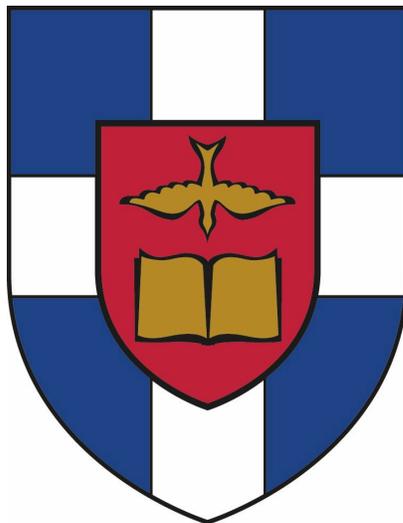


Music
and
Worship Studies
Handbook



The Department of
Biblical Worship

Billy Graham School of Missions, Evangelism and
Ministry
The Southern Baptist Theological Seminary

- **Gospel Centered**
- **Musically Diverse**
- **Pastorally Focused**

Table of Contents

WELCOME	1
The Institute for Biblical Worship	3
Music and Worship Faculty, Instructors and Staff	4
Faculty	4
Instructors	6
Staff	7
Academic Advising	7
Music and Worship Degrees At Southern	8
Master of Divinity (M.Div.) and Master of Arts (M.A.) in Worship Leadership	8
Advanced Master of Divinity with a concentration in Worship Leadership	8
Degree Tables	9
<i>Applied Studies for Music and Worship Students</i>	12
<i>Piano and Guitar Proficiencies</i>	13
<i>Piano Proficiency Requirements for M.A. and M.Div. in Worship Leadership (and Instrumental Applied students)</i>	13
<i>Guitar Proficiency Requirements for M.A. and M.Div. in Worship Leadership students</i>	14
Graduate Level Ensembles	15
Southern Chorale	15
Chapel Orchestra	15
Doxology Vocal Ensemble	15
Norton Hall Band	15
Cannons Lane Collective	15
Cooke Hall ~ Home to Music and Worship Studies	16
<i>Cooke Hall Building Hours</i>	21
<i>Practice Room and Class Room Rules</i>	21
Music Student Health Documents	17
<i>Protect Your Hearing Every Day</i>	17
<i>Protect Your Neuromusculoskeletal and Vocal Health Every Day</i>	28
Student Acknowledgement Form	31

WELCOME

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

History

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

The Master of Church Music degree was the main graduate music ministry training degree at Southern Seminary for many years, with worship degrees being added in the late 1990's under the direction of Professor Carl Stam. Professor Stam was hired to help the school implement these degrees and train students in modern worship styles. The school now offers two worship leadership degrees: the Master of Divinity and Master of Arts degrees in Worship Leadership (and an Advanced Master of Divinity degree in Worship Leadership). These degrees are now available for students who wish to study online. All courses are also available on campus during the fall and spring semesters as well as intensives in January and summer.

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

Boyce College was founded in 1998 and began offering music and worship training for undergraduate students in Fall 1999. We offer a undergraduate degrees focused on worship a B.S. in Biblical Studies: Worship and Music Studies that has 6 different areas of emphasis for the student to choose for study.

Accreditation

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

Purpose

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

Vision

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

Heart

It is our prayer that students will:

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

Head

It is our prayer that students will:

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

Hands/Skills

It is our prayer that students will:

- craft Christ-centered, scripturally informed worship services,
- effectively lead band, choir, and small ensemble rehearsals,
- effectively disciple the people in their band, choir and small ensembles,

- effectively administer a band ministry, a choir ministry, and a small ensemble ministry,
- be effective worship leaders and be able to lead from acoustic guitar or keyboard,
- demonstrate a vocal competency in worship leadership,
- demonstrate a high level of musicianship and language of music theory, aural skills, and conducting,
- possess a functional knowledge of church audio, lighting, recording, notation, and video systems and their appropriate integration into corporate worship environments,
- develop a constantly expanding and increasingly diverse musical vocabulary and worship language, and
- possess a working knowledge of basic songwriting principles for expressions of corporate worship.

Feet/Worship in Culture

It is our prayer that students will:

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

The Institute for Biblical Worship

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

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

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

The Institute for Biblical Worship's online presence can be found at: www.biblicalworship.com. Dr. Matthew Westerholm is the Executive Director of the Institute.

Music and Worship Faculty, Instructors and Staff

Faculty

Dr. Esther Crookshank

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

Dr. Matthew Westerholm

- Executive Director for the Institute for Biblical Worship; Associate Professor of Church Music and Worship
- Ph.D., Christian Worship- Southern Seminary; M.A., Systematic Theology - Grand Rapids Theological Seminary; B.A., Church Music - Trinity International University.
- Dr. Westerholm brings with him extensive experience as both a worship pastor and a scholar in church music. Dr. Westerholm most recently served as the pastor for music and worship at the downtown campus of Bethlehem Baptist Church in Minneapolis, Minnesota. Previously, he was the worship pastor at Harvest Bible Chapel in Rolling Meadows, Illinois, for a decade. Dr. Westerholm also is a seasoned professor in Christian worship and has dedicated his professional career to teaching men and women how to create and perform music for the local church. He was Assistant Professor of Music and Worship at Bethlehem College and Seminary, and previously led the worship arts program at Cornerstone University in Grand Rapids, Michigan, as its director. He also served as dean of chapel at Cornerstone. Dr. Westerholm and his wife, Lisa have three children: Ethan, Owen and Levi.
- Office: (502) 897-4438
- Email: mwesterholm@sbts.edu

Dr. Matthew Boswell

- Assistant Professor of Church Music and Worship
- M.A., Ph.D. in Christian Worship, The Southern Baptist Theological Seminary
- Dr. Boswell is a Native Texan who grew up the son of a Baptist pastor, and also grew to love the local church. Boswell has been involved in church planting and

pastoral ministry since 1998, and is also an author and hymnwriter. He is the founding pastor of The Trails Church, where he currently serves. He is also the founder of Doxology and Theology, a ministry focused on equipping and encouraging worship leaders in the practice of gospel-centered worship. Boswell is a graduate of the Southern Baptist Theological Seminary (M.A. Christian Ministry), and a Ph.D at Southern Seminary with an emphasis in Christian Worship and Biblical Spirituality. Boswell is the author of *Doxology and Theology: How the Gospel Forms the Worship Leader*. He and his wife, Jamie, have four children.

- Email: mboswell@sbts.edu

Dr. Scott Connell

- Professor of Church Music and Worship
- B.M.E, Tennessee Technological University; M.M. Southwestern Baptist Theological Seminary; Additional coursework at Reformed Theological Seminary; Ph.D. in Christian Worship, The Southern Baptist Theological Seminary
- Scott Connell's experience of over twenty-five years in the local church as worship pastor, youth pastor, Christian school principle, church planter and senior pastor bring a well-rounded ministerial experience to Boyce College. He also has previous teaching experience in public and private education ranging from grades K-12 in vocal and instrumental music. Dr. Connell has personally mentored and trained a number of current as well as aspiring pastors, missionaries and worship leaders.
- Dr. Connell serves as Pastor of Worship and Music at the First Baptist Church of Jacksonville, FL since 2017.
- In 1998, Scott and Mary were married. God has blessed them with seven children: Caleb, Isaac, Samuel, Noah, Jonathan, Grace, and Phinehas. He enjoys collecting antique hymnals, reading, travelling, and anything he can do with his family.

Email: sconnell@sbts.edu

Dr. William Bishop

- Associate Professor of Church Music and Worship
- B.A., The University of Memphis; M.A., Southwestern Baptist Theological Seminary; D.M.A., New Orleans Baptist Theological Seminary
- Dr. Will Bishop has earned degrees from The University of Memphis (B.M. in Music History), Southwestern Baptist Theological Seminary (M.M. in Music Ministry), and New Orleans Baptist Theological Seminary (D.M.A. in Worship and Hymnology). His dissertation examined one of the earliest forms of pop-styled contemporary church music; Christian youth choir musicals written between 1967 and 1975. Bishop has served as a worship pastor at two churches in Texas and three churches in Mississippi. Immediately prior to coming to Southern Seminary he served for five years as Assistant Professor of Worship Leadership at Mississippi College in Clinton, MS. Dr. Bishop and his wife Jamie are both natives of Memphis, TN. They have four children: Caroline, Jackson, Carter, and Julianne.
- Email: wbishop@sbts.edu

Professor Kha Do

- Assistant Professor of Music and Worship

- Program Coordinator for Boyce College Music and Worship
- A transplant from Arizona, Kha Do has called Louisville, Kentucky home since 2012. He earned his Master of Divinity from Southern Seminary and is completing his Ph.D. in Christian worship and biblical counseling. He previously taught as an adjunct professor at Boyce where he led the Dorm Meeting Band, mentored musicians, and produced several recording projects for the Institute of Biblical Worship. Do has also led the Norton Hall Band at Southern Seminary. Prior to joining Southern, he served as an associate worship leader and led worship for a number of churches and conferences. Aside from music and leading worship, Do's interests range from film, photography, gardening, and coffee snobbery. He is married to Melanie and they have a son, Ellis Dinh.
- Office: (502) 897 - 4708
- Email: kdo@sbts.edu

Instructors

Dr. Paul Davidson

- Private Voice Instruction, Director of the Seminary School of the Arts
- Email: pdavidson@sbts.edu

Mr. Jeff Howard

- Private Piano Instruction, chapel orchestra director
- jhoward@sbts.edu

Mr. Hang Muan Lian

- Private and Class Piano Instruction, Aural Skills, Music Theory
- mlian@sbts.edu

Mrs. Chandi Plummer

- Private Voice Instruction, Applied Area Coordinator for Voice
- Email: cmplummer@sbts.edu

Dr. Fernanda Trocan

- Private Piano Instruction
- Email: mtrocan@sbts.edu

Mrs. Amanda Clark

- Private Voice Instruction
- Email: aclark@sbts.edu

Staff

Ms. Mackenzie Cloberdants

Senior Administrative Assistant to the Dean

Email: mcloberdants@sbts.edu

Mrs. Abby Brown

Administrative Assistant to the Faculty

Email: amayfield@sbts.edu

Academic Advising

The first step for the entering music and worship student at Southern is to complete the **Worship Assessment** course online. As a new student you will automatically be enrolled in this course. It should only take about two hours to complete. (There is no course fee charged to participate in the assessments.) The assessments are given to all incoming graduate level music and worship students. As a graduate music school this is required by our music accreditor (NASM) but it is also helpful for the department to know our new students' proficiencies and weaknesses in the areas of music theory, aural skills, conducting, voice and any other instruments a student may play.

Students who have had no formal music training will be asked to take Worship Musicianship 1 and Worship Musicianship 2. In these courses we teach music theory, aural skills and some basic conducting. These courses can count towards the 6 hours of worship electives needed for your degree.

Students who have not has any formal vocal training may be asked to take one or two semesters of voice. Since much of what we do in worship ministry has to do with singing, we want our students to be well versed in healthy vocal techniques.

After completing the assessments each student is then advised concerning classes to take in the current semester. **Students are encouraged to contact academicadvising@sbts.edu.** This ensures that students do not miss courses they should take when they are offered. There are a few worship classes that are only offered every other year or in a particular semester. Getting advising each semester helps students to graduate on time.

Music and Worship Degrees At Southern

Southern Seminary offers 3 masters level degrees in worship: The Master of Arts in Worship Leadership, Master of Divinity in Worship Leadership and the Advanced Master of Divinity in Worship Leadership.

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

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

Advanced Master of Divinity with a concentration in Worship Leadership

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

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

Master of Divinity in Worship Leadership

Remedial/Pre-requisite Courses		Worship Leadership Concentration (25 hours)	
31980 Written Communication (if required)	(2)	40200 The Worshiping Church	3
20400 Elementary Hebrew	(3)	40605 History of Christian Worship and Song	3
22400 Elementary Greek	(3)	40610 Worship Ministry as Discipleship	3
		40615 Guiding the Worship Ministry	3
Biblical and Theological Studies (42 hours)		40620 Worship Leadership and Design	3
20200 Introduction to the Old Testament I	3	40625 Leading Worship Ensembles	3
20220 Introduction to the Old Testament II	3	40650 Worship Assessment ¹	0
20440 Hebrew Syntax and Exegesis <i>or</i>	3		
22440 Greek Syntax and Exegesis		Worship and Music Electives²	7
22100 Biblical Hermeneutics	3		
22200 Introduction to the New Testament I	3		
22220 Introduction to the New Testament II	3		
25100 Introduction to Church History	3		
25120 Introduction to Church History II	3		
26200 Southern Baptist Heritage and Mission	3		
27060 Systematic Theology I	3		
27070 Systematic Theology II	3		
27080 Systematic Theology III	3		
29250 Survey of Christian Ethics	3		
40150 Personal Spiritual Disciplines	3		
Missions, Evangelism and Ministry (21 hours)		Total Master of Divinity with Concentration in Worship Leadership Requirements	88
28700 Christian Apologetics	3	Written Communication (if required)	+2
3000 Christian Preaching <i>or</i>	3		
45400 Christian Teaching ¹			
32100 Personal Evangelism	3		
32960 Introduction to Missiology	3		
32980 World Religions and Christian Mission	3		
34300 Introduction to Biblical Counseling	3		
40080 Christian Leadership	3		

¹During the first semester, students will have assessments in music theory, ear training, sight singing, and conducting. Students showing deficiencies in a skill will be required to take 50001 Worship Musicianship I and/or 50002 Worship Musicianship II. These courses may be counted as Worship and Music Electives.

²Students may choose from the following 3-hour or 1-hour electives: 40606 The Psalms and Christian Worship, 40635 Technology for Music & Worship Ministry, 40670 Songwriting for Worship Leaders, Private Music Study (1), or a Worship Ensemble (1) with a max of 4 semesters.

Advanced Master of Divinity in Worship Leadership

Remedial/Pre-requisite Courses		Worship Leadership Concentration (27 hours)	
20400 Elementary Hebrew	(3)	40200 The Worshiping Church	3
22400 Elementary Greek	(3)	40605 History of Christian Worship and Song	3
31980 Written Communication (if required)	(2)	40610 Worship Ministry as Discipleship	3
		40615 Guiding the Worship Ministry	3
Biblical and Theological Studies (24 hours)		40620 Worship Leadership and Design	3
20440 Hebrew Syntax and Exegesis <i>or</i>	3	40625 Leading Worship Ensembles	3
22440 Greek Syntax and Exegesis		40650 Worship Assessment ¹	0
22100 Biblical Hermeneutics	3		
26200 Southern Baptist Heritage and Mission	3	Worship and Music Electives²	9
27800 Theology of the Old Testament	3		
27820 Theology of the New Testament	3		
29250 Survey of Christian Ethics	3		
40150 Personal Spiritual Disciplines	3		
-- Church History Elective	3		
-- Systematic Theology Electives	6		
Apologetics, Ethics, or Philosophy Elective	3		
Missions, Evangelism, and Ministry (18 hours)			
28700 Christian Apologetics	3		
32100 Personal Evangelism	3		
32960 Introduction to Missiology	3	Total Advanced Master of Divinity Requirements	
33820 Introduction to Church Planting <i>or</i>	3	Written Communication (if required)	
36550 Introduction to Church Revitalization		40375 Advanced MDiv Thesis Research and Writing ³	+2
34300 Introduction to Biblical Counseling	3	Elementary Hebrew (if required)	+3
40080 Christian Leadership	3	Elementary Greek (if required)	+3
		Total Advanced Master of Divinity Requirements	73

¹During the first semester, students will have assessments in music theory, ear training, sight singing, and conducting. Students showing deficiencies in a skill will be required to take 50001 Worship Musicianship I and/or 50002 Worship Musicianship II. These courses may be counted as Worship and Music Electives.

²Students may choose from the following 3-hour or 1-hour electives: 40606 The Psalms and Christian Worship, 40635 Technology for Music & Worship Ministry, 40670 Songwriting for Worship Leaders, Private Music Study (1), or a Worship Ensemble (1) with a max of 4 semesters.

³Students interested in pursuing the thesis option must consult with the BGS office and take 40375

Master of Arts in Worship Leadership

Remedial/Pre-requisite Courses		Worship Leadership Concentration (25 hours)	
31980 Written Communication (if required)*	(2)	40200 The Worshiping Church	3
		40605 History of Christian Worship and Song	3
Master of Arts Core Studies (30 hours)		40610 Worship Ministry as Discipleship	3
20200 Introduction to the Old Testament I	3	40615 Guiding the Worship Ministry	3
20220 Introduction to the Old Testament II	3	40620 Worship Leadership and Design	3
22100 Biblical Hermeneutics	3	40625 Leading Worship Ensembles	3
22200 Introduction to the New Testament I	3	40650 Worship Assessment ¹	0
22220 Introduction to the New Testament II	3		
26200 Southern Baptist Heritage and Mission	3	Worship and Music Electives²	6
27060 Systematic Theology I	3		
27070 Systematic Theology II	3		
27080 Systematic Theology III	3		
32100 Personal Evangelism	3		
		Total M.A. in Worship Leadership Requirements	64
		Written Communication (if required)*	+2

¹During the first semester, students will have assessments in music theory, ear training, sight singing, and conducting. Students showing deficiencies in a skill will be required to take 50001 Worship Musicianship I and/or 50002 Worship Musicianship II. These courses may be counted as Worship and Music Electives.

²Students may choose from the following 3-hour or 1-hour electives: 40606 The Psalms and Christian Worship, 40635 Technology for Music & Worship Ministry, 40670 Songwriting for Worship Leaders, Private Music Study (1), or a Worship Ensemble (1) with a max of 4 semesters.

Applied Studies for Music and Worship Students

M.A. and M.Div. in Worship Leadership students who have had no prior private voice instruction are strongly encouraged to take 1 or 2 semesters of voice (1 credit hour each semester).

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

Course numbers for private instruction:

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

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

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

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

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

Scheduling Lesson Times

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

Accompanists

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

Literature Requirements

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

Student Recitals and Juries

Students enrolled in private instruction on campus will participate in one student recital during the semester and juries during final exam week. Juries are scheduled on one or two days during final exam week and usually last 10 minutes for each student. At the jury time individual students will sing or play the repertoire they have learned during the semester for several faculty members.

Students must prepare 3 copies of the seminary jury sheet, which is available from your private instructor. These jury sheets must be typed. Students' final semester grades for private study are based on their work during the semester and their jury performance. The private instructor grade is 50% of the semester grade and the jury evaluation is 50% of the semester grade. These two grades are averaged for the final semester grade.

Master Classes

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

Piano and Guitar Proficiencies

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

Students pursuing the M.Div. and M.A. in Worship Leadership **have the option to take a guitar proficiency exam or a piano proficiency exam.**

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

Piano Proficiency Requirements for M.A. and M.Div. in Worship Leadership

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

Hymns for the Piano Proficiency Exam

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

	1991 Hymnal	2008 Hymnal
1. I Surrender All	275 (D)	433 (C)
2. Nothing but the Blood	135 (G)	223 (F)
3. The Solid Rock	406 (F)	511 (F)
4. My Jesus, I Love Thee	210 (F)	552 (F)
5. Silent Night, Holy Night	91 (Bb)	206 (Bb)
6. Jesus Paid It All	134 (Eb)	249 (D)

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

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

Requirements for the guitar proficiency:

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

Scheduling Proficiency Exams

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

Graduate Level Ensembles

Students on campus are encouraged to take ensemble courses while pursuing their degree work. Ensembles at Southern are one credit hour with no course fee and can be counted towards the worship electives. Contact the BGS office for more information (bgs@sbts.edu)

Southern Chorale

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

Chapel Orchestra

The orchestra rehearses each Monday from 3:00-4:00pm and plays on Tuesday mornings in seminary chapel in addition to a semester presentation and occasional other worship opportunities. Students who play string, brass, woodwind or percussion instruments are needed. The orchestra also includes a rhythm section (acoustic guitar, electric guitar, bass guitar and drum set) and piano.

Doxology Vocal Ensemble

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

Norton Hall Band

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

Cannons Lane Collective

This worship team consists of 5-7 worship students who rehearse weekly and lead chapel services 2 or 3 times in the semester in an effort to expand international worship focus. This group can receive a scholarship and is open to interested students by invitation of the director.

Cooke Hall ~ Home to Music and Worship Studies

Cooke Hall is the home of the Billy Graham School of Missions, Evangelism and Ministry. All of our graduate and undergraduate music and worship courses are taught in Cooke Hall. The building houses a 202 seat recital hall with Steinway and Yamaha concert grand pianos, a 60 seat choral rehearsal room, a large instrumental hall for bands and orchestra, 20 practice rooms, a keyboard lab (8 keyboards), a finale computer lab (6 stations), recording lab (2 IMac computers), acoustic guitar lab (8 Taylor guitars, 2 Fender electric guitars), bass guitar lab (8 fender bass guitars and bass amps), and a drum set lab (2 Yamaha acoustic drum sets and 8 Yamaha electric drum sets). The recital hall, choral rehearsal room (CCRH) and instrumental rehearsal room (IRH) all double as classroom space. There are also three additional music classrooms equipped with data projectors, music staff boards, sound systems and pianos. Some of the worship professor offices also function as applied lesson studios in addition to our normal applied lesson studios with pianos. Most concerts and recitals occur in *Heeren Recital Hall* or the *Alumni Chapel*. The chapel seats 1300 and includes a Steinway grand piano and a 113 rank Aeolian-Skinner Pipe Organ.

Cooke Hall Building Hours

Monday-Friday 7:00am-8:00pm

During holidays and semester breaks these hours will vary.

Practice Room and Classroom Rules

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

Music Student Health Documents

Music Student Health Documents – Read and Sign

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

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

Protect Your Hearing Every Day

In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession. For all of you, as aspiring musicians, this involves safeguarding your hearing health. Whatever your plans after graduation – whether they involve playing, teaching, producing, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect your hearing.

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

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

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

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

Disclaimer

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

Music and Noise

Throughout our presentation we’ll be referring to “noise-induced” hearing loss. You may be wondering why we’re referring to music—this beautiful form of art and self-expression—as “noise.”

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

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

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

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

Noise-Induced Permanent Hearing Loss

Let's first turn to what specialists refer to as "noise-induced permanent hearing loss."

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

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

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

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

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

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

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

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

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

Noise-Induced Temporary Hearing Loss

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

“noise-induced temporary hearing loss.”

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

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

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

Noise Levels and Risk

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

Two important things to remember:

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

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

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

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

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

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

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

MP3 players at full volume, lawnmowers, and 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.

Here are some other figures for you:

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

Jet planes at take-off – 120 dB

Sirens, race cars, and jackhammers – 130 dB

Gun shots and fireworks at close range – 140 dB

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

Musicians and Noise-Induced Hearing Loss

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

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

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

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

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

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

Mindful Listening

Now, let's talk about how you can be proactive when it comes to music and hearing loss. It's important to think about the impact noise can have on your hearing health when you:

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

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

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

1. You have to raise your voice to be heard.
2. You can't hear someone who's 3 feet away from you.
3. The speech around you sounds muffled or dull after you leave a noisy area.

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

Evaluating Your Risk for Hearing Loss

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

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

Basic Protection for Musicians

As musicians, it's vital that you protect your hearing whenever possible. Here are some simple ways to reduce your risk of hearing loss:

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

Future Steps

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

Conclusion

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

Protect Your Neuromusculoskeletal and Vocal Health Every Day

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

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

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

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

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

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

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

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

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

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

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

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

Some of you may have already been diagnosed with some sort of neuromusculoskeletal or vocal condition or disorder. It may be tied to your genetic makeup. It may be linked to a past injury or infection. Or it may be linked to a particular repeated behavior, your posture, or something else. The purpose of our session here today is two-fold. First, we want to inform you about some of the most common neuromusculoskeletal and vocal conditions and disorders that affect musicians. And second, we want to empower you to take control of your own neuromusculoskeletal and vocal health. The majority of these conditions are preventable. But you've got to be proactive and protective of your health. Avoid putting yourself at risk.

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

Disclaimer

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

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

Purpose of this Presentation

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

Music, the Musician, and Neuromusculoskeletal and Vocal Health

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

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

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

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

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

The Neuromusculoskeletal System

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

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

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

Vocal Anatomy

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

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

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

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

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

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

Disorders of the Neuromusculoskeletal System

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

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

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

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

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

Contributing Factors

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

1. Overuse/Misuse (and Abuse)

Overuse

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

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

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

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

When it comes to overuse, what we need to ask ourselves the following questions: "Is my body well-conditioned enough to handle this kind and amount of physical activity? Am I changing my musical routine too drastically or too quickly? Why am I making this change?" These are questions that require honest and individualized answers.

Misuse

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

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

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

Abuse

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

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

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

2. Genetic Factors

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

One of the most common genetic factors in this category is double-jointedness. Medically known as "hypermobility," people with this condition have joints, ligaments, and tendons with an

extended range of motion. Such joint instability can increase a person's risk of developing various muscle pain syndromes. It can also lead to tendinitis, an inflammation of the tendon. (Tendons, as you may know, are the tough bands of fibrous tissue that connect muscle to bone.)

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

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

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

Neuromusculoskeletal Issues Affecting the Body

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

1. Muscle Pain

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

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

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

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

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

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

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

2. Neuropathies

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

Focal neuropathies are those focused on one nerve or group of nerves within a particular area of the body. Symptoms usually appear suddenly and can include pain; sensory disturbances, such as

numbness, tingling, “pins and needles” sensations, burning, or even itching; and weakness. In the case of bodily extremities, the pain may occur at the site of a nerve compression or entrapment. Nerve compressions, or entrapments, occur when a nerve passes through a narrowed channel bounded by bone, fibrous bands, bulky muscles, or enlarged arteries on its way to or from its ultimate destination – either toward or away from the brain and spinal cord.

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

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

Carpal Tunnel Syndrome

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

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

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

Ulnar Neuropathy

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

Symptoms include tingling, numbness, weakness, and pain, primarily along the elbow, the underside of the forearm, and along the wrist or edge of the hand on the little (pinky) finger side. Compression of the ulnar nerve is often linked to repetitive wrist or elbow movements. Musicians of bowed instruments are at a heightened risk for developing this condition, because playing a bowed instrument involves sustained elbow flexion.

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

Thoracic Outlet Syndrome

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

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

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

3. Dystonia

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

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

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

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

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

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

Neuromusculoskeletal Issues Affecting the Voice

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

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

1. Phonatory Instability

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

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

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

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

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

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

2. Vocal Strain

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

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

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

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

Improperly learning and practicing certain vocal styles is also dangerous.

3. Vocal Fold Abnormalities

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

Basic Protection for All Musicians

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

Here are some simple steps you can take:

1. When possible, avoid situations that put your neuromusculoskeletal health at risk.
2. Refrain from behaviors that could compromise your neuromusculoskeletal health and the health of others.
3. Warm up before you practice and perform.
4. Take regular breaks from practice and rehearsal. A good rule of thumb is a 5-minute rest every half hour.
5. Limit excessive practice time.
6. Avoid excessive repetition of difficult music, especially if progress is slow.
7. Inasmuch as possible, avoid playing and/or singing music that is beyond your physical abilities or outside your natural range.
8. Refrain from sudden increases in practice and playing time.
9. Maintain good posture in life and when you practice and perform music. Be mindful of alignment, balance, and weight distribution.
10. Use external support mechanisms, such as shoulder rests, neck straps, and flute crutches, when necessary.
11. Maintain good "mental hygiene." Get adequate sleep, good nutrition, and regular exercise.
12. Refrain from recreational drug use, excessive alcohol use, and smoking.
13. Do your best to limit and control stressors. Plan ahead.
14. Give yourself time to relax.

Vocal Protection

Here's some extra advice for safeguarding your voice:

1. Drink plenty of water, at least 8 glasses a day.
2. Limit your consumption of caffeine and alcohol.
3. Don't smoke.
4. Be aware that some medications, such as allergy pills, may dry out your vocal tissues. Be aware of side effects and talk to your doctor if you have questions.
5. Avoid dry air environments. Consider using a humidifier.
6. Avoid yelling or raising your voice unnecessarily.

7. Avoid throat clearing and loud coughing.
8. Opt to use vocal amplification systems when appropriate.
9. Rest your voice, especially if you are sick. Your voice and your body need time to recover.

Marching Musicians

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

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

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

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

Future Steps

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

Conclusion

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

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

Student Acknowledgement Form –

please complete and return to the BGS office or department chair.

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

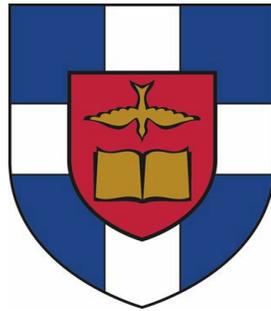
Sign this page and return

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

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

Student's Signature

Date



The Southern Baptist Theological Seminary

Louisville, Kentucky

2825 Lexington Road 40206 ~ 502-897-4108 ~ bgs@sbts.edu