



## FACULTY OF HUMANITIES AND SOCIAL SCIENCES

### *Te Kōkī New Zealand School of Music*

### **NZSM 521 *World Musics and Music Therapy*** **15 POINTS**

### **TRIMESTER 2 2016**

#### **Key dates**

**Trimester dates:** 11 July to 13 November 2016

**Teaching dates:** 11 July to 16 October 2016

**Mid-trimester break:** 22 August to 4 September 2016

**Last assessment item due:** 03 November 2016

**Study period:** 17 to 20 October 2016

**Examination/Assessment Period:** 21 October to 12 November 2016

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](http://www.victoria.ac.nz/students/study/withdrawals-refunds).

If you cannot complete an assignment or sit a test in the last three weeks of teaching, or an examination, it may be possible to apply for an aegrotat (refer to [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)).

#### **Class times and locations**

Monday, 9:00am–11:50am (Room 113, 86 Fairlie Terrace)

Special workshops FT

1. Madagascan song and dance (Lala Simpson) Monday 25<sup>th</sup> July 2016 (tbc) in 113, 86 FT.
2. Marimba workshop (Julian Raphael) 9-12 noon Monday 1<sup>st</sup> August at Community Music Junction, 4 Hopper St Wellington.

#### **Names and contact details**

**Course Coordinator:** Sarah Hoskyns

**Contact phone:** 463 5233 ext 35807 **Email:** [sarah.hoskyns@nzsm.ac.nz](mailto:sarah.hoskyns@nzsm.ac.nz)

**Office located at:** Room 103 90 Fairlie Tce, Kelburn Campus

**Office hours:** Monday afternoons 1-5pm/ Tuesday afternoons 1-3pm/Thursday afternoons 3-5pm

**Other staff member(s):** Occasional sessions by music studies lecturers and NZSM PhD researchers will be offered to complement studies. Penny Warren will be covering some research day leave for course coordinator)

**Contact phone:**

**Email:** [pennywarren@clear.net.nz](mailto:pennywarren@clear.net.nz)

**Programme Administrator:** Berys Cuncannon

**Email:** [berys.cuncannon@vuw.ac.nz](mailto:berys.cuncannon@vuw.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 Kelburn campus. Notices concerning this course will also 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](http://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. Students will be expected to listen to a wide range of music, participate in practical music activities and to prepare some feedback on reading each week.

See attached course syllabus for more information.

## 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, practising music for sharing in class, listening to recommended recordings and preparing assignments.

## Assessment

### Approved 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	Mon 15 Aug 2016
2	Outline plan for practical portfolio (4-500 words)	5%	1,3,8	Mon 5 Sept 2016
3	Outline plan for written project	5%	6,8	Mon 19 Sept 2016
4	Presented practical portfolio (20 min musical presentation and supporting documents, in group context)	40%	1,3,4,5,7	Mon 3 Oct 2016
5	Individual written project (2500-3000 words)	30%	1,2,3,6,8	Thurs 3 Nov 2016

### Other assessment information:

#### **1) Presented Practical Portfolio Item 5 (40%) and plan Item 2 (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 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) Group work for the Practical Portfolio:**

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 over the trimester 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 3 October 2016. Only the student making the arrangement/composition will be assessed for the work, but interaction and support will be highly valued.

### **3) Written Work ( Assessment Items 1, 3 & 5 above)**

#### **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 of the student's choice

Students will discuss the content of this project with the lecturer in the first half of semester (proposals are due 19 September 2016). 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 copy of the individual project.

### **4) Marking Criteria.**

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

A- A A+ Grades
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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 or 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 subtly 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 [sarah.hoskyns@nzsm.ac.nz](mailto:sarah.hoskyns@nzsm.ac.nz) and any hard copies left in the box marked "Music Therapy Assessed Work" in Room 113, 86 Fairlie Terrace.

Marked assignments will be emailed or returned to the box marked Assessed Work in Room 113 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 paper 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 music labs in 88-90 Fairlie Terrace, or in main Music building next to NZSM Reception, 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, djembe, marimba or gamelan).

## Set texts

Students are recommended to use the Library online resources for recordings of diverse music from the worlds cultures for their listening diaries.

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

### **General introductions to music of the world's cultures (available in library) :**

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).

All textbooks and student notes will be sold from vicbooks, Ground Floor Easterfield Building. Customers can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). 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. N.B. Barcelona Publishers e-books are available through the library or direct from the publisher.

### **Recommended reading**

Colquhoun, G. (2012)	<i>Jumping Ship &amp; Other Essays</i>	Steele Roberts: Aotearoa
Durie, M. (1998)	<i>Whaiora: Maori health development. (2nd Ed.)</i>	Auckland: Oxford University Press.
Gilboa, A. (2016)	<i>Let's talk music – a model for enhancing intercultural communication. Vol 16 No 1.</i>	<i>Voices: A World Forum for MT</i>
Stige, B., Hadley S., and McFerran, K. (Editors in Chief)	<i>Voices: a World Forum for Music Therapy</i>	<a href="http://www.voices.no">www.voices.no</a>
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. 2-9.</i>	NZSMT Journal
McLean, M (1996)	<i>Maori Music</i>	Auckland University Press
Moyle, R (1991)	<i>Polynesian Music and Dance</i>	Centre for Pacific Studies, Auckland
Rollo, T.M. (2013)	Mā Te Wai Ka Piki Ake Te Hauora <i>NZ Journal of Music Therapy: 11. 51-80</i>	Music Therapy NZ
Swamy, S. (2014)	<i>Music therapy in the global age: Three keys to successful culturally centred practice. NZ Journal of Music Therapy: 12</i>	Music Therapy NZ
Small, C (1998)	<i>Musicking: the Meanings of Performing and Listening</i>	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 of the World's Cultures: A sourcebook for music educators</i> . Ed: Lundquist & Szego	
Tuwiwhai Smith, L. (2012)	Decolonizing methodologies: Research & indigenous peoples (2 <sup>nd</sup> Ed)	Dunedin: Otago University Press
Wepa, D. (2015)	Cultural safety in Aotearoa NZ (2 <sup>nd</sup> Ed)	Melbourne/Cambridge: CUP

## 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.

## Student feedback

Student feedback in 2015 was very positive regarding content and balance of the course. NZSM ethnomusicology staff and Maori studies PhD student input and visiting staff practical workshops were highly valued and will be offered again this year. Feedback was also positive about workload for assignments, in particular we changed the weighting of the listening diary from 10% to 20% better to reflect the workload for this piece of work for 2015, and this seemed to satisfy previous concerns in 2014. Student feedback on University courses may be found at [www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://www.cad.vuw.ac.nz/feedback/feedback_display.php).

## 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: [www.victoria.ac.nz/students/study/exams/integrity-plagiarism](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Resolving academic issues: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Special passes: refer to the *Assessment Handbook*, at [www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf](http://www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf)
- Statutes and policies including the Student Conduct Statute: [www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Terms and conditions: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)
- Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)



- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- Victoria graduate profile: [www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)
- NZSM Student Handbook and NZSM Guidelines for Presenting Academic Work: [www.nzsm.ac.nz/student-zone/student-guides](http://www.nzsm.ac.nz/student-zone/student-guides)
- Scholarships and prizes relevant to NZSM students: [www.nzsm.ac.nz/study-careers/scholarships-and-prizes](http://www.nzsm.ac.nz/study-careers/scholarships-and-prizes)

## Events

Regular events are held during trimesters 1 & 2. 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 [events@nzsm.ac.nz](mailto:events@nzsm.ac.nz) with 'subscribe dawn chorus' in the subject line.

**Website:** [www.nzsm.ac.nz/events](http://www.nzsm.ac.nz/events)