

## TE KŌKĪ NEW ZEALAND SCHOOL OF MUSIC

# NZSM 521 World Musics and Music Therapy 15 POINTS

#### **TRIMESTER 2 2015**

## **Important dates**

**Trimester dates:** 13 July to 15 November 2015 **Teaching dates:** 13 July to 16 October 2015

Mid-trimester break: 24 August to 6 September 2015

Last assessment item due: Wednesday 4th November 2015

Study period: 19 to 23 October 2015

Examination/Assessment Period: 23 October to 14 November 2015

Note: students who enrol in courses with examinations must be able to attend an examination at

the University at any time during the scheduled examination period.

#### Withdrawal dates:

Refer to www.victoria.ac.nz/students/study/withdrawals-refunds.

### Class times and locations

Monday, 9:00am-11:50am (Room MUW1D11)

Special workshops

- 1. Madagascan song and dance (Lala Simpson Monday July 20 2015 in 1D11)
- 2. Marimba workshop (Julian Raphael) 10-12 noon at Community Music Junction, 4 Hopper St Wellington, Monday 27<sup>th</sup> July(tbc)

Students are recommended to attend *Music Therapy New Zealand's* Marae visit Saturday 22<sup>nd</sup> August. A course University Marae visit may also be offered, subject to availability.

### Names and contact details

Course Coordinator: Sarah Hoskyns

Contact phone: 463 5233 ext 35807 Email: sarah.hoskyns@nzsm.ac.nz

Office located at: Room 1D11, Mt Cook Campus

Office hours: Monday afternoons 1-4pm, Thursdays 12-1pm, 3.30-5pm

Other staff member(s): Occasional sessions by music studies lecturers and NZSM PhD

researchers will be offered to complement studies. Dr Daphne

Rickson will assist with practical assessment.

Contact phone: 462 5233 x 35808 Email:Daphne.Rickson@nzsm.ac.nz

David.Cosper@nzsm.ac.nz

Office(s) located at: 1D11 (Daphne) & Farleigh Terrace, Kelburn (David)

VisitingTutor: Julian Raphael Email: jraphael@xtra.co.nz

Programme Administrator: Berys Cuncannon Email: berys.cuncannon@nzsm.ac.nz

## Communication of additional information

Official notices issued after the course has commenced will be posted on the board outside the NZSM office on the Mt Cook campus. Notices concerning this course with be posted on Blackboard.

## **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**

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 learning from some of the ethnomusicology staff at NZSM about their approaches to the music of cultures they are studying. We will learn about Maori traditions and culture from visiting colleagues and Marae staff. We will also engage in practical workshops on the music from two African countries, (marimba from Zimbabwe and dance and singing from Madagascar). 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. A deep and sympathetic understanding our own cultural heritage and of cultural sharing and difference are the aims of this course.

## **Course learning Objectives (CLOs)**

Students who have successfully completed this course will be able to:

- 1. demonstrate the facility to interpret and respond perceptively to music from other cultures;
- 2. develop a habit of listening to music outside their usual experience, and to keep up a fresh and inquiring approach to their listening diaries /repertoire
- 3. show respect for people of cultures other than their 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 capacity for research and dissemination of 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.

These learning objectives contribute to the NZSM Graduate Attributes. For a full list, please see www.nzsm.ac.nz/study-careers/graduate-attributes

## **Teaching format**

This course comprises one 3-hour lecture per week and will include visiting workshops and lectures from NZSM lecturers and external artists.

See attached course syllabus for more information.

## **Mandatory course requirements**

There are no mandatory course requirements.

## Workload

A 15-point one-trimester course should require at least 150 hours work (including class time). This means that during the trimester, the mid-trimester 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.

### Assessment

## Assessment details for this offering

Assessment items and workload per item		%	CLO(s)	Due date
1	Course listening diary (10 entries – total 1500-2000 words)	20%	1, 2, 8	17 August 2015
2	Outline plan for practical portfolio (4-500 words)	5%	1,3,8	7 Sept 2015
3	Outline plan for written project	5%	6,8	21 Sept 2015
4	Presented practical portfolio (20 min musical presentation and supporting documents, in group context)	40%	1,3,4,5, 7	5 October 2015
5	Individual written project (2500-3000 words)	30%	1,2,3,6, 8	4 November 2015 (Wednesday)

## Presented Practical Portfolio (40%) and plan (5%)

Rationale: 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 course 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 course coordinator and another internal assessor. Students should have **2 copies** of their written documentation ready with them for the practical portfolio presentations.

NB: Students are encouraged to assist each other, as appropriate to their musical skills, in the presented practical portfolio assignment, for example playing an instrumental part in an arrangement or composition for another student, singing in a simple ensemble or role-playing a client. Regular time in class will be allowed for preparation and one or two hours in the two weeks before the presentations on a Monday afternoon may be requested to familiarise the group with the material. Students will attend each other's presentations on 5 October 2015. Only the student making the arrangement/composition will be assessed for the work, but interaction and support will be highly valued.

## 2) Written Work

### a) Listening diary. (20%)

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 (5%)

Option 1: Describe and critically evaluate experience of your ongoing involvement in a musical or 'music and dance' class or experience of learning out in the community. The class or musical learning 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 the lecturer in the first half of semester (proposals are due 21 September 2015). 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 an email copy and 1 hard copies of the individual project

## Marking criteria.

### **Criteria for Practical Portfolio Assessment 4**

#### A- A A+ Grades

A varied and adventurous portfolio revealing a wide scope of exploration together with depth of study and a strong commitment to musical learning. The pieces were performed with flair and expression with the shape and 'intent' of the music communicated effectively. The performer is able to classify and give explanations about different musical features (patterns, shapes, techniques, phrases, timbre, expressive moments etc) and relate this to cultural origins or traits. The student demonstrates an ability to integrate and manipulate the material, through improvisation and discussion, showing how the portfolio can be used in a variety of music therapy settings and relationships.

### B- B B+ Grades

A varied and thoughtful portfolio that reveals a depth of study and interest in musical exploration. The pieces were performed with meaning and expression with the shape and 'intent' of the music communicated effectively. The performer is able to identify and explain different musical features (patterns, shapes, techniques, phrases, timbre, expressive moments etc). The performer is able to use these ideas to build different improvisations, such as might be used in music therapy (ie therapist and client improvising together or therapist elaborating on the material). The performer is able to discuss the potential for music therapy in the chosen portfolio and demonstrate musically how the material might be used by either therapist of client.

### C- C C+ Grades

A portfolio that demonstrates music from 2 different cultures and three of the four pieces were performed with fluency and expression, showing an understanding of the musical construction and shape. The performer is able to identify different musical features (patterns, shapes, techniques, phrases, timbre, expressive moments etc) and can use these to build simple improvisations such as might be used in music therapy. The performer is able to discuss the potential for music therapy in the chosen portfolio and demonstrate how the material might be used by either therapist or client.

### Criteria for Written Project Assessment 5

#### A- A A+ Grades

A sharply defined project **focus** that is sustained throughout with perceptive understanding of the topic. A sophisticated integration of theory / research from the **literature**, the writer's own views and from music therapy applications. Demonstrates clear and original insight into issues and connections between world music and music therapy. **Knowledge and understanding** is systematic and coherent with an appreciation of the uncertainty, ambiguity or limits of knowledge. Evidence of critical **analysis**, with perceptive points supported by pertinent evidence. Conclusions are reflective, subtle and thought-provoking. There is evidence of originality. There is a sophisticated and reflective academic **style** with critical and convincing expression presented with references subtle integrated into the text. **Theory and practice** are inter-related in creative and innovative ways. Complex information is **organised and presented** in an academically convincing and emerging personal style.

#### B- B B+ Grades

A clear **focus** that is sustained throughout with good understanding and sympathy with the topic. Demonstrates clear knowledge of current research and considered use of **literature** in the work to support own views. Demonstrates sound insight into issues and connections between world music and music therapy. Systematic **understanding** and detailed **knowledge** ideally informed by recent research with acknowledgement of limits of knowledge. Critical **analysis** is a consistent feature, a balanced argument with carefully selected evidence making appropriate conclusions. A reflective and academic **style** of writing, the language is clear and expressive. **Theory and practice** are integrated in an informed and comprehensive way. **Organisation** is systematic and with logical development, **presentation** is mature with an emerging personal style

## C- C C+ Grades

The project has an appropriate **focus** with the intentions mostly sustained. Sound understanding demonstrating theory and research in the **literature** and applications in music therapy although this may be superficial in places. **Knowledge and understanding** is detailed demonstrating the application of concepts and principles to a variety of situations. There is evidence of **analysis** and exploring issues, logical argument supported with evidence. Some critical awareness and sound conclusions. **Style** is coherent and confident in the use of academic language with occasional succinct personal expression. There is some integration of **theory and practice**. A logical and systematic **organisation** and **presentation** shows some confidence.

## Submission and return of work

Assignments should be emailed to <a href="mailto:sarah.hoskyns@nzsm.ac.nz">sarah.hoskyns@nzsm.ac.nz</a> or deposited in Sarah Hoskyns's mailbox (NZSM Office Block 1)

Marked assignments will be emailed or returned to the box marked Assessed Work in 1D11 for collection.

Assignments will normally be marked and returned within three weeks of submission.

NB: This course is moderated, so all students are requested to retain all marked assessment items in the event that they are required at the end of the course.

## **Extensions and penalties**

#### **Extensions**

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.

## **Penalties**

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.

## Materials and equipment and/or additional expenses

Manuscript course and use of a voice-recorder or audio device would both be valuable for documenting and sharing musical resources. Students are encouraged to practice their own use of Sibelius notation programme in the block one labs, for scoring examples in listening diaries or for practical presentation transcripts.

Students may choose to take part in some community music sessions to explore learning in new cultural settings, which may require modest cost, but this is not a course requirement – only an opportunity that some students have taken up in the past (for example learning tabla or gamelan).

### Set texts

Some useful resources about music, music therapy, culture and ethnicity which are recommended for this course are:

Keam, G. & Mitchell, T. (2011) *Home, Land and Sea: situating music in Aotearoa New Zealand.* Auckland: Pearson.

Hadley, S. (2013) Experiencing race as a music therapist: personal narratives. Gilsum NH: Barcelona Publishers (ebook/ hard copy)

Pond, W. & Wolffram, P. (2011) World music is where we found it: essays by and for Allan Thomas. Victoria University Press.

## 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.

#### <u>or</u>

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

All textbooks and student notes will be sold from vicbooks, Ground Floor Easterfield Building. Customers can order textbooks and student notes online at <a href="www.vicbooks.co.nz">www.vicbooks.co.nz</a> or email an order or enquiry to <a href="mailto:enquiries@vicbooks.co.nz">enquiries@vicbooks.co.nz</a>. Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available.

## **Recommended reading**

Colquhoun, G. (2012)	Jumping Ship & Other Essays	Steele Roberts: Aotearoa
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
Stige , B., Hadley S., and McFerran, K. (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. <i>Annual Journal of the New Zealand Society for Music Therapy</i> . 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
Rollo, T.M. (2013)	Mā Te Wai Ka Piki Ake Te Hauora  NZ Journal of Music Therapy: 11. 51- 80	Music Therapy NZ
Swamy, S. (2014)	Music therapy in the global age: Three keys to successful culturally centred practice. NZ Journal of Music Therapy: 12	Music Therapy NZ
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
Solbu, E. (1998)	A performance perspective. In <i>Music</i> of the World's Cultures: A sourcebook	

for music educators.Ed: Lundquist & Szego

## **Class representative**

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:					

## Student feedback

Previous students have valued the visiting lecturer contributions to this course, and these continue in 2015. We have changed the % for the Listening Diary in accordance with 2014 student feedback from 10% to 20% to better reflect the workload of this assignment.

Student feedback on University courses may be found at <a href="https://www.cad.vuw.ac.nz/feedback/feedback\_display.php">www.cad.vuw.ac.nz/feedback/feedback\_display.php</a>.

## Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: <a href="www.victoria.ac.nz/students/study/exams/integrity-plagiarism">www.victoria.ac.nz/students/study/exams/integrity-plagiarism</a>
- Aegrotats: <u>www.victoria.ac.nz/students/study/exams/aegrotats</u>
- Academic Progress: <a href="https://www.victoria.ac.nz/students/study/progress/academic-progess">www.victoria.ac.nz/students/study/progress/academic-progess</a> (including restrictions and non-engagement)
- Dates and deadlines: <a href="https://www.victoria.ac.nz/students/study/dates">www.victoria.ac.nz/students/study/dates</a>
- FHSS Student and Academic Services Office: <a href="www.victoria.ac.nz/fhss/student-admin">www.victoria.ac.nz/fhss/student-admin</a>
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: <a href="www.victoria.ac.nz/about/governance/dvc-academic/publications">www.victoria.ac.nz/about/governance/dvc-academic/publications</a>
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: http://library.victoria.ac.nz/library-v2/find-your-subject-librarian
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: <a href="www.victoria.ac.nz/about/governance/structure">www.victoria.ac.nz/about/governance/structure</a>
- Victoria graduate profile: <a href="www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile">www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile</a>
- VUWSA: <u>www.vuwsa.org.nz</u>
- NZSM Student Handbook: <a href="https://www.nzsm.ac.nz/student-zone/student-guides">www.nzsm.ac.nz/student-zone/student-guides</a>
- Scholarships and prizes relevant to NZSM students: <a href="www.nzsm.ac.nz/study-careers/scholarships-and-prizes">www.nzsm.ac.nz/study-careers/scholarships-and-prizes</a>

## **Events**

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 keep time free to attend the weekly lunchtime concert on Friday at 12.10pm, along with other events as required. Music Forum will take place every Friday from 3:10pm-4:30pm. It will normally take place in the ACR, Kelburn Campus.

Students should sign up to the **Dawn Chorus**, the NZSM's events e-newsletter, by emailing <u>events @nzsm.ac.nz</u> with 'subscribe dawn chorus' in the subject line.

Website: www.nzsm.ac.nz/events