

**CALIFORNIA BAPTIST UNIVERSITY
SHELBY AND FERNE COLLINSWORTH SCHOOL OF MUSIC**

**JUDD BONNER, D.M.A.
DEAN**

School of Music Handbook

**Undergraduate
2014-15**

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FACULTY

Judd Bonner, D.M.A., Dean, Associate Professor
University Choir and Orchestra, Conducting

Steven Betts, Ph.D., Associate Dean, Professor
Piano, Music Theory, New Song

Angela Brand-Butler, D.M.A., Associate Professor
Music History, Piano

Steven Dahlgren, M.M., Assistant Professor
Male Chorale, Music Theory, Small Groups, Piano

Dawn Gilmore, D.W.S., Assistant Professor
Women's Choir, Worship Leadership, Music Theory

Guy Holliday, D.M.A., Assistant Professor
Director of Bands, Conducting, Senior Recitals, Small Groups

Beverly Howard, D.M.A., Professor
Music Theory, Global Music, Music in Worship, Organ

Jamie Killion, M.M., Assistant Professor
Voice

Glenn Pickett, D.M.A., Assistant Professor
Composition, Music History, Piano

Stephen Posegate, D.M.A., Associate Professor
Music Education

John Reinebach, D.M.A., Associate Professor
Voice

STAFF

Kellie Brown, Support Specialist

Christine Dahlgren, Administrative Assistant to the Dean

Matthew McConnell, Technical Director, Adjunct Professor of Percussion

Morgan Teruel, Performance Coordinator

PREFACE

Welcome to the Shelby and Ferne Collinsworth School of Music at California Baptist University!

You will be exploring music this year through your involvement as a Music Major, Music Minor, or in your work toward the Single Subject Matter Competence in Music (credential). We hope that your musical years will be stimulating, rewarding, exciting, and fulfilling. We want to encourage you to strive toward the fullest development of your capacities as a spiritual being and musician.

Accredited by the National Association of Schools of Music, the CBU School of Music offers an exceptional education for those planning to pursue careers in performance, music composition, music education, or in many aspects of the music industry. In addition to a highly regarded music curriculum and unmatched performance opportunities, the School of Music gives students the benefits of studying at a comprehensive Christian university and a collegiate experience that is second-to-none.

Annually, the music program publishes a handbook to acquaint students with the faculty and academic programs. This handbook will help you better understand some of the requirements and procedures that specifically pertain to our program. The information contained in this handbook should be used in conjunction with the current *University Catalog/Undergraduate*. Read these two documents carefully – they contain answers to many of the questions you will have.

If questions do arise, do not hesitate to ask the appropriate faculty member. Students are urged to consult with faculty members about any problem relative to their work at the University.

We are happy that you have chosen to make the Collinsworth School of Music at California Baptist University your home, and look forward to working with you, both educationally and spiritually.

MUSIC PROGRAM DESCRIPTION and MISSION

The School of Music supports the liberal arts tradition of the University. The mission of the School of Music at California Baptist University is to create a Christ-based learning environment that provides the highest order of education in all essential aspects of music, to establish a foundation for life-long growth in music, and to offer programs and degrees that are tradition-based and future-oriented.

School of Music Goals:

1. To provide a high quality of music education and training for undergraduate and graduate students
2. To equip students with performance and theoretical musical skills that will enable them to be successful musicians
3. To help students gain a historical/cultural perspective on the world of music
4. To encourage critical thinking about music (i.e. analysis, critical listening, performance evaluation)
5. To enable students to grow musically, so that they not only leave CBU with a better understanding of music than when they arrived, but also can communicate music to a wide and diverse populace.

The School of Music offers a Bachelor of Music degree. Besides the music major curriculum, and Single Subject Matter Competence in Music, students may also explore music through the music minor or through courses offered for the general student body.

The Music Program is a member of and fully accredited by the National Association of Schools of Music (NASM).

BACHELOR of MUSIC DEGREE

The Bachelor of Music degree provides an appropriate background for students who may have career aspirations as teachers, musicians, church music leaders, or who plan to make music an avocation upon completion of their coursework. This music degree may equip the student for graduate work in music, depending upon the choice of graduate institution. Classes and performing experiences enable students to know, understand, perform and teach diverse musical styles. Dr. Judd Bonner, Dean of the Collinsworth School of Music, is committed to providing new and unique opportunities for his students to grow and reach their full potential.

Admission to Music Major or Minor is determined by the following:

- Performance Audition
- Music Theory Placement Exam
The results of this theory and aural skills exam determine placement within the music theory sequence.

Music Majors and Minors will be subject to a yearly review by music faculty to determine the student's continuation in the program.

Bachelor of Music in Composition

The following represents a four-year plan for music courses to be taken by students majoring in Composition. This plan reflects music courses taken in sequence. Please note that General Education requirements are not included below (see the *University Catalog: Undergraduate* or an academic advisor). Major requirements in *italics*.

Freshman Year

Fall Semester	9 units	Spring Semester	8 units
*MUS 08x Private Instruction	1	MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
**MUS 012 Class Piano I	1	**MUS 022 Class Piano II	1
MUS 114 Music Theory I	3	MUS 124 Music Theory II	3
MUS 115 Musicianship Lab I	1	MUS 125 Musicianship Lab II	1
***MUS 282 Music Technology	2		

Sophomore Year

Fall Semester	8 units	Spring Semester	13 units
MUS 08x Private Instruction	1	MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
MUS 214 Music Theory III	3	MUS 224 Music Theory IV	3
MUS 215 Musicianship Lab III	1	MUS 225 Musicianship Lab IV	1
MUS 202 Music in Global Cultures	2	§MUS 221 Music in Worship	3
		<i>MUS 253 Intro to Music Composition</i>	3

Junior Year

Fall Semester	14 units	Spring Semester	13 units
MUS 46x Private Instruction	1	MUS 46x Private Instruction	1
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
MUS 312 Conducting I	2	MUS 323 Music History II	3
MUS 313 Music History I	2	<i>MUS 412 Conducting II</i>	2
<i>MUS 311 Form and Analysis</i>	2	<i>MUS 372 Counterpoint</i>	2
<i>MUS 354 Private Lessons in Composition</i>	1	<i>MUS 354 Private Lessons in Composition</i>	1
<i>MUS 414 Interpretive Arranging</i>	2	<i>MUS 283 Electronic Music</i>	2
¶MUS xxx Upper Division Elective	3		

Senior Year

Fall Semester	13 units	Spring Semester	12 units
MUS 46x Private Instruction	1	MUS 46x Private Instruction	1
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
§§MUS 324 Music History III	3	MUS 325 Music History IV	2
<i>MUS 390 Projects in Musical Analysis</i>	1	<i>MUS 354 Private Lessons in Composition</i>	1
<i>MUS 454 Private Lessons in Composition</i>	1	¶MUS xxx Upper Division Elective	3
<i>MUS 472 Orchestration</i>	3	¶MUS xxx Upper Division Elective	3
¶MUS xxx Upper Division Elective	3	MUS 431 Senior Recital/Project	NC

*Eight (8) units of Private Instruction must be completed on the same instrument.

**Additional instruction in piano must be taken every semester until the Piano Proficiency exam is passed.

***MUS 282 Music Technology satisfies the Competency Requirements (G.E.) for Technology.

§MUS 221 Music in Worship satisfies 3 units of the Core Curriculum requirement (G.E.) for Christian Studies.

§§MUS 324 Music History III satisfies the Core Curriculum requirement (G.E.) for Non-US History.

¶Twelve (12) units of upper division electives are required.

Bachelor of Music in Instrumental Performance

The following represents a four-year plan for music courses to be taken by students majoring in Instrumental Performance. This plan reflects music courses taken in sequence. Please note that Gen. Ed. requirements are not included below (see the *University Catalog: Undergraduate* or an academic advisor). Major requirements in *italics*.

Freshman Year

Fall Semester	10 units	Spring Semester	9 units
*MUS 08x Private Instruction	2	MUS 08x Private Instruction	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
**MUS 012 Class Piano I	1	**MUS 022 Class Piano II	1
MUS 114 Music Theory I	3	MUS 124 Music Theory II	3
MUS 115 Musicianship Lab I	1	MUS 125 Musicianship Lab II	1
***MUS 282 Music Technology	2		

Sophomore Year

Fall Semester	10 units	Spring Semester	12 units
MUS 08x Private Instruction	2	MUS 08x Private Instruction	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
MUS 214 Music Theory III	3	MUS 224 Music Theory IV	3
MUS 215 Musicianship Lab III	1	MUS 225 Musicianship Lab IV	1
MUS 202 Music in Global Cultures	2	§MUS 221 Music in Worship	3
≠MUS 095-097 Chamber Ens/Jazz/Concert Band	1	≠MUS 095-097 Chamber Ens/Jazz/Concert Band	1

Junior Year

Fall Semester	11 units	Spring Semester	13 units
MUS 46x Private Instruction	2	MUS 46x Private Instruction	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
MUS 312 Conducting I	2	MUS 323 Music History II	3
MUS 313 Music History I	2	MUS 095-097 Chamber Ens/Jazz/Concert Band	1
MUS 095-097 Chamber Ens/Jazz/Concert Band	1	∞MUS 345 Choral, Orch'l, and Band Lit. (Sp. Ev.)	3
¶MUS xxx Upper Division Elective	3	§§§MUS 419 Instrumental Pedagogy (Sp. Even)	2

Senior Year

Fall Semester	13 units	Spring Semester	10 units
MUS 46x Private Instruction	2	MUS 46x Private Instruction	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
§§MUS 324 Music History III	3	MUS 325 Music History IV	2
MUS 095-097 Chamber Ens/Jazz/Concert Band	1	MUS 095-097 Chamber Ens/Jazz/Concert Band	1
¶MUS xxx Upper Division Elective	3	¶MUS xxx Upper Division Elective	3
¶MUS xxx Upper Division Elective	3	MUS 431 Senior Recital/Project	NC

*Sixteen (16) units of Private Instruction must be completed in total; eight (8) units must be on the same instrument.

**Additional instruction in piano must be taken every semester until the Piano Proficiency exam is passed.

***MUS 282 Music Technology satisfies the Competency Requirements (G.E.) for Technology.

§MUS 221 Music in Worship satisfies 3 units of the Core Curriculum requirement (G.E.) for Christian Studies.

§§MUS 324 Music History III satisfies the Core Curriculum requirement (G.E.) for Non-US History.

§§§MUS 419 Instrumental Pedagogy is offered in the Spring (even years only). Students under catalogs beginning in even years should take the course during the spring semester of their Senior year.

¶Twelve (12) units of upper division electives are required.

∞MUS 345 Choral, Orchestral, and Band Literature is offered in the Spring (even years only). Students under catalogs beginning in even years should take the course during the spring semester of their Senior year.

≠Students taking MUS 097 Concert Band may simultaneously satisfy the Major Ensemble requirement, resulting in one less unit needed for those two semesters.

Bachelor of Music in Keyboard Accompanying

The following represents a four-year plan of music courses for students majoring in Keyboard Accompanying. This plan reflects music courses taken in sequence. Please note that General Education requirements are not included below (see the *University Catalog: Undergraduate* or an academic advisor). Major requirements in *italics*.

Freshman Year

Fall Semester	10 units	Spring Semester	10 units
*MUS 08x Private Instruction	2	MUS 08x Private Instruction	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
**MUS 012 Class Piano I	1	**MUS 012 Class Piano I	1
MUS 114 Music Theory I	3	MUS 124 Music Theory II	3
MUS 115 Musicianship Lab I	1	MUS 125 Musicianship Lab II	1
***MUS 282 Music Technology	2	<i>MUS 083 Private Instruction: Organ</i>	1

Sophomore Year

Fall Semester	10 units	Spring Semester	12 units
MUS 089 Private Instruction: Accompanying	2	MUS 089 Private Instruction: Accompanying	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
MUS 214 Music Theory III	3	MUS 224 Music Theory IV	3
MUS 215 Musicianship Lab III	1	MUS 225 Musicianship Lab IV	1
MUS 202 Music in Global Cultures	2	§MUS 221 Music in Worship	3
<i>MUS 095 Chamber Ensemble</i>	1	<i>MUS 095 Chamber Ensemble</i>	1

Junior Year

Fall Semester	12 units	Spring Semester	12 units
*MUS 46x Private Instruction	2	MUS 46x Private Instruction	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
MUS 312 Conducting I	2	MUS 323 Music History II	3
MUS 313 Music History I	2	¶MUS 256 Basics of Accompanying (Spring Odd)	2
§§MUS 420 Diction for Singers (Fall Even)	2	∞MUS xxx Upper Division Elective	3
∞MUS xxx Upper Division Elective	3		

Senior Year

Fall Semester	12 units	Spring Semester	11 units
MUS 469 Private Instruction: Accompanying	2	MUS 469 Private Instruction: Accompanying	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
§§MUS 324 Music History III	3	MUS 325 Music History IV	2
¶¶MUS 346 Repertoire for Accompanists (Fa. Odd)	3	¶¶¶MUS 376 Perf. Styles for Accomp. (Sp. Even)	2
∞MUS xxx Upper Division Elective	3	∞MUS xxx Upper Division Elective	3
		MUS 431 Senior Recital/Project	NC

*Sixteen (16) units of Private Instruction must be completed in total; a minimum of eight (8) units must be in Accompanying.

**Additional instruction in piano must be taken every semester until the Piano Proficiency exam is passed.

***MUS 282 Music Technology satisfies the Competency Requirements (G.E.) for Technology.

§MUS 221 Music in Worship satisfies 3 units of the Core Curriculum requirement (G.E.) for Christian Studies.

§§MUS 324 Music History III satisfies the Core Curriculum requirement (G.E.) for Non-US History.

§§§MUS 420 Diction for Singers is offered in Fall (even years only). Students under catalogs beginning in odd years should take the course during the fall semester of their Senior year.

¶MUS 256 Basics of Accompanying is offered in Spring (odd years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Senior year.

¶¶MUS 346 Repertoire for Accompanists is offered in Fall (odd years only). Students under catalogs beginning in odd years should take the course during the fall semester of their Junior year.

¶¶¶MUS 376 Performance Styles for Accompanists is offered in Spring (even years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Junior year.

∞Twelve (12) units of upper division electives are required.

Bachelor of Music in Music Education

The following represents a four-year plan for music courses to be taken by students majoring in Music Education. This plan reflects music courses taken in sequence. Please note that General Education requirements are not included below (see the *University Catalog: Undergraduate* or an academic advisor). Major requirements in *italics*.

Freshman Year

Fall Semester	9 units	Spring Semester	8 units
*MUS 08x Private Instruction	1	MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
**MUS 012 Class Piano I	1	**MUS 022 Class Piano II	1
MUS 114 Music Theory I	3	MUS 124 Music Theory II	3
MUS 115 Musicianship Lab I	1	MUS 125 Musicianship Lab II	1
***MUS 282 Music Technology	2		

Sophomore Year

Fall Semester	9 units	Spring Semester	11 units
MUS 08x Private Instruction	1	MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
MUS 214 Music Theory III	3	MUS 224 Music Theory IV	3
MUS 215 Musicianship Lab III	1	MUS 225 Musicianship Lab IV	1
MUS 202 Music in Global Cultures	2	§MUS 221 Music in Worship	3
<i>MUS 093, 095, or 096 Chamber or Jazz Band</i>	1	<i>MUS 093, 095, or 096 Chamber or Jazz Band</i>	1

Junior Year

Fall Semester	13 units	Spring Semester	12-13 units
MUS 46x Private Instruction	1	MUS 46x Private Instruction	1
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
MUS 312 Conducting I	2	MUS 323 Music History II	3
MUS 313 Music History I	2	<i>MUS 412 Conducting II</i>	2
<i>MUS 311 Form and Analysis</i>	2	<i>≠MUS 372 Counterpoint</i>	2
<i>MUS 440 or 441 Inst. Techniques (WW or Brass)</i>	1	<i>or MUS 253 Intro to Music Composition</i>	3
<i>MUS 450 Observations in Teaching Methods</i>	1	<i>§§MUS 425 Survey of Music Other Disc. (Sp. Odd)</i>	1
<i>∞MUS xxx Upper Division Elective</i>	3	<i>MUS 442 or 443 Inst. Techniques (Perc or Strings)</i>	1

Senior Year

Fall Semester	12 units	Spring Semester	13 units
MUS 46x Private Instruction	1	MUS 46x Private Instruction	1
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
§§§MUS 324 Music History III	3	MUS 325 Music History IV	2
<i>MUS 405 Intro to Music Education</i>	2	<i>MUS 442 or 443 Inst. Techniques (Perc. or Strings)</i>	1
<i>MUS 440 or 441 Inst. Techniques (WW or Brass)</i>	1	<i>MUS 475 Music in the Schools</i>	3
<i>MUS 472 Orchestration</i>	3	<i>MUS 014 Class Guitar</i>	1
<i>MUS 013 Class Voice</i>	1	<i>∞MUS xxx Upper Division Elective</i>	3
		MUS 431 Senior Recital/Project	NC

*Eight (8) units of Private Instruction must be on the same instrument.

**Additional instruction in piano must be taken every semester until the Piano Proficiency exam is passed.

***MUS 282 Music Technology satisfies the Competency Requirements (G.E.) for Technology.

§MUS 221 Music in Worship satisfies 3 units of the Core Curriculum requirement (G.E.) for Christian Studies.

§§MUS 425 Survey of Music in Other Disciplines is offered in Spring (odd years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Sophomore or Senior year.

§§§MUS 324 Music History III satisfies the Core Curriculum requirement (G.E.) for Non-US History.

≠Students who will be seeking a Single Subject Teaching Credential must take MUS 372 Counterpoint.

∞Six (6) units of upper division electives are required.

Bachelor of Music in Piano Performance

The following represents a four-year plan for music courses to be taken by students majoring in Piano Performance. This plan reflects music courses taken in sequence. Please note that General Education requirements are not included below (see the *University Catalog: Undergraduate* or an academic advisor). Major requirements in *italics*.

Freshman Year

Fall Semester	10 units	Spring Semester	9 units
*MUS 082 Private Instruction: Piano	2	MUS 082 Private Instruction: Piano	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
**MUS 012 Class Piano I	1	**MUS 022 Class Piano II	1
MUS 114 Music Theory I	3	MUS 124 Music Theory II	3
MUS 115 Musicianship Lab I	1	MUS 125 Musicianship Lab II	1
***MUS 282 Music Technology	2		

Sophomore Year

Fall Semester	10 units	Spring Semester	12 units
MUS 082 Private Instruction: Piano	2	MUS 082 Private Instruction: Piano	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
MUS 214 Music Theory III	3	MUS 224 Music Theory IV	3
MUS 215 Musicianship Lab III	1	MUS 225 Musicianship Lab IV	1
MUS 202 Music in Global Cultures	2	§MUS 221 Music in Worship	3
<i>MUS 095 Chamber Ensemble</i>	<i>1</i>	<i>MUS 095 Chamber Ensemble</i>	<i>1</i>

Junior Year

Fall Semester	11 units	Spring Semester	12 units
*MUS 462 Private Instruction: Piano	2	MUS 462 Private Instruction: Piano	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
MUS 312 Conducting I	2	MUS 323 Music History II	3
MUS 313 Music History I	2	§§§MUS 256 Basics of Accompanying (Sp. Odd)	2
<i>MUS 095 Chamber Ensemble</i>	<i>1</i>	∞MUS xxx Upper Division Elective	3
∞MUS xxx Upper Division Elective	3		

Senior Year

Fall Semester	11 units	Spring Semester	13 units
MUS 462 Private Instruction: Piano	2	MUS 462 Private Instruction: Piano	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
§§MUS 324 Music History III	3	MUS 325 Music History IV	2
¶MUS 334 Piano Literature I (Fall Odd)	2	¶¶MUS 335 Piano Literature II (Spring Even)	2
∞MUS xxx Upper Division Elective	3	¶¶¶MUS 418 Piano Pedagogy (Spring Even)	2
		∞MUS xxx Upper Division Elective	3
		MUS 431 Senior Recital/Project	NC

*Sixteen (16) units of Private Instruction: Piano must be taken in total.

**Additional instruction in piano must be taken every semester until the Piano Proficiency exam is passed.

***MUS 282 Music Technology satisfies the Competency Requirements (G.E.) for Technology.

§MUS 221 Music in Worship satisfies 3 units of the Core Curriculum requirement (G.E.) for Christian Studies.

§§MUS 324 Music History III satisfies the Core Curriculum requirement (G.E.) for Non-US History.

§§§MUS 256 Basics of Accompanying is offered in Spring (odd years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Senior year.

¶MUS 334 Piano Literature I is offered in Fall (odd years only). Students under catalogs beginning in odd years should take the course during the fall semester of their Junior year.

¶¶MUS 335 Piano Literature II is offered in Spring (even years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Junior year.

¶¶¶MUS 418 Piano Pedagogy is offered in Spring (even years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Junior year.

∞Twelve (12) units of upper division electives are required.

Bachelor of Music in Vocal Performance

The following represents a four-year plan for music courses to be taken by students majoring in Vocal Performance. This plan reflects music courses taken in sequence. Please note that General Education requirements are not included below (see the *University Catalog: Undergraduate* or an academic advisor). Major requirements in *italics*.

Freshman Year

Fall Semester	8 units	Spring Semester	11 units
*MUS 081 Private Instruction: Voice	2	MUS 081 Private Instruction: Voice	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
**MUS 012 Class Piano I	1	**MUS 022 Class Piano II	1
MUS 114 Music Theory I	3	MUS 124 Music Theory II	3
MUS 115 Musicianship Lab I	1	MUS 125 Musicianship Lab II	1
		***MUS 282 Music Technology	2

Sophomore Year

Fall Semester	9 units	Spring Semester	11 units
MUS 081 Private Instruction: Voice	2	MUS 081 Private Instruction: Voice	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
MUS 214 Music Theory III	3	MUS 224 Music Theory IV	3
MUS 215 Musicianship Lab III	1	MUS 225 Musicianship Lab IV	1
MUS 202 Music in Global Cultures	2	§MUS 221 Music in Worship	3

Junior Year

Fall Semester	13 units	Spring Semester	14 units
MUS 461 Private Instruction: Voice	2	MUS 461 Private Instruction: Voice	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
MUS 312 Conducting I	2	MUS 323 Music History II	3
MUS 313 Music History I	2	<i>MUS 093 Experiences in Chamber Singing</i>	1
<i>MUS 093 Experiences in Chamber Singing</i>	1	¶¶MUS 333 Song Literature (Spring Odd)	3
¶MUS 420 Diction for Singers (Fall Even)	2	∞MUS xxx Upper Division Elective	3
∞MUS xxx Upper Division Elective	3		

Senior Year

Fall Semester	11 units	Spring Semester	11 units
MUS 461 Private Instruction: Voice	2	MUS 461 Private Instruction: Voice	2
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
§§MUS 324 Music History III	3	MUS 325 Music History IV	2
¶¶¶MUS 423 Vocal Repertory Lab (Fall Odd)	2	§§§MUS 417 Vocal Pedagogy (Spring Even)	2
∞MUS xxx Upper Division Elective	3	∞MUS xxx Upper Division Elective	3
		MUS 431 Senior Recital/Project	NC

*Sixteen (16) units of Private Instruction: Voice must be completed in total.

**Additional instruction in piano must be taken every semester until the Piano Proficiency exam is passed.

***MUS 282 Music Technology satisfies the Competency Requirements (G.E.) for Technology.

§MUS 221 Music in Worship satisfies 3 units of the Core Curriculum requirement (G.E.) for Christian Studies.

§§MUS 324 Music History III satisfies the Core Curriculum requirement (G.E.) for Non-US History.

§§§MUS 417 Vocal Pedagogy is offered in the Spring (even years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Junior year.

¶MUS 420 Diction for Singers is offered in Fall (even years only). Students under catalogs beginning in odd years should take the course during the fall semester of their Sophomore year.

¶¶MUS 333 Song Literature is offered in Spring (odd years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Senior year.

¶¶¶MUS 423 Vocal Repertory Lab is offered in Fall (odd years only). Students under catalogs beginning in odd years should take the course during the fall semester of their Junior year.

∞Twelve (12) units of upper division electives are required.

Bachelor of Music Degree Requirements (124 units min.)

General Education Requirements (38-50 units)

The General Education requirements will follow the curriculum set forth for other university degree programs. Some General Education requirements will be met through specific Core music requirements.

Core Degree Requirements (56 units min.)

Core Applied Music Requirements (21 units min.)

*MUS 012	Class Piano I	1
*MUS 022	Class Piano II	1 (if needed)
1. MUS 08x, 46x	Private Instruction (8 units minimum**)	8
2. MUS 09x	Major Ensemble (8 units minimum)	8
3. MUS 098	Choral Union (4 units minimum)	4

*Enrollment in Functional Piano (MUS 032) or Private Instruction: Piano (082A-B, MUS 462A-B) or Class Piano (MUS 012, MUS 022) is required each semester until the Piano Proficiency requirements are met. An opportunity to attempt to pass the Piano Proficiency exam for first semester students will be offered during rehearsal camps. For returning students, an attempt to pass the exam or portions of the exam will be offered during finals week each semester. For specific Piano Proficiency requirements, see Handbook pages 28-29.

**Students must complete eight (8) units of private instruction on the same instrument or voice. For Keyboard Accompanying majors, MUS 089 and MUS 469 will meet the MUS 082 and MUS 462 requirement.

1. Enrollment for one unit of MUS 080-089, 460-469 Private Instruction is required for each semester of residence for all music majors and minors. A minimum of eight (8) units is required. Private Instruction for music majors and minors includes 75% recital attendance of all School of Music-sponsored faculty and student recitals. Failure to meet this requirement will result in the lowering of the Private Instruction grade by one letter for that semester. Students may enroll in one semester of MUS 013 Class Voice in place of one (1) unit of MUS 081 Private Instruction: Voice with permission from the School of Music.

2. Enrollment is required in at least one Major Ensemble (MUS 090, 091, 092, 094, 097) for full credit during each semester of enrollment at CBU. A minimum of eight (8) units is required. Additional ensembles may be taken for 0-1 units with permission from the School of Music.

3. Enrollment in MUS 098 Choral Union is required for each semester of residence for all Music Majors and Minors. A minimum of four (4) units is required. Offered for zero (0) units in the Fall and one (1) unit in the Spring.

Core Lower Division Requirements (23 units)

MUS 114	Music Theory I	3 units
MUS 115	Musicianship Lab I	1
MUS 124	Music Theory II	3
MUS 125	Musicianship Lab II	1
MUS 202	Music in Global Cultures	2
MUS 214	Music Theory III	3
MUS 215	Musicianship Lab III	1
MUS 221	Music in Worship (*Christian Studies)	3
MUS 224	Music Theory IV	3
MUS 225	Musicianship Lab IV	1
MUS 282	Music Technology (*Technology)	2

*Meets General Education requirement

Core Upper Division Requirements (12 units)

MUS 312	Conducting I	2 units
MUS 313	Music History I	2
MUS 323	Music History II	3
MUS 324	Music History III (*Non-US History)	3
MUS 325	Music History IV	2
MUS 431	Recital/Senior Project	NC

*Meets General Education requirement

Major Requirements (30-33 units)

In addition to the General Education and Core Degree Requirements, students must complete all of the prescribed courses listed in one of the following majors: Composition, Instrumental Performance, Keyboard Accompanying, Music Education, Piano Performance, or Vocal Performance.

Composition Major (33 units) BM

MUS 253	Introduction to Music Composition	3 units
MUS 283	Electronic Music	2
MUS 311	Form and Analysis	2
MUS 354	Private Lessons in Composition	4 total
MUS 372	Counterpoint	2
MUS 390	Projects in Musical Analysis	1
MUS 412	Conducting II	2
MUS 414	Interpretive Arranging	2
MUS 472	Orchestration	3
Twelve (12) additional upper division music electives		12

Instrumental Performance Major (31 units) BM

MUS 460-468	Private Instruction*	8 total
MUS 095-097	Chamber Ensemble, Jazz Band or Concert Band	6 total
MUS 345	Choral, Orchestral and Band Literature	3
MUS 419	Instrumental Pedagogy	2
Twelve (12) additional upper division music electives		12

*Students must complete eight (8) units of private instruction on the same instrument. These 8 units are in addition to the 8 units in the Core (16 total units must be taken).

Keyboard Accompanying Major (32 units) BM

MUS 083	Private Instruction: Organ	1 unit
MUS 089, 469	Private Instruction: Accompanying	8 total
MUS 095	Chamber Ensemble	2 total
MUS 256	Basics of Accompanying	2
MUS 346	Repertoire for Accompanists	3
MUS 376	Performance Styles for Accompanists	2
MUS 420	Diction for Singers	2
Twelve (12) additional upper division music electives		12

Major Requirements (continued)

Music Education Major (30-31 units) BM

MUS 013	Class Voice	1
MUS 014	Class Guitar	1
MUS 093, 095, 096	Chamber Singers/Chamber Ensemble/Jazz Band	2 total
MUS 311	Form and Analysis	2
MUS 372 or	≠Counterpoint (or MUS 253)	2 or
MUS 253	≠Introduction to Music Composition (or MUS 372)	3
MUS 405	Introduction to Music Education	2
MUS 412	Conducting II	2
MUS 425	Survey of Music in Other Disciplines	1
MUS 440-443	Instrumental Techniques	4 total
MUS 450	Observations in Teaching Methods	1
MUS 472	Orchestration	3
MUS 475	Music in the Schools	3
Six (6) additional upper division music electives		6

Students must complete eight (8) units of private instruction on the same instrument.

≠Students who will be seeking a Single Subject Teaching Credential must take MUS 372 Counterpoint.

Piano Performance Major (31 units) BM

MUS 082, 462	Private Instruction: Piano	8 total
MUS 095, 093, 096	Chamber Ensemble/Chamber Singers/Jazz Band	3 total
MUS 256	Basics of Accompanying	2
MUS 334	Piano Literature I	2
MUS 335	Piano Literature II	2
MUS 418	Piano Pedagogy	2
Twelve (12) additional upper division music electives		12

Vocal Performance Major (31 units) BM

MUS 081, 461	Private Instruction: Voice	8 total
MUS 093	Experiences in Chamber Singing	2 total
MUS 333	Song Literature	3
MUS 417	Vocal Pedagogy	2
MUS 420	Diction for Singers	2
MUS 423	Vocal Repertory Lab	2
Twelve (12) additional upper division music electives		12

Digital Arts Concentration

(Optional concentration for all Bachelor of Music majors)

MUS 384	Survey of Recording Technology	3
MUS 385	Digital Media Ethics	3
MUS 386	Audio Engineering I	3
MUS 387	Audio Engineering II	3

Worship Leadership Concentration

(Optional concentration for all Bachelor of Music majors)

MUS 386	Audio Engineering I	3
MUS 370	Worship Technology	3
MUS 374	The Programming and Practice of Worship	3
MUS 471	Worship Leadership and Performance Seminar	3

Single Subject Matter Competence in Music

The School of Music's Music Education major has been approved for the Single Subject Matter Program in Music by the California Commission on Teacher Credentialing. Music Education students who complete all elements of the program can expect to meet the Music Single Subject Requirements and receive subsequent approval to enter the Credential program, providing that all other requirements for admittance to the program have been met. Additionally, students who complete the Music Education major successfully will not have to take the CSET exam in music.

The Subject Matter Preparation Program in Music prepares students for a career in teaching music in elementary and secondary schools within the state of California. In the view of the university, public education is one of the most crucial aspects of American life. Those who want to enter this field must first demonstrate a strong capacity for teaching, an enlightened vision of the educational enterprise, and a commitment to seek the training necessary to fulfill the responsibility. Each student admitted to the program will be expected to demonstrate a thorough understanding not only of the subject matter itself, but also of the vocation of an educator. The program has been designed specifically to prepare future teachers to communicate to their students the value and significance of music in a variety of human cultures and contexts.

Subject Matter Preparation Program in Music (16-17 units)

This "Commission-approved teacher preparation program" curriculum is designed for those students who will be seeking Single Subject Teaching Credential in Music from the State of California (see www.ctc.ca.gov). Students interested in teaching should contact their Faculty Advisor in the School of Music for advising. In addition to meeting these requirements, students should contact the Teacher Education Credential Program within the School of Education.

MUS	311	Form and Analysis	2 units
MUS	372	Counterpoint	2
MUS	405	Introduction to Music Education	2
MUS	440	Instrumental Techniques for Woodwinds	1
MUS	441	Instrumental Techniques for Brass	1
MUS	442	Instrumental Techniques for Percussion	1
MUS	443	Instrumental Techniques for Strings	1
MUS	472	Orchestration	3
MUS	475	Music in the Schools	3
MUS	013	Class Voice*	1

*Required for instrumentalists in the Subject Matter Preparation Program in Music.

Subject Matter Assessment

Prior to being recommended to enter the fifth year program for the Single Subject Teaching Credential in Music, candidates must successfully pass a subject matter assessment. The assessment, in the form of an interview, will be done near the end of the senior year.

Teaching Credential Prerequisites

Music Education majors who plan to get a teaching credential should be aware of the following prerequisites to the Credential Program, which may be taken as an undergraduate. Graduates who begin the Credential Program in the summer, having already completed the prerequisites, could be doing their student teaching in the following spring, and be ready to enter the job market at the beginning of a school year.

Credential Program Prerequisite Courses (12 units):

EDU 300 American Public Schools (3 units) – Fall, Spring, Summer

Requires 10 hours of fieldwork. Certificate of clearance (COC) required before engaging in fieldwork.

EDU 302 Growth, Development and Learning (3) – Fall, Spring, Summer

Requires 15 hours of fieldwork. Certificate of clearance (COC) required before engaging in fieldwork.

*EDU 341/541 The Exceptional Child (3) – Fall, Spring, **Summer

Requires 10 hours of fieldwork. Certificate of clearance (COC) required before engaging in fieldwork.

*¶ ETC 305/505 Educational Computing – Level I (3) I – Fall, Spring, **Summer

**These courses (EDU 341 and ETC 305) may be taken as an undergraduate, and if the units are not needed to graduate, then the student may apply for Post-Baccalaureate credit to count towards a Master's degree. This applies to seniors only and application must be made prior to the Bachelor's degree posting.*

¶ Passing the CSET Preliminary Educational Technology (#133-134) also satisfies the ETC 305/505 requirement. Offered in January, March, May and September. ETC 305/505 satisfies 3 of 9 GE units that are required to be Interdisciplinary.

***May be offered in Summer depending on demand for the course.*

Other Coursework Required before entering the Credential Program:

POL 213 American Government (3) – Fall, Spring

Satisfies GE Political Science requirement.

Minor in Music

The Minor in Music affords students the opportunity to continue their music education and improve their musical skills and knowledge while pursuing a major other than music. The 30 units of lower and upper division music courses are designed to insure a well-balanced curriculum, focusing in areas of music theory, music history and performance.

The following represents a four-year plan for music courses to be taken by students who wish to complete a Music Minor. This plan reflects music courses taken in sequence. Please note that General Education requirements are not included below (please see the *University Catalog: Undergraduate* or an academic advisor).

Freshman Year

Fall Semester	7 units	Spring Semester	8 units
MUS 08x Private Instruction	1	MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
*MUS 012 Class Piano I	1	*MUS 022 Class Piano II	1
MUS 114 Music Theory I	3	MUS 124 Music Theory II	3
MUS 115 Musicianship Lab I	1	MUS 125 Musicianship Lab II	1

Sophomore Year

Fall Semester	9 units	Spring Semester	7 units
MUS 08x Private Instruction	1	MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
MUS 214 Music Theory III	3	MUS 224 Music Theory IV	3
MUS 215 Musicianship Lab III	1	MUS 225 Musicianship Lab IV	1
**MUS 221 Music in Worship	3		

Junior Year

Fall Semester	6-7 units	Spring Semester	6-5 units
MUS 46x Private Instruction	1	MUS 46x Private Instruction	1
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1
MUS 312 Conducting I	2	MUS 323 or 325 Music History II or IV	3-2
§MUS 313 or 324 Music History I or III	2-3		

Senior Year

Fall Semester	2 units	Spring Semester	3 units
MUS 46x Private Instruction	1	MUS 46x Private Instruction	1
MUS 09x Major Ensemble	1	MUS 09x Major Ensemble	1
MUS 098 Choral Union	0	MUS 098 Choral Union	1

*Additional instruction in piano must be taken every semester until the Piano Proficiency exam is passed.

**MUS 221 Music in Worship satisfies 3 units of the Core Curriculum requirement (G.E.) for Christian Studies.

§MUS 324 Music History III satisfies the Core Curriculum requirement (G.E.) for Non-US History.

Music Minor (45-47 units min.)

Lower Division Requirements* (39 units min.)

1. MUS 08x, 46x	Private Instruction (8 units minimum)	8 units
2. MUS 009x	Major Ensemble (8 units minimum)	8
3. MUS 098	Choral Union (4 units minimum)	4
MUS 114	Music Theory I	3
MUS 115	Musicianship Lab I	1
MUS 124	Music Theory II	3
MUS 125	Musicianship Lab II	1
MUS 214	Music Theory III	3
MUS 215	Musicianship Lab III	1
MUS 221	Music in Worship	3
MUS 224	Music Theory IV	3
MUS 225	Musicianship Lab IV	1

Upper Division Requirements (6-8 units)

MUS 312	Conducting I	2
Two of the following are required:		
MUS 313	Music History I	2
MUS 323	Music History II	3
MUS 324	Music History III	3
MUS 325	Music History IV	2

*Piano study is required each semester until the Piano Proficiency exam has been passed. An opportunity to attempt to pass the exam for first semester students will be offered during rehearsal camps. For returning students, an attempt to pass the exam or portions of the exam will be offered during finals week each semester.

1. Enrollment for one unit of MUS 080-089, 460-469 Private Instruction is required for each semester for all Music Majors and Minors. Private Instruction for majors and minors includes 75% recital attendance of all School of Music-sponsored faculty and student recitals. Failure to meet this requirement will result in the lowering of the Private Instruction grade by one letter for that semester. Students may enroll in one semester of MUS 013 Class Voice in place of one (1) unit of MUS 081 Private Instruction: Voice with permission from the School of Music.
2. Enrollment is required in at least one Major Ensemble (MUS 090, 091, 092, 094, 097) for full credit during each semester of enrollment at CBU. A minimum of eight (8) units is required. Additional ensembles may be taken for 0-1 units with permission from the School of Music.
3. Enrollment in MUS 098 Choral Union is required for each semester of residence for all Music Majors and Minors. A minimum of four (4) units is required. Offered for zero (0) units in the Fall and one (1) unit in the Spring.

FACILITIES

The study of music at California Baptist University involves the commitment of a distinguished faculty of music performers and scholars, and the dynamic collaboration of some of the finest music students in the nation. Housed in the Joann Hawkins School of Music Building, the School of Music enjoys spacious educational facilities and performance venues, as well as state-of-the-art technical support and equipment necessary for complete musical career training. Music books, scores and CD/DVD holdings are found in the Annie Gabriel Library.

See below for a list of faculty members' offices and teaching studios:

HMUS 118	School of Music Office	(951) 343-4251
HMUS 119	Dr. Judd Bonner	(951) 343-4251
HMUS 201	Dr. Steven Betts	(951) 343-4253
HMUS 202	Dr. Angela Brand	(951) 343-4435
HMUS 222	Mr. Steven Dahlgren	(951) 343-4706
HMUS 220	Dr. Dawn Gilmore	(951) 343-4704
HMUS 218	Dr. Guy Holliday	(951) 343-4260
HMUS 223	Dr. Beverly Howard	(951) 343-4252
HMUS 209	Mr. Jamie Killion	(951) 343-4717
HMUS 217	Dr. Glenn Pickett	(951) 343-4257
HMUS 207	Dr. John Reinebach	(951) 343-4712
HMUS 219	Dr. Stephen Posegate	(951) 343-4258

PRACTICE ROOMS

Practice rooms are on a first-come, first-served basis. They are located on the Helen English Walker Floor (second floor, rooms 226-246) of the Hawkins Music Building and are accessed through ID key cards. For security and personal safety, please do not leave doors in the practice wing open.

Do not bring food or drinks into the practice rooms, or the Hawkins Music Building in general. Please do not remove the felt dampeners from inside the pianos.

LOCKERS

Lockers are available for instrumental students only who are participating in one or more School of Music ensembles. Lockers may be checked out for student use in the School of Music Office. The School of Music will provide padlocks. Personally owned padlocks are not permitted and will be removed. Lockers must be cleared of all materials and padlocks must be returned to the School of Music office by the end of finals week.

SCHOLARSHIPS AND AWARDS

Ensemble members or music students receiving a music scholarship are required to make normal academic progress in their academic studies. Normal academic progress is defined as enrolling in and successfully completing the proper sequence of courses listed in the current School of Music Handbook each semester. Students not complying with departmental procedures, or not making satisfactory progress toward their declared major will have their scholarship status reviewed by the School of Music faculty. This review can occur at any point during the semester. Music scholarships are awarded on a semester-by-semester basis only.

Music Scholarships: The School of Music at CBU offers a number of scholarships for performance in any of its ensembles. Accompanist scholarships are also available. Auditions for available openings are held throughout the year. All students receiving a music scholarship, of any kind, are required to participate in the appropriate ensemble each semester of residency. For requirements and an audition appointment, please call the School of Music office.

Brenda K. Smith Memorial Scholarship: A deserving voice major(s) is selected to receive this award. It was established in memory of Brenda Smith, an outstanding vocal music major. Amount is variable. Applications are available in the Financial Aid office.

S. E. Boyd Smith Scholarship: This scholarship is awarded to qualified piano or organ students. Amount is variable. Applications are available in the Financial Aid office.

California Singing Churchwomen Scholarship: This scholarship is awarded to a female music student planning to work in church music either vocationally or as an avocation. Applications are available in the Financial Aid office.

Awards: Each year at the Annual Honors Day Convocation a **Music Program Award** is given. The criteria for selection of the recipient are: graduating senior with grade point average of at least 3.7, number of semesters attending CBU, growth and development as a musician and contribution to the Music Program. An award is also given to the **Outstanding Music Student** who has demonstrated outstanding musical growth and has contributed positively to the program and department.

DORIAN SOCIETY

The Dorian Society, a student organization, is the CBU Collegiate Chapter of MENC (The National Association for Music Education). The purpose is to develop participation in professional activities as the students prepare to be Music Educators. Membership is required for all students with a concentration in Music Education and is open to other interested students. For information contact Dr. Stephen Posegate, Coordinator of Music Education.

PRIVATE INSTRUCTION

Vocal & Instrumental

Private Instruction is offered with material and performance of increasing difficulty as the student develops. Private Instruction is required of all music majors and minors and any student receiving an annual music scholarship of \$4,000 or more. That is, a student may not take Instrumental or Voice Practicum and receive a \$4,000 music scholarship. **A minimum of 12 lessons and performance at a faculty jury are required.** The course may be repeated until the requirement is fulfilled. Service Playing (MUS 230) does NOT fulfill the MUS 080 requirement for the music major or music minor. Prerequisite for applied organ: formal piano training and music reading ability.

The School of Music will post Private Instructors' schedules during rehearsal camp. Students must sign up with a Private Instructor by the end of Add/Drop in order to secure a teacher. **Any student who has not signed up with a teacher by the end of that period — *for any reason* — will receive an automatic failing grade in Private Instruction without exception.**

Lesson Requirements: In order to receive credit in Private Instruction (MUS 080-089, 460-469), a student must have attended 12 scheduled lessons in a semester and perform for the faculty jury. **Punctuality for lessons is required.** Students who are tardy will receive only the remainder of their lesson time. Students who habitually miss lessons or are unprepared for lessons will, at the discretion of the teacher, be asked to drop the course or risk a grade of D or F. The studio teacher will establish other lesson requirements, including repertoire.

Incompletes will not be given in Private Instruction except in the case of exceptional illness or extreme circumstances. If an Incomplete (I) is assigned for the semester grade, it is the student's responsibility to make-up the jury within six weeks.

Practice Requirements: Private Instruction is designed to encourage the student in a life of self-disciplined practice, which continues after graduation when there is no longer responsibility to a particular academic routine. With this in mind, the following standards are noted: practice hour requirements are directly related to the amount of credit given. A half-hour lesson (one unit of credit) assumes a minimum of one hour of practice every day. A one-hour lesson (two units credit) assumes a minimum of two hours of practice every day.

Absences: If absence from a lesson is anticipated, the student should notify the teacher at least 24 hours in advance. If a student is unavoidably detained and misses a lesson, the student should notify the teacher directly as soon as possible. If prior notice is given, or there are extenuating circumstances, the teacher may make up the lesson at his/her discretion. If no notice is given, the lesson will not be made up. In the case of a lesson missed by a teacher, the lesson will be made up as soon as a mutually acceptable time is available

Purchasing books: It is the responsibility of the Private Instruction student to obtain original scores for lessons. The use of copied music is not permitted except for jury exams (one time "fair use" for nonprofit educational purposes*). Scores may be purchased, checked out from the library, or printed off from CD Sheet Music CD-ROMs (available in the Annie Gabriel library).

*Copyright Law of the United States, Title 17, Section 107, October 2007.

Jury Exams: The School of Music requires all students registered in Private Instruction to appear before a jury board held during the final examination period at the end of each semester. Jury Sheets will be made available during the two weeks before final exams. It is the student's responsibility to complete a Jury Sheet with the composers and titles of the compositions studied during the semester (and other information as requested) and present multiple copies of this sheet at the time of the student's appointment. Students are to be responsible for information on the composers, style of pieces and translations of all songs. Instrumental students must also bring to the jury exam photocopies of the music to be performed for each member of the jury panel. A jury exam may be required of Voice or Instrumental Practicum students at the discretion of the instructor.

The student is responsible for signing up for a jury time on the posted Jury Schedule. The Jury Schedule will be posted within the last two weeks of scheduled classes each semester.

Students who are performing a Senior Recital are exempt from juries for the semester in which the recital is given.

Grading: The final semester grade in Private Instruction is comprised of the student's Semester Work (50%) and the Jury Performance Average (50%). The grading standards for the Semester Work in lessons are as follows:

Objective Standards:

- Regular lesson assignments prepared
- Continuous achievement of minimum requirements as outlined by the teacher
- Consistent daily practice
- Punctuality at lessons

Subjective Standards:

- Musical sensitivity and interpretive abilities
- Student attitude and effort
- Continuous growth and development of musicianship
- Increasing mastery of performance techniques

Student Recital attendance and participation (performance) are also factors in the student's final semester grade in Private Instruction. See Student Recitals section below.

Accompanist: One of the voice/instrumental student's first priorities must be to secure an accompanist for his or her weekly lesson time (if desired) and to work with that accompanist to select a mutually agreeable jury time at the end of the semester. As the purpose of a jury is to show the student's work for the semester, the importance of working with an accompanist on a regular basis rather than asking a pianist to sight-read music at juries cannot be overstated. If it is not possible for the student to work with an accompanist during the semester, it is still the student's responsibility to find an accompanist for his or her jury exam.

STUDENT RECITALS

Student Recital Participation: All music majors and minors are required to perform on their primary instrument in at least one Friday morning Student Recital per academic year. Non-majors taking Private Instruction may be required to perform in a Student Recital once per academic year at the discretion of their instructor. Students must receive permission from their instructor and are required to submit Recital Performance Forms to the School of Music Office at least 48 hours before the recital date. Voice and Instrumental Practicum students may be encouraged to participate in Student Recitals at the discretion of the instructor. A list of music majors and minors and their primary instrument will be provided by email to all teachers of Private Instruction at the beginning of the semester. In addition, a list of available recital dates will be posted upstairs in the School of Music and will be periodically updated to include those who are scheduled to perform in those recitals. This list should also serve as a reminder for those who have yet to sign up to perform in a Student Recital. Failure to perform in a Student Recital as required will result in lowering the Private Instruction grade by one letter for the semester in which the requirement went unfulfilled. Formal or semi-formal performance attire is expected when performing in a Student Recital.

Student Recital Attendance: All music majors and minors are required to attend a minimum of seven (7) School-of-Music-sponsored recitals and on-campus concerts offered each semester, including, but not limited to, Friday morning Student Recitals. A list of approved recitals and concerts will be posted in the School of Music office. A list of recital attendees' ID numbers will be posted upstairs periodically to assist students in tracking the number of recitals students have attended and how many they have left to attend. Failure to attend the minimum number of Student Recitals will result in lowering the Private Instruction grade by one letter for that semester. Appropriate attire is expected when attending a Student Recital.

PERFORMANCE LEVELS

During the jury process, the music faculty will evaluate the music major's progress on his/her primary instrument and assign a Performance Level based on specific criteria described in the Performance Level Rubric (available from the student's instructor) for each instrument or voice. The first Performance Level (L1) and subsequent performance levels are obtained only after the criteria have been met/demonstrated in the jury. There are five Performance Levels (L1-L5) for undergraduates. Performance Level 0 (L0) will be assigned to students who fail to meet the criteria for the first level. Satisfactory and exemplary progress may result in the Performance Level being raised. Unsatisfactory progress may result in the Performance Level remaining the same as the previous semester.

SOPHOMORE REVIEW

All music majors must pass a Sophomore Review at the end of their second year by demonstrating advancing technical and musical skill. Failure to pass the Sophomore Review indicates that the student has not progressed sufficiently to continue in the program. Recommendations will be made to the student who has not passed the Sophomore Review which may include the following: 1. changing majors; 2. taking additional private instruction units; 3.

increasing the amount of time the student spends practicing. Students will be notified by the Dean when they have passed the Sophomore Review.

The Sophomore Review requires that the following criteria have been met by the end of the second year:

- 1) During jury exams, all music majors must attain Performance Level 2 (L2) on their major instrument, voice, or compositions.
- 2) All music majors must perform in at least two student recitals.
- 3) All music majors must pass all of the Technical Skills listed in Part I of the Piano Proficiency exam (see page 29) earning 10 of the 15 points possible.
- 4) All music majors must maintain successful academic standing in their major coursework.

SENIOR RECITALS

Performance majors (Instrumental, Piano, and Vocal) must attain Performance Level 5 (L5) by the end of the fall semester of their senior year. **Composition, Keyboard Accompanying, and Music Education majors** must attain Performance Level 4 (L4) by the end of the fall semester of their Senior year. Reaching the appropriate Performance Level is considered a prerequisite for enrollment in MUS 431, the Senior Recital class.

All music majors must be enroll in MUS 431 and perform a Senior Recital **on their primary instrument or voice (or compositions and arrangements for Composition majors)** during their senior year only after achieving the appropriate Performance Level and passing all portions of the Piano Proficiency exam (15 points). Students must also be enrolled in Private Instruction in their primary instrument or voice during the semester they intend to perform their Senior Recital in order to facilitate rehearsals, hearings and recitals.

Senior Recital Length is determined by concentration. Performance majors are expected to give a 60-minute Senior Recital. Music Education and Keyboard Accompanying majors are expected to give a 30-minute recital. Composition majors are expected to give a 30-minute portfolio performance of original compositions and arrangements. Appropriate Senior Recital repertoire is recommended by the instructor and approved by the instructor of MUS 431. Repertoire must include a variety of musical styles from all historical periods. Typically, jazz, pop and Contemporary Christian pieces or songs are not considered acceptable recital material.

Senior Recital Dates: The date for your Senior Recital must be scheduled in conjunction with your private instructor, all participants in your recital, and the School of Music office. Except in the case of extreme emergency, once a date is selected it must be held (unless postponement is recommended by the music faculty following your Pre-Recital Hearing). Senior Recitals may be given during the Fall and Spring semesters only.

Fees/DVDs: A recording fee of \$100 is required two weeks prior to your recital. This is per recitalist not per recital. The fee includes the use of one camera (\$40 per extra camera requested) and is for on-campus recitals only (off campus events will require additional funds). There is a \$10 fee for each additional DVD. Room 101 will be set up with standard lighting and seating for 85 approximately, unless additional seats are requested. No additional audio equipment will be provided. You may obtain a DVD copy of your recital ten business days after your recital.

Rehearsals: All rehearsals that require use of a room in the School of Music building must be scheduled through the School of Music office.

Pre-Recital Hearing: Pre-Recital Hearings must be scheduled by the end of the second week of the semester. After consulting with your private instructor and accompanist (if applicable), select three possible dates and times for your hearing and submit them to the instructor of MUS 431. A faculty committee in your concentration will be selected for you and will adjudicate your Pre-Recital Hearing. The Pre-Recital Hearing must take place **no later than one month before the Senior Recital date**. The entire recital must be fully prepared and memorized (when appropriate), and presented to the music faculty in the Pre-Recital Hearing. Appropriate attire is expected. At the hearing, students must also submit a printed program (see Senior Recital Programs below). The student may be asked to edit, augment, and/or improve upon the program based on the recommendation of the committee. The revised program must be submitted electronically to the School of Music office **within 2 days** following the hearing. Failure to do so may put the student at risk of losing the recital date, necessitating postponement. The faculty committee will provide you with a written and verbal evaluation of your Pre-Recital Hearing performance and will recommend any area(s) that may need special attention prior to your Senior Recital. Immediately following the Pre-Recital Hearing, the committee will confer and will:

- 1) **APPROVE your recital** (you may proceed with your recital preparations),
- 2) Ask you to **POSTPONE your recital** until a semester in the future (meaning that they feel you will be ready with more work; in this case, you will need to re-schedule your recital and schedule another Pre-Recital Hearing with the same material), OR
- 3) **DECLINE your recital** (meaning that your performance is not recital-ready).

Senior Recital Programs: Students must submit a complete printed program at the Pre-Recital Hearing. Within 2 days following a successful Pre-Recital Hearing, students must submit an electronic version (.doc or .docx) of their recital program to the School of Music office that includes any revisions recommended by the committee. **Programs should include composition titles, composers, composers' dates, arrangers (if applicable), name(s) of the accompanist or other musicians (if applicable), translations and program notes.** The School of Music will provide copies of the approved program for the recital. Detailed instructions and procedures may be found in the syllabus for MUS 431 Senior Recital/Project.

Senior Recital Performance Attire: Since the purpose of public performance is to give the student practice in proper stage deportment and other artistic aims, dress and conduct are important. Senior recitals require a formal dress for women, and dark suits or tuxedos for men.

REPERTOIRE for PRIVATE INSTRUCTION

The choice of specific pieces is left to the individual instructor and will be based on the student's major concentration and capability. The materials listed below are merely suggestions of repertoire that is representative of each level. An instrumental repertoire list is not given below. Instrumental students should discuss repertoire choices with their instructor.

PIANO REPERTOIRE

Piano repertoire can be taken from many styles of music, with the majority of it being classical in nature. Classical music will be the only music assessed at the end of the semester jury. Each semester, all Piano Majors must work on a minimum of four pieces, one from each musical period: Baroque/early music, Classic, Romantic, and Twentieth Century/Modern (not including jazz, pop, or Contemporary Christian/Praise music). Music minors and non-majors must work on at least two contrasting pieces each semester.

First Year

Bach: Two or Three-part Inventions

A sonata by Haydn or Mozart

Three character pieces from the Romantic school (Schubert, Mendelssohn, Chopin)

One contemporary composition (Bartok, Kabalevsky, Prokofiev)

All major scales, four octaves

All minor scales, three forms, four octaves

Other technical studies as needed (Hanon, Czerny, Pishna, etc.)

Second Year

Bach: French, English Suites

A sonata by Mozart or Beethoven

2 larger compositions from the Romantic school (Brahms Rhapsodies or Intermezzi, Chopin Études or Preludes)

One contemporary composition (Khatchaturian, Persichetti, etc.)

All major and minor arpeggios, four octaves

Major and Minor Primary Progressions in all keys (I-IV-I-V7-I; i-iv-i-V7-i)

Third Year

Bach: Well-Tempered Clavier, Books I and II

Scarlatti sonatas, Handel keyboard works

Large sonata chosen from either Classical, Romantic, or Contemporary periods

Two American compositions (Gottschalk, Ives, Cowell, Barber)

Late Romantic period composition (Rachmaninoff, Scriabin, Brahms)

Impressionist school of composition (Debussy, Ravel)

Harmonization

Transposition

Open Score Reading

Sight-Reading

PIANO REPERTOIRE (continued)

Fourth Year

Bach: A major work such as a Toccata, Italian Concerto
Handel variations or Scarlatti sonatas
Late Beethoven or Schubert sonata, or Schumann large work
A major composition in the Romantic school (Chopin Ballade or Scherzo, Liszt or Brahms)
One contemporary composition either American or other nationality (Ginastera, Schoenberg, Hindemith, Villa-Lobos, Poulenc)
Major and Minor scales in thirds, sixths, and tenths
Double-third Major and Minor scales

VOCAL REPERTOIRE

The following expectations are to be used as a guide. The instructor may assign fewer or more songs than indicated below based on the student's needs, abilities, and goals as well as the length and demands of the specific pieces assigned. Students must use original scores only.

First Year

Songs and arias in Italian written before 1800
Songs in English, including folk songs
Repertoire books:
26 Italian Songs and Arias, Alfred
“*The Arnold Book of Old Songs*,” Roger Quilter
Collection of Songs--Barber, Schirmer
Forty-five Arias by Handel, 3 volumes, Kagen
Franz Joseph Haydn, C. F. Peters
Italian Art Songs, Alfred
Old American Songs, Copland, Boosey&Hawkes
Basics of Singing, Schirmer

Second Year

Songs in German from the eighteenth & nineteenth centuries
Arias from oratorios in English
Repertoire books:
Schubert Songs, International
Mozart--Complete Songs, Barenreiter
85 Songs--R. Schumann, International
German Folk Songs--Brahms, 2 volumes, International
Gateway to German Lieder, Alfred
The Lieder Anthology, Hal Leonard
Sacred Songs--Bach, International
The Oratorio Anthology (one for each voice type), Hal Leonard
Anthology of Sacred Song (one for each voice type), Schirmer
Favorite Sacred Classics for Solo Singers, Alfred
Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf, and Strauss, Schirmer

VOCAL REPERTOIRE (continued)

Third Year

Songs in French from late nineteenth and early twentieth Centuries

Arias from opera in original languages

Repertoire books:

40 French Songs, 2 volumes, International

30 Songs--Faure, International

43 Songs—Debussy, International

12 Songs—Hahn, International

The French Song Anthology, Hal Leonard

Operatic Anthology, 5 volumes (one for each voice type), Schirmer

Prima Donna's Album, Schirmer

Songs by Felix Mendelssohn, Fanny Mendelssohn, Clara Wieck-Schumann

Fourth Year

English and American art songs from twentieth century

Preparation of Senior recital

Optional: a major song cycle in the original language

Repertoire books:

114 Songs--Ives, International

Old American Songs--Copland, 2 volumes, Boosey & Hawkes

20th Century Art Songs, Schirmer

Contemporary Songs in English, Carl Fischer

American Aria Anthology, Schirmer

Anthology of Art Songs by Black American Composers, compiled by W.C. Patterson, Schirmer

Other composers: J. Duke, G. Finzi, M. Head, D. Moore, N. Rorem, R. Vaughan-Williams, P. Warlock, J. Heggie, W. Bolcom, L. Larsen, L. Hoiby, B. Britten, L. Bernstein, Duparc, Granados, de Falla, Ponce, Rodrigo, Roger Quilter, C. Griffes, William Grant Still, W. Bolcom, L. Larsen, L. Hoiby, Mrs. H.H. Amy Beach, Florence Price

The student may, under the direction of the instructor, incorporate some musical theatre selections chosen from the following collections, as well as individual Broadway vocal scores:

Singer's Musical Theatre Anthology (many volumes), Hal Leonard

Musical Theatre Classics, 6 volumes, Hal Leonard

Bernstein on Broadway, Hal Leonard

Song Cycles:

Songs of Travel, Vaughan Williams

Frauenliebe und Leben, Schumann

Songs from an Unknown Poet, Ned Rorem

Shropshire Lad, Butterworth,

Poeme d'un jour, Op. 21, Faure

PIANO PROFICIENCY EXAM

All music majors and minors are required to pass the Piano Proficiency exam, which is an assessment of keyboard skills the student will find invaluable to his/her future as a musician—whether as a teacher, performer, church musician or in some other music-related capacity. The Piano Proficiency exam consists of major and minor scales, major and minor arpeggios, primary progressions, harmonization, transposition, score reading, sight-reading, and a solo performance (not from memory). All music major and minors are required to be enrolled in piano instruction until the Piano Proficiency exam is passed.

The Piano Proficiency exam is offered in the middle of the semester and during finals week. Students may elect to perform the entire exam or selected skills during this time. **The entire Piano Proficiency exam (15 points) must be passed in order for the student to be eligible for Registration in MUS 431 (Senior Recital class) and for graduation.**

The various skills have been given a point value totaling 15 points. This is not intended to indicate priority or a level of importance, as all of the skills indicated below must be mastered. The student should prepare and attempt to pass various skills totaling 5 points per semester. **A minimum of 3 points must be passed each semester in order to receive an “A” in the class (Functional Piano, Private Instruction or Class Piano).**

Sign-up sheets for the Piano Proficiency exam will be posted at least one week before the exam occurs each semester. Students who are interested in taking the exam in part or in whole must sign up for an exam time. Those who sign up will be given a packet that includes information regarding Piano Proficiency skills including harmonization, transposition, and score reading.

Freshman music majors with limited keyboard skills should enroll in Class Piano I (offered in fall semesters) and Class Piano II (spring semesters). In addition to developing keyboard skills, these classes are closely tied to the Music Theory Musicianship Labs. This enables the student to experience his/her theory studies from another perspective. Freshman music majors and minors with a piano emphasis (i.e. primary instrument is piano), or major who have had a great deal of piano background (as determined by the Piano Faculty), are advised to begin their piano studies in the applied music setting (taking Private Instruction or Functional Piano).

The results of each student's Piano Proficiency exam are kept on file in the School of Music office. Each student will be notified of his/her results every time the exam is taken. It is the student's responsibility to see that the Piano Proficiency requirements are fulfilled as soon as possible. Additional portions of the exam may be taken during any semester in which the student feels ready.

PIANO PROFICIENCY REQUIREMENTS (15 points total)

I. Technical Skills (10 points)

A. Scales (4 points total): Major and Harmonic Minor Scales in 2 octaves. These must be played ascending and descending, hands together, in quarter notes with a steady tempo of 60 BPM or faster.

B. Arpeggios (4 points total): Major and Minor Triads in 2 octaves. These must be played ascending and descending, hands together, in quarter notes with a steady tempo of 60 BPM or faster.

C. Chords (2 points total): Primary Progression (I-IV-I-V7-I) in all major keys, root position.

II. Functional Skills (5 points)

A. Solo Repertoire (1 point): Play one keyboard composition (that must be approved by the instructor prior to taking the exam). Examples of repertoire include, but are not limited to the following:

1. Bach: pieces from the Notebook for Anna Magdalena Bach
2. Clementi, Kuhlau, Haydn, Mozart: Sonatinas
3. Beethoven: Bagatelles, Dances, Ecosaissees
4. Schumann: Kinderszenen
5. Grieg: Lyric Pieces
7. Bartók: Mikrokosmos IV, V, or VI
8. Mendelssohn: Songs without Words
9. Chopin: Mazurkas, Preludes

B. Harmonization (1 point): Harmonize a simple melody using chords and/or figures given in the score (from Packet).

C. Transposition (1 point):

1. Voice/Piano emphasis: Transpose a simple vocal line up or down at least a major third (from Packet).
2. Instrumental emphasis: Play a transposing instrument at actual pitch (from Packet).

D. Score-Reading (1 point):

1. Voice/Piano emphasis: Read a three-part vocal score and play all parts simultaneously (from Packet).
2. Instrumental emphasis: Read a three-part string score and play all parts simultaneously (from Packet).

E. Sight-Reading (1 point): Sight-read a simple piece, hands together.

ENSEMBLES

For all music majors and minors, participation in a Major Ensemble is required each semester. Participation in additional ensembles may be required for specific major concentrations and for students receiving a music scholarship. The Collinsworth School of Music offers a variety of vocal and instrumental performance opportunities. While some of these groups perform at on-campus events, the majority of performances take place at local churches, schools and other venues in Southern California. Most of the groups tour at least once a year in areas such as California, Nevada, Arizona, Texas, Montana, Colorado, Oregon, Washington and more.

In order to preserve the experience and excellence of School of Music performances, students are requested to refrain from posting performance media without written approval from School of Music faculty.

****University Choir and Orchestra (MUS 090):*** Premier large ensemble of over 140 singers and instrumentalists which performs numerous concerts in the local area and on tours throughout the United States. Repertoire includes gospel music, hymn arrangements, and standard classical sacred anthems.

****Male Chorale (MUS 092):*** This ensemble's repertoire features hymns, anthems, spirituals, contemporary, and gospel music for a wide audience. Members of the Male Chorale have many performance opportunities throughout the year culminating in a two-week concert tour in May.

****Women's Choir (MUS 091):*** This ensemble's varied repertoire includes contemporary Christian choral anthems, worship songs, spirituals, gospel music, and the classics. Members of the Women's Choir have many performance opportunities throughout the year culminating in a two-week concert tour in May.

****New Song (MUS 094):*** This choir of women's voices performs a varied repertoire including contemporary Christian choral anthems, worship songs, spirituals, gospel music, and the classics. Members of New Song have many performance opportunities throughout the year culminating in a two-week concert tour in May.

****Concert Band (MUS 097):*** The CBU Concert Band consists of experienced instrumentalists (woodwinds, brass, percussion, piano and harp) who desire to hone their individual skills and talents while developing as an ensemble. The band performs works ranging from the standard concert band repertoire to exciting new pieces by the finest young composers to seasonal music and traditional marches. The band performs for a variety of university and community events, local high schools and churches, plus a concert tour.

*Major Ensembles

Choral Union (MUS 098): Comprised of music majors, minors, and scholarship recipients. A public performance of major choral works with orchestra is given each semester. This course is offered for 0 units in the Fall and 1 unit in the Spring. Enrollment is required for all music majors, music minors, and recipients of an annual music scholarship of \$3,000 or more.

Jazz Band (MUS 096): The CBU Jazz Band is in the standard “big band” format (saxes, trumpets, trombones, and rhythm) and performs all traditional and modern jazz styles. The Jazz Band plays great new arrangements in addition to original charts from the best jazz composers for big band, ranging from Duke Ellington to Gordon Goodwin. Students will have the opportunity to develop their improvisation skills. The Jazz Band often features a vocalist.

Symphony Orchestra (MUS 099): Symphony Orchestra is open by audition. The group will rehearse and perform the finest examples of orchestral literature, ranging from the 18th century to the present.

Chamber Ensemble (MUS 095): Under the MUS 095 course number, various instrumental chamber groups may be formed, such as string quartets, brass and woodwind quintets, percussion ensembles, etc. Each Chamber Ensemble will explore the repertoire specific to the genre. The “String Ensemble” (MUS 095, Section A) is a group consisting of violins, violas, cellos, and double basses that performs a variety of Classical repertoire for strings.

Experiences in Chamber Singing (MUS 093): The “Chamber Singers” is a 16- to 24-voice vocal ensemble that performs Classical repertoire from all musical eras appropriate for a smaller choir from madrigals to contemporary works and vocal jazz.

Pep Band: This powerful group of musicians provides fun, energetic entertainment while elevating our university spirit and supporting our athletic teams at home games, Homecoming events and more. Not offered for credit.

Small Groups: Vocal ensembles ranging from six to ten members who perform in local churches and other venues several times each month. These student-led ensembles focus on contemporary sacred songs and a commitment to ministering through music. In the summer, our Small Groups travel across the United States and abroad on an 8-week concert tour representing California Baptist University and the School of Music as they sing and minister in churches, schools, and summer camps. Not offered for credit.

Handbook Updated: 9/5/14 GH

Protect Your Hearing Every Day

Information and Recommendations for Student Musicians

Standard Version

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

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Protect Your Hearing Every Day

Introduction

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

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

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

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

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

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

Disclaimer

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

Purpose of this Resource Document

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

Music and Noise

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

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

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

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

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

Noise-Induced Permanent Hearing Loss

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

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

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

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

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

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

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

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

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

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

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

Noise-Induced Temporary Hearing Loss

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

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

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

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

Noise Levels and Risk

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

Two important things to remember:

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

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

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

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

*NIOSH-recommended exposure limits

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

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

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

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

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

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

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

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

Musicians and Noise-Induced Hearing Loss

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

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

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

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

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

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

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

Mindful Listening

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

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

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

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

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

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

Evaluating Your Risk for Hearing Loss

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

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

Basic Protection for Musicians

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

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

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

Future Steps

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

Conclusion

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

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

Resources – Information and Research

Hearing Health Project Partners

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

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

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

General Information on Acoustics

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

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

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

Health and Safety Standards Organizations

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

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

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

Medical Organizations Focused on Hearing Health

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

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

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

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

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

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

Other Organizations Focused on Hearing Health

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

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

Protect Your Neuromusculoskeletal and Vocal Health Every Day

Information and Recommendations for Student Musicians

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 anti-inflammatory medications may be necessary in order to reduce swelling and help facilitate a quicker recovery. As always, it’s best to get your advice and treatment plan from a medical professional.

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

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

2. Neuropathies

“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. Inasmuch as possible, avoid playing and/or singing music that is beyond your physical abilities or outside your natural range.
8. Refrain from sudden increases in practice and playing time.
9. Maintain good posture in life and when you practice and perform music. Be mindful of alignment, balance, and weight distribution.
10. Use external support mechanisms, such as shoulder rests, neck straps, and flute crutches, when necessary.
11. Maintain good "mental hygiene." Get adequate sleep, good nutrition, and regular exercise.
12. Refrain from recreational drug use, excessive alcohol use, and smoking.
13. Do your best to limit and control stressors. Plan ahead.
14. Give yourself time to relax.

Vocal Protection

Here's some extra advice for safeguarding your voice:

1. Drink plenty of water, at least 8 glasses a day.
2. Limit your consumption of caffeine and alcohol.

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

Marching Musicians

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)
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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
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National Association of Teachers of Singing
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