Introduction

This document has been prepared by the music faculty and is designed to provide assistance and guidance to the music student throughout his tenure at Morehouse College. For information concerning academic programs and policies of the College, the student should refer to the Morehouse College Catalog. The Departmental Student Handbook focuses on Departmental issues and procedures and does not supersede the policies outlined in the College Catalog.
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Accreditation

Morehouse College is an accredited institutional member of both the Southern Association of Colleges and Schools Commission on Colleges and the National Association of Schools of Music.

Southern Association of Colleges and Schools
Commission on Colleges
1866 Southern Lane
Decatur, GA 30033-4097
(404)679-4500

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, VA 20190-5248
(703)437-0700

Music Department Mission

The Department of Music is committed to providing the most productive educational experiences for its students who wish to study music as one of the liberal arts. Fostering the development of artistic talent, humanitarian ideals and sensitivities, academic acumen, and respect for the highest professional standards is the principal aim of the Department.

Music Department Goals

The primary goals of the Department are conceived as a subset of the over-arching goals of the College and have been molded in the historically functional needs of its students beyond the baccalaureate degree. They are:

❖ To foster in students ethical behavior, civic engagement and leadership;
❖ To empower students by fostering high expectations and habits for independent learning;
❖ To provide a strong foundation in performance skills and a knowledge of music history and theory;
❖ To enhance students’ intellectual skills;
❖ To facilitate students’ search for identity and meaning, emphasizing the heritage of African Americans.
❖ To promote music as essential to the appreciation of the human experience.
Music Department Objectives

The Department holds several important objectives as the guiding standards for sound, scholarly and artistic performance for all of its students:

❖ Promotion of an understanding and appreciation of the knowledge and skills appropriate for undergraduates who wish to major in music as part of a liberal arts program;
❖ Encouragement of intellectual development, individual creativity, artistic perspective, civic engagement, and ethical leadership through a variety of musical experiences;
❖ The study and performance of the music of African Americans and the ways in which music from different cultures interacts and influences one another;
❖ Promotion of music as essential to the appreciation of the human experience through courses in the core curriculum intended for the general college student in humanities;
❖ Exposure of students to the ways in which contemporary technologies may enhance their studies.

The student who has a non-music concentration shall have the opportunity to pursue participation in any class provided through the Music Department, providing all necessary prerequisites for the intended class have been met, and enrollment numbers in the class have not exceeded the maximum permitted.* The participation of such a student is held to the same standard as that of a student whose concentration is music.

* The AUC Orchestra program is a shared program between sister institutions of the center consortium; however, applied instruction in strings must be provided and financed by each institution, respectively. Therefore, applied instruction in all areas of string performance is limited to those students who participate in the orchestra.
Music Faculty and Staff

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**Dr. Jeffrey Brooks, D.M.**
Adjunct Instructor, Clarinet

**Ms. Jacqueline Howard, M.A.**
Adjunct Instructor, Masterpieces of Music

**Dr. Tami Lee Hughes, D.M.A.**
Adjunct Instructor, String Seminar, Masterpieces of Music

**Dr. Joyce Johnson, D.M.A.**
Adjunct Instructor, Piano, Organ

**Mr. Melvin Jones, M.M.**
Adjunct Instructor, Trumpet

**Mr. Akeem Marable, M.M.**
Adjunct Instructor, Saxophone

**Mr. Terran Taylor, M.M.**
Adjunct Instructor, Percussion

**Mr. Alhadji Thrash, M.B.A.**
Adjunct Instructor, Introduction to Music Industry

**Mr. Kenn Wagner, B.M., first violin with Atlanta Symphony Orchestra**
Adjunct Instructor, Upper Strings
The Atlanta University Center Symphony Orchestra is a shared ensemble composed of students from the various schools of the AUC. The director for the program is Dr. Roumena Georgieva, a full-time faculty member at Clark Atlanta University.
**Entrance Audition and Diagnostic Test**

New music majors are required to audition for the music faculty. The purpose of this event is not only to demonstrate the student’s level of performance skill, but also to acquaint the music faculty with the student’s potential and needs so that the student may be more effectively advised.

For this audition, the student should be prepared to present two contrasting compositions. Students may use their own accompanists, or the Department will provide an accompanist. The new music majors will also take a theory diagnostic test and other placement tests which may include aural and keyboard skills. These tests are given so that the new major may be properly placed into a level of musicianship courses appropriate for the student’s knowledge and comprehension.

**Music Emphases**

A student may major in music with an emphasis in any of the following areas: performance (brass, organ, piano, strings, voice, woodwinds), choral conducting and literature, or music composition. Although students may elect to take applied lessons in percussion, this may not be chosen as the student’s area of emphasis. Music Education is not offered as a major or as an emphasis by the Department.

**Advisement**

Upon entry into the Department of Music, each music major and minor is assigned to a specific faculty member who will serve as his Departmental advisor. The faculty member assigned is most frequently from the student’s area of emphasis; however, if the instructors in a student’s particular area of emphasis are adjunct or part-time instructors, the Chairman will assign one of the full time faculty members as his Departmental advisor. While the primary function of the advisor is to help the student plan his course of study and to assist with registration issues, discussions regarding performances, auditions, summer programs, further study, and other future planning are also part of his duties.
Although each student is provided an advisor, it is ultimately the student’s responsibility to become familiar with the requirements for graduation and other rules and regulations listed in the College Catalog and Departmental Student Handbook. It is also the student’s responsibility to request an appointment with his advisor each semester before registering for classes. At this time an Advisement Form will be completed and signed by both the advisor and the student, a copy of which should be kept by both. The advisor will then contact the Departmental Administrative Assistant to lift the advisement hold, at which time it will be possible for the student to register for courses online. It is highly recommended that each music major prepare a four-year plan of study during the first semester of his enrollment. A check list of requirements and outlines for the major and minor can be accessed via the Departmental website to assist in this process. However, the student should be aware that revisions in the requirements happen from time to time, and it is the student’s responsibility to know the requirements in effect when he entered the program.

Each senior music major is required to meet with the Department Chairman to review his transcript in preparation for graduation. This usually happens the semester before his intended graduation and allows for any discrepancies to be addressed. In addition to consulting with his advisor, each music minor must meet with the Department Chairman at least once each semester to monitor his progress through the program.

**Assignment of Applied Professor**

The Chair of the Department of Music will assign a new student to his preferred professor whenever possible; however, if that professor should have a full load, the student will be assigned to another professor. If the student has no preference, a teacher will be assigned. A change of applied professor is possible only at the end of the academic year, by permission of the chair, after such change has been requested in writing and discussed with the student, current teacher and the requested teacher. Normally, the student will remain with the same applied professor throughout his tenure at the college.
Change of Principal Instrument or Music Emphasis

All changes of applied principal instrument or music emphasis must be approved by the Department Chair and the appropriate music faculty. In cases where performance standards are different, an audition before the appropriate faculty may be necessary. Music talent grants, as well as the time required to complete degree requirements for graduation, may be affected by a change of principal instrument or music emphasis.

Continuation in the Program of Study

For continuation in the music program, the student must pass all major courses, inclusive of applied music (principal performance medium), music theory, music history, aural skills and ensemble with a grade of C or higher. Each student is required to participate in at least one performance ensemble that most closely relates to his area of emphasis each semester of enrollment within the Department, up to a maximum of eight semesters. All ensemble assignments are made in consultation with the student’s academic advisor and/or Department Chair.

Prerequisites and Co-requisites

There are specific prerequisites that must be met before a student may enroll in certain courses within the Department of Music.

Applied Lessons

Applied lessons (101, 102, 201, 202, 301, 302, 401, 402) must be taken in the appropriate sequential order and the previous level must have been completed with a grade of “C” or better. Additionally, permission of instructor is needed for any student wishing to enroll in Applied Music at any level. For students studying voice, piano, or a string or wind instrument, there is a required lab component (Voice Seminar, Piano Seminar, String Seminar, Wind Seminar) that must be taken concurrently with Applied lessons.

Theory

Before beginning the theory sequence with MUS 251 (Elementary Theory) a student must have either successfully completed MUS 100 (Music Fundamentals) or have been
admitted through a placement examination administered by the Department. A student must successfully complete MUS 252 before entering MUS 351 (Advanced Theory) or MUS 355 (Contrapuntal Techniques), and successful completion of 351 is a prerequisite for enrolling in MUS 357 (Form and Analysis).

History
Before enrolling in MUS 353 (Music History), a student must have successfully completed MUS 252 (Elementary Theory II).

Composition
Students wishing to start the Composition sequence with MUS 206, Introduction to Composition, must have successfully completed MUS 251 (Elementary Theory I). Courses in composition must then be taken sequentially (206, 305-306, 405-406) and each must be successfully completed before the student may continue to the next successive course. For each level of Composition there is a Lab component (206L, 305L-306L, 405L-406L) which must be taken concurrently.

Conducting
MUS 264, Introduction to Conducting, is the initial course in the Conducting sequence and must be successfully completed before beginning MUS 363, Conducting. Courses in conducting must then be taken sequentially (363-364, 463-464) and each must be successfully completed before the student may continue to the next successive course.

Jazz Improvisation
Elementary Jazz Improvisation, MUS 240, must be successfully completed before a student may register for Advanced Jazz Improvisation, MUS 241.

Senior Recital
As the senior recital is viewed as a culmination of the student’s entire undergraduate curriculum, there are certain prerequisites that must be met before enrolling in Senior Recital, MUS 444:
- Successful completion of a minimum of 90 hours toward the 120 hours required for graduation
- Successful completion of a minimum 5 semesters of Applied Lessons and the accompanying performance seminars (if applicable)
- Successful completion of both semesters of Advanced Theory
- Successful completion of at least one semester of Music History
- Successful completion of a minimum of 4 semesters of Music Seminar
- Successful completion of the Piano Proficiency Examination

Talent Grants

Music talent grants are available to students majoring in music, and some talent grants are allotted to non-music majors for their satisfactory contributions to the choral and instrumental activities of the College.

Decisions regarding music talent grants for students entering the Music Department shall be based on a required performance audition that is evaluated by the music faculty. Particularly for music majors, the following additional information may also be considered: previous record of academic work, standardized achievement scores, sight-reading, theory placement, and keyboard skills. All students, both majors and non-majors, are expected to maintain an average of 2.5 or higher in order to retain a talent grant. The amounts of all talent grants are dependent upon annual available resources and allocations to the Department, the quality and level of the student’s contribution to a performance ensemble, and the student’s need. A talent grant is subject to be revoked if the student does not satisfy the conditions of his grant (i.e., GPA, unsatisfactory ensemble participation, failure to comply with stated departmental policies, etc.). Music talent grants may be awarded for succeeding semesters of the freshman year and for all subsequent semesters only by periodic re-evaluation and re-assignment of the grant.

Care of Facilities and Equipment

The cooperation of the students is asked in noting any damage or repair needs of the music facilities and equipment. Please report these to a music faculty member. When not occupied by authorized persons within the Department (students, faculty, staff), all practice rooms and instructional areas that should be locked must remain locked. It is the responsibility of all
within the Department to insure that the Department’s property, which is there for you, the student, be protected.

**Practice Rooms, Laboratories, and Student Offices**

The practice rooms are available to duly authorized students enrolled in applied lessons. Access to the building after workday hours and on weekends is obtainable by having the student’s valid ID card activated to operate designated swipe-key entrances. This process will be coordinated through the office of the Administrative Assistant to the Music Department. Any misuse of the facilities by the student will result in a suspension of this privilege. Pianos and piano benches are not to be moved from one room to another unless authorized by an appropriate faculty member. Personal belongings (including instruments, music and books) are not to be left unattended in practice rooms, classrooms, or rehearsal areas. No food or drinks are permitted in these areas. Any person who continually violates the policies for use of the practice rooms and instruments within classrooms will jeopardize his privileges to access these facilities.

Neither the grand piano in King Chapel nor in the Emma and Joe Adams Concert Hall is to be used as a practice instrument. Students preparing for a performance on either instrument may request to schedule a limited number of practice sessions on the instrument before the performance. Conditions for use of the Wendell P. Whalum Organ in the Martin Luther King, Jr. International Chapel can be found in an appendix to this document. (p. 30)

The Music Composition Laboratory (Robinson Hall 211) is intended primarily for students currently enrolled in composition classes. A key for the Music Composition Laboratory must be obtained via a designated composition instructor and processed by the office of the Administrative Assistant. Guidelines for use of the lab can be found in an appendix to this document. (p. 31)

The David Geffen Laboratory (Robinson Hall 210) is intended for use as a classroom for music theory and orchestration courses, for group piano instruction, and for scheduled
tutorial sessions. Guidelines for use of the lab can be found in an appendix to this document. (p. 32)

The Listening Laboratory (Robinson Hall 213) is intended for accessing study material in the form of audio or video files. Students who are enrolled in courses in the major as well as music courses in the core curriculum may be directed to the Listening Lab to complete particular assignments. Instructors who wish to work with a limited number of students in a setting that requires audio or video access may also reserve the lab for this purpose. Guidelines for use of the lab can be found in an appendix to this document. (p 32)

The Student Offices (Robinson Hall 125) are intended for use by work study students and by officers of various student ensembles or other student organizations sponsored by the Department of Music to conduct official business of the organizations.

Keys may be issued for labs or student offices to students who perform specific duties within the Department, such as laboratory assistants, tutors, work study students, and officers of various music organizations as designated by the respective faculty advisor.

**Student Lounge**

The Student Lounge (Robinson Hall 126) is intended for use by both music majors and non-music majors as a gathering and/or study area. It is also a designated area for posting various public announcements via a bulletin board and a brochure stand concerning event schedules and information about competitions, summer programs, graduate schools, etc. It is equipped with vending machines, and all food and drink must be consumed within the Lounge and not taken into classrooms or practice/rehearsal areas. It is also the student’s responsibility to be considerate of others and clean up the area after its use.

Only students who are specifically waiting for an appointment with the Departmental chairperson or who are performing work study duties should occupy the office of the Administrative Assistant.
Applied Music

All students, including those who have selected an emphasis in choral conducting or music composition, must have an applied area of study. Applied lessons are offered primarily in the areas of voice, organ, piano, woodwinds, brass and strings. Course numbers for applied lessons will include two letters that are abbreviations for the respective applied area:

- MUS 101-402 BN Applied Bassoon
- MUS 101-402 CL Applied Clarinet
- MUS 101-402 DB Applied Double Bass
- MUS 101-402 FL Applied Flute
- MUS 101-402 HN Applied French Horn
- MUS 101-402 OB Applied Oboe
- MUS 101-402 OR Applied Organ
- MUS 101-402 PR Applied Percussion
- MUS 101-402 PN Applied Piano
- MUS 101-402 SX Applied Saxophone
- MUS 101-402 TA Applied Tuba
- MUS 101-402 TN Applied Trombone
- MUS 101-402 TP Applied Trumpet
- MUS 101-402 VA Applied Viola
- MUS 101-402 VC Applied Cello
- MUS 101-402 VL Applied Violin
- MUS 101-402 VX Applied Voice

Only one of these areas for which applied lessons are offered through the Department may be chosen as the area of emphasis for those music majors with an emphasis in performance. However, at this time, although a student may register for applied percussion, the Department does not offer percussion performance as an area of emphasis for the major in music. A student who chooses percussion as his applied area of study must complete the requirements for one of the approved areas of emphasis. (For example, a student may choose music composition as his area of emphasis with percussion as his applied area of study. His senior recital will be in the field of composition, not percussion performance.)

A student who chooses music composition for his area of emphasis must enroll in applied lessons every semester he is enrolled and must choose an applied area to be designated as his principal instrument. He must successfully complete at least four consecutive semesters of study in his designated principal instrument, after which he may, if he chooses, elect to take other areas of applied instruction to complete his requirement in applied music.

A two-credit lesson entails 60 minutes of instruction and a minimum of six hours of practice per week; a one-credit lesson entails 30 minutes of instruction and a minimum of three hours of practice per week. The music major with an emphasis in performance is required to have a two-credit lesson for four semesters in the same performance medium (junior and senior
years). Each applied music student must be simultaneously enrolled in the appropriate performance seminar for his medium during each semester of applied study.

Every music major must enroll in and successfully complete applied music in his area of emphasis or chosen principal instrument each semester he is in the Department, following the course sequence from 101 through 402. Those students who do not choose music as their major at the very beginning of their matriculation should start with the number that corresponds to the semester of entry. (Students who declare a music major as a second semester freshmen should start with 102; first semester sophomores should start with 201.) A student who does not begin as a music major at the start of his freshman year will be required to successfully complete applied music every semester of his enrollment within the Department, with a minimum of six semesters and 8 credit hours required for graduation. If the student who does not declare music as his major at the beginning of his freshman year chooses choral conducting or composition as his area of emphasis and is studying applied music on a chosen principal instrument, he will need to enroll in applied lessons for 2 credit hours for one or two semesters to achieve the 8 hour credit requirement.

No absences are allowed in applied lessons except for medical reasons. If illness prevents a student’s attendance, the professor should be notified prior to the lesson.

Students must purchase all music. Photocopies made to avoid purchase of copyrighted music are illegal and are not tolerated by the Department.

Applied music is an academic course and the deadline for making changes is the same as all other courses.

A music major may not perform or otherwise participate in any musical activities, on or off campus, without the approval of his applied music teacher.
Accompanists

While some faculty may accompany students in lessons or other classes, the Department of Music does not provide a staff accompanist. Students are strongly encouraged to collaborate with fellow students of applied keyboard performance who wish to enhance their experiences as accompanists and ensemble performers. It is of vital importance that students in all mediums explore opportunities to hone and further develop their ensemble performance skills.

Every effort is made to provide an accompanist for end-of-semester jury performances. However, it is important that the student indicate that need for an accompanist to his applied teacher and/or the Department Chair at least three weeks in advance of the performance jury. Rehearsing with an accompanist is a vital and significantly beneficial experience and can substantially enhance the ensemble quality of a public performance presentation. Therefore, students should be warmed up and ready to perform when they come to rehearsals with an accompanist. Furthermore, the function of these sessions is to build ensemble; the student must know his music in advance. If the student does not know his repertoire, the rehearsal time will be forfeited and the respective applied professor will be notified.

Applied Music Juries (Examinations)

The music faculty must hear all music majors and minors who study applied music at the end of each semester. The schedule of applied juries will be posted outside the Music Office and at various other strategically visible places within the Department.

A student who is ill at the time of his scheduled examination must present a medical excuse to the student’s applied music professor prior to or on the day of the examination. The student must be rescheduled to take the examination within a month of the original date unless prolonged medical treatment is required. Any student who does not appear for his applied examination at the scheduled time and presents no medical excuse on that day will receive a grade of “F” for his applied music jury.
The music faculty writes comments on the performance of each student. The student will meet privately with his professor to receive and discuss these comments. While the faculty evaluates and makes comments on each student’s performance, the teacher will determine the ultimate grade awarded to the student. No grade will be awarded any student who has not performed a jury at the end of the semester except under highly exceptional circumstances that require prior consent from the teacher and Department Chair. Only composition students may bring devices to their applied juries performances to make recordings. Other students, parents and guests are not permitted to sit in on performance juries.

Repertoire sheets should be prepared and maintained by the student each semester of enrollment as he may be requested to provide to the applied instructor and/or Department chairperson a current repertoire sheet at any time during his matriculation.

**Student Recitals of Music Majors at all Levels**

Students are given an opportunity to perform for peers and to gain performance experience on general student recitals. All music majors are required to be prepared to perform on their major instrument at least once a year on these student recitals. A student is placed on a recital by his applied professor. The schedule for student recitals will be given to each music major at the beginning of each semester. All music majors are required to attend Departmental general music major recitals.

**Senior Recitals**

During the first or second semester of the senior year, the music major must present a recital which will be a minimum of 45 minutes of music (30 minutes of music for majors with an emphasis in composition) in length. The student will work with his applied professor to set the date for the recital hearing and the actual recital date. Each senior must be enrolled in Senior Recital (one credit hour) during the semester in which his recital is presented.

Every senior recital will be heard by the music faculty no later than two weeks before the scheduled recital date. Music for the pre-recital hearing must be *performance ready*. The
pre-recital hearing will be graded pass-fail, and the student will receive written comments from the faculty. If the student does not pass the hearing, the recital date is cancelled. The student may petition to repeat the hearing within the same semester upon recommendation of his applied teacher. This petition must be submitted within two business days of the original hearing and approved by the faculty. If the student passes the repeat pre-recital hearing, the recital date may be rescheduled within that semester.

For the music major, the senior recital is a degree requirement that must be fulfilled at Morehouse College.

**Music Seminars**

Music seminars are weekly lecture-workshops and presentations given by special guests, faculty and fellow students, intended to augment the student’s learning experience. Additionally, valuable information regarding Departmental activities, policies and events are shared. Music seminar is required of each music major during each semester of enrollment; music minors are required to enroll in music seminar for two semesters. Both music majors and minors are required to enroll in music seminar for credit for one semester. During this semester, the student will be required to complete a paper/class presentation on a topic approved by the course instructor.

**Piano Proficiency**

All music majors are expected to achieve a basic level of keyboard proficiency and must pass an exit examination as one of the graduation requirements. This examination can be scheduled with the piano faculty during any semester of the student’s enrollment; however, be mindful that successful completion of this requirement is a prerequisite for enrolling in MUS 444 (Senior Recital). To prepare for this examination, the beginning student may enroll in class piano (MUS 108-109), and then proceed to applied piano on its completion. Students who have had previous piano experience should consult the piano faculty for placement. A student is expected to be able to pass his proficiency examination within four semesters of study (class and applied combined). To continue applied lessons after four semesters will require the approval of the instructor and the Department Chair.
For the examination, the student will be expected to know all major and minor scales (two octaves), major and minor arpeggios (two octaves), and chord progressions (I IV\(^6\) I V\(^6\) I) in all major and minor keys. Correct fingering must be followed for the scales and arpeggios. He must also prepare a short piece on the difficulty level of the first movement of the Clementi C major Sonatina, Op. 36, No. 1.

**Transfer Students**

The transfer student in music must audition for the music faculty to determine the student’s eligibility for admission into the Department. Additionally, transfer students will be evaluated for theory, aural and keyboard skills for placement in certain courses; a transcript evaluation will determine classification.

**Student Evaluation of Services**

Morehouse College is interested in continuous growth and development. Toward that end, at the end of each semester, students are asked to provide information regarding the quality of instruction and services by Department faculty and the Department as a whole. The information gathered through student evaluation of services is utilized by the Music Department and the College to develop short-term and long-term plans and projections. Assessment, planning, and projection development exist for the betterment of the Music Department and the College.
Performance Organizations

A music major must enroll in one of the Department’s performance ensembles each semester he is in the Department, up to a maximum of eight semesters. The ensemble chosen should be closely allied with his area of emphasis or principal instrument, and the choice must be approved by his instructor in applied music and the chair of the Department.

THE MOREHOUSE COLLEGE GLEE CLUB: The Morehouse College Glee Club is a choral organization made up of music majors and non-music majors from disciplines throughout the College, offering qualified students the opportunity to learn choral technique, vocal production, diction, and a variety of choral literature through rehearsals and performances. The world renowned Glee Club is the official singing organization of the College and represents the College in a variety of special concerts, convocations and assemblies throughout the year. The rehearsal schedule includes the mandatory and central Monday night rehearsal, weekly sectional rehearsals, and two additional weekly rehearsals. Additional rehearsals are occasionally added prior to performances.

THE MOREHOUSE COLLEGE MARCHING BAND: The Morehouse College Maroon Tiger Marching Band is an instrumental organization housed within the Music Department and comprised of both music majors and non-music majors from Morehouse and Spelman Colleges. The primary function of the band is to represent the College at various athletic events and games throughout the football season. However, the band also performs for a variety of audiences in parades, private performances, and band competitions. The ensemble meets during the fall semester and occasionally during the spring semester for special events.

THE MOREHOUSE COLLEGE JAZZ ENSEMBLE: The Morehouse College Jazz Ensemble is an organization housed within the Music Department, comprised of both music majors and non-music majors, of which the majority are enrolled at Morehouse College. The ensemble is often called upon to perform for a series of school-related functions as well as outside engagements. These performances allow the student to have an experience similar to that of the professional performer. The highlight of the Jazz Ensemble’s work is the annual Morehouse College Jazz Festival, in which the band is featured in performance with some of
the most highly acclaimed jazz artists and clinicians. Participation in this ensemble is
granted by audition, which takes place during the fall semester following the marching
season.

**THE MOREHOUSE COLLEGE CONCERT BAND:** The Morehouse College Concert
Band is an organization housed within the Department of Music, comprised of both music
majors and non-music majors from Morehouse and Spelman Colleges. The Concert Band
performs a wide variety of music ranging from traditional concert band repertoire to
contemporary works by African American composers. The ensemble meets during the spring
semester and regularly performs an annual spring concert.

**THE ATLANTA UNIVERSITY CENTER SYMPHONY ORCHESTRA:** The Atlanta
University Center Symphony Orchestra was founded in 1997. It was formed out of the desire
of many students on campuses across the AUC consortium to have an orchestral playing
experience. The orchestra is comprised of students from each of the undergraduate
institutions within the center consortium. Since its founding it has presented many
performances of note that have included collaborations with nationally and internationally
known guest artists, as well as young artist winners of the Sphinx International String
Competition. The orchestra currently meets twice per week on Tuesday and Thursday.
Student Organizations

ATLANTA COLLEGIATE ARTISTS ASSOCIATION: Founded in 1999, the Atlanta Collegiate Artists Association is an organization dedicated to the preservation, encouragement and advocacy of all genres of the music of African Americans. Membership in this organization is available to all music lovers.

The ACAA is a collegiate branch of the National Association of Negro Musicians, Inc. Since its inception in Chicago in 1919, NANM, Inc. has provided encouragement and support to thousands of African American musicians, many of whom have become widely respected figures in music and have contributed significantly to American culture and music history.

PHI MU ALPHA SINFONIA: Phi Mu Alpha Sinfonia Music Fraternity was founded October 6, 1898, at the New England Conservatory of Music in Boston, Massachusetts, by Ossian Everett Mills to create an Order in which men with a shared love of music could develop the virtues of manhood in themselves and in their fellows.

“The Object of this Fraternity shall be for the development of the best and truest fraternal spirit, the mutual welfare and brotherhood of musical students, the advancement of music in America, and a loyalty to the Alma Mater.”

Xi Eta Chapter was founded February 2, 1991, on the campus of Morehouse College to uphold the ideals of Sinfonia and encourage professionalism. There is a strong commitment within the chapter to serving the Department of Music as well as the surrounding community.
Appendices
Music Major’s Form

PLEASE PRINT CLEARLY

Date _____________

NAME ________________________________________________________________

MOREHOUSE ID # _______________________________________________________

CLASSIFICATION ______________________________________________________

GRADUATION DATE _____________________________________________________________________

AREA(S) OF EMPHASIS __________________________________________________________________
(PERFORMANCE, CHORAL CONDUCTING, OR MUSIC COMPOSITION)

MEDIUM ________________________________________________________________________
(PRIMARY APPLIED INSTRUMENT OR VOICE)

PERMANENT ADDRESS _____________________________________________________________
AND PHONE NUMBER _____________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

ATLANTA OR DORMITORY ________________________________
ADDRESS & PHONE # _____________________________________________________________
______________________________________________________________________________

E-MAIL ADDRESS ________________________________________________________________
Write a paragraph indicating your (1) prior training in music (i.e. music theory studies, applied music) (2) your prior experience in music (soloist or ensemble) and (3) your future goals, dreams, and interests. **PLEASE PRINT CLEARLY.**

(Use the back of this form if necessary)
Morehouse College Department of Music Performance Jury Comment Sheet  

Name:  
Instrument or voice type:  
Class level:  
Performance Emphasis, Principal instrument, Minor, Elective:  
Names of Pieces: 1.  
2.  
3.  
Ratings go from 5 as the highest possible score to 1 for the lowest. See rubric on back of sheet.  

Musicianship (which could encompass any of the following: Rhythmic precision, Note Accuracy, Pitch/Intonation, Tempo, Phrasing, Dynamics) Rating _____  
Technique Rating_____  
Tone quality Rating_____  
Articulation/Diction (the latter for vocal students only) Rating_____  
Artistry/Expression/Interpretation/Style Rating_____  
Ensemble Rating_____  
Memorization Rating_____  
Appearance/Poise/Presentation Rating_____  

Comments: (continue on back of sheet)  

Faculty member: ____________________________ Date: _____________
Rating scale:
5). The performance demonstrated excellent understanding and application of the area in consideration. 4). With a few exceptions, the performance demonstrated a good understanding and application of the area in consideration.
3). The performance demonstrated an adequate understanding and application of the area in consideration for the student’s current level.
2). The performance demonstrated below average understanding about or improper application of the area in consideration.
1). The performance demonstrated a lack of understanding about or lack of success in proper application of the area in consideration.

Faculty should rate any area (or all areas) as appropriate. Comments may address any or all of the areas of consideration and may also include other observations.
SENIOR RECITAL CLEARANCE FORM

NAME: ___________________ DATE: ______________________________

THE STUDENT MUST CLEAR DATES AND TIMES FOR HIS FACULTY HEARING AND RECITAL WITH THE MUSIC FACULTY PRIOR TO APPROVAL OF THIS FORM.

ATTACH A COPY OF YOUR PROGRAM TO THIS FORM

Recital Date: ____________________________
Address: _______________________________________________
Telephone: (Home) _____________________________________
          (Work) ______________________________________
Medium: _______________

THE FACULTY HEARING

Date: ____________________________
Time: ____________________________  Approved ________________
Place: ____________________________  Unapproved ______________
Faculty Clearance ______ Yes ☐ No ☐

THE DRESS REHEARSAL

Date: ____________________________
Time: ____________________________
Place: ____________________________

THE RECITAL

Date: ____________________________  Approved: ________________________
Time: ____________________________  Unapproved _____________________
Faculty Clearance ____________ Yes ☐ No ☐
Ushers: ____________________________________________________________________
_________________________________________________________________________
Describe stage set-up
_________________________________________________________________________
_________________________________________________________________________
Instruments required
_________________________________________________________________________
Reception _________________ Yes ☐ No ☐
Catering ___________________________ Other ___________________________

Note: THE RECEPTION IS OPTIONAL, AND IT IS THE FULL RESPONSIBILITY OF THE STUDENT
Signatures:  
Student: ________________________________________________
Teacher: ________________________________________________
Chairman: ________________________________________________

FACULTY

Are you able to attend the hearing and recital? Please check one.

Dr. Uzee Brown, Jr.  □ Yes □ No ________________________________
Dr. David Morrow   □ Yes □ No ________________________________
Dr. Jeff Ethridge   □ Yes □ No ________________________________
Dr. Mel Foster      □ Yes □ No ________________________________
Dr. Robert Tanner   □ Yes □ No ________________________________
Dr. Chad Hughes     □ Yes □ No ________________________________
Dr. Aaron Carter-Ényi □ Yes □ No ________________________________

SIGNATURES

RECITAL CHECKLIST

Hearing ________________________________
Flyers ________________________________
Facilities Request ______________________
Program Printing ______________________
Piano/Organ Tuning _____________________
Recital _______________________________
Dress Rehearsal ________________________
Translation ___________________________
Program ______________________________
Reception arrangements __________________
Attire _________________________________
Personnel list _________________________
Accompanist/Instrumentalist fee(s) ______

FOR MUSIC OFFICE USE ONLY

Faculty counseling
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Comments:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

GRADE _________
WENDELL PHILLIPS WHALUM PIPE ORGAN

The Wendell P. Whalum Pipe Organ is a very special instrument to Morehouse College. The following rules must be clearly understood and strictly obeyed.

RULES

1. Only students enrolled to study organ at Morehouse College and approved guest organists will be allowed to practice on the Wendell P. Whalum Organ.
2. The only persons that have authority to grant permission to play the Whalum Organ are: Dr. David Oliver (College Organist, ext. 0286), Dr. Uzee Brown (Chairman-Department of Music, ext. 0615), and Dr. David Morrow (Director-Morehouse College Glee Club).
3. Only persons that have been taken through an orientation of the Whalum Organ and its use will be allowed to practice in the Chapel. No one is to move the organ except those persons who have strict permission to do so. This includes attempting to enter the organ chambers or eating/drinking at the organ console. The formal orientation includes:

   • The process for setting practice times and the issue of organ keys
   • Sensitivity to the building (the Whalum Organ is located in the College chapel)
   • Stage rules
   • Where to turn on and off the stage lights
   • Opening/closing the organ
   • Use of assigned organ memory levels
   • Instruction in the general use of the organ
   • Reports immediately of any problems that occur while using the instrument to Dr. Oliver
   • What organ literature is appropriate for the pipe organ

Persons organizations that do not follow the above rules will no longer be allowed to practice on or use the Whalum Organ.

By signing my name below, I _________________________ commit to follow the rules stated above governing the use of the Wendell Phillips Whalum Memorial Pipe Organ in the Martin Luther King, Jr. International Chapel.

Date: ________________________________
MUSIC COMPOSITION LAB RULES

1. The Music Composition Lab (Robinson Hall 211) is intended primarily for students currently enrolled in composition classes.
2. No food or drinks are allowed in the lab at any time.
3. The door to the Music Composition Lab is to remain closed except for when entering or exiting the room.
4. The Music Composition Lab is NOT a storage room for instruments, book bags, clothes, and any other materials that do not belong there.
5. No equipment is to be taken from the lab under any circumstances without permission of the instructor.
6. No unauthorized software or files are to be put on the lab’s computers without permission of the instructor.
7. The student is expected to store his assignments on some medium other than a lab computer’s hard drive. (e.g., CD-R, USB removable storage)
8. Be mindful of other students and instructors when using the lab; do not be a distraction and use headphones if necessary.
9. When working in the lab, leave the area as you found it. Remove all excess paper, cables, instruments, etc. from the work area.
10. Do not modify any audio signal or MIDI paths (cables) without permission of the instructor.
11. When printing assignments, it is the responsibility of the student – not the Department of Music - to provide adequate paper.

By signing my name below, I commit to follow the rules stated above governing the use of the music lab. I understand that failure to follow the guidelines could result in my losing access to the facility.

Name (print) _____________________________________________________

Signature ________________________________________________________

Date ________________________________
DAVID GEFFEN LAB RULES

1. The David Geffen Lab (Robinson Hall 210) is intended for use as a classroom for music theory and orchestration courses, for group piano instruction, and for scheduled tutorial sessions.
2. When classes are not in session, a designated lab assistant/tutor must be on duty for the lab to be open for use.
3. Students must sign in and leave a valid student ID with the lab assistant in order to use any of the stations.
4. No food or drinks are allowed in the lab at any time.
5. No equipment is to be taken from the lab under any circumstances.
6. No unauthorized software or files are to be put on the lab’s computers.
7. The student is expected to store his assignments on some medium other than a lab computer’s hard drive. (e.g., CD-R, USB removable storage)
8. Be mindful of other students and instructors when using the lab; do not be a distraction and use headphones.
9. When printing assignments, it is the responsibility of the student – not the Department of Music - to provide adequate paper.

LISTENING LAB RULES

1. The Listening Lab (Robinson Hall 213) is intended for accessing study material in the form of audio or video files.
2. A designated lab assistant must be on duty for the lab to be open for use.
3. Students must sign in and leave a valid student ID with the lab assistant in order to use any of the stations.
4. No food or drinks are allowed in the lab at any time.
5. No equipment is to be taken from the lab under any circumstances.
6. No unauthorized software or files are to be put on the lab’s computers.
7. Be mindful of other students and instructors when using the lab; do not be a distraction and use headphones.
PROTECT YOUR HEALTH

The following advisories were prepared by the National Association of Schools of Music in collaboration with the Performing Arts Medicine Association specifically for students of music and are intended to raise the student’s awareness of the importance of protecting your health as you listen, practice, and perform. Additionally, faculty in the different areas of performance will be able to address through pedagogical means certain technical issues that pertain to knowledge of physiology and its proper application. However, consistent or recurring discomfort or pain could signal the need for consultation with a medical professional. Please contact your principal instructor should you need assistance in locating help.
Protect Your Hearing Every Day

Information and Recommendations for Student Musicians

National Association of Schools of Music
Performing Arts Medicine Association
Protect Your Hearing Every Day

Introduction

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

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

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

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

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

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

Disclaimer

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

Purpose of this Resource Document

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

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

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

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

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

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

Noise-Induced Permanent Hearing Loss

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

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

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

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

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

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

The inner ear, also known as the cochlea, is where most hearing-loss-related ear damage tends to occur. Inside the cochlea are tiny hair cells that are responsible for transmitting sound waves to the brain. When a loud noise enters the inner ear, it can damage the hair cells, thus impairing their ability to send neural impulses to the brain.
The severity of a person’s noise-induced hearing loss depends on the severity of the damage to these hair cells. The extent of the damage to these cells is normally related to the **length** and **frequency** of a person’s exposure to loud sounds **over long periods of time**.

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

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

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

**Noise-Induced Temporary Hearing Loss**

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

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

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

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

**Noise Levels and Risk**

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

Two important things to remember:

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

At this point, it helps to have some frame of reference. How loud are certain noises?
Consider these common sounds, their corresponding decibel levels, and the recommended maximum exposure times established by the National Institute for Occupational Safety and Health (NIOSH), a branch of the Centers for Disease Control and Prevention (CDC).

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

*NIOSH-recommended exposure limits

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

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

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

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

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

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

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

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

Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-6
Musicians and Noise-Induced Hearing Loss

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

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

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

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

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

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

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

**Mindful Listening**

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

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

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

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

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

1. You have to raise your voice to be heard.
2. You can’t hear someone who’s 3 feet away from you.

3. The speech around you sounds muffled or dull after you leave a noisy area.

4. You experience tinnitus (pain, ringing, buzzing, or roaring in your ears) after you leave a noisy area.

**Evaluating Your Risk for Hearing Loss**

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

1. How frequently am I exposed to noises and sounds above 85 decibels?

2. What can I do to limit my exposure to such loud noises and sounds?

3. What personal behaviors and practices increase my risk of hearing loss?

4. How can I be proactive in protecting my hearing and the hearing of those around me?

**Basic Protection for Musicians**

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

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

1. When possible, avoid situations that put your hearing health at risk.

2. Refrain from behaviors which could compromise your hearing health and the health of others.

3. If you’re planning to be in a noisy environment for any significant amount of time, try to maintain a reasonable distance from the source of the sound or noise. In other words, there’s no harm in enjoying a fireworks display, so long as you’re far away from the launch point.

4. When attending loud concerts, be mindful of the location of your seats. Try to avoid sitting or standing too close to the stage or to the speakers, and use earplugs.

5. Keep the volume of your music and your listening devices at a safe level.

6. Remember to take breaks during a rehearsal. Your ears will appreciate this quiet time.

7. Use earplugs or other protective devices in noisy environments and when using noisy equipment.

**Future Steps**

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

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

Do yourself a favor. Be smart. Protect your precious commodity. Protect your hearing ability.
Resources – Information and Research

**Hearing Health Project Partners**

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

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

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

**General Information on Acoustics**

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

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

Acoustics for Performance, Rehearsal, and Practice Facilities
Available through the NASM Web site

**Health and Safety Standards Organizations**

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

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

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

**Medical Organizations Focused on Hearing Health**

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

American Academy of Otolaryngology – Head and Neck Surgery
(http://www.entnet.org/index.cfm)
American Speech-Language-Hearing Association (ASHA)  
(http://www.asha.org/)

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

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

National Institute on Deafness and Other Communication Disorders – Noise-Induced Hearing Loss  

**Other Organizations Focused on Hearing Health**

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

National Hearing Conservation Association  
(http://www.hearingconservation.org/)
Protecting Your Hearing Health

Student Information Sheet on Noise-Induced Hearing Loss

National Association of Schools of Music Performing Arts Medicine Association
Protecting Your Hearing Health
An NASM – PAMA
Student Information Sheet on Noise-Induced Hearing Loss

Hearing health is essential to your lifelong success as a musician.

Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.

Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.

The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.

Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.

Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (blender, hair dryer) – 2 hours
- 94 dB (MP3 player at 1/2 volume) – 1 hour
- 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110 dB (rock concert, power tools) – 2 minutes
- 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.

The use of earplugs and earmuffs helps to protect your hearing health.

Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.

It is important to follow basic hearing health guidelines.

It is also important to study this issue and learn more.

If you are concerned about your personal hearing health, talk with a medical professional.

If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site at the URL linked below.
http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health
Protect Your Neuromusculoskeletal and Vocal Health Every Day

Information and Recommendations for Student Musicians

Student Guide

National Association of Schools of Music
Performing Arts Medicine Association

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Protect Your Neuromusculoskeletal and Vocal Health Every Day

Introduction

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

For all of you, as aspiring musicians, this involves safeguarding your neuromusculoskeletal and vocal 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 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 this resource document, the term “neuromusculoskeletal” is used 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, vocal health is referred to as a component of neuromusculoskeletal health. When the term “neuromusculoskeletal” is used, vocal health is included. A number of direct references to vocal health are interspersed throughout this guide. Special attention is devoted to issues of vocal health in the sections neuromusculoskeletal issues affecting the voice and vocal protection.

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

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 this resource document is two-fold. First, it’s intended to inform you about some of the most common neuromusculoskeletal and vocal conditions and disorders that affect musicians. And second, its contents can help 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

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.

Purpose of this Resource Document

The purpose of our presentation is to share with you some information on neuromusculoskeletal and vocal health, conditions, and disorders and to let you know 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. 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.

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

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.

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.
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.

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*

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

“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

Abuse is related to both overuse and misuse. 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.

People with hypermobility are generally encouraged to monitor and actively reduce the amount of tension that they carry in their muscles in order to reduce the risk of future pain and discomfort.

Specific strengthening exercises may be recommended, or they may employ external methods of joint support, such as small ring splints or tape.

**Neuromusculoskeletal Issues Affecting the Body**

Below are a number of neuromusculoskeletal complications and disorders that are likely to affect the musician’s body.

1. **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 antiinflammatory 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

“Neuropathy” is a general medical term that refers to diseases or malfunctions of the nerves. Neuropathies are classified by the types or locations of the nerves they affect.

Focal neuropathies are those focused on one nerve or group of nerves within a particular area of the body. Symptoms usually appear suddenly and can include pain; sensory disturbances, such as numbness, tingling, “pins of needles” sensations, burning, or even itching; and weakness. In the case of bodily extremities, the pain may occur at the site of a nerve compression or entrapment. Nerve compressions, or entrapments, occur when a nerve passes through a narrowed channel bounded by bone, fibrous bands, bulky muscles, or enlarged arteries on its way to or from its ultimate destination – either toward or away from the brain and spinal cord.

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

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

*Carpal Tunnel Syndrome*

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

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

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

*Ulnar Neuropathy*

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**

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**

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**

There are also a number of neuromusculoskeletal 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. Insomuch 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.
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.
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

Musicians in marching bands and drum corps need to maintain a high level of physical conditioning, strength, and endurance. Their 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 you’ve learned about the basics of neuromusculoskeletal and vocal health, we encourage you to keep learning. Do your own research. Browse through the links provided at the end of this document. There’s a wealth of information out there, and it’s yours to discover.

Conclusion

We hope this resource document has made you think more carefully about your own 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.
Resources – Information and Research

Neuromusculoskeletal and Vocal Health Project Partners

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

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

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

Medical Organizations Focused on Neuromusculoskeletal and Vocal Health

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

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

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

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

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

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

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

American Psychiatric Association
(www.psych.org)

American Psychological Association
(www.apa.org)
American Physical Therapy Association
(http://www.apta.org)

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

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

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

Other Resources on Neuromusculoskeletal and Vocal Health

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

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