graduation. Therefore, the student is required to pass a piano proficiency exam prior to graduation. Students must continue to enroll in piano courses regardless of credit requirements until piano proficiency is passed.

Proficiency examinations are given once each semester (November and April) before a committee made up of music faculty members. The selection of exam literature and materials for the proficiency exam is under the supervision of the piano staff.

The piano staff will complete a sophomore year piano progress review. Students not on track to successfully pass the proficiency exam will be notified and the primary piano teacher, in consultation with the Department Chair, will work to assist and make recommendations to the student regarding an “action plan.” Additionally, for the Music Education Majors, piano proficiency must be passed before the student teaching semester.

Piano Proficiency Requirements

B.S. Instrumental Certification

1. Prepared piece
2. Harmonizing a Melody
3. Hymn
4. Accompaniment

B.S. Vocal Certification, B.S. Double Certification, and B.A.

1. Prepared piece
2. Harmonizing a Melody
3. Hymn
4. Accompaniment
5. SA and TB

B.A. in Music Industry Majors do not need to complete a piano proficiency as of fall 2018.

Jury Examinations

Jury exams are held at the end of each semester for all music majors taking private music instruction. Exceptions include non-majors, instrumental minors (voice minors are required to perform a minimum of 2 juries) and seniors in the semester they are student teaching or who have presented a public Senior Recital. Other exceptions are at the discretion of the applied instructor with approval of the Department Chair.

Jury examinations are designed to be a vehicle for evaluating a student's progress each semester. Cumulatively, the jury examination will account for one-third (1/3) of the student's final applied lesson grade. Juries are a learning experience for both the student and the studio teacher. They provide the private teacher with the opportunity to observe the student in a performance situation and receive feedback from other music professors. The student should prepare for the jury examinations as they would for any public performance. This includes appropriate performance attire.

In preparation for the jury, instrumental students are required to complete and bring with them three (3) Jury forms that outlines materials studied, years of study and other similar information. In collaboration with their applied instructor, vocal students prepare one (1) jury form. Instrumental students are responsible for bringing three (3) copies of their performance material (solo, etude, etc.). These copies are discarded following the jury performance. Any student that does not perform a jury examination will receive a failing applied lessons grade.

If a student misses a jury exam due to illness or some other unforeseen circumstance and has informed and received permission from their applied instructor, they will receive an "IN" (incomplete). The student then performs on the first Student Recital of the next semester for a faculty evaluation. The Incomplete is then changed to a formal letter grade. Note that this recital performance is not in lieu of your normally scheduled recital requirement.

Music majors (major instrument) enrolled in a 2 credit hour applied lesson (major or elective) in a semester prior to the Senior Recital must perform on a jury at the semester's end. The jury is the "final exam" for the course.

Juries are scheduled during finals week on the following days:

Monday – Piano

Tuesday – Voice and Percussion

Wednesday – Strings and Wind Instruments

Sophomore Barrier Evaluation

Incoming students beginning in the fall semester of 2017 or later will be required to pass a sophomore barrier. The policy for this evaluation is as followed:

The faculty members of the Missouri Southern State University Department of Music value highly the well-rounded musician who is experienced in individual performance, ensemble performance, and academic studies. In order to be well-prepared for the world of professional music, each graduate from MSSU must pass a barrier evaluation to evaluate each student's individual achievement in the above listed areas.

Each student declaring a major in: Bachelor of Arts in Music, Bachelor of Science in Education (Instrumental or Vocal Emphasis), or Music Industry must pass a formal barrier evaluation at the conclusion of the fourth semester of study to continue as a music major. Transfer students will be notified upon entry to MSSU when his or her barrier evaluation will be scheduled based upon the number of semesters as a music major at another university. Students who change his or her major to a music degree after being a student at MSSU will be notified at the time of the major change when the barrier examination will occur. No less than two (2) semesters of being a music major at MSSU may elapse before the barrier evaluation in cases of transfer or changing to a music major.

A committee of full-time music faculty members will evaluate each student's individual achievement and contribution in the following areas:

1. Individual performance in applied lessons.
2. Individual contribution in degree-required ensembles.
3. Individual achievement in academic areas including: Music Theory, Aural Skills, Music History, and Conducting (Conducting will not be evaluated for Music Industry majors).

Other factors that contribute to a student's potential to passing the barrier evaluation:

1. Positive, individual contribution to non-degree required ensembles.
2. Leadership within ensembles or music student organizations.
3. High level of collegiality among peers and faculty members.

Faculty members will use a rubric to evaluate students in the above listed areas using parameters of:

Exceeds Expectations
Meets Expectations
Does Not Meet Expectations

Students who receive two "Does Not Meet Expectations" evaluations in two (2) out of the four (4) categories listed above, will be placed on probation and the success of the student in the above listed areas will be re-evaluated the following semester to monitor improvement.

Students who receive three "Does Not Meet Expectations" evaluations in all four (4) categories or does not improve in the "Does Not Meet Expectations" area(s) from the prior semester if the student is on probation, will not be allowed to continue to be a music major at MSSU.

Students wishing to appeal the outcome of the barrier evaluation, which can only be done once, must request an appeal in writing to the Chair of the Department within 2 weeks of notification of the outcome of the barrier evaluation. If there is sufficient evidence to support an appeal, a select panel of the barrier evaluation faculty will be formed to consider a one-semester probation. The appeals committee's decision is final. Students failing to pass the barrier evaluation will be changed to a General Studies major and provided with contacts in other departments to assist in finding a more appropriate major.

Advising & Enrolling

Each Music major is assigned a faculty advisor to assist with degree planning. Faculty members serve in an advisory capacity, **the student is ultimately responsible for all aspects of their University schedule and planning.** The Music Department encourages students to keep their advisor abreast of any changes in their schedule and/or course of study. Students should consider the University catalog in print at the time they first enrolled as their contract. The music faculty strongly encourages each student to prepare a four-year degree plan upon your entrance into the program.

As stated earlier in this document, music education majors will also be assigned an advisor from the School of Education.

Concert Etiquette

If possible, arrive at the concert hall at least fifteen minutes before the performance, so that you can relax and read the program notes. Although you may refer briefly to the program while the performance is in progress, reading it steadily will distract you from the music and is considered poor manners. Bear in mind, too, that at many concerts, latecomers are not allowed to take their seats until some logical break in the music occurs.

During the performance, the audience is expected to remain silent; absolute silence helps the performers to concentrate and enhances the emotional intensity of the experience. Performers can be distracted by talking, coughing, humming, or incidental noises – which will also distract and annoy other audience members. Be respectful of those performing by turning off all cell phones, beepers, and watches with alarms.

At a concert or recital, audiences express their enthusiasm by applauding at the end of a work; if a work has more than one movement, audiences do not customarily applaud between movements. At an opera, however, audiences often applaud at the end of arias, duets, and ensembles. At jazz concerts it is quite appropriate to applaud following an improvised solo.

Taking photographs and using recording equipment are not permitted unless you have prior approval from the director or performer.

Student Grievances

Occasionally, students have complaints against another student, staff, or faculty member within the Department of Music. The university has a grievance procedure outlined in the university Student Handbook located: <https://www.mssu.edu/student-affairs/dean-of-students/conduct-standards-grievances.php> A summary of steps within the Department of Music can be also of assistance.

Any complaint regarding a student, staff, or faculty member can be submitted to the Chair of the Department of Music at any time. If the complaint is regarding the Chair, then the complaint can be discussed with the Dean of the School of Arts and Sciences (the Music Department Chair's direct supervisor). However, it is generally encouraged for the student to speak with the offending person first and try to work out the issue. If no resolution is acceptable, then proceeding to the next level, in order, is encouraged:

Faculty member in charge of the class or ensemble
Student's advisor
Area coordinator (voice, music education, jazz, etc.)
Chair of the Music Department
Dean of the School of Arts and Sciences

For Title IX issues or any areas of sexual harassment, physical harm or threats, racist or otherwise abusive interactions, reports will be forwarded to appropriate university staff per the university student handbook. Confidentiality will be maintained within designated personnel.

Student complaints are taken seriously and appropriate action is implemented.

Department of Music Course Charges

The following is a list of charges per Department of Music course. Program charges are used for the general improvement of the department that directly impacts student learning. Examples of program charge uses are: equipment purchases that students use, guest artists, equipment maintenance, piano tuning, and other large-scale projects.

Subject	Course Number	Title	Charge Amount	Description
MUS	0102	Opera or Musical Theatre Performance	\$10.00	Program Charge
MUS	0103	Class Piano I	\$15.00	Materials Charge/Program Charge
MUS	0104	Class Piano II	\$15.00	Materials Charge/Program Charge
MUS	0105	Voice Class	\$25.00 \$10.00	Materials Charge Program Charge
MUS	0107	Aural Skills I	\$10.00	Program Charge
MUS	0108	Aural Skills II	\$10.00	Program Charge
MUS	0111	Music Theory I	\$35.00	Materials Charge
MUS	0112	Music Theory II	\$30.00	Materials Charge
MUS	0114	Elective in Jazz Improvisation	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0116	Applied Music Brass Elective	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0118	Applied Music Brass Elective	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0121	Concert Chorale	\$60.00	Program Charge
MUS	0123	Chamber Singers	\$10.00	Program Charge
MUS	0126	Applied Music Piano Elective	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0128	Applied Music Piano Elective	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0133	Opera	\$20.00	Materials Charge/Program Charge
MUS	0136	Applied Music Percussion Elective	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0138	Applied Music Percussion Elective	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0141	Jazz Orchestra	\$10.00	Program Charge
MUS	0146	Applied Music String Elective	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0148	Applied Music String Elective	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0151	Orchestra	\$10.00	Program Charge
MUS	0156	Applied Music Woodwind Elective	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0158	Applied Music Woodwind Elective	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0161	Madrigal Singers	\$10.00	Program Charge

MUS	0162	Madrigal Singers	\$10.00	Program Charge
MUS	0166	Applied Music Voice Elective	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0168	Applied Music Voice Elective	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0171	Brass Choir	\$10.00	Program Charge
MUS	0176	Applied Music Elective: Composition	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0181	Introduction to Conducting: Choral Emphasis	\$20.00	Program Charge
MUS	0182	Introduction to Conducting: Instrumental Emphasis	\$20.00	Program Charge
MUS	0183	Percussion Ensemble	\$10.00	Program Charge
MUS	0185	Woodwind Chamber Ensemble	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0187	Wind Ensemble	\$10.00	Program Charge
MUS	0191	Marching Band	\$60.00	Program Charge
MUS	0192	Concert Band	\$60.00	Program Charge
MUS	0202	Opera or Musical Theatre Performance	\$10.00	Program Charge
MUS	0203	Class Piano III	\$15.00	Materials Charge/Program Charge
MUS	0211	Music Theory III	\$35.00	Materials Charge/Program Charge
MUS	0212	Music Theory IV	\$40.00	Materials Charge/Program Charge
MUS	0214	Elective in Jazz Improvisation	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0218	Applied Music Brass Major	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0220	Italian & German Vocal Diction	\$20.00	Materials Charge/Program Charge
MUS	0221	French & English Vocal Diction	\$20.00	Materials Charge/Program Charge
MUS	0228	Applied Music Piano Major	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0231	String Techniques	\$100.00 \$10.00	Materials Charge Program Charge
MUS	0232	Brass Techniques	\$100.00 \$10.00	Materials Charge Program Charge
MUS	0233	Percussion Techniques	\$100.00 \$10.00	Materials Charge Program Charge
MUS	0234	Woodwind Techniques	\$100.00 \$10.00	Materials Charge Program Charge
MUS	0238	Applied Music Percussion Major	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0243	Musical Theatre	\$30.00	Materials Charge/Program Charge
MUS	0248	Applied Music String Major	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0258	Applied Music Woodwind Major	\$160.00 \$20.00	Applied Lesson Charge Program Charge

MUS	0268	Applied Music Voice Major	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0298	Topics in Music	\$10.00	Program Charge
MUS	0302	Opera or Musical Theatre Performance	\$10.00	Program Charge
MUS	0311	History of Music I	\$30.00	Materials Charge/Program Charge
MUS	0312	History of Music II	\$30.00	Materials Charge/Program Charge
MUS	0316	Applied Music Brass Elective	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0318	Applied Music Brass Elective	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0320	Vocal Repertoire	\$25.00 \$20.00	Materials Charge Program Charge
MUS	0321	Concert Chorale	\$60.00	Program Charge
MUS	0323	Chamber Singers	\$10.00	Program Charge
MUS	0326	Applied Music Piano Elective	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0328	Applied Music Piano Elective	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0330	Vocal Technique & Pedagogy	\$20.00	Materials Charge/Program Charge
MUS	0332	Music for the Elementary School	\$10.00	Program Charge
MUS	0333	Pre-Kindergarten through Middle School General Music Methods	\$30.00	Materials Charge/Program Charge
MUS	0336	Applied Music Percussion Elective	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0338	Applied Music Percussion Elective	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0341	Jazz Orchestra	\$10.00	Program Charge
MUS	0346	Applied Music String Elective	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0348	Applied Music String Elective	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0351	Orchestra	\$10.00	Program Charge
MUS	0356	Applied Music Woodwind Elective	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0358	Applied Music Woodwind Elective	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0361	Madrigal Singers	\$10.00	Program Charge
MUS	0362	Madrigal Singers	\$10.00	Program Charge
MUS	0366	Applied Music Voice Elective	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0368	Applied Music Voice Elective	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0371	Brass Choir	\$10.00	Program Charge
MUS	0376	Applied Music Elective: Composition	\$80.00 \$10.00	Applied Lesson Charge Program Charge
MUS	0383	Percussion Ensemble	\$10.00	Program Charge

MUS	0385	Woodwind Chamber Ensemble	\$10.00	Program Charge
MUS	0387	Wind Ensemble	\$10.00	Program Charge
MUS	0391	Marching Band	\$60.00	Program Charge
MUS	0392	Concert Band	\$60.00	Program Charge
MUS	0402	Opera or Musical Theatre Performance	\$10.00	Program Charge
MUS	0403	Introduction to Live and Recorded Sound	\$30.00	Program Charge
MUS	0408	MS-Sec Choral Music Methods	\$30.00	Program Charge
MUS	0409	Choral Literature I: Medieval, Renaissance, and Baroque	\$20.00	Program Charge
MUS	0410	Music Industry & Copyright	\$20.00	Program Charge
MUS	0411	Marching Band Methods	\$20.00	Program Charge
MUS	0412	Music Technology	\$30.00	Program Charge
MUS	0413	Middle School/Secondary Instrumental Music Methods	\$30.00	Program Charge
MUS	0415	Woodwind Literature & Pedagogy	\$30.00	Program Charge
MUS	0418	Applied Music Brass Major	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0420	Form and Analysis	\$30.00	
MUS	0428	Applied Music Piano Major	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0433	Instrumental & Vocal Arranging	\$40.00	
MUS	0438	Applied Music Percussion Major	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0443	Advanced Choral Conducting	\$20.00	Program Charge
MUS	0444	Advanced Instrumental Conducting Techniques	\$20.00	Program Charge
MUS	0448	Applied Music String Major	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0458	Applied Music Woodwind Major	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0468	Applied Music Voice Major	\$160.00 \$20.00	Applied Lesson Charge Program Charge
MUS	0491	Internship in Music Industry	\$10.00	Program Charge
MUS	0498	Advanced Topics in Music	\$10.00	Program Charge
MUS	0499	Independent Study	\$10.00	Program Charge

Faculty and Staff Directory

Name	Office	Phone	Area
Allan, Diana, Dr. Allan-A@mssu.edu	124	625-9681	Voice
Austin, Glenda, Mrs.	N/A	N/A	Choir and Jazz Unlimited Accompanist
Beu, Andrew (AJ) Beu-A@mssu.edu	N/A	625-9318	Tuba, Euphonium
Boyer, Rita, Mrs. Boyer-R@mssu.edu	212	625-9318	Administrative Assistant
Cotter, Cheryl, Dr. Cotter-C@mssu.edu	136	625-3660	Clarinet, Woodwind Area Coordinator, Woodwind Techniques
Ensor, Bob, Mr. Ensor-B@mssu.edu	N/A	625-9318	Piano
Espinosa, Rick, Dr. Espinosa-R@mssu.edu	122	625-9633	Director of Bands, Conducting
Evans, Robin, Mrs. Evans-R@mssu.edu	N/A	625-9318	Elementary Music
Gerstenkorn, Lisa, Mrs. Gerstenkorn-L@mssu.edu	N/A	625-9318	Voice
Graham, Allison, Ms. Graham-A@mssu.edu	N/A	625-9318	Music Appreciation
Green, Freddie, Mr. GreenII-F@mssu.edu	130	625-9634	Trumpet, Southern Jazz Orchestra, Brass Ensemble
Leiter, Joseph, Mr. jwleiter@yahoo.com	210	625-9318	Guitar
Neely, Chase, Mr. Neely-W@mssu.edu	134	625-9543	Percussion, Marching Percussion
Nenadal, Kathy, Ms. Nenadal-K@mssu.edu	106	625-9318	Class Piano
Nicolas, Canes, Dr. Canes-N@mssu.edu	134	625-3180	Orchestra, Strings, Music Theory
Oglesby, Michael, Mr.	214	625-9318	Marching Band Assistant

Oglesby-M@mssu.edu			
Robinson, Elizabeth, Dr. Robinson-E@mssu.edu	128	625-3520	Flute, Music Theory
Sharlow, David, Dr. Sharlow-D@mssu.edu	122	625-9562	Director of Choirs Assistant to the Dean
Smith, Susan, Dr. Smith-S@mssu.edu	138	625-3048	Coordinator of Vocal Studies, Diction, Musical Theatre
Snodgrass, Bill Snodgrass-B@mssu.edu	N/A	625-9318	World Music
Snodgrass, Debra, Mrs. Snodgrass-D@mssu.edu	126	625-9638	Coordinator of Piano Studies
Switzer, Kendra, Ms. Switzer-K@mssu.edu	N/A	625-9318	Music Appreciation
Talley, Keith Dr. Talley-K@mssu.edu	206	625-3061	Department Chair, Saxophone, Music Industry, Music Technology
Wise, Phillip, Dr. Wise-P@mssu.edu	L04	625-9636	Jazz Combos, Music Education, Trombone

Appendix A – Plans of Study

Appendix B – Library Materials

Music Periodicals

American Musicological Society, Journal
Bandworld, Complete Edition
Choral Journal
The Instrumentalist
Journal of Music Theory
Journal of Singing
Music Educator Journal, with Teaching Music
The Musical Quarterly
The Musical Times
Notes (Music Library Association)
MTNA America – Music Teacher
Down Beat

To see if current issues are available go to:

www.mssu.edu/spivalib

Card Catalog (enter)
Swan (enter)
Journal, Magazine and Newspaper Titles (enter)
Enter title of periodical (submit)

Student Planning Work Sheet

Time	MON	TUE	WED	THU	FRI
8:00					
9:00					
10:00					
11:00					
NOON					
1:00					
2:00					
3:00					
4:00					
NIGHT					

STUDENT RECITAL FORM

RECITAL DATE _____

NAME _____

INSTRUMENT _____

VOICE (SATB) _____

Is this your major instrument/voice? Yes _____ No _____

COMPOSITION _____

MOVEMENT _____

MOVEMENT _____

COMPOSER _____

LENGTH (Maximum 8 mins.) _____

ACCOMPANIST _____

COMPOSITION _____

MOVEMENT _____

MOVEMENT _____

COMPOSER _____

TIME LENGTH (Maximum 8 mins.) _____

ACCOMPANIST _____

STUDENT SIGNATURE _____ (Date) _____

ACCOMPANIST SIGNATURE _____ (Date) _____

Instructor Only

APPLIED INSTRUCTOR SIGNATURE _____ (Date) _____

Registered for Major or Elective? (circle one) 1st Semester Freshman? Y / N

Is this performance a make-up for the previous semester? Y / N

FULL/HALF RECITAL FORM

RECITAL DATE _____

PERFORMER'S NAME _____

INSTRUMENT _____

VOICE (SATB) _____

Is this your major instrument/voice? Yes _____ No _____

Is this a degree required recital? Yes _____ No _____

Is another student performing with you? If yes, fill out the next section

PERFORMER'S NAME _____

INSTRUMENT _____

VOICE (SATB) _____

Attach a copy of the proposed program **prior** to getting signatures from the applied teacher and accompanist. Official program is due to the administrative assistant **2 weeks prior** to the performance date.

STUDENT SIGNATURE _____ (Date) _____

ACCOMPANIST SIGNATURE _____ (Date) _____

Instructor Only

APPLIED INSTRUCTOR SIGNATURE _____ (Date) _____

Registered for Major or Elective? (circle one) 1st Semester Freshman? Y / N

Is this performance a make-up for the previous semester? Y / N

Jury Form (Vocal)

Student's Name: _____

Date: _____

Instructor: _____

Course Number: _____

Semester of Study for College Credit (Circle one):

1 2 3 4 5 6 7 8 8+

List all Music Studied this Semester

Memorized Repertoire

1		Jury Choice
2	_____	
3	_____	_____
4	_____	_____
5	_____	_____
6	_____	_____
	_____	_____

Other Repertoire

1	
2	_____
3	_____
4	_____
5	_____

Missouri Southern State University
Department of Music

INSTRUMENTAL JURY/REPERTORY FORM

Student's name: _____ Jury Date: _____

Instructor's name: _____ Course number: _____

Major instrument: _____

Semester of Study for Credit (Circle One): **1 2 3 4 5 6 7 8 8+**

List Etudes and/or Solo Repertory Studied this Semester:

List	Scales/Technique	Prepared	for	Jury:
------	------------------	----------	-----	-------

List Etudes/Solo Repertory Prepared for Jury:

Student Recital Repertory this Semester ("N/A" if student is a first semester freshman):

Comments:

JURY GRADE: _____ Faculty signature: _____

(Additional comments may be written on the back of this form)

Protect Your Hearing Every Day

Information and Recommendations for Student Musicians

Standard Version

**National Association of Schools of Music
Performing Arts Medicine Association**

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Protect Your Hearing Every Day

Introduction

In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession.

For all of you, as aspiring musicians, this involves safeguarding your hearing health. Whatever your plans after graduation – whether they involve playing, teaching, engineering, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect your hearing.

As you may know, certain behaviors and your exposure to certain sounds can, over time, damage your hearing.

You may be young now, but you're never too young for the onset of hearing loss. In fact, in most cases, noise-related hearing loss doesn't develop overnight. (Well, some does, but we'll address that issue later in this document.) But the majority of noise-induced hearing loss happens gradually.

So the next time you find yourself blasting music through those tiny earbuds of your iPod or turning up the volume on your amp, ask yourself, "Am I going to regret this someday?" You never know; you just might. And as a musician, you cannot afford to risk it.

The bottom line is this: If you're serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing. Do yourself a favor: protect it. I promise you won't regret it.

Disclaimer

The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgments. It should not be used as a basis for medical treatment. If you are concerned about your hearing or think you may have suffered hearing loss, consult a licensed medical professional.

Purpose of this Resource Document

The purpose of this document is to share with you some information on hearing health and hearing loss and let you know about the precautionary measures that all of us should practice daily.

Music and Noise

This paper addresses what is termed “noise-induced” hearing loss. You may be wondering why we’re referring to music—this beautiful form of art and self-expression—as “**noise**.”

Here’s why: What we know about hearing health comes from medical research and practice. Both are based in science where “noise” is a general term for sound. Music is simply one kind of sound. Obviously, there are thousands of others. In science-based work, all types of sound, including music, are regularly categorized as different types of **noise**.

Terminology aside, it’s important to remember this fundamental point: A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else.

Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

All of us, as musicians, are responsible for our art. We need to cultivate a positive relationship between music and our hearing health. Balance, as in so many things, is an important part of this relationship.

Noise-Induced Permanent Hearing Loss

Let’s first turn to what specialists refer to as “noise-induced permanent hearing loss.”

The ear is made up of three sections, the outer, middle, and inner ear. Sounds must pass through all three sections before signals are sent to the brain.

Here’s the simple explanation of how we experience sound:

Sound, in the form of sound waves, enters the outer ear. These waves travel through the bones of the middle ear. When they arrive in the inner ear, they are converted into electrical signals **that** travel via neural passages to the brain. It is then that you experience “hearing” the sound.

Now, when a **loud** noise enters the ear, it poses a risk to the ear’s inner workings.

For instance, a very loud sound, an explosion, for example, or a shotgun going off at close range, can actually dislodge the tiny bones in the middle ear, causing conductive hearing loss, which involves a reduction in the sound level experienced by the listener and a reduction in the listener’s ability to hear faint sounds. In many cases, this damage can be repaired with surgery. But loud noises like this are also likely to send excessive sound levels into the inner ear, where permanent hearing damage occurs.

The inner ear, also known as the **cochlea**, is where most hearing-loss-related ear damage tends to occur. Inside the cochlea are tiny hair cells that are responsible for transmitting sound waves to the brain. When a loud noise enters the inner ear, it can damage the hair cells, thus impairing their ability to send neural impulses to the brain.

The severity of a person’s noise-induced hearing loss depends on the severity of the damage to these hair cells. The extent of the damage to these cells is normally related to the **length** and **frequency** of a person’s exposure to loud sounds **over long periods of time**.

Because noise-induced hearing loss is painless, you may not realize that it's happening at first. Then suddenly one day you will realize that you're having more and more trouble hearing high frequency sounds – the ones that are the most high-pitched. If you don't start to take precautions then, your hearing loss may eventually also affect your ability to perceive both speech sounds and music.

It is very important to understand that these hair cells in your inner ear cannot regenerate. Any damage done to them is permanent. At this time, there is simply no way to repair or undo the damage.

***FACT:** According to the American Academy of Audiology, approximately 36 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise.*

Noise-Induced Temporary Hearing Loss

Now it's also important to note that not all noise-induced hearing loss is necessarily permanent. Sometimes, after continuous, prolonged exposure to a loud noise, we may experience what's called "noise-induced temporary hearing loss."

During temporary hearing loss, known as **Temporary Threshold Shift (TTS)**, hearing ability is reduced. Outside noises may sound fuzzy or muted. Normally, this lasts no more than 16 to 18 hours, at which point your hearing levels will return to normal.

Often during this Temporary Threshold Shift, people will experience tinnitus, a medical condition characterized by a ringing, buzzing, or roaring in the ears. Tinnitus may last only a few minutes, but it can also span several hours, or, in extreme instances, last indefinitely.

Also, if you experience a series of temporary hearing losses, you may be well on the way to permanent damage sometime in the future.

Noise Levels and Risk

Now, how do you know when a noise or sound is too loud—when it's a threat to your hearing health? Most experts agree that prolonged exposure to any noise or sound over **85 decibels** can cause hearing loss. You may have seen decibels abbreviated "dB." They are the units we use to measure the intensity of a sound.

Two important things to remember:

1. The longer you are exposed to a loud noise, the greater the potential for hearing loss.
2. The closer you are to the source of a loud noise, the greater the risk that you'll experience some damage to your hearing mechanisms.

At this point, it helps to have some frame of reference. How loud are certain noises?

Consider these common sounds, their corresponding decibel levels, and the recommended maximum exposure times established by the National Institute for Occupational Safety and Health (NIOSH), a branch of the Centers for Disease Control and Prevention (CDC).

Sound	Intensity (dB)	Maximum Recommended Exposure (approx.)*
A Whisper	30	Safe, No maximum
Rainfall (moderate)	50	Safe, No maximum
Conversation (average)	60	Safe, No maximum
Freeway Traffic	70	Safe, No maximum
Alarm Clock	80	Safe, No maximum
	85	Potential Damage Threshold
Blender, Blow-dryer	90	2 hours
MP3 Player (full volume), Lawnmower	100	15 minutes
Rock Concerts, Power Tools	110	2 minutes
Jet Plane at Takeoff	120	Unsafe, Immediate risk
Sirens, Jackhammers	130	Unsafe, Immediate risk
Gunshots, Fireworks (close range)	140	Unsafe, Immediate risk

*NIOSH-recommended exposure limits

You can listen to sounds under 85 dB for as long as you like. There is no risk involved, well, except for the risk of annoyance. But seriously, for sounds in this lower decibel range, listening to them for hours on end does not pose any real risk to your hearing health.

85 dB is the magic number. Sounds above the **85 dB threshold** pose a potential threat to your hearing when you exceed the maximum recommended exposure time.

MP3 players at full volume, lawnmowers, and snowblowers come in at 100 dB. The recommended maximum exposure time for these items is 15 minutes.

Now, before you get too worried and give up mowing the lawn, remember, there are ways to reduce your exposure.

For instance, turn down the volume on your MP3 player. Did you know that normally, MP3 players generate about 85 dB at one-third of their maximum volume, 94 dB at half volume, and 100 dB or more at full volume? Translated into daily exposure time, according to NIOSH standards, 85 dB equals 8 hours, 94 dB equals 1 hour, and 100 dB equals 15 minutes. Do yourself a favor, and be mindful of your volume.

Also, remember to wear a pair of earplugs or earmuffs when you mow the lawn or when you use a snowblower.

When you're dealing with sounds that produce between 120 and 140 dB, you're putting yourself at risk for almost immediate damage. At these levels, it is imperative that you utilize protective ear-coverings. Better yet, if it's appropriate, avoid your exposure to these sounds altogether.

FACT: *More than 30 million Americans expose themselves to hazardous sound levels on a regular basis.*

Musicians and Noise-Induced Hearing Loss

Nowadays, more and more is being written about the sound levels of certain musical groups. It's no secret that many rock concerts expose performers and audiences to dangerously high levels of noise. The ringing in your ears after a blaring rock concert can tell you that. But now professional and college music ensembles are under similar scrutiny.

It's true that musicians are exposed to elevated levels of sound when they rehearse and perform music. But that doesn't equal automatic risk for hearing loss.

Take for instance a typical practice session on the piano. When taken at close range to the instrument over a limited period of time, a sound level meter fluctuates between a reading of 60 and 70 decibels. That's similar in intensity to your average conversation (60dB). There will, of course, be moments when the music peaks and this level rises. But these moments are not sustained over several hours. At least not under normal practice conditions.

While the same is true for most instruments, it is important to understand that certain instrumental sections tend to produce higher sound levels. Sometimes these levels relate to the piece of music being performed and to notational requirements (*pianissimo*, *fortissimo*); other times, these levels are what naturally resonate from the instrument.

For example, string sections tend to produce decibel levels on the lower end of the spectrum, while brass, percussion, and woodwind sections generally produce decibel levels at the higher end of the spectrum.

What's important is that you are mindful of the overall volume of your instrument and of those around you. If you're concerned about volume levels, share your concerns with your instructor.

FACT: *Approximately 50% of musicians have experienced some degree of hearing loss.*

Mindful Listening

Now, let's talk about how you can be proactive when it comes to music and hearing loss.

It's important to think about the impact noise can have on your hearing health when you:

1. Attend concerts;
2. Play your instrument;
3. Adjust the volume of your car stereo;
4. Listen to your radio, CD player, and MP3 player.

Here are some simple ways to test if the music is too loud:

It's too loud (and too dangerous) when:

1. You have to raise your voice to be heard.
2. You can't hear someone who's 3 feet away from you.
3. The speech around you sounds muffled or dull after you leave a noisy area.
4. You experience tinnitus (pain, ringing, buzzing, or roaring in your ears) after you leave a noisy area.

Evaluating Your Risk for Hearing Loss

When evaluating your risk for hearing loss, ask yourself the following questions:

1. How frequently am I exposed to noises and sounds above 85 decibels?
2. What can I do to limit my exposure to such loud noises and sounds?
3. What personal behaviors and practices increase my risk of hearing loss?
4. How can I be proactive in protecting my hearing and the hearing of those around me?

Basic Protection for Musicians

As musicians, it's vital that you protect your hearing whenever possible.

Here are some simple ways to reduce your risk of hearing loss:

1. When possible, avoid situations that put your hearing health at risk.
2. Refrain from behaviors which could compromise your hearing health and the health of others.
3. If you're planning to be in a noisy environment for any significant amount of time, try to maintain a reasonable distance from the source of the sound or noise. In other words, there's no harm in enjoying a fireworks display, so long as you're far away from the launch point.
4. When attending loud concerts, be mindful of the location of your seats. Try to avoid sitting or standing too close to the stage or to the speakers, and use earplugs.
5. Keep the volume of your music and your listening devices at a safe level.
6. Remember to take breaks during a rehearsal. Your ears will appreciate this quiet time.
7. Use earplugs or other protective devices in noisy environments and when using noisy equipment.

Future Steps

Now that you've learned about the basics of hearing health and hearing loss prevention, we encourage you to keep learning. Do your own research. Browse through the links provided at the end of this document. There's a wealth of information out there, and it's yours to discover.

Conclusion

We hope this resource document has made you think more carefully about your own hearing health. Just remember that all the knowledge in the world is no match for personal responsibility. We've given you the knowledge and the tools; now it's your turn. You are responsible for your exposure to all sorts of sounds, including music. Your day-to-day decisions have a great impact on your hearing health, both now and years from now.

Do yourself a favor. Be smart. Protect your precious commodity. Protect your hearing ability.

Resources – Information and Research

Hearing Health Project Partners

National Association of School of Music (NASM)
<http://nasm.arts-accredit.org/>

Performing Arts Medicine Association (PAMA)
<http://www.artsmed.org/index.html>

PAMA Bibliography (search tool)
<http://www.artsmed.org/bibliography.html>

General Information on Acoustics

Acoustical Society of America
(<http://acousticalsociety.org/>)

Acoustics.com
(<http://www.acoustics.com>)

Acoustics for Performance, Rehearsal, and Practice Facilities
Available through the NASM Web site ([click here to purchase](#))

Health and Safety Standards Organizations

American National Standards Institute (ANSI)
(<http://www.ansi.org/>)

The National Institute for Occupational Safety and Health (NIOSH)
(<http://www.cdc.gov/niosh/>)

Occupational Safety and Health Administration (OSHA)
(<http://www.osha.gov/>)

Medical Organizations Focused on Hearing Health

American Academy of Audiology
(<http://www.audiology.org/Pages/default.aspx>)

American Academy of Otolaryngology – Head and Neck Surgery
(<http://www.entnet.org/index.cfm>)

American Speech-Language-Hearing Association (ASHA)
(<http://www.asha.org/>)

Athletes and the Arts
(<http://athletesandthearts.com/>)

House Research Institute – Hearing Health
(<http://www.hei.org/education/health/health.htm>)

National Institute on Deafness and Other Communication Disorders –
Noise-Induced Hearing Loss
(<http://www.nidcd.nih.gov/health/hearing/noise.html>)

Other Organizations Focused on Hearing Health

Dangerous Decibels
(<http://www.dangerousdecibels.org>)

National Hearing Conservation Association
(<http://www.hearingconservation.org/>)

Protect Your Neuromusculoskeletal and Vocal Health Every Day

Information and Recommendations for Student Musicians

A Sample Order and Script for Music Student Orientation

**National Association of Schools of Music
Performing Arts Medicine Association**

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Protect Your Neuromusculoskeletal and Vocal Health Every Day

A Sample Order and Script for Music Student Orientation

How to Conduct Your Own Music Student Orientation

NASM and PAMA have created a sample order and script for addressing issues of neuromusculoskeletal and vocal health during orientations for music students. We encourage you to revise this script to fit the needs of your department, school, or institution. The actual words of this presentation are not as important as the content itself, so feel free to be creative and write your own script.

This information may be presented as part of a larger orientation or as an individual orientation session focused solely on issues of neuromusculoskeletal and vocal health. It may also be presented by faculty members as part of the early instruction of an introductory music class.

The orientation may be supplemented by the presence of a medical or healthcare professional with in-depth knowledge of neuromusculoskeletal health. A medically oriented presentation may be substituted for the sections of this script on neuromusculoskeletal and vocal disorders.

We also recommend:

- Providing information on institutional neuromusculoskeletal and vocal health policies, protocols, and facilities.
- Creating a handout for students that addresses the basics of neuromusculoskeletal and vocal health.
- Directing students to research holdings at your institution's library.
- If applicable, providing information on the institution's health center or affiliated hospital.

This information is important to your students. We wish you the best as you share it with them.

Before proceeding, please read the Web Site Introduction, especially the disclaimers and reproductions sections. The text of the Web Site Introduction is an integral part of this document.

Please note: Information in this Web resource is subject to change or amendment at any time without prior notice.

Protect Your Neuromusculoskeletal and Vocal Health Every Day

A Sample Order and Script for Music Student Orientation

Introduction

In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession.

For all of you, as aspiring musicians, this involves safeguarding your neuromusculoskeletal and vocal health. Whatever your plans after graduation – whether they involve performing, teaching, producing, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect yourself.

The neuromusculoskeletal system refers to the complex system of muscles, bones, tendons, ligaments, and associated nerves and tissues that support our body's physical structure and enable movement.

In our presentation today, we'll be using the term "neuromusculoskeletal" to encompass not only overt physical movements (the pressing of a key, the strumming of a string) and overall body alignment, but also the small internal movements our bodies make, for example to produce breath and modify vocal sounds.

Therefore, when we say "vocal health," we're referring to a component of neuromusculoskeletal health. And, when we say "neuromusculoskeletal," we're including vocal health. Later on in this presentation, we'll focus specifically on a number of issues that relate directly to vocal health.

So, as you probably know, good health and healthy behaviors are important to all musicians, regardless of instrument or area of specialization.

Vocal health is important, too. As current music students and future music professionals, you not only use your voice to speak, but now or sometime down the road, you may find yourself engaged with the singing voice in your role as a conductor, coach, teacher, recording engineer, researcher, therapist, or other music professional.

Of course, there are certain behaviors, especially those involving excessive physical and vocal stress and strain, which can endanger your neuromusculoskeletal and/or vocal health.

Sometimes our bodies recover from strenuous behaviors rather quickly, but other times the effects linger. Our recovery time is often tied to our level of fitness.

Many of you may be picturing a novice athlete who doesn't warm up properly, who plays too hard during a game or match, and who then ends up with an injury – maybe a sprained ankle or a pulled muscle.

But, as you know, athletes aren't the only ones who train and practice in order to reach the pinnacle of performance. Musicians do that, too.

The work of musicians, like that of athletes, is physically demanding. And musicians, just like athletes, need to warm up. They need to utilize proper form. They need to take breaks. They need to avoid “overdoing it.” And they need to take the proper precautions to safeguard their neuromusculoskeletal and vocal health, so that they can continue to play and sing the music they love for years to come.

Some of you may have already been diagnosed with some sort of neuromusculoskeletal or vocal condition or disorder. It may be tied to your genetic makeup. It may be linked to a past injury or infection. Or it may be linked to a particular repeated behavior, your posture, or something else.

The purpose of our session here today is two-fold. First, we want to inform you about some of the most common neuromusculoskeletal and vocal conditions and disorders that affect musicians. And second, we want to empower you to take control of your own neuromusculoskeletal and vocal health. The majority of these conditions are preventable. But you’ve got to be proactive and protective of your health. Avoid putting yourself at risk.

The bottom line is this: If you’re serious about pursuing a career in music, you need to treat your body with respect. You need to demonstrate proper form and technique when playing and singing. And you need to recognize your physical limitations. Sometimes, the most important thing you can do is take a deep breath and take a break.

Disclaimer

Okay, first a quick disclaimer. The information in this presentation is generic and advisory in nature. It is not a substitute for professional, medical judgments or advice. It should not be used as a basis for medical treatment. If you are concerned about your physical dexterity or your voice, or think you may be experiencing the symptoms of a particular neural, musculoskeletal, or voice disorder, consult a certified or licensed medical or healthcare professional.

We can help you in so far as we can refer you to the health center on campus. The health center staff will take it from there.

Purpose of this Presentation

The purpose of our presentation is to share with you some information on neuromusculoskeletal and vocal health, conditions, and disorders and to inform you about the precautionary measures that all of us should practice daily.

Music, the Musician, and Neuromusculoskeletal and Vocal Health

So, for most of you, practice is paramount to your success as a musician. It’s likely that the days when you *don’t* practice are few and far between. All of us know that it takes a lot of time, dedication, and skill to be a successful musician. The act of practicing our music gradually takes a toll on us, especially when practice involves long hours and infrequent breaks.

We practice alone, we practice with others, we practice for concerts, we practice for juries, and we practice for competitions. In other words, we practice a lot. We practice to be the best we can be. And from time to time, we experience aches and pains.

All of us know that the life of a musician is busy and strenuous.

Decisions about when and how we practice – and for how long – have an effect on our neuromusculoskeletal and vocal health. So, too, does our behavior outside of music classrooms, rehearsal halls, and concert venues.

All of us, as musicians, are responsible for our art. We need to cultivate a positive relationship between music and our neuromusculoskeletal and vocal health. Balance, as in so many things, is an important part of this relationship.

The Neuromusculoskeletal System

Let's first turn to this thing called the "neuromusculoskeletal system." As mentioned earlier, the neuromusculoskeletal system refers to the complex system of muscles, bones, tendons, ligaments, and associated nerves and tissues that allow us to move and to speak and sing. Also, this system supports our body's physical structure.

The "neuro" part of the term "neuromusculoskeletal" refers to our nervous system, which coordinates the ways in which our bodies move and operate. The nervous system consists of the brain, the spinal cord, and the hundreds of billions of nerves responsible for transmitting information from the brain to the rest of the body and back to again, in an endless cycle.

Our nervous systems allow us to move, to sense, and to act in both conscious and unconscious ways. We could not listen to, enjoy, sing, or play music without these structures.

Vocal Anatomy

Our vocal system is a part of our larger neuromusculoskeletal system. Our voice is produced by four component systems. These are often referred to as the "generator," the "vibrator," the "resonator," and the "articulator."

The "generator" is our breath that is provided to us by our lungs. The diaphragm, along with numerous other muscles within our abdomen, ribs, chest, and back, help us to move breath throughout our respiratory system.

After the "generator," there is the "vibrator." The vibrator is the larynx, commonly referred to as the "voice box." Horizontally stretched across the larynx are two folds of mucous membrane. These are called the "vocal folds," or "vocal cords." And so, when breath from our lungs passes along our vocal folds, vibrations occur.

After the "vibrator" is the "resonator." The resonator is the resonating cavity above the larynx that gives the voice its particular tonal quality. The resonator includes the vocal tract, much of the pharynx, or throat, the oral cavity, and the nasal passages.

And finally, after the "resonator," you've got the "articulator." The articulator includes our tongue, lips, cheeks, teeth, and palate. Together, these parts help us to shape our sounds into recognizable words and vocalizations; they help us to articulate.

These four component parts – the "generator," the "vibrator," the "resonator," and the "articulator" – work together to produce speech, song, and all order of vocalizations.

Disorders of the Neuromusculoskeletal System

Sometimes, within our complex physical bodies, something goes wrong, and we find ourselves victim to a neuromusculoskeletal disorder. The causes and contributing factors vary, but such disorders generally fall into one of the following three categories: 1) disorders with a genetic link; 2) disorders resulting from trauma or injury; and 3) disorders that are related to our behavior.

Some common symptoms of all neuromusculoskeletal disorders include pain, stiffness, aching, throbbing, cramping, and muscular weakness.

Some disorders may be permanent, while others may be temporary.

In some cases, a simple change in behavior or some rest and relaxation can help to eliminate or reduce certain symptoms.

Other times, it's not so simple, and medical professionals may need to prescribe certain treatments, such as surgery, therapy, or medication.

Contributing Factors

The exact causes of behavior-related neuromusculoskeletal disorders are manifold. However, these causes generally fit into one of two basic categories or factors. They are: 1) musculoskeletal overuse and/or misuse and 2) genetic factors.

1. Overuse/Misuse (and Abuse)

Overuse

First, let's talk about what we mean by "overuse." The human body, as we all know, has certain physical limits. In arts medicine terminology, "overuse" is defined as a practice or activity in which anatomically normal structures have been used in a so-called "normal" manner, but to a degree that has exceeded their biological limits. Overuse produces physical changes in our muscles, tendons, ligaments, etc., and that's when we experience symptoms, such as pain and discomfort.

So, how much activity is too much? What exactly constitutes overuse? Well, there's no simple answer to either of these questions. The amount of excessive activity needed to produce these results varies from person to person. Often, it's tied to a person's individual anatomy and physiology.

Musicians who are dealing with changes to their musical routine may find themselves "overdoing it." In the face of high self-expectations, musicians who are beginning at a new school or who are starting lessons with a new instructor may be more apt to overdo it, to push themselves too hard.

Similarly, musicians who are taking up a new instrument may overdo it, as they work to quickly advance their skills.

Really, any musician who rapidly increases his or her practice time or intensity is likely to overdo it and increase his or her level of risk.

When it comes to overuse, what we need to ask ourselves the following questions: "Is my body well conditioned enough to handle this kind and amount of physical activity? Am I changing my

musical routine too drastically or too quickly? Why am I making this change?” These are questions that require honest and individualized answers.

Misuse

Another frequent cause of these disorders is “misuse.” “Misuse” is when we use our bodies to perform physical tasks in abnormal ways – and sometimes to excessive degrees. When we misuse certain bodily structures, we put them under stress. This can lead us to experience symptoms such as pain and discomfort.

In music, an example of physical misuse is improper technique. Improper technique can involve poor or “lazy” posture. For instrumentalists, it can involve playing with excessive pressure or force. It can also involve a physical mismatch between player and instrument. For singers, it can involve singing too loudly or singing out of range.

Remember, good posture and technique are important. They’ll make playing and singing easier, and you’ll be less likely to hurt yourself.

Abuse

Related to both overuse and misuse is abuse. We abuse our own bodies when we perform an activity not only excessively or improperly, but also in a conscious, willful manner, over a sustained period of time. A common example is “playing through the pain.” Football players can be frequent perpetrators, but so are some musicians. In their quest to be the best, they let their own physical well-being take a back seat, and end up hurting themselves.

Playing or singing through the pain is not an acceptable option. If you’re hurting, stop. Tell your instructor that you’re not okay. Your instructor will likely have a protocol in place. This may include asking you to sit on the sidelines and make notes in your music, or you may be excused from class to seek treatment. Ultimately, if you are experiencing chronic pain, consult with a medical professional, and follow the treatment plan they provide. Your health is too important to be playing through the pain.

Abuse can also involve the use of alcohol or other dangerous substances. Don’t smoke or use any drug not prescribed by a medical professional licensed to do so.

2. Genetic Factors

There are also some genetic predispositions that can increase a person’s risk of developing one or more behavior-related disorders.

One of the most common genetic factors in this category is double-jointedness. Medically known as “hypermobility,” people with this condition have joints, ligaments, and tendons with an extended range of motion. Such joint instability can increase a person’s risk of developing various muscle pain syndromes. It can also lead to tendinitis, an inflammation of the tendon. (Tendons, as you may know, are the tough bands of fibrous tissue that connect muscle to bone.)

Individuals with hypermobile joints tend to compensate for this instability by over-tensing their muscles. While this extra muscle tension can help them to better control their movements, it can also increase their risk of damaging or straining a muscle.

So if you happen to be a person with hypermobile joints, take note. It's important for you to monitor and actively reduce the amount of tension that you carry in your muscles. Such active relaxation may be hard at times, but it'll save you lots of pain and discomfort in the long run.

Specific strengthening exercises can also help, and in some instances, people with hypermobile joints employ external methods of joint support, such as small ring splints or tape.

Neuromusculoskeletal Issues Affecting the Body

Next, I'm going to talk about a number of neuromusculoskeletal complications and disorders, especially those that are likely to affect instrumental musicians.

1. Muscle Pain

First, there's muscle pain. For musicians, muscle pain can be the result of overuse, misuse, poor posture, tension, technical problems, or poor conditioning.

Muscles that are fatigued are less able to contract as strongly and frequently as "normal" muscles. With continued use, fatigued muscles are placed under greater stress, and this can lead to microscopic damage and disruption of the muscle fibers, a condition known as muscle strain.

Muscle contraction is both a physical and a chemical process. When the necessary chemical compounds are in short supply, muscles can no longer operate at optimal efficiency. When muscles contract, they produce lactic acid. When lactic acid builds up in tissues, it minimizes the muscle's ability to continue efficient contractions.

Some kinds of muscle pain may subside once an activity is stopped, but others will linger.

In the case of muscle strains, the pain may dissipate, but a regimen of rest, ice, and/or anti-inflammatory medications may be necessary in order to reduce swelling and help facilitate a quicker recovery. As always, it's best to get your advice and treatment plan from a medical professional.

For musicians, muscle pain that stems from performing music is commonly felt in specific body locations. The neck and shoulders; the hands, wrists, and fingers; and the lower back are the most frequently affected areas. Some musicians are more susceptible to certain injuries than others. For example, clarinetists are at greater risk for right thumb pain. Double bass players are more likely to experience pain in the lower back.

So, just remember this, when it comes to muscle pain, give your body a break and rest your weary muscles for as long as it takes. Resuming activity prematurely often exacerbates the problem and leads to more trouble in the long run.

2. Neuropathies

Next, let's turn to neuropathies. "Neuropathy" is a general medical term that refers to diseases or malfunctions of the nerves. Neuropathies are classified by the types or locations of the nerves they affect.

Focal neuropathies are those focused on one nerve or group of nerves within a particular area of the body. Symptoms usually appear suddenly and can include pain; sensory disturbances, such as numbness, tingling, "pins of needles" sensations, burning, or even itching; and weakness. In the case of bodily extremities, the pain may occur at the site of a nerve compression or entrapment.

Nerve compressions, or entrapments, occur when a nerve passes through a narrowed channel bounded by bone, fibrous bands, bulky muscles, or enlarged arteries on its way to or from its ultimate destination – either toward or away from the brain and spinal cord.

In other cases, the pain may be distributed anywhere along the course of the nerve. Individuals with this kind of nerve pain may later on find themselves experiencing muscle weakness and impaired dexterity.

Three of the most common entrapment neuropathies for musicians include: 1) carpal tunnel syndrome, 2) ulnar neuropathy, and 3) thoracic outlet syndrome.

Carpal Tunnel Syndrome

Often associated with people who type for a living, carpal tunnel syndrome occurs when the median nerve, which runs from the forearm into the palm of the hand, becomes pressed or squeezed at the wrist. The carpal tunnel – a narrow, rigid passageway of ligament and bones at the base of the hand – contains the median nerve and several tendons. When irritated or strained, these tendons may swell and narrow the tunnel, compressing the median nerve. The result can be pain, weakness, or numbness in the hand and wrist that radiates up the arm.

Although some experts tie carpal tunnel syndrome to repeated actions, especially those involving the hands and wrists, others cite a genetic predisposition. It is also associated with certain medical conditions, including diabetes, arthritis, and hypothyroidism. It is often very difficult to determine the precise cause of carpal tunnel syndrome.

Whatever the cause, it is a good idea to occasionally rest and to stretch the hands and wrists when performing repetitive tasks or musical exercises. For individuals diagnosed with carpal tunnel syndrome, a doctor may recommend the use of a wrist splint, especially at night.

Ulnar Neuropathy

Next, let's move to ulnar neuropathy. Ulnar neuropathy is a condition in which the ulnar nerve, which runs from the neck along the inside edge of the arm into the hand, becomes inflamed due to compression of the nerve.

Symptoms include tingling, numbness, weakness, and pain, primarily along the elbow, the underside of the forearm, and along the wrist or edge of the hand on the little (pinky) finger side.

Compression of the ulnar nerve is often linked to repetitive wrist or elbow movements. Musicians of bowed instruments are at a heightened risk for developing this condition, because playing a bowed instrument involves sustained elbow flexion.

Treatment for ulnar neuropathy may involve pain medication, the use of splints to restrict motion, and various exercises.

Thoracic Outlet Syndrome

The third and final neuropathy that we'll discuss is thoracic outlet syndrome. Thoracic outlet syndrome refers to a group of disorders that occur when the blood vessels or nerves in the thoracic outlet – the space between the collarbone and first rib – become compressed. It is most often the result of poor or strenuous posture, or of constant muscle tension in the neck and shoulder area. Symptoms include pain in the neck and shoulder areas and numbness in fingers.

Doctors may prescribe a variety of stretches and exercises in order to treat the symptoms of thoracic outlet syndrome.

Proper body alignment and sufficient muscle strength can both help to decrease the risk of thoracic outlet syndrome among musicians.

3. Dystonia

Now, let's move from neuropathies to a disorder called dystonia.

Dystonia involves sustained muscular contractions. These muscular contractions produce unwanted movements or abnormal postures in people. The exact cause of dystonia is unclear.

Like a focal neuropathy, focal dystonia is focused on a particular area of the body, and certain sets of muscles within that area of the body are involved.

Because men are more frequently affected than women, it is possible that genetic or hormonal factors are to blame.

Also, as is the case with carpal tunnel syndrome, repetitive movements, especially those that are painful, seem to be a trigger for dystonia.

In the instrumental musicians, these sustained muscle contractions frequently affect the upper arm. This is especially true for keyboard, string, percussion, and woodwind players. In brass and woodwind players, the embouchure may be affected.

Neuromusculoskeletal Issues Affecting the Voice

We've been talking a lot about neuromusculoskeletal issues related to the musician's body, but there are also a number of issues that can adversely affect the musician's voice.

Some common medical conditions affecting the voice are phonatory instability, vocal strain, and vocal fold motion abnormalities.

1. Phonatory Instability

Phonation, as you may know, is the process by which air pressure, generated by the lungs, is converted into audible vibrations. One method of phonation called "voicing" occurs when air from the lungs passes along the elastic vocal folds at the base of the larynx, causing them to vibrate.

Production of a tonal, pleasant voice with smooth changes in loudness and pitch depends upon the symmetrical shape and movement of the vocal folds.

Phonatory instability occurs when there is asymmetrical or irregular motion of the vocal folds that is superimposed on the vocal fold vibration.

Short-term causes of phonatory instability include fatigue, effects of medication, drug use, and anxiety. These problems tend to resolve rapidly if the cause is removed. Fatigue is another common cause of short-term phonatory instability.

Additionally, over-the-counter allergy medications, anti-depressants, and highly caffeinated drinks, which stimulate the nervous system, can often cause vocal tremors, a form of phonatory instability.

Drug use, alcohol use, and smoking all adversely affect our control of vocal folds and should be avoided.

2. Vocal Strain

Another issue for vocal musicians is vocal strain. Overuse of the voice in any capacity – singing or speaking – can produce vocal strain.

Singers must be aware of problems associated with singing at the extremes of vocal range, especially the upper end.

Both duration and intensity of singing are as important as they are for instrumentalists. In other words, avoid overdoing it.

Singers should also avoid attempting repertoire that is beyond their individual stage of vocal maturity and development.

Improperly learning and practicing certain vocal styles is also dangerous.

3. Vocal Fold Abnormalities

Prolonged overuse can, in some cases, lead to the development of nodules on the vocal folds. The nodules appear initially as soft, swollen spots on the vocal folds, but overtime, they transform into callous-like growths. Nodules require specialized and prolonged treatment and rehabilitation and can be of grave consequence to singers.

Basic Protection for All Musicians

As musicians, it's vital that you protect your neuromusculoskeletal health whenever possible.

Here are some simple steps you can take:

1. When possible, avoid situations that put your neuromusculoskeletal health at risk.
2. Refrain from behaviors that could compromise your neuromusculoskeletal health and the health of others.
3. Warm up before you practice and perform.
4. Take regular breaks from practice and rehearsal. A good rule of thumb is a 5-minute rest every half hour.
5. Limit excessive practice time.
6. Avoid excessive repetition of difficult music, especially if progress is slow.
7. Inasmuch as possible, avoid playing and/or singing music that is beyond your physical abilities or outside your natural range.
8. Refrain from sudden increases in practice and playing time.
9. Maintain good posture in life and when you practice and perform music. Be mindful of alignment, balance, and weight distribution.
10. Use external support mechanisms, such as shoulder rests, neck straps, and flute crutches, when necessary.

11. Maintain good “mental hygiene.” Get adequate sleep, good nutrition, and regular exercise.
12. Refrain from recreational drug use, excessive alcohol use, and smoking.
13. Do your best to limit and control stressors. Plan ahead.
14. Give yourself time to relax.

Vocal Protection

Here’s some extra advice for safeguarding your voice:

1. Drink plenty of water, at least 8 glasses a day.
2. Limit your consumption of caffeine and alcohol.
3. Don’t smoke.
4. Be aware that some medications, such as allergy pills, may dry out your vocal tissues. Be aware of side effects and talk to your doctor if you have questions.
5. Avoid dry air environments. Consider using a humidifier.
6. Avoid yelling or raising your voice unnecessarily.
7. Avoid throat clearing and loud coughing.
8. Opt to use vocal amplification systems when appropriate.
9. Rest your voice, especially if you are sick. Your voice and your body need time to recover.

Marching Musicians

Now, some of you may be in the marching band or play with a drum corps. It is important that you maintain a high level of physical conditioning, strength, and endurance. As you are well aware, marching band rehearsals and performances are very physical and require very precise movements, all while carrying an instrument.

Marching musicians are at an increased risk for sprained ankles, toe contusions, and knee strains, and the heavy instruments that you carry place great amount of physical stress on the neck, torso, lower back, and legs.

In some climates, high heat, humidity, and extended sun exposure may place added strain on these musicians.

Thorough physical warm-ups, sufficient rest periods, appropriate sun protection, and adequate hydration are essential in promoting the neuromusculoskeletal health of these musicians.

Future Steps

Now that we’ve shared with you some of the basics of neuromusculoskeletal and vocal health, we encourage you to keep learning. Do your own research. There’s a wealth of information out there, and it’s yours to discover.

Conclusion

We hope our presentation has made you think more carefully about your own neuro-musculoskeletal and vocal health. Just remember that all the knowledge in the world is no match for personal responsibility. We've given you the knowledge and the tools; now it's your turn. You are responsible for your behavior in and outside of the music unit. Your day-to-day decisions have a great impact on your neuromusculoskeletal and vocal health, both now and years from now.

Do yourself a favor. Be smart. Protect your body and your voice. Don't take unnecessary risks. Take care of yourself. You owe it to yourself.

Resources – Information and Research

Neuromusculoskeletal and Vocal Health Project Partners

National Association of School of Music (NASM)
<http://nasm.arts-accredit.org/>

Performing Arts Medicine Association (PAMA)
<http://www.artsmed.org/index.html>

PAMA Bibliography (search tool)
<http://www.artsmed.org/bibliography.html>

Medical Organizations Focused on Neuromusculoskeletal and Vocal Health

American Academy of Neurology
(<http://www.aan.com>)

American Academy of Orthopaedic Surgeons
(<http://www.aaos.org>)

American Academy of Otolaryngology – Head and Neck Surgery
(<http://www.entnet.org>)

American Academy of Physical Medicine and Rehabilitation
(<http://www.aapmr.org>)

American Association for Hand Surgery
(<http://www.handsurgery.org>)

American Laryngological Association
(<http://www.alahns.org>)

The American Occupational Therapy Association, Inc.
(www.aota.org)

American Psychiatric Association
(www.psych.org)

American Psychological Association
(www.apa.org)

American Physical Therapy Association
(<http://www.apta.org>)

American Society for Surgery of the Hand
(www.assh.org)

American Speech-Language-Hearing Association
(<http://www.asha.org>)

National Center for Complementary and Alternative Medicine
(<http://nccam.nih.gov>)

Other Resources on Neuromusculoskeletal and Vocal Health

Athletes and the Arts
(<http://www.athletesandthearts.org>)

National Association of Teachers of Singing
(<http://www.nats.org>)