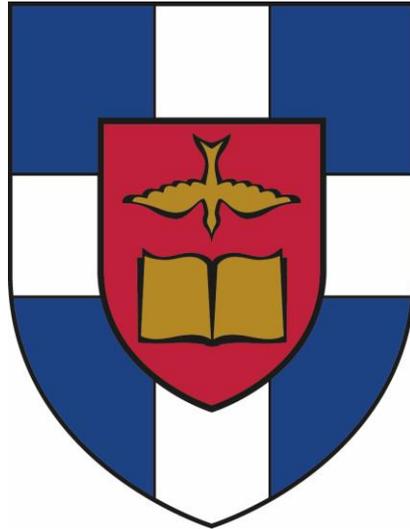


Music  
and  
Worship Studies  
Handbook  
2017-18



The Department of  
Biblical Worship

Billy Graham School of Missions, Evangelism and  
Ministry

The Southern Baptist Theological Seminary

- Gospel Centered
- Musically Diverse
- Pastorally Focused

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# WELCOME

We welcome you to The Southern Baptist Theological Seminary, the Billy Graham School of Missions, Evangelism and Ministry and to the Department of Biblical Worship!

## History

Music and worship ministry training at Southern Seminary began in 1944 with the inception of official music studies under the direction of Dr. Donald Winters. Our first dean of music, Dr. Forrest Heeren, was appointed in 1953 and served as dean until 1981. The first building for music studies at Southern, which is now the seminary president's home on Lexington Road, was purchased by Mr. V. V. Cooke Sr., a seminary trustee, in 1943 and donated to the school. The current building for the Billy Graham School and all music studies on campus—*Cooke Hall*—was dedicated in 1970 and named in honor of Mr. Cooke. In 1985, Cooke Hall was enlarged to include Fuller Instrumental Rehearsal Hall, Cooke Choral Rehearsal Hall, professor's offices and various classrooms, some of which have been updated since.

The Master of Church Music degree was the main graduate music ministry training degree at Southern Seminary for many years. The worship degrees were added in the late 1990's under the direction of Professor Carl Stam who was hired to help the school implement these degrees and the training of students in modern worship styles. The school continues to offer the Master of Church Music along with the Master of Divinity and Master of Arts degrees in Worship Leadership. In 2014 the Department of Biblical Worship began offering the Master of Arts in Worship Leadership Professional Track for worship leaders who have at least 7 years of full-time worship experience. This degree is designed for slightly older students desiring to further their training. Worship courses are offered over three summers and the remainder of the degree is taken online.

The Department of Biblical Worship also offers doctoral studies through a modular format: the Doctor of Philosophy in Christian Worship, Doctor of Ministry in Christian Worship and Doctor of Education Administration in Christian Worship.

Boyce College was founded in 1998 and began offering music and worship training for undergraduate students in the fall semester of 1999. We offer two undergraduate degrees focused on worship training through Boyce College—B.S. in Biblical Studies: Worship and Music Studies and B.S. in Biblical Studies: Worship and Biblical Studies. These are Bible degrees with major studies in music and worship.

## **Accreditation**

Music and worship studies at Southern Seminary and Boyce College are accredited by the National Association of Schools of Music. NASM is the main accrediting agency for all college and graduate music schools in the country. We are also accredited by the Southern Association of Colleges and Schools (SACS) and the Association of Theological Schools (ATS).

## **Purpose**

The primary purpose of the Department of Biblical Worship in the Billy Graham School of Missions, Evangelism and Ministry at Southern Seminary is to train, educate, and prepare ministers in accordance with the mission of Southern Seminary by conducting a graduate program in worship and church music. To carry out this purpose, the program seeks to provide professional, academic, and spiritual context in which the student might mature as a person and minister.

## **Vision**

Several years ago, the worship faculty met for an extended period of time to discuss the worship curriculum for our graduate students. The overarching question of the meeting centered on how to best equip students to be effective worship leaders in our Southern Baptist churches. What should music and worship graduates from Southern Seminary be able to do musically? What do they need to know Theologically? What is their understanding of historical worship practice and planning Gospel-centered worship services for the church? We decided to look at our graduates' capabilities in these areas: heart, head, hands (skills), and feet (worship in culture). After we looked at these areas of preparation we then revisited our music and worship curriculum to see where we were addressing these outcomes in the lives of our students. As a result of this meeting much of our worship curriculum was retooled and our current music and worship degrees address these areas in our students' lives. A Department of Biblical Worship graduate should be equipped in the following areas:

## **Heart**

It is our prayer that students will:

- possess a spiritually formed heart for God, a commitment to life-long devotion and service to Christ, and a hunger for the Word of Truth,
- be confirmed in their call to ministry and an understanding of their primary role as shepherd and pastor,
- cultivate a genuine love for people and the local church demonstrated through humility and servanthood, and
- demonstrate an authentic passion for leading Christ-centered worship.

## **Head**

It is our prayer that students will:

- think Biblically and be Theologically grounded in the Word of God,
- be rooted in a philosophy of worship that is founded on the Word of God and practically applied to the local church, and
- be historically informed – discerning the worship of the church through its historical framework.

## **Hands/Skills**

It is our prayer that students will:

- craft Christ-centered, Scripturally informed, creative worship services,
- effectively lead band, choir, and small ensemble rehearsals,
- effectively disciple the people in their band, choir and small ensembles,
- effectively administer a band ministry, a choir ministry, and a small ensemble ministry,
- be conversant and proficient as a rhythm section player (keyboard, bass, guitar, and drums),
- attain a high level of proficiency in at least one the following areas: voice, keyboard, bass, guitar or drums,
- be effective worship leaders and be able to lead from acoustic guitar or keyboard,
- demonstrate a vocal competency in worship leadership,
- demonstrate a high level of musicianship and language of music theory, aural skills, and conducting,
- possess a functional knowledge of church audio, lighting, recording, notation, and video systems and their appropriate integration into corporate worship environments,
- develop a constantly expanding and increasingly diverse musical vocabulary and worship language, and
- possess a working knowledge of basic songwriting principles for expressions of corporate worship.

## **Feet/Worship in Culture**

It is our prayer that students will:

- be able to assess and interpret the cultural, musical, and artistic vocabularies of a local congregation,
- effectively and sensitively transition the worship language of a congregation (under the leadership of the senior pastor), and
- cultivate a sense of purpose and mission in obedient response to the Great Commission.

## **The Institute for Biblical Worship**

In 2000 Professor Chip Stam launched the **Institute for Christian Worship** at Southern Seminary. Through his influence and magnetic personality, Professor Stam attracted scores of the world's most respected theologians and teachers on the subject of worship to lecture and engage with seminary faculty and students.

In the fall of 2014, the Institute was re-launched under Dr. Joe Crider's leadership with a new name and an expanded vision. The vision has grown to include scholarly research as well as practical materials and resources for worship pastors and congregations. The new Institute for Biblical Worship at Southern Seminary also hosts seminars and conferences on campus with guest lecturers and worship practitioners from all over the world.

There has perhaps never been a more important time for the church to articulate the clear message of the gospel through the corporate worship gathering. The Institute for Biblical Worship, in partnership with the Department of Biblical Worship in the Billy Graham School of Missions, Evangelism and Ministry at Southern Seminary is dedicated to training the next generation of worship pastors and fostering a community of scholars and worship practitioners for the glory of God.

The Institute for Biblical Worship's online presence can be found at:  
[www.biblicalworship.com](http://www.biblicalworship.com).

## **Music and Worship Faculty, Instructors and Staff**

### **Faculty**

#### **Dr. Greg Brewton**

- Chair of the Department of Biblical Worship, Billy Graham School of Missions, Evangelism and Ministry; Carolyn King Ragan Professor of Church Music and Worship
- B.M.E., Stetson University; M.C.M. and D.M.M., The Southern Baptist Theological Seminary
- Dr. Brewton brings to Southern Seminary over 30 years of music and worship ministry experience in the local church, having served churches in Georgia, Florida, and Kentucky. He and his wife, Holly, have two grown children: Allison and Justin. Dr. Brewton travels with the Boyce Vocal Band throughout the year and is a member of Ninth and O Baptist Church in Louisville where he directs the worship choir and assists on the worship team. He served as department coordinator of music and worship at Boyce College from 2002-2009.
- Office: (502) 897-4509
- Email: [gbrewton@sbts.edu](mailto:gbrewton@sbts.edu)

### **Dr. Scott Connell**

- Program Coordinator of Music and Worship Studies, Boyce College; Associate Professor of Music and Worship Leadership
- B.M.E., Tennessee Technological University; M.M., Southwestern Baptist Theological Seminary; Ph.D., The Southern Baptist Theological Seminary; additional coursework at Reformed Theological Seminary
- Scott Connell's experience of over twenty years in the local church as worship pastor, youth pastor, Christian school principle, church planter and senior pastor bring a well-rounded ministerial experience to Boyce College. He also has previous teaching experience in public and private education ranging from grades K-12 in vocal and instrumental music. Dr. Connell has personally mentored and trained a number of current as well as aspiring pastors, missionaries and worship leaders.
- Office: (502) 897-4708
- Email: [sconnell@sbts.edu](mailto:sconnell@sbts.edu)

### **Dr. Joe Crider**

- Ernest and Mildred Hogan Professor of Church Music and Worship; Executive Director of the Institute for Biblical Worship
- B.A., Bowling Green State University; M.A., Bowling Green State University; D.A., University of Northern Colorado
- Dr. Crider comes to Southern Seminary with over 20 years of vocational ministry experience and 10 years of teaching experience. Prior to joining Southern's faculty, he was associate dean of the College of Arts and Sciences and professor of music and humanities at Liberty University. He formerly served as minister of music and worship at First Baptist Church Roanoke, Virginia. In addition to his responsibilities at Southern, Crider is the worship pastor at LaGrange Baptist Church in Louisville, Kentucky.
- Office: (502) 897-4356
- Email: [jrcrider@sbts.edu](mailto:jrcrider@sbts.edu)

### **Dr. Esther Crookshank**

- Ollie Hale Chiles Professor of Church Music
- B.M., Baldwin-Wallace College; M.A., Ph.D., University of Michigan
- Dr. Crookshank teaches in the areas of hymnology, musicology, applied ethnomusicology, and musical aesthetics. Dr. Crookshank has published articles in *Grove Dictionary of American Music*, 2nd ed. (Oxford, 2013); *Canterbury Dictionary of Hymnology Online* (2013); *Die Religion in Geschichte und Gegenwart*; and *Wonderful Words of Life: Hymns in American Protestant History and Theology* (2004). She is advisor to string majors, plays violin in Chapel Orchestra, and is founding director of the Kentucky Christian String Camp. She and her husband, Robert, have two daughters and are active at Cedar Creek Baptist Church.
- Office: (502) 897-4795
- Email: [ecrookshank@sbts.edu](mailto:ecrookshank@sbts.edu)

### **Dr. Chuck Lewis**

- Associate Professor of Church Music and Worship
- B.M.E., University of South Carolina; M.M.E., Florida State University; M.C.M., Southwestern Baptist Theological Seminary; Ph.D., The Southern Baptist Theological Seminary
- Prior to joining the Southern Seminary faculty, Lewis was the worship pastor at First Baptist Church in West Palm Beach, Florida, and served as an adjunct professor at Palm Beach Atlantic University. He has over 20 years of vocational ministry experience and 12 years of teaching experience. Dr. Lewis also serves as the director of Doxology, one of Southern Seminary's premier vocal ensembles. He is the worship pastor at Hurstbourne Baptist Church in Louisville, Kentucky.
- Office: (502) 897-4438
- Email: [ctlewis@sbts.edu](mailto:ctlewis@sbts.edu)

### **Instructors**

#### **Dr. Marc Brown**

- private voice instruction
- Email: [marc.brown@fbcmw.org](mailto:marc.brown@fbcmw.org)

#### **Dr. Paul Davidson**

- private voice instruction; Director of the Seminary School of the Arts
- Email: [pdavidson@sbts.edu](mailto:pdavidson@sbts.edu)

#### **Mrs. Aimee Martineau**

- private voice instruction
- Email: [amartineau@sbts.edu](mailto:amartineau@sbts.edu)

#### **Mr. Dave Owens**

- band lab and private drum instruction
- Email: [dowens@sojournnetwork.com](mailto:dowens@sojournnetwork.com)

#### **Mr. Mark Owens**

- recording techniques instruction
- Email: [mark@resonaterecordings.com](mailto:mark@resonaterecordings.com)

#### **Mrs. Chandi Plummer**

- private voice instruction
- Email: [chandiplummer@gmail.com](mailto:chandiplummer@gmail.com)

#### **Dr. Fernanda Trocan**

- private piano instruction
- Email: [mariafer.trocan@gmail.com](mailto:mariafer.trocan@gmail.com)

### **Mr. Brent Witten**

- private piano instruction
- Accompanist for Southern Chorale
- Email: [baw4baw@gmail.com](mailto:baw4baw@gmail.com)

### **Staff**

#### **Ms. Hannah Carter**

- Senior Administrative Assistant to the Dean
- Email: [hcarter@sbts.edu](mailto:hcarter@sbts.edu)

#### **Mrs. Retta Draper**

- Senior Administrative Assistant to the Faculty
- Email: [rdraper@sbts.edu](mailto:rdraper@sbts.edu)

#### **Mr. Allen Knight**

- Worship Assistant to Dr. Crider
- Email: [aknight@sbts.edu](mailto:aknight@sbts.edu)

#### **Mr. Austin Collins**

- Assistant, Institute for Biblical Worship
- Email: [acollins@sbts.edu](mailto:acollins@sbts.edu)

## **Academic Advising**

The first step for the entering music and worship student at Southern is to participate in the **New Worship Student Orientation and Assessments**. This worship student orientation is in addition to the orientation offered to all new seminary students each semester. Check with the department chair for the official dates of the worship student orientation ([gbrewton@sbts.edu](mailto:gbrewton@sbts.edu)).

During the new worship student orientation students discover information about music and worship studies at Southern Seminary, meet the worship professors and take assessments. The assessments are given to all incoming graduate level music and worship students. As a graduate music school this is required by our music accreditor (NASM) but it is also helpful for the department to know our new students' proficiencies and weaknesses in the areas of music theory, aural skills, sight-singing, conducting, voice and any other instruments a student may play. A study guide for the assessments is available upon request.

After completing the assessments each student is then advised concerning classes to take in the current semester. **Students are strongly encouraged to meet with Dr. Brewton or Dr. Crider for coursework advising each semester.** This ensures that students do not miss courses they should take when they are offered. There are a few worship classes that are only offered every other year or certain semesters. Degree

advising each semester helps students track course progress in order to graduate on time.

## Music and Worship Degrees at Southern

Southern Seminary offers 4 masters level degrees in music and worship: The Master of Church Music, Master of Arts in Worship Leadership, Master of Divinity in Worship Leadership and the Advanced Master of Divinity in Worship Leadership.

### Master of Church Music

The *Master of Church Music (M.C.M.)* degree is designed for students who have completed an undergraduate degree in music. Students in the M.C.M. degree plan continue their applied area studies on the graduate level for at least 3 semesters then present a graduate recital. The applied studies for the M.C.M. student are focused on traditional, classical literature. This degree also includes an instrumental transcription and arranging course and a graduate conducting course. Students desiring to pursue the M.C.M. will be tested in additional areas at the orientation assessments (advanced music theory and aural skills, music history, and orchestration). The core Bible/Theology courses and worship courses of the degree are very similar to the M.A. in Worship Leadership.

### Master of Divinity (M.Div.) and Master of Arts (M.A.) in Worship Leadership

The *Master of Arts (M.A.)* and *Master of Divinity (M.Div.) in Worship Leadership* focus more fully on modern worship styles. The Master of Divinity degree includes study of the Biblical languages and a number of other Bible/Theology courses not contained in the M.A. degree.

We also offer a special version of the Master of Arts in Worship Leadership for worship pastors with at least seven years of full time worship ministry experience called the **M.A. in Worship Leadership (Professional Track)**. Core worship classes are offered over three summers the last two weeks of June; and most of the remaining coursework is taken online.

### Advanced Master of Divinity with a concentration in Worship Leadership

The *Advanced Master of Divinity* degree is designed for students who have an undergraduate degree in Bible from Boyce College or another Christian school. The Advanced M.Div. degree is about 15 credit hours less than the M.Div. in Worship Leadership and offers alternative courses for the Old and New Testament survey courses and in the area of Theology.

All of our music and worship degrees have a similar core of worship courses and Bible/Theology courses. The *M.Div. in Worship Leadership* degree has additional Bible/Theology courses compared to the *M.C.M.* and *M.A. in Worship Leadership* and also includes the study of preaching (teaching for women). All of our worship degrees offer a healthy amount of Bible/Theology courses, which are so foundational to effective leadership in the local church.

## Master of Divinity in Worship Leadership 2017-18

<b>Remedial/Pre-requisite Courses</b>		<b>Worship Leadership Concentration (27 hours)</b>	
31980 Written Communication (if required)*	(2)	40200 The Worshiping Church	3
20400 Elementary Hebrew	(3)	40605 Psalms, Hymns, and Spiritual Songs	2
22400 Elementary Greek	(3)	40610 Discipling Worship Ministry I	2
		40615 Discipling Worship Ministry II	2
		40620 Worship Leadership and Design	2
<b>Biblical and Theological Studies (42 hours)</b>		40625 Vocal Ensemble Leadership	2
20200 Introduction to the Old Testament I	3	40630 Worship Band Techniques	2
20220 Introduction to the Old Testament II	3	40635 Technology for Music and Worship Ministry	2
20440 Hebrew Syntax and Exegesis <i>or</i>	3	40670 Song Writing for Worship Leaders <sup>2</sup>	2
22440 Greek Syntax and Exegesis		40680 Worship Band Lab: Guitar <sup>3</sup>	½
22100 Biblical Hermeneutics	3	40681 Worship Band Lab: Keyboard <sup>3</sup>	½
22200 Introduction to the New Testament I	3	40682 Worship Band Lab: Bass Guitar <sup>3</sup>	½
22220 Introduction to the New Testament II	3	40683 Worship Band Lab: Drum Set <sup>3</sup>	½
25100 Introduction to Church History	3	41016 Integrative Sem. in Church Music & Worship	2
25120 Introduction to Church History II	3	Applied Concentration (2 Semesters & Worship Project) <sup>4</sup>	4
26200 Southern Baptist Heritage and Mission	3	Ensembles (4 semesters) <sup>5</sup>	0
27060 Systematic Theology I	3		
27070 Systematic Theology II	3		
27080 Systematic Theology III	3	<b>Worship Leadership Field Education (1 hour)</b>	
29250 Survey of Christian Ethics	3	40693 Worship Leadership Field Education: Leadership	½
40150 Personal Spiritual Disciplines	3	40694 Worship leadership Field Education: Current Trends	½
<b>Missions, Evangelism and Ministry (18 hours)</b>		<b>Total Master of Divinity with Concentration in Worship Leadership Requirements</b>	
28700 Christian Apologetics	3	Written Communication (if required)	+2
30000 Christian Preaching <i>or</i>	3		
45400 Christian Teaching <sup>1</sup>			
32100 Personal Evangelism	3		
32960 Introduction to Missiology	3		
32980 World Religions and Christian Mission	3		
45260 Discipleship and Family Ministry	3		

\*See Written Communication Requirement in Academic Section.

<sup>1</sup>Christian Preaching (course 30000) is reserved for (but not required of) men.

<sup>2</sup>Students may choose one of the following courses: 40636 Recording Techniques for Worship Leaders, 40670 Songwriting for Worship Leaders, or 41090 Congregational Song in World Cultures.

<sup>3</sup>Students who demonstrate proficiency may substitute a Level II Worship Band Lab course (40684-40687).

<sup>4</sup>Students must enroll in the Graduate Worship Project course the semester of their graduate worship project. This course provides credit for both their applied lessons and graduate worship project. Students should consult their advisor for proper course numbers (course numbers are based on the applied concentration).

<sup>5</sup>A minimum of two semesters of Ensembles must be Southern Chorale (50740).

## Advanced Master of Divinity in Worship Leadership 2017-18

<b>Remedial/Pre-requisite Courses</b>	<b>Worship Leadership Concentration (26 hours)</b>	
20400 Elementary Hebrew (3)	40200 The Worshiping Church	3
22400 Elementary Greek (3)	40605 Psalms, Hymns, and Spiritual Songs	2
31980 Written Communication (if required)* (2)	40610 Discipling Worship Ministry I	2
	40615 Discipling Worship Ministry II	2
<b>Biblical and Theological Studies (30 hours)</b>	40620 Worship Leadership and Design	2
20440 Hebrew Syntax and Exegesis <i>or</i> 22440 Greek Syntax and Exegesis	40625 Vocal Ensemble Leadership	2
22100 Biblical Hermeneutics	40630 Worship Band Techniques	2
26200 Southern Baptist Heritage and Mission	40670 Song Writing for Worship Leaders <sup>1</sup>	2
27800 Theology of the Old Testament	40680 Worship Band Lab: Guitar <sup>2</sup>	½
27820 Theology of the New Testament	40681 Worship Band Lab: Keyboard <sup>2</sup>	½
29250 Survey of Christian Ethics	40682 Worship Band Lab: Bass Guitar <sup>2</sup>	½
40150 Personal Spiritual Disciplines	40683 Worship Band Lab: Drum Set <sup>2</sup>	½
-- Advanced Elective in Church History	40693 Worship Leadership Field Ed: Leadership	½
-- Advanced Electives in Christian Theology	40694 Worship Leadership Field Ed: Current Trends	½
	41016 Integrative Sem. in Church Music & Worship	2
	Applied Concentration (2 Semesters & Worship Project) <sup>3</sup>	4
<b>Missions, Evangelism, and Ministry (18 hours)</b>	Ensembles (4 semesters) <sup>4</sup>	0
28700 Christian Apologetics		
32100 Personal Evangelism	<b>Total Master of Divinity Requirements</b>	<b>73</b>
32960 Introduction to Missiology	Written Communication (if required)	+2
33820 Introduction to Church Planting <i>or</i> 36550 Introduction to Church Revitalization	Elementary Hebrew (if required)	+3
34300 Introduction to Biblical Counseling	Elementary Greek (if required)	+3
45260 Discipleship and Family Ministry		

\*See Written Communication Requirement in Academic Section.

<sup>1</sup>Students may choose one of the following courses: 40636 Recording Techniques for Worship Leaders, 40670 Songwriting for Worship Leaders, or 41090 Congregational Song in World Cultures.

<sup>2</sup>Students who demonstrate proficiency may substitute a Level II Worship Band Lab course (40684-40687).

<sup>3</sup>Students must enroll in the Graduate Worship Project course the semester of their graduate worship project. This course provides credit for both their applied lessons and graduate worship project. Students should consult their advisor for proper course numbers (course numbers are based on the applied concentration).

<sup>4</sup>A minimum of two semesters of Ensembles must be Southern Chorale (50740).

## Master of Arts in Worship Leadership 2017-18

<b>Remedial/Pre-requisite Courses</b>		<b>Worship Leadership Concentration (27 hours)</b>	
31980 Written Communication (if required)*	(2)	40200 The Worshiping Church	3
		40605 Psalms, Hymns, and Spiritual Songs	2
<b>Master of Arts Core Studies (36 hours)</b>		40610 Discipling Worship Ministry I	2
20200 Introduction to the Old Testament I	3	40615 Discipling Worship Ministry II	2
20220 Introduction to the Old Testament II	3	40620 Worship Leadership and Design	2
22100 Biblical Hermeneutics	3	40625 Vocal Ensemble Leadership	2
22200 Introduction to the New Testament I	3	40630 Worship Band Techniques	2
22220 Introduction to the New Testament II	3	40635 Technology for Music and Worship Ministry	2
26200 Southern Baptist Heritage and Mission	3	40670 Song Writing for Worship Leaders <sup>1</sup>	2
27060 Systematic Theology I	3	40680 Worship Band Lab: Guitar <sup>2</sup>	½
27070 Systematic Theology II	3	40681 Worship Band Lab: Keyboard <sup>2</sup>	½
27080 Systematic Theology III	3	40682 Worship Band Lab: Bass Guitar <sup>2</sup>	½
32100 Personal Evangelism	3	40683 Worship Band Lab: Drum Set <sup>2</sup>	½
40150 Personal Spiritual Disciplines	3	41016 Integrative Seminar in Church Music & Worship	2
45260 Discipleship and Family Ministry	3	Applied Concentration (2 Semesters & Worship Project) <sup>3</sup>	4
		Ensembles (4 semesters) <sup>3</sup>	0
		<b>Worship Leadership Field Education (1 hour)</b>	
		40693 Worship Leadership Field Education: Leadership	½
		40694 Worship Leadership Field Education: Current Trends	½
		<b>Total M.A. in Worship Leadership Requirements</b>	<b>64</b>
		Written Communication (if required)*	+2

\*See Written Communication Requirement in Academic Section of Handbook.

<sup>1</sup>Students may choose one of the following courses: 40636 Recording Techniques for Worship Leaders, 40670 Songwriting for Worship Leaders, or 41090 Congregational Song in World Cultures.

<sup>2</sup>Students who demonstrate proficiency may substitute a Level II Worship Band Lab course (40684-40687).

<sup>3</sup>Students must enroll in the Graduate Worship Project course the semester of their graduate worship project. This course provides credit for both their applied lessons and graduate worship project. Students should consult their advisor for proper course numbers (course numbers are based on the applied concentration).

<sup>4</sup>A minimum of two semesters of Ensembles must be Southern Chorale (50740).

## Master of Church Music 2017-18

<b>Remedial/Pre-requisite Courses</b>		<b>Church Music and Worship Studies (33 hours)</b>	
31980 Written Communication (if required)*	(2)	40200 The Worshiping Church	3
		40605 Psalms, Hymns, and Spiritual Songs	2
<b>M.C.M. Core Studies (33 hours)</b>		40610 Discipling Worship Ministry I	2
20200 Introduction to the Old Testament I	3	40615 Discipling Worship Ministry II	2
20220 Introduction to the Old Testament II	3	40620 Worship Leadership and Design	2
22100 Biblical Hermeneutics	3	40625 Vocal Ensemble Leadership	2
22200 Introduction to the New Testament I	3	40630 Worship Band Techniques	2
22220 Introduction to the New Testament II	3	40635 Technology for Music and Worship Ministry	2
26200 Southern Baptist Heritage and Mission	3	40670 Song Writing for Worship Leaders <sup>1</sup>	2
27060 Systematic Theology I	3	40680 Worship Band Lab: Guitar <sup>2</sup>	½
27070 Systematic Theology II	3	40681 Worship Band Lab: Keyboard <sup>2</sup>	½
27080 Systematic Theology III	3	40682 Worship Band Lab: Bass Guitar <sup>2</sup>	½
32100 Personal Evangelism	3	40683 Worship Band Lab: Drum Set <sup>2</sup>	½
45260 Discipleship and Family Ministry	3	41016 Integrative Seminar in Church Music & Worship	2
		51660 Instrumental Transcription and Arranging	2
		52600 Graduate Conducting	2
		Major Applied Area (3 semesters & Recital) <sup>3</sup>	6
		Ensembles (4 semesters) <sup>4</sup>	0
		<b>Worship Leadership Field Education (1 hour)</b>	
		40693 Worship Leadership Field Education: Leadership	½
		40694 Worship Leadership Field Education: Current Trends	½
		<b>Total Master of Church Music Requirements</b>	<b>67</b>
		Written Communication (if required)	+2

\*See Written Communication Requirement in Academic Section.

<sup>1</sup>Students may choose one of the following courses: 40636 Recording Techniques for Worship Leaders, 40670 Songwriting for Worship Leaders, or 41090 Congregational Song in World Cultures.

<sup>2</sup>Students who demonstrate proficiency may substitute a Level II Worship Band Lab course (40684-40687).

<sup>3</sup>Students must enroll in the Graduate Recital course the semester of their graduate recital. This course provides credit for both their applied lessons and graduate recital. Students should consult their advisor for proper course numbers (course numbers are based on the major applied area).

<sup>4</sup>A minimum of two semesters of Ensembles must be Southern Chorale (50740).

## Applied Studies for Music and Worship Students

All graduate music and worship students take some private instrumental instruction. The M.C.M. students continue their applied studies from college such as piano, voice, violin, etc. M.A. and M.Div. in Worship Leadership students take voice instruction and must complete up to 4 hours in private voice study.

M.A. and M.Div. in Worship Leadership students who have had no prior private voice instruction are strongly encouraged to take 4 semesters of voice (1 credit hour each semester). Students who have had vocal study on the college level may register for 2 semesters of voice at 2 credit hours each semester.

Applied study courses include an extra instruction fee in addition to the regular per credit hour fee. These fees help to offset the cost of one on one instruction.

### *Course numbers for private instruction:*

**55100 Private Study: Voice** – 1 credit hour, one 30-minute lesson per week

**55120 M.C.M. Concentration II: Voice** – 2 credit hours, one 45-minute lesson per week (only M.C.M. students may sign up for this applied course)

**55450 Applied Concentration Worship Leadership: Voice** – 2 credit hours, one 45-minute lesson per week

**55900 Graduate Recital: Voice** – 9 hours of private instruction and graduate recital (M.C.M. students)

**57100 Private Study: Piano** – 1 credit hour, one 30-minute lesson per week

**57120 M.C.M. Concentration II: Piano** – 2 credit hours, one 45-minute lesson per week (only M.C.M. students may sign up for this applied course)

**57900 Graduate Recital: Piano** – 9 hours of private instruction and graduate recital (M.C.M. students)

**58120 Private Study: String** – 1 credit hour, one 30-minute lesson per week (use this course number for stringed instruments and private guitar instruction)

**58130 Private Study: Percussion** – 1 credit hour, one 30-minute lesson per week (use this course number for private instruction on drum set)

**58170 M.C.M. Concentration: String** – 2 credit hours, one 45-minute lesson per week (only M.C.M. students may sign up for this applied course)

**58920 Graduate Recital: Strings** – 9 hours of private instruction and graduate recital (M.C.M. students)

### **Scheduling Lesson Times**

After a student registers for an applied lesson, the department chair will assign the student to an applied teacher. The teacher will contact the student and arrange a lesson time. Lessons should begin no later than the second week of classes. Keep in mind that the lesson times must be coordinated with three schedules—student, teacher and accompanist.

### **Accompanists**

Students taking voice lessons will have an accompanist in the lesson each week. The school will pay the accompanist to come to your lesson. Students are strongly encouraged to meet with their accompanists outside of the lesson each week. Students will pay the accompanist for these additional times at a rate of \$10 per half hour practice. Students must give accompanists *24 hours' notice* when canceling a practice session, or be expected to pay the cost.

### **Literature Requirements**

Students taking voice will be expected to memorize at least 4 new songs each semester. Students are encouraged to increase this number to 5 or 6. Teachers of students taking instrumental lessons (piano, strings, etc.) will determine the appropriate amount of literature for the student each semester.

### **Student Recitals and Juries**

Students enrolled in private instruction will participate in one student recital during the semester and juries during final exam week. Juries are scheduled on one or two days during final exam week and usually last 10 minutes for each student. At the jury time, individual students will sing or play the repertoire they have learned during the semester for several faculty members. Students must prepare 4 copies of the seminary jury sheet, which is available from your private instructor or Dr. Brewton. These jury sheets must be typed. Students' final semester grades for private study are based on their work during the semester and their jury performance. The private instructor grade is 50% of the semester grade and the jury evaluation is 50% of the semester grade. These two grades are averaged for the final semester grade.

Students who present a recital or worship project will not be required to sing on the student recital that semester unless their applied teacher requests that they participate. M.C.M. students will not be expected to participate in juries the semester of their graduate recital.

### **M.C.M. Graduate Recital**

All students in the M.C.M. degree will complete at least a 30-minute graduate recital (the recital can be longer if agreed on by the teacher and student). This recital comes after 3 or 4 semesters of graduate level applied study. The applied literature for the

recital should be representative of several musical history periods, and at least one or two selections should be sacred (in the case of an instrumental recital sacred pieces are optional). Two weeks prior to the recital, the student must have a hearing with at least two applied teachers. The student will play through the recital from memory. Students who are not prepared at this point will be asked to postpone their recital.

Students must also prepare a program for their recital that includes well-written notes on the composers and musical works they are performing as well as a Bibliography in the Southern Manual of Style format (available at <http://sbts.libguides.com/style> ; for other helpful information see [http://www.press.uchicago.edu/books/turabian/turabian\\_citationguide.html](http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html)).

Contact Dr. Brewton or the Billy Graham School main office for more information on this. On the second page of the program (front side, centered), please include the following sentence: *This recital is presented in partial fulfillment of the requirements for the degree, Master of Church Music.* Instructions for writing the program and program templates are available through the Billy Graham School office or Dr. Brewton. The program should be approved by the student's teacher before being printed. Program printing, recital recording, and expected expenses will be covered by the school for this Recital (expenses for recitals other than the Graduate Recital should be covered by the student). When a student presents a graduate recital, at least 3 music faculty/instructors must be present. A signed program from these professors indicates a passing grade.

As a prerequisite to the M.C.M. program, students must pass their music entrance exams and must have given at least a 30-minute solo recital on the instrument for which they are applying as part of their undergraduate degree. Most students complete an undergraduate recital during their senior year of college. A copy of the student's recital program is needed for the student's advising file. In the case that this requirement is not met, the student may be accepted but will complete the necessary pre-graduate academic work (within the first four semesters of study) and begin preparation immediately on beginning studies at Southern for a pre-Graduate recital with his or her applied teacher.

The semester of the MCM recital, students should register for an appropriate Recital Course number (see your Advisor if you are not sure about the correct course number). This is a 2 credit hour course that includes 45 minutes of private instruction each week of the semester *and* your Recital. This course will take the place of the normal applied concentration course.

—*Example course numbers:*

**55900 Graduate Recital: Voice**

**57900 Graduate Recital: Piano**

**58920 Graduate Recital: String**

## Graduate Worship Project

All students in the M.Div. in Worship Leadership, Advanced M.Div. in Worship Leadership, and M.A. in Worship Leadership are required to present a graduate worship project. Students must complete Worship Leadership and Design (40620) as a prerequisite for the Graduate Worship Project.

The Graduate Worship Project is a 15-20 minute “worship recital” in which the student will prepare at least four memorized songs to present as part of the project. The student will also prepare transitions and Scripture to be used to bring unity to the presentation weaving the spoken Word with the prepared songs. These songs are intended to be solo in nature and not congregational.

An accompanist will be provided by the school for the worship project. Students may also accompany themselves on piano or guitar. The student can also choose to play guitar with the accompanist.

Students should prepare a Graduate Worship Project program and have at least 10 copies available for professors and guests attending (more copies should be provided if more people are expected). On the bottom of the title page please include the following sentence: *This worship project is presented in partial fulfillment of the requirements for the degree, Master of Arts in Worship Leadership. (or Master of Divinity with a Concentration in Worship Leadership, etc.).* Instructions on the program and previous program examples may be found through the Billy Graham School office or Dr. Brewton. The applied teacher should make a final approval of the program before it is produced. Program printing, recital recording, and expected expenses will be covered by the school (expenses for worship projects or presentations other than the Graduate Worship Project should be covered by the student).

Music for the worship project should be arranged around a theme or an order of worship. Songs can include sacred classical pieces, traditional hymn arrangements, spirituals, and modern worship songs. Students do not need to represent each category.

The semester students plan to prepare and present their project they should register for the **Graduate Worship Project course**. This is a 2 credit hour course that includes a weekly 45-minute lesson as well as the worship project. This will take the place of their normal applied course number. The student should see his/her advisor to get the proper course number.

Graduate Worship Projects are usually scheduled during seminary voice juries at the final exam week of fall and spring semester. At least three worship professors/instructors must be present at the presentation of the project. Professors/instructors present for the worship project presentation will give a grade of pass or fail after the presentation. The applied teacher will supply the semester grade for the student based on the student’s work during the semester and

the project presentation. A program of the student's graduate worship project is signed by at least three worship professors/instructors indicating he/she has passed the project and placed in the student's advising file.

### **Master Classes**

Each fall and spring semester the Department of Biblical Worship will present a master class usually on a Friday afternoon in Heeren Hall. All music and worship students are required to attend. Often the class will be focused on health-related issues regarding singing, hearing and playing instruments. Students who are unable to attend will be asked to complete a make-up assignment determined by the department chair.

## **Piano and Guitar Proficiencies**

Students in music and worship studies must demonstrate proficient levels on an accompanying instrument. The intention behind this requirement is that all students in music and worship studies will be able to accompany themselves as they lead worship. Students are also expected to show proficient skills to accompany in rehearsal choir settings.

M.C.M. students must satisfy all the piano and voice proficiency requirements listed below. If a student has an instrumental concentration (orchestra or band instrument or guitar), he/she must meet the proficiency requirements for instrumental concentration.

Students pursuing a **Master of Divinity in Worship Leadership, Advanced Master of Divinity in Worship Leadership** or **Master of Arts in Worship Leadership** are required to meet the same piano proficiency requirements as an Instrumental Concentration (see below). Students pursuing the M.Div. and M.A. in Worship Leadership **also have the option to take a guitar proficiency exam** rather than a piano proficiency.

***Proficiency requirements must be completed as soon as possible and prior to the last the semester of study.***

### **Piano Proficiency Requirements for Master of Church Music**

1. Play all major scales, two octaves, hands together using prescribed piano fingerings.
2. Play all white key harmonic minor scales, two octaves, hands together using prescribed piano fingerings.
3. Play hymns from an approved list of hymns.

4. Prepare two vocal solo accompaniment pieces.
5. Prepare two piano offertory pieces.
6. Improvise a simple accompaniment of a worship song using a lead sheet (melody line with guitar chords) in the keys of C, G, D, A, E, F, Bb, Eb. Lead sheets for the proficiency will be provided a week before the exam.
7. Sightread two vocal lines together from a choral anthem.

### **Piano Proficiency Requirements for M.A. and M.Div. in Worship Leadership (and Instrumental Applied students)**

1. Play all white key major scales, two octaves, hands separately using prescribed piano fingerings.
2. Play all white key harmonic minor scales, two octaves, hands separately using prescribed piano fingerings.
3. Play hymns from an approved list of hymns (six hymns required)
4. Improvise a simple accompaniment of a worship song using a lead sheet (melody line with guitar chords) in the keys of C, G, D, F. Lead sheets for the proficiency will be provided a week before the exam.
5. Sightread one vocal line of a choral anthem (treble and bass clefs)

### **Hymns for the Piano Proficiency Exam**

Students should learn the following hymns for the piano proficiency exam. All hymn numbers are from the Baptist Hymnal 1991 and Baptist Hymnal 2008.

	<b>1991 Hymnal</b>	<b>2008 Hymnal</b>
1. I Surrender All	275 (D)	433 (C)
2. Nothing but the Blood	135 (G)	223 (F)
3. The Solid Rock	406 (F)	511 (F)
4. My Jesus, I Love Thee	210 (F)	552 (F)
5. Silent Night, Holy Night	91 (Bb)	206 (Bb)
6. Jesus Paid It All	134 (Eb)	249 (D)
7. When I Survey	144 (F)	234 (F)
8. Amazing Grace	330 (G)	104 (F)
9. Joy to the World	87 (D)	181 (D)
10. Doxology	253 (G)	668 (G)
11. To God be the Glory	4 (Ab)	28 (G)
12. Come Thou Fount	15 (Eb)	98 (D)

M.Div. and M.A. in Worship Leadership students as well as M.C.M. instrumental majors will only be required to play the first six hymns on the list for the proficiency.

## **Guitar Proficiency Requirements for M.A. and M.Div. in Worship Leadership students**

Students in these majors have the option of taking a guitar proficiency rather than piano proficiency. Students are encouraged to register for a semester or more of private guitar study to prepare for this proficiency. This proficiency should be taken prior to the last semester of study.

Requirements for the guitar proficiency:

1. Demonstrate good knowledge of the care and use of the guitar (changing strings, tuning).
2. Demonstrate the ability to transpose with use of a capo.
3. Play the following scales C, G, D, A, E, F, Bb, Eb, Ab scales (one octave in first position.)
4. Demonstrate familiarity with the I, ii, IV, V, vi chords in the following keys: C, G, D, A, E, F, Bb, Eb.
5. Demonstrate at least 2 different bar chords.
6. Sing 3 worship songs accompanying yourself on guitar. Songs should be in different keys. One song should incorporate the use of a capo.
7. Sightread vocal parts in a choir anthem (treble and bass clefs). Students will be presented with a choral anthem during the proficiency exam and asked to play individual vocal lines on the guitar.

## **Vocal Proficiency Requirements**

All students will demonstrate their vocal skills during the assessment exam time at the beginning of the semester. Students may be asked to complete a voice proficiency prior to study of voice on the graduate level. Instrumental majors pursuing the M.C.M. must pass a voice proficiency exam. M.Div. and M.A. in Worship Leadership students may be asked to take additional semesters of voice beyond the degree requirements. Students preparing for the voice proficiency must take applied voice. Proficiency exams are usually given during juries which occur in the final exams week in the fall and spring.

1. The purpose of the voice proficiency is to determine the student's vocal ability to effectively lead worship and assist a choir or ensemble through demonstration and participation.
2. Students who pass the voice proficiency should demonstrate healthy singing technique in the following areas:
  - a. Pitch, rhythm and intonation
  - b. Diction with clear, articulate words
  - c. Posture, breath management and support
  - d. Musical expression

3. The Voice Proficiency exam will consist of the following:
  - a. Four memorized songs with accompaniment
    - i. At least two of the songs must have Christian texts.
    - ii. The student will choose the first song to sing on the exam, and a faculty juror will choose one other song.
    - iii. One of the songs may be in pop or “CCM style”. That song may also be of the student’s own composition.
    - iv. International students should include at least one song in their own language, but must have at least one song in English.
    - v. “Foreign language” songs are not required of English-speaking students, but may be sung. One song must always be in English.
  - b. A self-prepared hymn, to be sung as if a solo presentation
    - i. This hymn will be available one week prior to the exam date.
    - ii. The hymn does not have to be memorized.
    - iii. Grading is based on the factors listed under two above, but also on the presentation of the *message* and *meaning* of the hymn.

## **Scheduling Proficiency Exams**

Students are strongly encouraged to schedule their proficiency exams prior to their last semester of school. Most students will take a semester or two of applied lessons in piano or guitar (worship students) to prepare for their proficiency. When the student is prepared for the proficiency, he/she should work with their applied teacher and the department chair to arrange a time for a proficiency exam.

## **Graduate Level Ensembles**

All music and worship students must participate in four semesters of ensembles as part of their degree work. Two of those semesters must be in Southern Chorale. The other two semesters can be in one of the other ensembles listed below. Ensembles at Southern are one credit hour with no course fee.

### **Southern Chorale**

The chorale meets each Monday from 4:00-5:45pm and is open not only to music and worship students but to other seminary students, staff, seminary spouses and the community. A wide range of repertoire is covered from traditional classical choral pieces to modern worship arrangements. The chorale sings in several chapel services during the semester mostly on Tuesdays. The group also presents a fall and spring concert at the end of each semester. (Contact Dr. Brewton for more information).

## **Chapel Orchestra**

The orchestra rehearses each Monday from 3:00-4:00pm and plays most Tuesday mornings in seminary chapel. Students who play string, brass, woodwind or percussion instruments are needed. The orchestra also includes a rhythm section (acoustic guitar, electric guitar, bass guitar and drum set) and piano. (Contact Dr. Crider for more information).

## **Doxology Vocal Ensemble**

This ensemble is an auditioned vocal group that rehearses each Tuesday and Thursday afternoon from 4:00-6:00pm. Auditions for Doxology are held in March and April for the fall semester. Students are expected to commit to serving in the group for the fall and spring semester. The group sings on campus for chapel and other services. Doxology also takes a tour in the fall and spring semesters to colleges and churches (usually during fall and spring breaks). Students in this ensemble receive a scholarship. (Contact Dr. Lewis for more information).

## **Norton Hall Band**

The Norton Hall Band is an auditioned worship team that regularly leads worship for seminary chapel and other services on campus. The group consists of 5 or 6 instrumentalists/vocalists. This team receives a scholarship. (Contact Dr. Crider for more information).

## **Cannons Lane Collective**

This worship team consists of 7-10 worship students who rehearse weekly and lead chapel services 2 or 3 times in the semester. The group does not receive a scholarship but is open to interested students by invitation of the director. (Contact Dr. Crider for more information).

## **Cooke Hall ~ Home to Music and Worship Studies**

Cooke Hall is the home of the Billy Graham School of Missions, Evangelism and Ministry. All graduate and undergraduate music and worship courses are taught in Cooke Hall. The building houses a 202 seat recital hall with Steinway and Yamaha concert grand pianos, a 60 seat choral rehearsal room, a large instrumental hall for bands and orchestra, 20 practice rooms, a keyboard lab (8 keyboards), a finale computer lab (6 stations), recording lab (2 IMac computers), acoustic guitar lab (8 Taylor guitars, 2 Fender electric guitars), bass guitar lab (8 fender bass guitars and bass amps), and a drum set lab (2 Yamaha acoustic drum sets and 8 Yamaha electric drum sets). The recital hall, choral rehearsal room (CCRH) and instrumental rehearsal room (IRH) all double as classroom space. There are also three additional music classrooms equipped with data projectors, music staff boards, sound systems and pianos. Four of the worship professor offices function as applied lesson studios

with pianos in addition to four other applied lesson studios with pianos. Most concerts and recitals occur in *Heeren Recital Hall* or the *Alumni Chapel*. The chapel seats 1200 and includes a Steinway grand piano and a 113 rank Aeolian-Skinner Pipe Organ.

### ***Cooke Hall Building Hours***

Monday-Friday	6:00am-11:00pm
Saturday	9:00am-7:00pm
Sunday	1:00pm-11:00pm

During holidays and semester breaks these hours will vary.

### ***Practice Room and Class Room Rules***

- Please do not tamper with heating and cooling controls. Do not open windows. This damages the tuned instruments, particularly on humid and rainy days.
- Do not move furniture from room to room. This includes music stands, piano benches, chairs, tables, etc. The equipment is inventoried and assigned to those rooms.
- Please do not take food or drink in the practice rooms. Only water bottles with a top that can be closed may be taken into the practice rooms.
- Please let the BGS office know if you find problems in the building.
- Please let the BGS office know if you find anything missing.
- Please notify the BGS office (or campus police after hours) if you notice any unusual activity in the building.

## **Music Student Health Documents**

### **Music Student Health Documents – Read and Sign**

The following documents are included to encourage our students to be good stewards of their hearing, vocal and neuromuscular health as you practice and perform. The information found in these next few pages are invaluable to your longevity as a worship leader and musician. You are expected to read these documents and fill out the form at the end indicating you have read and understand the information.

*These resources are provided by our accrediting agency: The National Association of Schools of Music (NASM).*

### **Protect Your Hearing Every Day**

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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, producing, 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 our presentation.) As I was saying, 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**

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 hearing or think you may have suffered hearing loss, consult a licensed medical professional.

## **Music and Noise**

Throughout our presentation we'll be referring to "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 sending signals 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 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'll 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.

### **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 “little ‘d,’ big ‘B.’” 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).

A whisper is 30 dB. There’s no risk involved at this level of sound intensity. Your average conversation is around 60dB. Again, there’s no risk.

An alarm clock is 80 dB. No real risk, but it would certainly be annoying if you listened to it for very long.

85 dB is the magic number. Sounds above the 85 dB threshold pose a potential threat to your hearing.

Blenders, food processors, blow-dryers, and the subway come in at 90 dB. The recommended maximum exposure time for 90 dB sounds is around 2 hours.

MP3 players at full volume, lawnmowers, and snow-blowers 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 snow-blower.

Here are some other figures for you:

Rock concerts, certain sporting events, and power tools come in at 110 dB. At full volume, the recommended maximum exposure time is 2 minutes. (Again, remember there are precautions you can take!)

Jet planes at take-off – 120 dB  
Sirens, race cars, and jackhammers – 130 dB  
Gun shots and fireworks at close range – 140 dB

When you're dealing with sounds like these, those 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.

### **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 receiving attention.

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.

### **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 that 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 we've shared with you some of the basics of hearing health and hearing loss prevention, 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 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.

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## ***Protect Your Neuromusculoskeletal and Vocal Health Every Day***

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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 and 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 neuromusculoskeletal 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.

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**Student Acknowledgement Form –**  
***please complete and return to the BGS office or***  
***department chair.***

These health documents should serve as an advisory function only. It should not be construed as being the equivalent to professional medical advice concerning your health and proper care. It is intended to help advise you as a music student or someone working with and around music with the proper care and protection. If you ever experience pain or discomfort, or feel that you may have experienced hearing loss or other vocal or musculoskeletal conditions, you should seek help from a medical professional.

*Sign this page and return*

**I have read the music student health documents in this handbook concerning hearing loss, vocal health and neuromuscular health thoroughly.**

**I \_\_\_\_\_ have read the documents thoroughly and understand the concerns expressed therein regarding caring for one's hearing, vocal and musculoskeletal health. I have discussed any particular concerns I may have with someone among the music faculty and will make a music faculty member aware of any problems that may arise with my hearing or any concerns I have while being involved in music and worship studies at Southern Seminary.**

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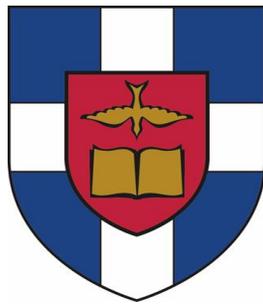
**Student's Signature**

**Date**

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**Music Faculty Signature**

**Date**



**The Southern Baptist Theological Seminary**  
Louisville, Kentucky