



## PAPER OUTLINE 2009

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

**Year:** 2009  
**CRN:** 14292  
**Points value:** 15  
**Trimester:** 2  
**Key dates:** Teaching dates: 13 July–16 October 2009  
 Study week: 19–23 October 2009  
 Exam period: 27 October–13 November 2009  
*NB: For courses with exams, students must be available to attend the exam at any time during this period.*

**Campus:** NZSM - Massey Mt Cook

**Prerequisites:** NZSM 520  
**Corequisites:** None  
**Restrictions:** None

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**Paper Co-ordinator:** 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 9.30-4pm and Friday 10-12 noon (but best by appointment please)

**Other staff member(s):** Brian Diettrich & Julian Raphael

**Contact phone:** Brian: 04 463 5863      **Email:** [Brian.Diettrich@nzsm.ac.nz](mailto:Brian.Diettrich@nzsm.ac.nz)  
 Julian: 021-076 7570      [jraphael@xtra.co.nz](mailto:jraphael@xtra.co.nz)

**Office(s) located at:** Brian: Kelburn campus  
 Julian: 1D11 as above

**Tutors:** n/a      **Email:** n/a

**Class times:** Fridays 9.00am – 12.00noon      **Venue:** 1D11 and Gamelan Room, Kelburn Campus

**Workshops/Rehearsals:** a) A sleep-over at Te Turakini Marae 6th or 20<sup>th</sup> Aug/ &      **Venue:** Massey Marae, Te Turakini.  
 b) Visit to Raphael House (marimba ensemble) tba one Monday afternoon.      Raphael House Steiner School, Belmont

**Tutorial times:** Arranged with students within class time if needed.      **Venue:** 1D11

## **PAPER PRESCRIPTION**

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*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**

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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.

## **EXPECTED WORKLOAD**

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A 15-point second trimester paper should require at least 150 hours work (including 3 hours per week class time for this paper). This means that in term time, the midterm break and study week you should be prepared to spend on average 12 hours per week involved in activities such as attending classes listening, reading, practising/ playing music with others, writing listening diaries and preparing assessments.

## PAPER CONTENT

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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, but we will be sharing some practical sessions with a class studying music of the worlds cultures (MUSC 150) taught in the ethnomusicology department at Kelburn campus. 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

A	Voice (and with accompaniment)	B	Rhythm;
C	Music therapy applications	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.

*See attached course syllabus for more information.*

## READINGS, MATERIALS & EQUIPMENT

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](http://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.

NB We will be making regular visits to Kelburn campus on Fridays 11.00-12.00, but classes will start on Mount Cook Campus and we will share lifts between campuses, with tutor's car and one other vehicle if possible. NZSM Director has indicated that if a student vehicle is used, we will be able to access parking vouchers on Massey and Victoria campuses.

We hope also to share transport for a visit to Raphael House, Belmont to use African marimbas. (Monday date to be arranged.)

## ASSESSMENT REQUIREMENTS

Assessment name	Word length / approx. duration	Learning outcome(s)	Due date	% of final grade
<b>Outline plan for Individual Project</b>		<b>6 &amp; 8</b>	<del>21<sup>st</sup> August</del>	<del>10%</del>
<b>Outline plan for Practical Portfolio</b>		<b>1, 3 &amp; 8</b>	<del>11<sup>th</sup> September</del>	<del>10%</del>
Course listening diary	10 entries : total 1,500-2000 words)	1,2 & 8	<u>25th September</u>	10%
Presented Practical Portfolio	20 min presentation (and supporting documents) in group context	1, 3, 4, 5 and 7)	9 <sup>th</sup> October 09 (group presentation)	<del>50%</del> <b>40%</b>
Individual Project	2,500-3,00 words	1, 2, 3, 5, 6 and 8)	6 <sup>th</sup> November	<del>30%</del>

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### 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 (or in the community if students are not studying NZSM 523 Music Therapy Practicum).

Students present their practical portfolio to the group and it is marked by the paper coordinator and another internal assessor. Students should have **2 copies** of their written documentation ready with them for the practical portfolio presentations.

## **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.

The individual projects will be marked by the internal teaching staff. Students should submit **3 copies** of the individual project;

In order to pass this paper :

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

### **Deposit and collection of written work**

Assignments should be deposited in box marked 'Music Therapy Assessed Work' situated by the office door in Room 1D11. (If assignments are due on a department research day, please leave work with the Administrative staff in the NZSM Office).

Marked assignments will be returned to students in class, or box marked 'Music Therapy Assessed Work, location as above.

### **Deadlines for written work:**

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 before the due date. Please note that NO extensions can be granted for tutorial

assignments.

## **ASSIGNMENT PRESENTATION**

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**Written work** should be presented according to the guidelines set out in the **NZSM Guidelines for Academic Work**, which can be downloaded as a PDF document from the NZSM Website <http://www.nzsm.ac.nz/study/programmes.aspx> (in the right-hand column). (NB: However, music therapy students generally present references in accordance with APA style, as agreed with the NZSM Academic Committee). Five percent (5%) will be deducted for written work that does not conform to these standards.

**Notated works** must be presented according to the guidelines set down in the **NZSM Composition and Orchestration Style Guide**, available as a PDF document from the NZSM Website: <http://www.nzsm.ac.nz/study/composition.aspx> (in the right-hand column). Five percent (5%) will be deducted for notated work that clearly does not conform to these standards.

**Sonic Arts works** should be submitted as a clearly labelled Audio CD, or, for multimedia works, as a DVD or as a Quicktime data file on a data CD-ROM.

## **MANDATORY PAPER REQUIREMENTS**

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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  
To gain a pass in this course each student must:

- a) Submit the assessment specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work).
- b) Attend at least 80% of lectures, tutorials and workshops related to this course.
- c) Additionally both major practical and written work assignments must be completed and an average of 50% gained over both assignments.

## **COMMUNICATION OF ADDITIONAL INFORMATION/INFORMATION ON CHANGES**

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Official notices issued after the paper has commenced will be posted on the board outside the NZSM office on the Mt Cook campus. 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**

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Academic integrity means that university staff and students, in their teaching and learning, are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. The NZSM's reputation for academic integrity adds value to your qualification.

The NZSM defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the NZSM website:  
<http://www.nzsm.ac.nz/about/statutes-policies.aspx#plagiarism>

## **GENERAL NZSM POLICIES AND STATUTES**

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Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Grievances, Staff and Student Conduct. Please see <http://www.nzsm.ac.nz/about/statutes-policies.aspx>

For any statutes relating to the particular qualifications being studied, see either the *Massey University Calendar* or the *Victoria University Calendar*.

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* (available from the NZSM offices on each campus).

## **EVENTS**

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Regular events are held during trimesters 1 & 2 at all NZSM 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 12.00pm, along with other events as required.

**Event manager:** Debbie Rawnsley

**Phone:** (04) 463 6050      **Email:** [debbie.rawnsley@nzsm.ac.nz](mailto:debbie.rawnsley@nzsm.ac.nz)

**Website:** <http://www.nzsm.ac.nz/events/>

## REFERENCE LIST

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- Bailey, D (1992) *Improvisation, its Nature and Practice in Music* British Library
- Blacking, J (1976) *How Musical is Man?* Faber
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- Chase, K. (2003) Multi-cultural music therapy: a review of literature. *Music Therapy Perspectives. Vol 21:* 84-88.
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- 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
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- Moyle, R (1991) *Polynesian Music and Dance* Centre for Pacific Studies, Auckland
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- Samovar, L and Porter, R (2003) *Intercultural Communication (10<sup>th</sup> 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 (online Victoria Library)  
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.