



**DEPARTMENT OF MUSIC
STUDENT HANDBOOK**

2019-2020

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1. THE MUSIC DEPARTMENT

The ORU Music Department welcomes you to an exciting and challenging program designed to guide and assist you toward your musical goals while continuing a heritage of excellence that includes accreditation by the National Association of Schools of Music since 1981 and takes pride in the work of successful alumni in nearly every aspect of the music field. We are recognized as an “All-Steinway School.” This honor is shared by approximately 175 schools worldwide.

Housed in the Timko-Barton building, the facility provides a 250-seat recital hall, administrative offices, teaching studios, classrooms, ensemble rooms, a music library, and a modern music production lab.

2. ADMISSION

Music students considering ORU are encouraged to visit the campus; attend classes, rehearsals, and concerts; and meet with faculty and students to gain an understanding of the Department and its programs. A good time to get acquainted with ORU and the Music Department is during a College Weekend, held the first weekend in November in the fall semester and the first weekend in March in the spring. See <http://www.oru.edu/campus-visitation/college-weekend/> for more information. Students desiring to enter the music program should first apply to the university through the Admissions Office, or online at [oru.edu](http://www.oru.edu).

The Department of Music requires a separate entrance application and audition to demonstrate proficiency in a primary performing area. Auditions are held in conjunction with College Weekends, Quest Whole Person Events, and at the beginning of each semester. Theory and Piano placement exams are administered at the time of audition. Contact the Music Office for additional information (918-495-7501).

Transfer students should follow the same procedures for application and audition. Some barrier/placement exams may be required.

3. SCHOLARSHIPS

Each year the music faculty awards scholarships to outstanding music students. The faculty examines the work of scholarship students and makes recommendations for the following year. Extra applied lessons may be recommended.

Vocal and instrumental scholarship students must audition for ensembles and perform in the designated group in order to maintain the award.

Keyboard scholarship students must accompany lessons and juries as requested by the faculty and the keyboard coordinator.

Income tax on any scholarship you receive may be taxable under the Tax Reform Act of 1986. Scholarship recipients are responsible for accurately determining whether the scholarship, in whole or in part, should be included in gross income, i.e., how much was used for tuition and other excludable related expenses. Be sure to maintain detailed and documented records concerning expenditures for qualified tuition and related expenses. Consult a tax advisor for specific information. Neither the university nor the Music Department may officially advise you.

4. ORIENTATION

Entering freshmen attend orientation events during the week prior to the start of fall classes. Music students also meet on Thursdays at 10:50 a.m. for additional orientation.

5. LANGUAGE PLACEMENT

During freshman orientation activities, the Department of Modern Languages gives placement tests in the foreign languages taught at ORU. If your chosen major requires a foreign language for which you received high school instruction, you should schedule a language placement test. Music Education students (MUE majors) may take the language proficiency test to meet their language proficiency requirement.

6. ACADEMIC ADVISING AND DECLARING A MAJOR

Music majors are assisted by music faculty in planning their academic programs. Certain academic areas have specific faculty advisors.

Advisement Area	Advisor	Office #
<i>Bachelor of Arts (BA)</i>		
MUA (Musical Arts)		
Musical Arts Concentration — MAC	Chris Brown chbrown@oru.edu	TB 29N
Pre-Med Option — MAC	Music-Chris Brown Pre-Med-Dr. Hal Reed	TB 29N GC1B-18
<i>Bachelor of Music (BM)</i>		
MUP (Performance)		
Vocal concentration— MVC	Dr. Michelle Eiler meiler@oru.edu	TB 50
Keyboard concentration — MKC	Joyce Bridgman jbridgman@oru.edu	TB 24-10
Instrumental concentration — MPIC	Dr. John Jenkins jjenkins@oru.edu	TB 60
MUCO (Composition)		
Composition concentration — MUCC	TBD	TB 45
Production concentration — MUPC		
Film Scoring concentration — MUFC		
MSTH (Music Therapy)	Dr. Hayoung Lim hlim@oru.edu	TB24-12
<i>Bachelor of Music Education</i>		
MUE (Music Education)		
Vocal concentration — MEVC	Dr. Scott Quant squant@oru.edu	TB 49
Instrumental concentration — MEIC		
<i>Bachelor of Science (BS)</i>		
MPRO (Music Production)	Dr. Tim Waters twaters@oru.edu	TB 30N

MWOR (Worship Arts)	A-M	Vicki Walker	TB 47
MTHC—theology concentration		vwalker@oru.edu	
MPRO—music production	N-Z	Dr. Randy Guthrie	TB 46
MTRC—theatre concentration		rguthrie@oru.edu	
MDAC—dance concentration			
MUEC — ethnomusicology			
Minors			
Ethnomusicology — muem		Erica Logan	TB 54A
		elogan@oru.edu	
music minor — mum		Dr. Tim Waters	TB 30N
music production minor — mpm		twaters@oru.edu	
worship leadership minor — mwlm		Chris Brown	TB 29N
		chbrown@oru.edu	

Students should direct curriculum questions to their designated academic advisor and consult the appropriate Degree Plan Sheet to facilitate planning. Students are responsible for completing all degree requirements. Final audits and other preparations for graduation (including completing the Candidacy Form) will be done with special advisement.

Students are allowed to change their majors by completing the appropriate forms with approval of the advisor of the new degree. Students should note that this process may cause a delay in graduation as requirements differ among the degrees offered in the Department.

7. REGISTRATION

Currently enrolled students are encouraged to pre-register in October and February for the following semesters. Students are afforded group and individual advisement to help with the pre-enrollment process.

Procedure:

- a. Attend Group Advisement and Major-specific group advisement.
- b. Obtain the published class schedule, which is located online.
- c. Determine a tentative class schedule.
- d. Schedule an appointment with the appropriate advisor to review and finalize your class schedule and obtain an approval signature from that advisor.
- e. Register for classes on-line.
- f. Register in the Music Office for applied lessons, ensembles and other “closed” music courses.

8. CHANGES IN SCHEDULES

Prior to the drop/add deadline, it is possible to modify a class schedule. You must drop/add in the Music Department office all applied lessons, ensembles, and other “closed” music courses. (You can drop/add non-music courses online or in the proper departmental office.)

9. WITHDRAWAL FROM CLASS

The exact date to withdraw without recording occurs at the end of the first two weeks of classes and is published each semester in the official university calendar, which should also be consulted to determine the last day to withdraw while passing.

10. BULLETIN BOARD AND MAIL BOXES

[start here] The official Music Bulletin Boards are located across the hall from TB 2 and 3. Music students are responsible for knowing information posted. Please check the board regularly for information concerning departmental events and requirements.

The Bulletin Boards located in the alcove across from the Music Office have community concert information, graduate school posters, music degree plan sheets, and information on various music camps and competitions.

Music majors will be assigned a mailbox for special messages.

11. MUSIC SEMINAR (MUS 099) / WORSHIP SEMINAR (MUS 098)

Music majors must pass Music Seminar a minimum of seven semesters, and minors must pass a minimum of four semesters. Music Seminar includes: (1) departmental policy orientation, preregistration, advisement, and instruction in special areas; (2) faculty and student solo and ensemble performances; and (3) recital and concert attendance on and off campus. For more specific information, see the Music Seminar syllabus. Worship Majors are required to pass Music Seminar for four semesters and Worship Seminar for four semesters.

Attendance will be checked at each event and will apply toward the Recital Attendance requirement.

12. LOCKERS

Lockers for music majors and instrumentalists are available in the south hall of the building and the south practice room area. Students may acquire the use of a locker by registering with the attendant in the Music Library. There is a minimal fee each semester for the locker. All lockers must be emptied at the end of the spring semester.

13. PRACTICE ROOMS

Practice rooms in the north and south wings of Timko Barton are available for students enrolled in music classes. Please treat the room and equipment with care. No eating or drinking is allowed in these rooms.

The music major piano practice rooms are reserved for piano primaries only. This area is under the specific jurisdiction of the keyboard coordinator.

14. ROOM RESERVATION

To reserve a room other than a practice room in Timko Barton, an individual must first check the Room Reservation Calendar in the Music Office. If a room is available, the secretary will reserve the time on the reservation calendar. Reservations are made on a first-come, first-served basis and must be sponsored by a faculty advisor. The Music Department Chairman must approve all calendar reservation requests.

Rooms should be left in a set-up appropriate to accommodate the next official class or session.

Students may sign up each Friday for designated dress rehearsal hours in the Performance Hall during the following week. [Consult the Music Office for the schedule.](#) Priority is given to students performing Senior and Junior Recitals, respectively.

Access to reserved rooms after office hours is provided by the building monitor.

15. MUSIC LIBRARY

The Music Library is located in the north wing of Timko Barton in room TB 3. This facility includes computers and CD players, in addition to recordings and scores for both class and individual listening assignments. Students are encouraged to use the library to study, listen, and broaden their knowledge of music. The library is open during the day and evenings. Hours will be posted each semester. A monitor is available to assist in the use of the equipment.

16. MUSIC DEPARTMENT MAJORS AND DEGREES

<u>MAJOR</u>	<u>DEGREE</u>
MUA	Bachelor of Arts

This degree is offered with an Arts concentration as well as a Pre-Med option.

MAC Music Arts emphasizes general studies in music with an applied area of study

Pre-Med The Pre-Med option is for the student musician who would like to maintain and grow in his/her musical abilities, while completing a pre-med major in preparation for taking the MCAT exam.

MUP	Bachelor of Music in Performance
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This degree has three available emphases for those who are interested in performance and/or anticipate graduate study:

MPVC vocal performance

MPIC instrumental performance

MPKC keyboard performance

MUCO	Bachelor of Music in Composition
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This degree has two available emphases:

MUCC for developing skill in music composition

MUPC for developing skill in music composition incorporating digital music production techniques

<u>MAJOR</u>	<u>DEGREE</u>
MUE	Bachelor of Music Education <i>This degree has two available emphases:</i> MEVC for teaching vocal music at the elementary or secondary level in public or private schools MEIC for teaching instrumental music at the elementary or secondary level in public or private schools
MSTH	Bachelor of Music in Music Therapy The Music Therapy degree endeavors to produce graduates who are both competent music therapy clinicians and professional musicians.
MPRO	Bachelor of Science in Music Production Music Production students learn to use the latest in music technology from experienced studio and lab musicians. One semester includes off-campus study at the Recording Workshop in Chillicothe, Ohio or the Contemporary Music Center in Nashville, TN.
MWOR	Bachelor of Science in Worship Arts This degree is for those interested in worship leadership, by developing skills to meet the needs of today's church. Students must complete an internship in a local church under the leadership of a worship pastor. <i>There are five available concentrations:</i> MTHC – Theology MPRO—Music Production MTRC—Theatre MDAC—Dance MUEC—Ethnomusicology

MUSIC MINORS

MUM Music Minor
MPM Music Production Minor
MUEM Ethnomusicology Minor
MWLM Worship Leadership Minor

17. DEGREE PLAN SHEETS

A degree plan sheet for each music major is available in the Music Office or online at degreeplansheets.oru.edu. With the use of the appropriate degree plan sheet and the advice of assigned music faculty advisors, students should determine the best course schedule to follow each semester.

Students must keep thorough records of work completed, including paperwork of academic transactions (course changes, grade changes, petitions, etc.). In addition, important information will be kept in a personal file in the Music Office.

18. MUSIC COURSES ON ROTATION SCHEDULE

See **Appendix A** for the rotation schedule of music courses.

19. APPLIED LESSONS AND JURIES

During the first week of classes each semester, applied students will be assigned a teacher. Any entering student who has not completed the entrance audition should contact the music office immediately to schedule a hearing for placement. Assignments will be posted on the Music Department bulletin board.

IMPORTANT: BE SURE TO COMMUNICATE WITH YOUR APPLIED TEACHER OR AREA COORDINATOR DURING THE FIRST WEEK OF CLASSES TO ARRANGE LESSON TIMES. The following policies have been established by the music faculty for all applied music courses. Individual instructors may have additional requirements.

- A. Lesson Attendance
Each student will receive a minimum of 14 lessons each semester. The instructor will be expected to make up only those lessons canceled at his or her own request and for certain, substantial excuses by the student, such as death in the immediate family. In all cases, should it be necessary for either party to be absent, every effort should be made to notify the other in advance. Lessons will be graded according to the weekly lesson critique rubric (see **Appendix B**).
- B. Student Recital Performance
Music majors enrolled in applied lessons in their primary instrument must perform at least once each semester in a student recital or junior/senior recital, applied seminar, or master class. This requirement may be waived during the first semester for entering freshmen and transfer students and during the student teaching semester.
- C. Accompanists
Each student is responsible for providing an accompanist for juries and recitals. The coordinator of piano studies will make available a list of accompanists in the area.
- D. Juries
All students enrolled in applied lessons are required to perform a jury exam at the conclusion of the semester.

For the semester in which the student presents a junior or senior recital, the recital will serve as the jury performance.

At the conclusion of each applied music course, the student will complete the semester repertoire assignment, which is a listing of literature studied during the semester. The form can be found online at music.oru.edu in the section "Applications and Forms" (see **Appendix C**). The form must be completed online, printed, and copies presented to each member of the jury panel at the time of the jury exam.

20. MUSIC PROFICIENCY EXAMINATIONS — PIANO, VOCABULARY, GUITAR

- A. **Piano Proficiency**
The Piano Placement Exam is administered to incoming music students at the beginning of each semester. The student will be assigned a specific piano class or applied lesson based on skill level. All music majors must pass a Piano Proficiency Exam by the end of semester four. Skills required depend on the specific music major and the primary performance instrument.

1. No student may graduate as a Music Major until Piano Proficiency is passed.
2. Proficiency exams will be administered at regularly scheduled and announced dates.
3. Students who pass the proficiency prior to the completion of the number of hours specified in secondary piano for their degrees may select the remaining hours from any applied music course.
4. Students not passing Piano Proficiency in the number of hours of piano specified in their degree programs must continue to enroll in piano until the exam is passed and may count those extra hours as electives.

For non-keyboard majors, the keyboard faculty has established a sequence of courses specifically designed to develop the level of skill needed to pass Piano Proficiency. A non-keyboard major with no prior keyboard background is expected to complete minimum piano requirements in four semesters of class piano study. Music majors who demonstrate substantial keyboard skill or who have already completed Piano Proficiency may enroll for private lessons in piano or in organ, with permission of the keyboard coordinator.

B. Vocabulary Proficiency

Knowledge of basic music terminology is tested in this proficiency exam. It must be passed by every music major by the end of semester four. The exam is given at least once each semester. For more information, consult the administrator of the test.

C. Guitar Proficiency

This proficiency is required for Music Education and Music Therapy majors. Requirements for Guitar Proficiency are designed to address competencies advanced by the National Association of Schools of Music and the American Music Therapy Association to provide an excellent tool for the prospective music teacher or music therapist. The proficiency is passed by earning a grade of C or better in one semester of Applied Music: Guitar (MUS 005-02) or by passing the Guitar Proficiency Exam. The exam should be taken only by students who have considerable experience in playing a six-string guitar. For information about the Guitar Proficiency Exam, consult the Music Education coordinator, the Director of Music Therapy, or the coordinator of guitar studies.

21. PROFESSIONAL EDUCATION PROGRAM (PEP)

Students enrolled as music education majors should be aware of the correct sequence of requirements leading toward an Oklahoma Teaching License/Certificate. Please consult your advisor and the Teacher Education Program Handbook (available from the School of Education).

ADMISSION TO THE PROFESSIONAL EDUCATION PROGRAM

A. Introduction

Every student who wishes to major in education or obtain a teaching certificate must be admitted to the Professional Education Program (PEP). This is a prerequisite for taking upper-level professional education courses, including student teaching. Music Education majors must be admitted before they apply for student teaching.

B. Specific Requirements for Admission to the PEP

1. Demonstrate interest in teaching.
2. Demonstrate personal traits commensurate with good teachers.

3. Earn a grade of C or better in COMP 102, Oral Communications 101, and beginning “leveling” courses in education (Foundations and Methods of Education and Field-Based Experience).
4. Pass the Language Proficiency requirement. Passing the semester (102 level) of a language is the minimum requirement to apply for admission to the PEP.
5. Pass the Oklahoma General Education Test (OGET).
6. Complete the application form before October 1 for the fall semester or February 15 for the spring semester, and submit it to the PEP Admission and Retention Chairperson.
7. Complete between 45 and 75 hours with a minimum cumulative grade point average of 2.50.
8. Complete the Entry Level Portfolio for the College of Education. An evaluation will be made by your advisor and other appropriate faculty.
9. Meet for an interview with an admissions committee composed of a minimum of three faculty members. All committees must include at least one full-time education faculty member. The Entry Level Portfolio must be available for this interview.

Students must meet all of the above requirements before they are admitted into the PEP.

C. Transfer Students

Transfer students are subject to the same requirements for admission to the PEP.

(Consult the [Teacher Education Program Handbook](#).)

The [Teacher Education Program Handbook](#) provides information concerning:

Retention in the Professional Education Program

Professional Education Courses—proposed sequence

Admission to Student Teaching, including teaching away from ORU

Oklahoma State Licensure/Certification, including tests and the Residency Program

Graduate Programs for the ORU School of Education, including the Fast Track Program and the Distance Teacher Certification Program (Elementary).

APPLYING TO STUDENT TEACH

- A. Portfolio items for the Intermediate Level must be completed and incorporated into the Portfolio Presentation that will be evaluated by the Student Teaching Admissions and Placement Committee of the School of Education.
- B. Student Teaching Applications must be filed by February 15 for fall student teaching and October 1 for spring student teaching.
- C. Pass the Oklahoma Subject Area Tests (OSAT) before or during the student teaching experience.
- D. To student teach away from ORU in your home state, be sure to make arrangements at least **one year in advance** with the School of Education and with the Music Department.

BEFORE GRADUATION

- A. Pass the Oklahoma Professional Teaching Exam (OPTE). (All state tests must be passed: OGET, OSAT, and OPTE). [The School of Education has information you need.](#)
- B. Apply for your Oklahoma Teaching License.

SEE YOUR ADVISOR AND CONSULT THE [TEACHER EDUCATION HANDBOOK](#).

22. ENSEMBLE REQUIREMENT

Music majors are required to participate in an appropriate major ensemble every regular[□] semester of enrollment. Students will be placed in a major ensemble by audition. Major ensembles include:

FOR VOCALISTS

University Chorale
Chamber Singers

FOR STRING PLAYERS

Orchestra

FOR WIND AND PERCUSSION

Wind Ensemble

Keyboardists and guitarists may enroll in any of the above ensembles as approved by their advisors. Guitar majors may use guitar ensemble for four semesters to count toward major ensemble credit. Jazz Combos, Jazz Ensemble, Vocal Jazz and Opera Theatre students can receive up to two credits for participation in these groups out of the eight semesters of performance group credits required.

23. COURSE REQUIREMENTS

At the beginning of each course, the instructor will distribute a syllabus detailing the requirements of the course including grading procedures, attendance policy, and course outline. Students should refer to the syllabus throughout the semester. Syllabi for all courses offered each semester are available online at syllabi.oru.edu. Class attendance is required at ORU. Daily study and practice are expected as well. Each student must take responsibility to exert maximum effort in order to ensure maximum benefit. If you must be absent in order to represent the university, your sponsoring instructor will provide you with an administrative excuse form from the Department indicating this fact. You should inform your instructors in advance of your pending absence.

See **Appendix D** for the Music Department Attendance/Tardiness Policy.

24. RECITALS/PROJECTS — JUNIOR, SENIOR, AND MUSIC EDUCATION

All recitals for the current academic year **must be confirmed and scheduled by September 15th** or a late fee will be assessed.

Junior Recitals (MUS 399)—are REQUIRED for any student who plans to perform a Senior Recital.

Senior Recitals (MUS 421)—are required for all music majors, unless a different final, culminating activity (paper/project) is approved. A successful Junior Recital is a prerequisite for the Senior Recital. Only Music Education and Music Therapy Majors are allowed to take Senior Recital for two credit hours. All other majors must take it for three credit hours.

[□]“Regular” does not include the semester of student teaching for BME students.

A. Scheduling

After consultation with the applied instructor, the student should select an approximate date for the recital. This suggested date is then proposed to the Music Office by April 15 for the following calendar year (generally MUA, MUE, and MSTH students in the fall; MUP students in the spring; and MUCO students in either the fall or spring). All late requests will receive secondary priority. Students who cancel or move recital dates will be charged a \$75 rescheduling fee. A student should not present a senior recital during the semester of student teaching.

B. Recital Hearings

Each student **MUST SUCCESSFULLY COMPLETE** a recital hearing to certify preparedness for a recital. This hearing will take place no later than two weeks prior to the recital date. If the hearing is judged to be unsatisfactory, the recital may be rescheduled after the \$75 rescheduling fee is paid. Each student presenting a Junior Recital must be enrolled in Applied Lessons at ORU.

C. Program Printing/Recital Recording

Six to eight weeks before a scheduled recital, the student should obtain a Recital Packet from the Music Office. Forms for submitting program information and recording needs are included in this packet. Students are specifically responsible for requesting audio and/or video taping and for paying for these services. A copy of the proposed program is to be completed and turned in to the appropriate faculty coordinator four weeks before the date of the performance and prior to the recital hearing. A proof copy of the program will be given to the recitalist's instructor for final approval or correction. The number of copies printed will be 60 for Junior Recitals and 125 for Music Education and Senior Recitals. The Department will retain 15 copies for its files.

D. Rehearsals

Recitalists should schedule rehearsal time on the Performance Hall stage with the music office. Students are advised to schedule as early as possible to avoid conflicts.

E. General Requirements

1. Demonstrate proficiency in a variety of musical styles inclusive of Baroque, Classical, Romantic, and Contemporary.
2. Emphasize achievement as well as proficiency. Popular styles used must reflect strong musical and compositional development.
3. Have conservative stage decoration. The emphasis is on the music and the performer's ability to hold audience attention through performance and style proficiency. A maximum of two floral arrangements and no extra furniture besides the piano, page turner's chair, and necessary music stands are allowed.
4. Minimal special lighting effects are allowed.
5. No flash photos are allowed during the recital. Pictures may be taken on stage after the recital has ended and the audience has departed.
6. All telephones, pagers, alarms, and computers should be turned off. An announcement should be made before the program begins.
7. Wear conservative concert dress (tuxedos and formal dresses). Full-length formal gowns may be worn with or without straps, but they may not be low-cut in either the front or the back.
8. Receptions are planned for the Timko Barton Lobby. Due to possible room conflicts, the reception and recital date should be scheduled as soon as possible during the academic year of the recital.

9. Use of personal family mementos and photos should be avoided. The recital is an academic examination of musical and technical development. Special recognition and announcements should be reserved for the reception.
10. Set-up and tear-down responsibilities for risers, stands, etc., belong to the recitalist. A fine of \$75.00 will be assessed to those who neglect to pick up programs and trash left on the floor and to straighten the chairs after the recital ends. The room must be left in a trash-free and orderly fashion.
11. Restricted hours are available for rehearsal. No more than three hours dress rehearsal time may be used for a Senior Recital, inclusive of set-up and tear-down. A Junior Recital may use two hours for dress rehearsal. These times must be scheduled ahead of time in the Music Office.
12. There will be a hearing for all recitals to determine if the performance material is sufficiently prepared and meets recital requirements.
13. A listing of specific materials and style performance requirements is printed in the syllabus of each major for both Junior and Senior Recitals.
14. Technical support arrangements including lighting, sound reinforcement, and recording should be made early with the Music Production department and/or ORU Audio Services. Last-minute changes will incur additional charges.

F. Compact Disc Projects (Composition Majors)

1. A detailed proposal must be submitted to the Coordinator of the Composition Program and the Director of Senior Papers/Projects that includes:
 - a. the CD proposal
 - b. a rationale for the project
 - c. the proposed musical content
 - d. a proposed list of resources needed for completion of the project and a plan for meeting those needs
 - e. a time line indicating proposed beginning and completion dates
2. The Coordinator of the Composition Program and the Director of Senior Papers/Projects must both approve the project before the midterm break of the semester *preceding* Senior Project registration.
3. The project will be graded as follows: CD = 75%, and the paper of approximately 15-20 pages summarizing the CD development = 25%. The grades for each part will be added together, and a final grade will be submitted.
4. CD Requirements
 - a. Music included should represent the student's compositional style and technique.
 - b. Techniques of the major style periods must be included.
 - c. No more than six pieces or fewer than four pieces must be included.
 - d. Multimovement works will be considered as one piece.
 - e. Contemporary/jazz works may not encompass more than 50% for non-MUA majors. The remainder of the music must be classically oriented and preferably in styles reflective of the twentieth and twenty-first centuries.
 - f. Sequencing, MIDI, instrumental groupings, and vocal/choral works must be included.
 - g. A detailed outline of the process of making and mastering the CD should be kept and submitted as an appendix of the supporting paper. It should include areas such as time spent rehearsing groups, sequencing, programming, recording, mixing, mastering, and so on.
5. Supporting Paper Requirements
 - a. Follow the guidelines listed in the Music Department Senior Paper Handbook and the MLA handbook.

- b. Address the following:
 - (1) A rationale for the CD project
 - (2) A discussion of the musical styles contained on the CD with musical examples
 - (3) A discussion of the process used in the making of the CD that addresses challenges and solutions
 - (4) A summary indicating potential for future use, production, etc.

G. Compact Disc Projects (Bachelor of Science Music Production Students)

1. A detailed proposal must be submitted to the CD Project Advisor as well as the Director of Senior Papers/Projects who will then submit it to the CD Project Committee. The proposal must include the following:
 - a. the CD proposal
 - b. a rationale for the project
 - c. the proposed musical content
 - d. a proposed list of resources needed for completion of the project and a plan for meeting those needs.
 - e. a time line indicating proposed beginning and completion dates
2. The CD Project Advisor, Director of Senior Papers/Projects and the CD Project Committee must all approve the project before the midterm break of the semester preceding Senior Project registration.
3. The project will be graded as follows:
 - a. CD = 75% of the total grade
 - b. Paper = 25% of the total grade (The paper must be 15-20 pages in length.)
4. CD Requirements
 - a. No more than six pieces or fewer than four pieces must be included.
 - b. The project must be a minimum of 20 minutes and may not exceed 30 minutes.
 - c. Music included must meet the following requirements:
 - (1) Traditional historical (1/3) (Baroque-Romantic)
 - (2) Twentieth-century contemporary (1/3) (e.g., Bernstein, Copland, etc.)
 - (3) Jazz, Broadway, Pop (1/3) (e.g., Ellington, Brubeck, Frankenpohl, P. Woods)
 - d. Prior course work must support the CD project through applied lessons during the directly preceding semesters.
 - e. Seventy-five percent of the recording process must be completed using the Music Production studios in Timko Barton.
 - f. All recording work must be managed through the Music Production Coordinator.
 - g. A portion of the recording MUST be a live, real-time recording.
5. Supporting Paper Requirements
 - a. The paper must address the following:
 - (1) A rationale for the CD project
 - (2) A discussion of the musical styles contained on the CD with musical examples
 - (3) A discussion of the process used in the making of the CD that addresses challenges and solutions
 - (4) A summary indicating potential for future use, production, etc.
 - (5) The paper must be written following the guidelines published in the *Music Department Style Manual* and the MLA handbook.

The **2 credit hour** option of Senior Recital is recommended for all music education and music therapy majors after ten credit hours of applied music: Primary. In order to accommodate the extra demands of these majors, the Music Education Recital requires approximately two-thirds of the demands of a full Senior Recital, and therefore it receives two semester hours of credit compared to three for the full Senior Recital. MUE and MSTH

students are responsible for fulfilling the requirements listed under the headings: Scheduling, Program Printing/Recital Recording, and Rehearsals.

With Music Department approval, MUE majors may choose to perform a full Senior Recital preceded by a Junior Recital and all prerequisites.

25. PARTICIPATION IN OTHER DEPARTMENTAL PERFORMANCES

Before a student is invited to assist in departmentally-sponsored performances, the private lesson teacher of that student must be consulted.

26. MUSIC DEPARTMENT STUDENT WORKERS

Students desiring to work in the Music Department must begin the application process in the Music Office. The music department usually has a waiting list for work study positions. The department administrative assistant will place you on the waiting list and contact you for an interview when a position becomes available.

27. STUDENT ORGANIZATIONS

Student chapters of several national organizations exist within the ORU Department of Music. These organizations offer educational and service opportunities not available in the curriculum. They include:

Collegiate Music Educator's National Conference (CMENC)
Mu Phi Epsilon (International Professional Music Fraternity)
American Choral Directors Association (ACDA)
American Music Therapy Association (AMTA)

28. INFORMATION ABOUT GRADUATE STUDIES

Because we receive more flyers and catalogs than can be posted, the Music Department maintains notebooks in the Listening Lab of all materials received. Please consult the notebook for information about graduate studies in music, graduate assistantships, and related information.

29. PROTECTING YOUR HEARING HEALTH

The National Association of Schools of Music (NASM) in conjunction with the Performing Arts Medicine Association (PAMA) have developed information on hearing health and hearing loss and precautionary measures that all of us should practice daily. **Appendix E** contains the document "Protect Your Hearing Every Day" for your information.

30. DISCLAIMER

The information contained in this handbook is for informational purposes only and is not to be considered in lieu of any university, department, or degree plan requirements.

APPENDIX A

MUSIC DEPARTMENT ROTATION SCHEDULE

MUSIC DEPARTMENT ROTATION OF CLASSES											
				Updated 10/13/15							
Course	Title	Odd	Even	Fall 15	Spr 16	Fall 16	Spr 17	Fall 17	Spr 18	Fall 18	Spr 19
MUS 228	Cont Mus Theory/Lead Chart	X		2015				2017			
MUS 241	Phonetics for Singers		X			2016				2018	
MUS 242	Diction for Singers	X					2017				2019
MUS 301	Form & Analysis	X					2017				2019
MUS 302	Orchestration	X		2015				2017			
MUS 309	Bib Foundations of Worship		X		2016				2018		
MUS 315	Music for Film and other Media					2016				2018	
MUS 320	Songwriting and Arranging		X		2016				2018		
MUS 325	Vocal Pedagogy & Repertoire		X			2016			2018		
MUS 326	Instrumental Pedagogy & Repertoire		X			2016			2018		
MUS 327	Keyboard Pedagogy & Repertoire		X			2016			2018		
MUS 329	Marching Band Techniques		X			2016			2018		
MUS 335	Composition I		X			2016			2018		
MUS 338	20 th Century Comp	X		2015			2017				2019
MUS 352	History of Musical Theatre	X					2017				
MUS 381	Sound Stage Recording	X						2017			
MUS 385	Advanced Music Production	X						2017			
MUS 389	Music Industry Practices	X			2016			2017			
MUS 401	Counterpoint		X			2016				2018	
MUS 417	Wor Service Design & Function	X		2015				2017			
MUS 426	Elementary Music Methods	X		2015				2017			
MUS 427	Secondary Music Methods		X			2016				2018	
MUS 443	Conducting II: Choral		X			2016				2018	
MUS 444	Conducting II: Instrumental		X			2016				2018	
MUS 460	Professional Touring	X						2017			
Classes offered every fall semester:				Classes offered every spring semester:				Classes offered every semester:			
MUS 101	Harmony I					MUS 102	Harmony II			MUS 098	Worship Seminar
MUS 103	Sight Singing & Ear Training I					MUS 104	Sight Singing & Ear Training II			MUS 099	Music Seminar
MUS 201	Harmony/SS&ET III					MUS 160	Live Sound I			MUS 100	Fundamentals of Music
MUS 205	History & Literature of Music I					MUS 165	Lights/Projection for Music			MUS 105	Intro to Music Production
MUS 207	Guitar Skills for Worship					MUS 170	Cross-Cultural Worship			MUS 106	Intermediate Music Production
MUS 260	Live Sound 2					MUS 202	Harmony/SS&ET IV			MUS 124	Prep Piano
MUS 270	Ethnomusicology in Practice					MUS 206	History & Literature of Music II			MUS 125	Class Piano I
MUS 337	Composition: Small Ensembles					MUS 210	Keyboard Skills for Worship			MUS 126	Class Piano II
MUS 341	Brass & Percussion Instruments					MUS 313	Digital Audio Workstation			MUS 127	Class Piano III
MUS 431	Advanced Composition					MUS 316	Music, Distribution, & Social Media			MUS 131	Class Voice
MUS 441	String Class I					MUS 333	Conducting I			MUS 135	Class Guitar I
MUS 452	Music in Modern Worship					MUS 342	Woodwind Instruments			MUS 208	Music in World Cultures
MUT 203	Psychology of Music					MUS 389	Music Industry Practices			MUS 300	Music Appreciation
MUT 256	Instr. Skills for Music Therapy					MUS 451	Church Music Administration			MUS 370	Ethnic Music Seminar
MUT 303	Music Therapy I					MUT 153	Intro to Music Therapy			All Applied Lessons	
MUT 306	Clinical Practicum I					MUT 156	Clinical Practicum Orientation			All Ensembles	
MUT 403	Music Therapy III (Fall 2016)					MUT 353	Music Therapy II				
MUT 406	Clinical Practicum III (Fall 2016)					MUT 356	Clinical Practicum II				
MUT 470	Music Therapy Research & Methods (Fall 2017)					MUT 453	Music Therapy IV (Spr 2017)				
						MUT 456	Clinical Practicum IV (Spr 2017)				
						MUT 480	Music Therapy Internship (Spr 2018)				
						MUT 456	Clinical Practicum IV (Spr 2017)				
						MUT 480	Music Therapy Internship (Spr 2018)				

APPENDIX B

WEEKLY LESSON CRITIQUE RUBRIC

Applied Performance Rubric 2.2A

Instrument/Voice _____

Technique	Exemplary (4)	Competent (3)	Acceptable (2)	Unacceptable (1)	Not Met/Failing
Posture / Breath Support Embouchure	Demonstrates appropriate embouchure or posture with adequate breath support for 95% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 85% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 75% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 65% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for less than 65% of the phrases throughout the jury.
Tone Quality	Tone quality is on par with performing professionals throughout 95% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 85% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 75% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 65% or more of the jury.	Tone quality is underdeveloped and equivalent to students in secondary school throughout the jury.
Intonation	Plays/sings in tune throughout 95% or more of the jury.	Plays/sings in tune throughout 85% or more of the jury.	Plays/sings in tune throughout 75% or more of the jury.	Plays/sings in tune throughout 65% or more of the jury.	Plays/sings in tune less than 65% of the jury.
Piano Voicing	Uses proper tonal balance between voices 95% of the jury.	Uses proper tonal balance between voices 85% of the jury.	Uses proper tonal balance between voices 75% of the jury.	Uses proper tonal balance between voices 65% of the jury.	Uses proper tonal balance between voices less than 65% of the jury.
Rhythmic Accuracy	Plays/sings with 95% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 85% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 75% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 65% or more rhythmic accuracy throughout the entire jury.	Plays/sings with less than 65% rhythmic accuracy throughout the jury.
Voice: Diction	Employs clear diction throughout 95% or more of the jury.	Employs clear diction throughout 85% or more of the jury.	Employs clear diction throughout 75% or more of the jury.	Employs clear diction throughout 65% or more of the jury.	Employs clear diction less than 65% or more of the jury.
Strings: Bow/ Fingering	Bowing and Fingerings are 95% or more accurate throughout the jury.	Bowing and Fingerings are 85% or more accurate throughout the jury.	Bowing and Fingerings are 75% or more accurate throughout the jury.	Bowing and Fingerings are 65% or more accurate throughout the jury.	Bowing and Fingerings are less than 65% accurate throughout the jury.
Instrumental/ Piano: Fingering	Fingering is appropriate 95% or more for the pieces performed throughout the jury.	Fingering is appropriate 85% or more for the pieces performed throughout the jury.	Fingering is appropriate 75% or more for the pieces performed throughout the jury.	Fingering is appropriate 65% or more for the pieces performed throughout the jury.	Fingering is appropriate less than 65% of the time for the pieces performed throughout the jury.
Phrasing	Exhibits artistic phrasing with shaping and contour of selected notes 95% or more of the phrases.	Exhibits artistic phrasing with shaping and contour of selected notes 85% or more of the phrases.	Exhibits artistic phrasing with shaping and contour of selected notes 75% or more of the phrases.	Exhibits artistic phrasing with shaping and contour of selected notes 65% or more of the phrases.	Exhibits artistic phrasing with shaping for less than 65% of the phrases.
Dynamics	Plays/sings using dynamic contrasts throughout the entire pieces being performed.	Plays/sings using dynamic contrasts throughout most the pieces being performed.	Plays/sings using dynamic contrasts throughout some the pieces being performed.	Plays/sings using dynamics contrast for half of the pieces being performed.	Plays/sings using dynamics contrast for less than half of the pieces being performed.
Articulation	Plays/sings using legato, staccato and other expressive markings as the music requires consistently throughout entire jury.	Plays/sings using legato, staccato and other expressive markings as the music requires for most of the jury.	Plays/sings using legato, staccato and other expressive markings as the music requires for some of the jury.	Plays/sings using legato, staccato and other expressive markings as the music requires for half the jury .	Plays/sings using legato, staccato and other expressive markings as the music requires for less than half jury .
Stage Presence Vocal	Student performance clearly communicates the meaning of the text using appropriate vocal inflections and facial expressions.	Students performance clearly communicates the meaning of the text using appropriate vocal inflections or facial expressions.	Student performance communicates the meaning of the text using appropriate vocal inflections some of the time .	Student performance rarely communicates the meaning of the text using appropriate vocal inflections.	Student Performance does not communicate the meaning of the text or incorporate appropriate vocal inflections.
Stage Presence Instrumental	Student exhibits stage presence by communicating musical ideas through posture/stance 90% or more of the time and sets tempo with accompanist.	Student exhibits stage presence by communicating musical ideas through posture/stance 80% or more of the time and sets tempo with accompanist.	Student exhibits stage presence by communicating musical ideas through posture/stance 70% or more of the time and sets tempo with accompanist.	Student exhibits stage presence by communicating musical ideas through posture/stance 60% or more of the time and sets tempo with accompanist.	Student exhibits stage presence by communicating musical ideas through posture/stance less than 60% of the time. Doesn't set tempo with accompanist.
Performance Practice			Student demonstrates appropriate performance practices in most of the jury.	Student demonstrates appropriate performance practices during some of the jury.	Student demonstrates inappropriate performance practices throughout the jury.
Memorize Vocal/Piano			All required repertoire is memorized for jury and exhibits no memory lapses.		Required repertoire is not memorized; unable to perform 2 or more pieces by memory.

APPENDIX C

SEMESTER REPERTOIRE ASSIGNMENT

INSTRUCTIONS: Complete this form online, then print and submit as instructed.

Name: _____ **Class:** Fr ☐ So ☐ Jr ☐ Sr ☐
Last First MI

Degree: Music BA - Arts ☐ Tech ☐ BS ☐ BM - V ☐ I ☐ K ☐
BME - V ☐ I ☐ Degree: Non-Music _____

Voice: S ☐ A ☐ T ☐ B ☐

Instrument: _____ **Instructor:** _____

Current Ensembles: _____

Recital and Concert Participation: _____

REPERTOIRE

Please check both spelling and capitalization.

TITLE	COMPOSER	MEMORIZED?
		Y <input type="checkbox"/> N <input type="checkbox"/>
		Y <input type="checkbox"/> N <input type="checkbox"/>
		Y <input type="checkbox"/> N <input type="checkbox"/>
		Y <input type="checkbox"/> N <input type="checkbox"/>
		Y <input type="checkbox"/> N <input type="checkbox"/>
		Y <input type="checkbox"/> N <input type="checkbox"/>
		Y <input type="checkbox"/> N <input type="checkbox"/>
		Y <input type="checkbox"/> N <input type="checkbox"/>
		Y <input type="checkbox"/> N <input type="checkbox"/>
		Y <input type="checkbox"/> N <input type="checkbox"/>

ADJUDICATOR	GRADE

APPENDIX D

CLASS ATTENDANCE/TARDINESS POLICY

2015-2016 MUSIC DEPARTMENT CLASS ATTENDANCE/TARDINESS POLICY

POLICIES AND PROCEDURES

A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University. Excessive absences can reduce a student's grade or deny credit for the course.
2. Students taking a late exam because of an unauthorized absence will be charged a late exam fee.
3. Students and faculty at Oral Roberts University adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, video, multimedia, or computer software.
4. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.
5. Students are to be in compliance with university, school, and departmental policies regarding Whole Person Assessment requirements. Students should consult the Whole Person Assessment handbook for requirements regarding general education and the students' majors.
 - a. The penalty for not submitting electronically or for incorrectly submitting a whole person artifact is a zero for that assignment.
 - b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.

B. Department Policies and Procedures

1. Completion of a Course
 - a. All assignments are due on the dates established in the course calendar that is published in the syllabus or assigned in class. **Any assignment submitted after the scheduled due date will be penalized five percent of the original value per day including weekends, breaks, and holidays.**
 - b. **No work is accepted after the final day of regular classes.**
2. Incompletes
 - a. An incomplete is given only after the student receives permission by written petition from the instructor and the department chair that his or her work is incomplete for good cause (i.e., lengthy illness, death in the family). Only those absences incurred within the time period of the extenuating circumstance prompting an incomplete will be excused. The student is still accountable for any other absences and will be penalized for them according to the attendance policy.
 - b. A Petition for Incomplete Grade with all supporting documentation must be submitted for approval at least one week prior to the end of normal classes. The submission of a petition does not automatically ensure the granting of an incomplete. The petition must be approved by the Chairman of the Music Department.
3. Examinations and Other Assignments
 - a. Early examinations **are not** allowed.
 - b. Late examinations are administered only when extenuating circumstances are present (such as a death in the family the week before exams or a sudden and major illness the week of exams that is documented by a physician) since extra preparation time would not be fair to all students.
 - c. A Petition for Late Examination without penalty must be signed by the professor and the chair if a late exam is permitted and must be submitted to the Music Department with proper documentation. The student must then schedule a makeup exam with the professor of the course, and the exam must be taken no later than five calendar days after the approval of the petition.
 - d. All exams will be given as scheduled. **When purchasing airline tickets, it is the student's responsibility to take this schedule into consideration. Not being present for a final examination automatically results in failure of the course.**
 - e. These requirements apply to all quizzes, tests, and examinations administered by the Music Department.

4. Attendance

The Official Attendance Policy for the Music Department for a three-semester hour class is as follows:

- a. If the class meets three times a week, the missing of **4** class sessions will result in a grade reduction of one letter grade. If a student has absences in excess of this number, the earned grade for the course will be reduced one letter grade for each hour's absence above those allowed. Missing **7** class sessions will automatically result in a grade of **F**.
- b. If a class meets twice a week, the missing of **3** class sessions will result in a grade reduction of one letter grade. Missing **6** sessions will automatically result in a grade of **F**.
- c. If the class meets once a week, then missing **2** class sessions will result in a grade reduction of one letter grade. Missing **5** class sessions will automatically result in a grade of **F**.
- d. **Absences allowed prior to grade reduction are designed to allow for emergencies and illnesses and are not designed for indiscriminate use.** Many students incorrectly assume that they may use these allowable absences as unexcused "cuts" from class. Administrative excuses are granted only when a student is on official University business and has received approval in advance from the University administration.
- e. Administratively excused absences:
Students who must miss class for university-sponsored activities must follow these procedures:
 - (1) Inform the professor before the event
 - (2) Arrange to complete missed work within one week
 - (3) Do not commit to class performances (oral reports, group presentations, etc.) on a date the student will be gone
 - (4) Present an excuse, signed by the Dean of the College of Arts and Cultural Studies, the day the student returns
- f. Tardies:
A tardy is defined as not being more than 15 minutes late for a class. If a student is late to a class more than 15 minutes, it will be considered an absence. Tardies are an inconvenience to the other class members and the professor, and they prevent the late student from obtaining maximum value from the class. Therefore, tardies are calculated in the attendance provision of this course. Three tardies equal one absence and are included in the absences when determining the course grade. It is to the student's advantage to make sure that the professor is informed immediately following the close of the class that the student was tardy and not absent. It is not the professor's responsibility to interrupt a class to record tardy attendance; the student is responsible to convey that information following that class.
- g. Late work:
The student is responsible for obtaining class assignments and material covered during an absence. All work must be completed as scheduled. An absence is not an excuse for turning in late work or for being unprepared with assignments for the class following the absence. If late work is accepted, a penalty will be assessed.
- h. Attendance policy for ensembles and applied lessons:
See appropriate syllabus for attendance policy.

APPENDIX E

PROTECTING YOUR HEARING HEALTH

Protect Your Hearing Every Day

Information and Recommendations for Student Musicians

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

Protect Your Hearing Every Day

Welcome to the Music Department at **Oral Roberts University**. 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.

Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011

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.

Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011

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)*
<i>a whisper</i>	30	<i>Safe, No maximum</i>
<i>rainfall (moderate)</i>	50	<i>Safe, No maximum</i>
<i>conversation (average)</i>	60	<i>Safe, No maximum</i>
<i>freeway traffic</i>	70	<i>Safe, No maximum</i>
<i>alarm clock</i>	80	<i>Safe, No maximum</i>
	85	Potential Damage Threshold
<i>blender, blow-dryer</i>	90	<i>2 hours</i>
<i>MP3 Player (full volume), lawnmower</i>	100	<i>15 minutes</i>
<i>rock concerts, power tools</i>	110	<i>2 minutes</i>
<i>jet Pplane at takeoff</i>	120	<i>Unsafe, immediate risk</i>
<i>sirens, jackhammers</i>	130	<i>Unsafe, immediate risk</i>
<i>gunshots, fireworks (close range)</i>	140	<i>Unsafe, immediate risk</i>

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.

Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011

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.