COURSE SYLLABUS
Music and Medicine

COURSE NUMBER: MUE 6097 Section 001
MUS 4930 Section 0025

CREDIT HOURS: 2 credit hours

MEETING TIME: Tuesday 4:00 PM – 5:45 PM

MEETING ROOM: MUS 2008

INSTRUCTOR: Sang-Hie Lee, PhD. EdD. MM. Associate Professor
Office: MUS 364 Telephone: 974-2311 (o) 746-9209 (h)
E-mail address: slee@usf.edu

OFFICE HOURS: Tuesday, 2:00 – 3:00 PM
And by appointment

REQUIRED READINGS: Music and Medicine Course pack (2011): Pro-Copy

SUPPLEMENTAL READING FROM THE SOURCE READING (see section on source reading).

ATTENDANCE POLICY: Attendance and participation count for 70% of your grade. Students who seek to be excused from work under the university policy on religious observances must give notice no later than the end of the first week of classes by providing the professor with a date and name of the observance.

ACADEMIC DISHONESTY AND DISRUPTION OF ACADEMIC PROCESS:
Refer to the online catalog:
http://www.ugs.usf.edu/catalogs/0405/adadap.htm
Plagiarism Tutorial:
http://www.cte.usf.edu/plagiarism.htm

LEARNING DISABILITIES: “Students in need of academic accommodations for a disability may consult with the office of Students with Disabilities Services to arrange appropriate accommodations. Students are required to give reasonable notice prior to requesting an accommodation.” Student letters of accommodation will be available upon request from the student after the add/drop period. Contact SDS at 974-4309 or dmccarthy@sds.usf.edu.
COURSE DESCRIPTION:

Context:

Preparing for a performing career puts an inordinate demand on the mental, physical and psychological life of a performer. In the recent three decades, medical communities have addressed the performing artists’ health and urged the performing arts community to include health issues in training developing artists. In response, the NASM has recognized the “professional health” as an important component in the preparation of the performing artist (NASM Handbook 2003, 102).

Content:

This course explores physical, emotional, and psychological aspects of performing life within the social context. The course will focus on integration of the body, mind, and emotion in music learning and performing; causes, prevention, treatment, and rehabilitation of music-related injury; and effective management of performance anxiety. Students will discuss pragmatic, hands-on issues related to musician's health based on the current scientific knowledge on the subject.

The course will be useful to performers, theorists, and educators. In addition to musicians and dancers, this course is open to current and future medical students and Bioethics and Humanities (MBMH) students. By exploring the common threads among the arts, medicine, science, and humanities, this interdisciplinary approach is aimed at making connections among the arts, medicine, and the greater world issues.

OBJECTIVES:

- Students will learn about medical issues inherent in the performing arts and will explore the causes, treatment, prevention, and rehabilitation of injury.
- Students will know about current research, research questions, methods, and results in the field of performing arts medicine.
- Students will develop critical skills in discussing myths involved in our arts.
- Students will develop healthy practice habits and cognitive skills to manage performance anxiety.
- Student will develop a sense of responsibility to relate their professional interests to the larger world issues.
FORMAT:

Pedagogy applied in this course is multidisciplinary, collaborative, and student-centered. The class will be conducted in seminar format, in which students will discuss content from the weekly assigned readings with personal reflections, questions, and prospects. **Students are responsible for ALL weekly readings.** Students will contribute by being actively engaged in the learning process. There will be several distinguished guest speakers from USF Health to share their expertise.

PHILOSOPHY:

I believe learning takes place best (1) when the content is meaningful and relevant to the learner’s experience and purpose; and (2) when the student takes an active role in the process. The course is student-centered and provides the student with a sense of ownership. The instructor explores the subject matters with students rather than teach the subject to students. In this process, the student as collaborative learner becomes co-creator and co-producer, and the scholarship of teaching develops into collaborative research.

LEARNING OUTCOMES ASSESSMENT:

1. Each week, student will bring thoughts and ideas from the assigned reading to contribute to class discussion.
2. During the final meeting, each student will bring a summary paper on special topic from reading of article(s) or a book of choice. This will be presented to the class. The final project should be of substantial research quality at the senior and graduate levels.
3. Grading: Class preparation & contribution 70%  
   Semester-end project 30%

CONTENT OUTLINE:

- Performing Artists’ Health: Personal, Professional, and Social Context
- Neurophysiology of Music Making
- Mind-body Connection
- Injury: Causes and Treatments
- Prevention and Rehabilitation
- Musician’s Brain
- The Anatomy of Performance Anxiety and Management Strategy
- Music and Healing
- Emotional Intelligence in Music Learning
- Healthy Music Making
- Pain and Pain Management
- Health and Conservation of Hearing
- Music’s Power to the World
GUEST SPEAKERS:

- Cheryl A. Belanger, CMP, Coordinator, Arts in Medicine, Moffitt Cancer Center & Research Institute
- Robert J. Belsole, M.D. Professor of Orthopedic Surgery and Plastic Surgery, Reconstructive Hand and Wrist Surgery
- Steven Klasko, M.D., MBA, Vice President, Health Sciences Center, Dean, College of Medicine
- Rob Zelski, Au.D. Clinical Instructor, Department of Communication Sciences & Disorders
- Dr. Samuel Saporta, Professor, Neuroscience, USF Health
- Dr. Nicholas Hall, Medical Researcher, USF Health
- Dr. Juan Sanchez-Ramos, Professor of Neurology, USF Health

SOURCE READING:


Ferguson, Darryl (1999). Limiting Physical and Psychological Tension Within Brass
Instrumentalists. Techniques of Research in Music and Music Education Class Project.


Hand Rehabilitation, Inc.


University of Nebraska at Lincoln Newsletter, Summer 2005. Wristen Research Project, pp. 6-7.


http://www.anatomytrains.us/at Myofascial Release

http://www.somatic.com/ Feldenkrais


http://www.artsmed.org/program_info.htm Performing Arts Medicine Association

USF ACADEMIC CALENDAR
August 2011 - July 2012

August 22 Fall, first day of classes
September 5 Labor Day
November 11 Veteran's Day
November 24 & 25 Thanksgiving Holiday
December 2 Fall, last day of classes
December 3 - 8 Final Exam Week
December 9 Fall, Tampa Commencement
WEEKLY SCHEDULE

Week 1 (August 23)  Introduction
Discussion on Multiple Issues
Bodies in harmony” Ann arbor news
“Germs in the clarinet?” Tampa Tribune
“Romantic for the Ages: Abbey Simon
“The Arts of Practicing” by Madeline Bruser
“Your Ideal performance” by James Loehr
“Notes from Academe” by Zoé Ingalls
“Why Music in a Time of War?” by Leon Botstein

Week 2 (August 30)  Neurobiology of Human Body, Motor Learning in Music Making
I. Kohut: Introduction, Chapters One and Two, Motor Learning and Muscular System, Brain, and Neurological System
II. Frank Wilson: Mind, Muscle, and Music

Week 3 (September 6)  Psychophysiological Bases of Music Learning
I. Lee: “Pianist’s biomechanics, Injuries, and MIDI Research”
II. Kohut Chapters Three and Four

Week 4 (September 13)  Psychophysiological Issues and Musical Excellence
I. Roger Chaffin and Anthony F. Lemieux: Musical Excellence Chapter Two: General Perspectives and Achieving Musical Excellence
II. Christopher B. Wynn Parry: Musical Excellence Chapter Three: Managing the Physical Demands of Musical Performance

Week 5 (September 20)  Study of Human Anatomy: shoulder, hand (Reiner & Hansford)
I. Winspur and Parry: Musician’s Hand: A Clinical Guide
   a. Chapter Two, The musician’s hand and arm pain
   b. Chapter Three, Interface
   c. Chapter Four, Overuse and misuse
II. **Guest lecture: Nick Hall, Emotion and Health**

Week 6 (September 27)  
Anatomy: Pain and Injuries: Overuse and Misuse

I. **Dr. Belsole Guest lecture, Professor of Orthopedic Surgery and Plastic Surgery, Reconstructive Hand and Wrist Surgery**

II. **Lee et al, Rehabilitation: Three cases**

Week 7 (October 4)  
Rehabilitation and Pain management

I. **In Umphred Neurological Rehabilitation, Mirabelli-Susens: Chapter 29, Pain anatomy and pain management.**

II. **Corinne Bach: Alternative Medicine: The Better Alternative to Vocal Health and maintenance.**

Week 8 (October 11)  
Wellness and Alternative Medicine, Healing

I. **Johnson, Joy: Wellness of the Performing Musician.**

II. **Susan Brady: Music Making and the Mind-Body Connection.**

III. **Borysenko: Chapter One: The Science of healing.**

IV. **Ray, Oakley: How the Mind Hurts and Heals the Body.**

Week 9 (October 18)  
Arts in Medicine, Emotional Intelligence

I. **Guest speaker: Cheryl Belanger, Coordinator, Arts in Medicine Program, Moffitt Cancer Center (confirmed)**

II. **Goleman: Emotional Intelligence Chapters One-three.**

Week 10 (October 25)  
Emotional Healing

I. **Borysenko: Chapter Seven**

II. **Aric Brian: the Mind and Music: How we Practice, Perform, and Teach**

III. **Guest Lecture: Rob Zelski, Au.D. Hearing Protection for the musician**
Week 11 (November 1)  

**Yoga with Karen Cionci**

I. Yoga

II. Video view

Week 12 (November 8)  

**Performance Anxiety and Peak Performance**

I. Lee: “Musician’s Performance Anxiety and Coping Strategies.”

III. Ferguson, Limiting Physical and Psychological Tension Within Brass Instrumentalists.

IV. Sparrow: Achieving Peak Performance on Stage.

Week 13 (November 15)  

**Building Musical Excellence, Phenomenology**

I. Christopher Connolly and Aaron Williamon: Mental skills training in Musical Excellence Chapter 12.

II. Open Discussion on Music, the World, and Self.

Week 14 (November 22)  

**Intersecting Music and Medicine**

I. Guest lecture: Dr. Stephen Klasko, Vice President of Health Sciences and Dean of College of Medicine.

II. Course Evaluation

Week 15 (November 29)  

**Projects**

*All Guest Lecture schedules are tentative and may change.  
*When time allows, there will be video viewing of various relevant materials.*