



PAPER OUTLINE

Paper Code and Title: NZSM 521: World Musics and Music Therapy

CRN: 14292 **Campus:** Mount Cook
Year: 2008 **Trimester:** 2
Points Value: 15 points

Pre-requisites (P) **Co-requisites (C)** **Restrictions (R)** **None**
(P) Bachelors degree; 30 points in psychology; NZSM 520 or 491

Paper Co-ordinator: Associate Professor Sarah Hoskyns

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Office located at: Rm 1D 11, Conservatorium Building , NZSM, Mount Cook Campus, Massey University, PO Box 2332, Wellington.

Office hours: Office hours are generally Thursday and Friday 10-12 noon (but best by appointment please).

Other staff member(s): Julian Raphael

Contact phone: 476 7387 **Email** jraphael@xtra.co.nz
Mob: 021-076 7570

Office(s) located at: 1D11 Address as above

Class times: Fridays **Venue:** 1D 11
9.00am – 12.00noon

Workshops/ Rehearsals: A sleep-over at Te Turakini **Venue:** Massey Marae, Te Turakini
Marae will be arranged.

(Provisional suggestion
Thursday 7th August but to be
finalised.)

Tutorial times: (arranged with students within class time when needed) **Venue:** 1D 11

PAPER PRESCRIPTION

This paper will be a study of music from around the world and is designed to promote an understanding of, and familiarity with cultural diversity and the concept of 'difference' in a range of musical and social contexts. The course will explore music-making in both traditional and popular idioms and focus upon the relationship of music with human behaviour and society in formal and informal settings. The course will aim to encourage richness and diversity in students' clinical improvisation in music therapy practice.

LEARNING OUTCOMES

By the end of this course students should:

1. demonstrate the facility to interpret and respond perceptively to music from other cultures;
2. have developed a habit of listening to music outside their usual experience, and keeping up a fresh and inquiring approach to their listening diaries /repertoire
3. show respect for people of cultures other than our own and be interested in their music
4. use the voice and instruments to recreate and improvise in musical styles that originate from a variety of traditional and popular cultural genres;
5. exhibit an enhanced knowledge of music's form, technique and meaning and how this relates to the developing integrity and skills of the music therapist;
6. demonstrate the ability to research and disseminate information about inter-cultural issues relating to music therapy;
7. demonstrate specific awareness of the appropriateness of and potential for improvised use of Maori and Pacific Island music in music therapy practice in New Zealand;
8. devise methods for researching and maintaining a world music performance and research portfolio that demonstrates the capacity for reflective practice.

PAPER CONTENT

Music therapy is an interactive process wherever and however it is practiced. From a rich base of flexible and wide-ranging musicianship, music therapists in training must develop scholarship and an understanding of 'musicking' within cultures other than their own. Often this requires sensitivity to the environment and belief system which surrounds the music, sometimes the music-making involves unfamiliar sound production and new approaches to place and time. Always music therapists have to 'meet clients where they are' (Benenzon 1983). We cannot make assumptions about cultural experiences of other people and we need to listen to them with openness and sensitivity. This course is not ethnomusicology as such, though that discipline contributes to understanding of music in cultures. It is not a course where skilled and authentic performance of "other" music is a prime requirement, though the quality of music offered and shared in music therapy must reflect high standards of musicianship.

The course content falls into 4 units of musical exploration

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|---|--------------------------|---|-----------|
| A | Voice; | B | Rhythm; |
| C | Voice and accompaniment; | D | Ensemble. |

A series of group workshops will introduce the units and will provide opportunities for :

- sharing listening diaries
- learning and developing musical ideas;
- improvisation and creative approaches;
- initiating research activities;
- reflecting on and developing applications in current music therapy practicum

settings.

In addition to the whole group workshops, students will arrange - as needed with tutors - periodic tutorials (within study time on Fridays) that will consolidate ideas from the workshops and allow students to explore areas in more detail. The tutorials towards the end of the course will also guide students through the process of preparing the individual study written assignment.

EXPECTED WORKLOAD

Students should expect approximately 8-9 hours per week over 15 weeks. 3 hours per week will be spent in class. Other hours to be spent with listening, reading, practising/ playing music with others, writing listening diaries and preparing assessments.

MATERIALS

All students familiarise themselves with the online Naxos catalogue of music recordings at Massey and Victoria Libraries, with the wide range of resources on Ethnomusicology and World Music at NZSM and check the regular postings on the international website: *Voices: a World Forum for Music Therapy* www.voices.no

Recommended Text:

Wade, B.C. (2004) *Thinking Musically: experiencing music, expressing culture*. New York: OUP (plus CD included).

Valuable support texts/reading (please see end of template)

Other Materials:

Folder for Music Resources

Notebook to use as a 'Listening Diary'

Manuscript Paper

Readings will also be drawn from a wide ranging world music and professional music therapy literature including text and journals – students will be required to photocopy material from time to time.

ASSESSMENT REQUIREMENTS

The paper will be assessed through:

1) Presented Practical Portfolio 50%
(Learning outcomes: 1, 3, 4, 5 and 7)

2) Written Work 50%

The written work comprises

- a) Course listening diary (with minimum of 10 entries) 10%
- b) Individual Project (40%)

(Learning outcomes: 1, 2, 3, 5, 6 and 8)

1) Presented Practical Portfolio (50%)

Rationale: A 50% mark signals that this is an important practical component of the World Music and Music Therapy paper. It is particularly important that music therapy students can apply their learning in practical, improvised form in music therapy settings. The practical

section of the paper therefore must reflect this capacity.

Content : Students will research music examples in four different categories outlined below. Reasons will be given for choices made, and students will demonstrate, by performance or explanation each of these choices. ***A short written statement and manuscript examples shall accompany the presentation outlining the reasons for its inclusion in the portfolio.***

Categories:

a. Use of rhythm; b Use of voice (melody or with harmonic accompaniment); c. A demonstration of a current case example from student's experience of clinical practice, making a link with course material. d. A short composition or arrangement of a piece of music demonstrating a relationship with some aspect of music of a culture studied. The composition or arrangement could be used in clinical practice in the future.

This section of the course is important in preparing students for inclusive music therapy practice. The student can present the essence of a piece or genre for identified music therapy contexts or choose to present original material along with a rationale and examples which put that material into a music therapy framework.

The selection of material must come from at *least two* different cultural origins and *at least one* example should be connected with students' own experience on placement

2) Written Work

a) Listening diary. (10%)

Students will be expected to keep a diary with dated entries of their notes and responses to music they have listened to during the semester. It could also include creative responses and notation where relevant. A minimum of 10 entries is required.

b) Individual project - 40%

Demonstration of an understanding of an area of world music and music therapy in a written assignment of between 2,500- and 3,000 words (or equivalent).

Students will discuss the content of this project with their designated tutor in the early stages (proposals are due before the end of August). The purpose of this project is to allow them to:

- explore in some depth music with an identifiable cultural origin;
- reflect on own awareness of characteristic musical elements;
- discuss themes relating to musical function and environment;
- make connections with aspects of music therapy.
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In Order To Pass This Paper:

Both practical and written work assignments must be completed and an average of 50% gained over all assignments.

Students present their practical portfolio to the group and it is marked by an external assessor and an internal examiner. The individual projects will be marked by the internal teaching staff. Students should submit 3 copies of the individual project; and have 2 copies of their written documentation ready with them for the practical portfolio presentations).

Deposit and collection of written work

Place assignments in box marked 'Music Therapy Assessed Work' situated by the office door in Room 1D11. If assignments are due on a Tuesday (department research day), please leave

work with the Administrative staff in the NZSM Office.

Marked work can be collected from the Paper Co-ordinator in Rm 1D11

Dates assignments are due

- 1) Presented Practical Portfolio: Friday 10th October
- 2) Individual Project: Friday 31st October 2008
- 3) Listening Diary: Friday 31st October 2008

Written work must be handed in by the due dates. In fairness to other students, unless a medical certificate is produced, work handed in after 5pm on the due date will be subject to a 5% demerit on your grade, increasing by 5% each further working day it is overdue. Students, who for exceptional reasons can justify an extension for the essay, must apply to the Paper Co-ordinator in writing before the due date. Please note that NO extensions can be granted for tutorial assignments.

Bibliographic Style:

Assignments must be presented according to the guidelines set down in the *NZSM Handbook 2006*. (NB: However, music therapy students generally present references in accordance with APA style; this issue is being formalised for 2007 papers). A fuller version entitled *NZSM Guidelines for Academic Work*, can be downloaded as a pdf file from the NZSM Website [http://www.nzsm.ac.nz/Study/Programmes of Study](http://www.nzsm.ac.nz/Study/Programmes%20of%20Study) page. Five percent (5%) will be deducted for written work that does not conform.

MANDATORY PAPER REQUIREMENTS

As this paper is part of a programme designed for the clinical vocational training of music therapists, a professional attitude and high attendance is expected at all times. Nevertheless, attending at least 80% of your lectures and tutorials are a mandatory requirement for this paper. If for health reasons you are unable to complete all the work required for assessment purposes by the dates noted above, you may, on presentation of a medical certificate, have the date for submission extended by the Director of the New Zealand School of Music.

COMMUNICATION OF ADDITIONAL INFORMATION, OR INFORMATION ON CHANGES

Official notices issued after the course has commenced will be circulated to students in class and posted on the board outside the NZSM office on the Mt Cook campus, and on the noticeboard outside room 1D 11. Notices concerning a number of papers will also be posted on Blackboard. The Paper Co-ordinator will specify if Blackboard will be used.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times. Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words. However, it is perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Acknowledging the use of musical materials produced by other people poses a special challenge for music students who are engaged in creative work. Your course co-ordinator will provide advice on how to avoid plagiarism in this circumstance.

Plagiarism is prohibited at the NZSM and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning,
- cancellation of your mark for an assessment or a fail grade for the course,
- suspension from the course or the University.

For more about plagiarism, and how to avoid it, see the NZSM website:
<http://www.nzsm.ac.nz/about/statutes> and policies/plagiarism.

See also <http://www.victoria.ac.nz/home/studying/plagiarism.html>

GENERAL NZSM POLICIES AND STATUTES

Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Integrity and Plagiarism, Academic Grievances, and Student Conduct. Please see Statutes and Policies on the NZSM website ([http://www.nzsm.ac.nz/About/Statutes and Policies](http://www.nzsm.ac.nz/About/Statutes%20and%20Policies)).

Information about Student Services, including Academic Mentoring for Maori and Pacific Students, and support for Students with Disabilities, is to be found in the *NZSM Student Handbook 2007* (available from the NZSM offices on each campus).

EVENTS

Regular events are held during trimesters one and two at both the Kelburn and Mt Cook campuses. These events are for the benefit of all students, and include performances, masterclasses, special lectures and workshops given by staff, students and visiting artists.

All students are expected to obtain a copy of the current event brochure (published twice yearly) and keep time free to attend the weekly lunchtime concert on Friday at 1.10pm, along with other events as required.

Event manager Debbie Rawnsley. Phone: (04) 463-6050 Email:
debbie.rawnsley@nzsm.ac.nz
website: <http://www.nzsm.ac.nz/events/>

Reference List

- Bailey, D (1992) *Improvisation, its Nature and Practice in Music* British Library
- Blacking, J (1976) *How Musical is Man?* Faber
- Bohlman, P (2002) *World Music: A very Short Introduction* Oxford UP
- Brown, J.M. (2002) Towards a culturally centred music therapy practice. In C. Kenny & B. Stige *Contemporary Voices in Music Therapy: communication, culture and community.* Gilsum NH: Barcelona pp 83-93
- Chase, K. (2003) Multi-cultural music therapy: a review of literature. *Music Therapy Perspectives. Vol 21:* 84-88.
- Durie, M. (1998) *Whaiora: Maori health development. (2nd Ed.)* Auckland: Oxford University Press.
- Kenny, C and Stige, B (2002) *Contemporary Voices in Music Therapy* Unipub Forlag, Norway
- Kenny, C and Stige, B (Editors in Chief) *Voices: a World Forum for Music Therapy* www.voices.no
- McIvor, M. (1998) New directions inspired by the old: a pakeha looks at Maori chant. *Annual Journal of the New Zealand Society for Music Therapy.* 2-9. NZSMT Journal
- McLean, M (1996) *Maori Music* Auckland University Press
- Moyle, R (1991) *Polynesian Music and Dance* Centre for Pacific Studies, Auckland
- Nachmanovitch, S (1990) *Free Play: Improvisation in Life and Art* Penguin Putnam New York USA
- Samovar, L and Porter, R (2003) *Intercultural Communication (10th ed)* Tomson, Wadsworth USA
- Small, C (1998) *Musicking: the Meanings of Performing and Listening* Wesleyan Press, USA
- Shapiro, N. (2005) Sounds in the world: multicultural influences in music therapy in clinical practice and training *Music Therapy Perspectives Vol. 23*
- Tomalin, B. (2006) Understand a new culture ... yourself. *Guardian Weekly* . Friday March 10, 2006
- Wade, B (2004) *Thinking Musically* (plus CD) OUP
- On-line Journals :
 The Nordic Journal of Music Therapy
 The Australian Journal of Music Therapy
 Journal of Music Therapy (US)
 Music Therapy Perspectives (US)
 The Arts in Psychotherapy Journal

See also the numerous titles in the excellent *Global Music Series*, General editors Wade, B and Campbell, P, Published by Oxford University Press.