



**Paper Code and Title:** **PERF 250 Ethnomusicology Performance**  
**CRN:** 15690 **Campus:** Kelburn  
**Year:** 2008 **Trimester:** Full Year

**Points Value:** 15

**Pre-requisites (P)** Permission of Head of School **Co-requisites (C)**

**Restrictions (R)** 133.264 NZSM217

**Paper Co-ordinator:** Dr Megan Collins  
**Contact phone:** 4639796 **Email:** [megan.collins@nzsm.ac.nz](mailto:megan.collins@nzsm.ac.nz)  
**Office located at:** Rm 303c, Gamelan Room, Music Building, Kelburn Campus  
**Office hours:** Monday 12.30-2pm and at other times by appointment

**Other staff member(s):** Mr Budi Putra – Indonesian (Javanese) Gamelan tutor Kelburn

Mr Yudane Indonesian (Balinese) Gamelan tutor Kelburn

Lance Phillip, Senior Lecturer Jazz Drums, room 1C36 Mount Cook campus- phne.8016804

**Contact phone:** **Email:** [budisputra@hotmail.com](mailto:budisputra@hotmail.com),  
[Yudane@yahoo.com](mailto:Yudane@yahoo.com)  
[lance.philip@nzsm.ac.nz](mailto:lance.philip@nzsm.ac.nz)

**Office(s) located at:** NA

**Class times:** One hour per week tba by the tutor=13 lessons **Venue:** Gamelan Room, Music Building, Kelburn Campus  
Room 1C36 Mount Cook Campus

**Workshops/ Rehearsals:** NA **Venue:**  
**Tutorial times:** NA **Venue:**

### PAPER PRESCRIPTION

Practical and theoretical performance study of a designated instrument or voice style in world music, with development of in-depth understanding of the cultural context and the ethno-musicological approaches.

### LEARNING OUTCOMES

Students will be able to

1. Develop the technical skills to perform
2. Understand the style and form of the music
3. Understand the music within its social and cultural context

## **EXPECTED WORKLOAD**

A 15-point one-trimester paper should require around 225 hours work.

This means that in term time, the midterm break and study week you should be prepared to spend on average 12 hours per week attending lessons and practicing and writing your journal.

**Exact ratios must be discussed with your tutor.**

## **PAPER CONTENT**

Students will have 13 individual lessons with performance tutor, at times tba.

## **MATERIALS**

Students will be advised by individual tutors for reading materials and listening requirements.

## **ASSESSMENT REQUIREMENTS**

This paper is internally assessed.

**1. Performance assessment (80%):** One performance exam during the paper in which students will demonstrate technical skills and a knowledge of the musicianship appropriate to the music outcomes 1 and 2

The length of the performances exams will be determined by the example studied and the level of the presentation. A proportion of the exam may present cross-over styles of composed or improvised music in western classical, jazz, popular or other styles.

**2. Written assessment (20%): Journal (an entry per lesson) and Summary of learning process of 1000 words approx.**

A journal developed from classes and recommended readings on the social and cultural context of the music and the ethnomusicology theory related to participation in an ethnic instrument – outcome 3, see attached sheet.

For performance exams (in the case of illness) the student (with the approval of the teacher) must apply to the Director NZSM to have an extension of time for his/her assessment.

### Deposit and collection of written work

The journal and Summary of learning process is due to be handed into Megan Collins' box at the Kelburn campus office, after the final practical lesson.

### Dates assignments are due/ dates of in-class tests

Performance exam dates will be confirmed by tutor. It will be in the final week of term. The journal is due to be handed in after the final practical lesson.

### 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.

### Bibliographic Style:

Assignments must be presented according to the guidelines set down in the **NZSM Handbook 2007**. 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**

Every lesson must be attended, unless a prior arrangement has been made with your tutor to

change the time, due to illness or bereavement.

If for health reasons you are unable to complete all the work required for assessment purposes by 12 November 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 paper has commenced will be posted on the board outside the NZSM office on the Kelburn/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**

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 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](mailto:debbie.rawnsley@nzsm.ac.nz)  
website: <http://www.nzsm.ac.nz/events/>

## Journal of observations during ethno lessons and workshops.

Perf250/350 = 20%

When we learn to perform 'foreign' music we are investigating more than simply playing the notes. We want the playing to lead us to an understanding of the music system and the society and culture it represents. We need to take clues given by the music teachers during lessons and workshops, for example, form of greeting and address, music typology and terminology, attitudes to our mistakes, styles of teaching and other associated cultural information.

As well as looking forward (what kind of music and society is involved here) we are also looking back at ourselves in this process, ie how well am I doing? Am I able to understand the teaching process? Can I grasp enough to start making music?

In this course we are using ourselves as the 'tool of investigation' so we have to become very self aware of ourselves in these new musical situations such as lessons, workshops and concerts.

### **Writing a journal**

There are three stages to this process:

1. **Writing the condensed account-** notes of observations and lesson material made during actual participation as a musician/dancer or as an audience member. This includes your weekly lessons but also other concerts and workshops of your chosen genre or related genres. Several kinds of information will appear in this account, for example, material such as song lyrics, fragments of musical transcription, and phrases of language, concepts and ideas that are new to you. The best way to keep these notes together and safe is to write them into a hardback notebook or exercise book.
2. **Writing the expanded account-**as soon as possible after each lesson, workshop, concert etc find a quiet spot to write your expanded account. This may occur that afternoon, at the very latest that night. You will be amazed how much is forgotten if you try to write up an entry a full day later. This account is where you fill in the details about the facts and ideas jotted down in haste during the lesson, etc. You can also record your own view of events including problems and successes encountered both musically and culturally. This is where you should be self-reflective. For example use phrases such as, "I thought..., I don't feel it was...I didn't expect there to be any..." etc. As long as you have things to say you should go on writing.

*I would expect at least a handwritten page per lesson/workshop but I suspect that once you get going you will want to write more than that.*

3. **Summary of learning process 1000 words.**

**This is to be done near the end of your lessons.** Look through your condensed accounts and take out topic headings that show your learning process and progress. Put similar observations together which show you have had several entries on a particular topic, ie – making sounds on the drum you are learning, issues about a particular part of piece, tempo discussions, fingering or note order. Refer to dates in the expanded account and/or lesson notes to show, for example, how you have mastered a particular technique or understood a cultural concept over time.

Refer to the class handout by Spradely from his book "Participant Observation" (1982) for more information about the condensed and expanded account model.

*Hand in your expanded account, "the journal", in a A4 size book or collection of typed pages.*

*The summary of the learning process should be typed.*