



## PAPER OUTLINE 2011

<b>Paper Code &amp; Title:</b>	<b>NZSM 521</b> <i>World Musics and Music Therapy</i>		
<b>Year:</b>	2011	<b>Points:</b>	15
<b>CRN:</b>	14292	<b>Trimester:</b>	2/3
<b>Key dates:</b>	Teaching dates:	11 July–14 October 2011	
	Mid-trimester break:	22 August–4 September 2011	
	Study week:	17–21 October 2011	
	Exam/Assessment period:	21 October–12 November 2011	
	(where applicable)	<i>NB: For courses with exams, students must be available to attend the exam at any time during this period.</i>	
	Withdrawal dates:	Information on withdrawals and refunds may be found at: <a href="http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx">http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx</a>	
<b>Prerequisites:</b>	NZSM 520		
<b>Corequisites:</b>	None		
<b>Restrictions:</b>	133.797		

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<b>Office located at:</b>	1D11, Block 1, Massey University, Mt Cook Campus.		
<b>Office hours:</b>	Office hours are generally Tuesday 1.30-5pm and Thursday 9.30-4pm but best by appointment please.		
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<b>Office(s) located at:</b>	Kelburn Campus		
<b>Visiting Tutor:</b>	Julian Raphael	<b>Email:</b>	<a href="mailto:jraphael@xtra.co.nz">jraphael@xtra.co.nz</a>
<b>Class times/rooms:</b>	Friday, 9:00am–11:50am (Room MUW1D11) (Also joining MUSC 150 in Adam Concert Room for selected classes 9-11am on some Fridays: likely dates to be – 15 July/22 July/5 Aug/12 Aug/9 Sept/ either 23 or 30 <sup>th</sup> Sept/either 7 <sup>th</sup> or 14 <sup>th</sup> October.		
<b>Workshop times/rooms:</b>	Djembe /Mbira workshop, (Julian) Fri 29 July; Visit to Te Turakini Marae (Mt Cook campus) likely on <b>Thursday eve 19<sup>th</sup> August</b> (to confirm); possible other visits from researcher on the stories of refugees and Madagascan singer/dancer from Wellington.		
<b>Tutorial times/rooms:</b>	(Use staff room or cafe space Kelburn for 45 mins following lecture from 150)		

## PAPER PRESCRIPTION

*Study of world musics and examination of the relationship between the music of different cultures and clinical work in music therapy. This study will also develop and enrich improvisation skills and sensitivity to cross-cultural practice.*

## COURSE CONTENT & DELIVERY

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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 (Small, 1998). 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.

More detailed 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.*

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.

This course comprises one 3-hour lecture per week.

*See attached course syllabus for more information.*

## READINGS, MATERIALS & EQUIPMENT

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All students familiarise themselves with the online Naxos catalogue of music recordings at Massey and Victoria Libraries, and the Smithsonian music catalogue which is available through Victoria Library, 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 Texts:**

A really useful new resource about New Zealand's music is :  
Keam, G. And Mitchell, T. (2011) *Home, Land and Sea: situating music in Aotearoa New Zealand*. Auckland: Pearson.

### **The following are useful as rounded introductions to music of the world's cultures (class group may share texts between them):**

Titon, J.T. (2009) (Ed.) *Worlds of Music: an introduction to the music of the world's peoples*. Belmont: Schirmer Cengage Learning.

**or**

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

(A fuller booklist attached to the end of this paper outline.)

## LEARNING OUTCOMES

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Students who have successfully completed this paper will:

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.

## ASSESSMENT

### Approved assessment regime

The following assessment regime for this paper has been approved by the NZSM Academic Committee:

*Outline plan for Individual Project. Related to learning outcomes 6 & 8. (10%)*

*Outline plan for Practical Portfolio. Related to learning outcomes 1, 3 & 8. (10%)*

*Course listening diary - 10 entries : total 1,500-2000 words. Related to learning outcomes 1,2 & 8. (10%)*

*Presented Practical Portfolio - 20 min presentation (and supporting documents) in group context. Related to learning outcomes 1, 3, 4, 5 and 7. (40%)*

*Individual Project - 2,500-3,00 words. Related to learning outcomes 1, 2, 3, 5, 6 and 8. (30%)*

### Assessment details for this offering

Assessment name	Word length / approx. duration	Learning outcome(s)	Due date	% of final grade
Outline plan for Individual Project		6 & 8	19 August	10%
Outline plan for Practical Portfolio		1, 3 & 8	9 September	10%
Course listening diary	10 entries : total 1,500-2000 words)	1,2 & 8	23 September	10%
Presented Practical Portfolio	20 min presentation (and supporting documents) in group context	1, 3, 4, 5 and 7)	17 October (N.B a Monday)	40%
Individual Project	2,500-3,00 words	1, 2, 3, 5, 6 and 8)	7 November	30%

You are requested to support colleagues in the class in the ensemble items in the practical portfolio. Time will be provided in class hours for rehearsal. Only the student individually will be assessed for the arrangement, but interaction and support will be highly valued.

### **Presented Practical Portfolio (40%) and plan (10%)**

*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 – 30% and plan (10%)**

Option 1: Describe and critically evaluate experience of your ongoing involvement in a musical or 'music and dance' class or session out in the community. The class or session should offer a new cultural experience for the student and be relevant to music therapy work. (Agree possible experiences and how these might be documented in first three weeks of semester. Ethical issues of commenting on others' work should be considered carefully if appropriate.)

Option 2: 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;
- (option 1) reflect on learning new cultural and musical practices
- 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;

## **LATE PENALTIES**

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Assignments must be submitted by the due dates. In fairness to other students, unless a medical certificate is produced, assessment submitted 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 an item of assessment, must apply to the course coordinator before the due date. Please note that NO extensions can be granted for tutorial assignments.

## **DEPOSIT AND COLLECTION OF ASSESSMENT**

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*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).

## SCALING OF GRADES

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To obtain a fair distribution of marks relative to assignment difficulty, scaling may be employed on some or all assessment items in accordance with guidelines set out in the VUW Assessment Handbook:

[http://www.victoria.ac.nz/home/about\\_victoria/avcacademic/publications/assessment-handbook.pdf](http://www.victoria.ac.nz/home/about_victoria/avcacademic/publications/assessment-handbook.pdf)

## 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). Five percent (5%) will be deducted for written work that does not conform to these standards.

*NB: However, music therapy students generally present references in accordance with APA style and use Massey University 'Guide to the presentation of theses'; and this issue has been agreed with the NZSM academic committee. Please consult the programme leader if you have any uncertainty about this.*

**Notated work** 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.

## MANDATORY PAPER REQUIREMENTS

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To gain a pass in this course each student must:

a) Complete each item of assessment worth at least 10% specified for this course (subject to penalties for late submission of work).

b) Attend at least 80% of lectures and 80% of tutorials (if relevant) related to this course.

If for health reasons you are unable to complete all the work required for assessment purposes for this paper by 12 November, you may, on presentation of a medical certificate, have the date for submission extended by the Director, NZSM.

## EXPECTED WORKLOAD

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A 15-point second-trimester paper should require at least 150 hours work (including class time). This means that in term time, the midterm break and study week you should be prepared to spend on average 10 hours per week involved in activities such as attending classes, reading, listening to recommended recordings and preparing 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.

## STUDENT REPRESENTATIVES

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Student representatives for the NZSM are elected in the first week of the trimester, and their names and contact details will be available to VUWSA and/or MAWSA, the Course Coordinator and to each class.

## 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 read the NZSM website for the latest events listings and keep time free to attend the weekly lunchtime concert on Friday at 12.10pm, along with other events as required. Students should sign up to the **Dawn Chorus**, the NZSM's events e-newsletter, by emailing [events@nzsm.ac.nz](mailto:events@nzsm.ac.nz) with "subscribe dawn chorus" in the subject line.

Music Forum will take place every Friday from 1:30pm-3:00pm. It will normally take place in Room 209, Kelburn Campus, but will take place on selected Fridays at Mt Cook, location to be announced.

**Events & Marketing Coordinator:** Stephen Gibbs  
**Phone:** (04) 801 5799 ext 62119      **Email:** [stephen.gibbs@nzsm.ac.nz](mailto:stephen.gibbs@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
- 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) *Whaioara: 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](http://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 (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*
- Titon, J.T. (2009) 3<sup>rd</sup> Edition *Worlds of Music* Belmont: Shirmer Cengage
- Tomalin, B. (2006) Friday March 10, 2006
- Wade, B (2004) *Thinking Musically* (plus CD)
- Keam, G & Mitchell T (2011) *Home, Land and Sea* Auckland: Pearson

### 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.