



## PAPER OUTLINE 2014

**Paper Code & Title:** NZSM 521 *World Musics and Music Therapy*  
**Trimester:** 2                      **Year:** 2014  
**CRN:** 14292                      **Campus:** NZSM - Massey Mt Cook  
**Points:** 15  
**Prerequisites:** NZSM 520  
**Corequisites:** None  
**Restrictions:** 133.797

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**Important dates:**    Trimester dates:    14 July–16 November 2014  
                                 Teaching dates:    14 July–17 October 2014  
                                 Mid-trimester break: 25 August–7 September 2014

                                 Last assessment item due: 5 November 2014  
                                 Study week:            20–24 October 2014  
Examination/Assessment Period: 24 October–15 November 2014  
                                 (where applicable)    *NB: For courses with exams, students must be available to attend the exam at any time during this period.*

                                 Withdrawal date:        25 July 2014  
                                 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 or examination, refer to  
                                 [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)

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**Class times & locations:**                      Friday, 9:00am–11:50am (Room MUW1D11)

**Workshop times & locations:**                      1. Sleepover visit to Te Turakini Marae (Mt Cook campus) will be held on **7<sup>th</sup> August 6pm (till 8am 8<sup>th</sup> August)**.  
                                 2. Marimba workshop (Julian Raphael) 10-12 noon at Toi Poneke, Abel Smith Street on Monday 28<sup>th</sup> July(tbc)  
                                 3. Madagascan song and dance (date to confirm ? likely 8 September) Lala Simpson, Wellington

## NAMES AND CONTACT DETAILS

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**Course Coordinator:** Sarah Hoskyns  
**Contact phone:**                      04 463 5233                      **Email:** [sarah.hoskyns@nzsm.ac.nz](mailto:sarah.hoskyns@nzsm.ac.nz)  
                                 x 35807

**Office located at:**                      Room 1D11, Mt Cook Campus  
**Office hours:**                              Monday afternoons 1-4pm; Thursdays 12-1pm, 3.20-5pm

**Other staff member(s):**                      Occasional sessions by music studies lecturers, and NZSM PhD researchers will be offered to complement studies. Daphne Rickson will assist with practical assessment.

**Contact phone:**                              **Email:** [Kimberly.Cannady@nzsm.ac.nz](mailto:Kimberly.Cannady@nzsm.ac.nz)  
                                 [David.Cosper@nzsm.ac.nz](mailto:David.Cosper@nzsm.ac.nz)

**Office(s) located at:**                      Offices at Fairlie Terrace, Kelburn

**Visiting Tutor:**                              Julian Raphael                      **Email:** [jraphael@xtra.co.nz](mailto:jraphael@xtra.co.nz)  
**Programme Administrator:** Berys Cuncannon                      **Email:** [berys.cuncannon@nzsm.ac.nz](mailto:berys.cuncannon@nzsm.ac.nz)

## COMMUNICATION OF ADDITIONAL INFORMATION

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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 Course Coordinator will specify if Blackboard will be used.

## PRESCRIPTION

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*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 coordinator: Sarah Hoskyns. Email: sarah.hoskyns@nzsm.ac.nz.*

## PAPER LEARNING OUTCOMES

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Students who have successfully completed this paper 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 outcomes contribute to the NZSM Graduate Attributes. For a full list, please see [www.nzsm.ac.nz/study-here/graduate-attributes](http://www.nzsm.ac.nz/study-here/graduate-attributes)

## TEACHING FORMAT

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This course comprises one 3-hour lecture per week, and includes an invited visit to Te Kuratini Marae and a workshop at Toi Poneke Arts Centre, Abel Smith Street.

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' (Benenson 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 staff and community at Te Kuratini Marae, Massey Campus. 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.

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.*

*See attached course syllabus for more information.*

## MANDATORY PAPER REQUIREMENTS

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In addition to achieving an overall pass mark of 50%, students 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.

## WORKLOAD

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A 15-point one-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. (A possible breakdown is as follows: 3 hours are likely to be spent listening to materials for listening journal, writing notes/assignment drafts and resourcing materials, 1 hour reading and 2 hours practising music alone and collaboratively for placement use and practical assignment. 3 hours are spent in class.)

## 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

<i>Assessment items</i>	<i>Word length / duration</i>	<i>Learning outcome(s)</i>	<i>Due date</i>	<i>%</i>
Course listening diary	10 entries : total 1,500-2000 words)	1,2 & 8	18 August 2014	10%
Outline plan for Practical Portfolio	Approx 4-500 words	1, 3 & 8	8 September 2014	10%
Outline plan for Individual Project	Approx 4-500 words	6 & 8	22 September 2014	10%
Presented Practical Portfolio	20 min presentation (and supporting documents) in group context	1, 3, 4, 5 and 7)	6 October 2014	40%
Individual Project	2,500-3,000 words	1, 2, 3, 5, 6 and 8)	5 November 2014 (Wed)	30%

NB: Students are expected 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 6 October 2014. Only the student making the arrangement/composition will be assessed for the work, 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 the lecturer in the first half of semester (proposals are due 22 September 2014). 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 2 hard copies of the individual project

## **SUBMISSION AND RETURN OF WORK**

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*Assignments should be deposited in:* box marked 'Music Therapy Assessed Work' situated by the office door in Room 1D11. They can also be emailed to the course coordinator. (If assignments are due on a department research day, work should be left with the Administrative staff in the Mount Cook NZSM Office).

*Marked assignments will be returned to:* box marked 'Music Therapy Assessed Work'. Reports may be emailed to students if they have been received electronically.

*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**

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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.

## ASSIGNMENT PRESENTATION

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**Written work** should be presented according to the **NZSM Guidelines for Academic Work**, which can be downloaded from [www.nzsm.ac.nz/student-zone/student-guides](http://www.nzsm.ac.nz/student-zone/student-guides). 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 **NZSM Composition and Orchestration Style Guide**, available from [www.nzsm.ac.nz/student-zone/student-guides](http://www.nzsm.ac.nz/student-zone/student-guides). Five percent (5%) will be deducted for notated work that clearly does not conform to these standards.

## 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 2014: [www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf](http://www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf)

## MATERIALS AND EQUIPMENT AND/OR ADDITIONAL EXPENSES

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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 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).

## RECOMMENDED READING

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Some useful resources about music, music therapy, culture and ethnicity which are recommended for 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.

### **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).

**Recommended reading:** (A fuller booklist attached to the end of this paper outline.)

## CLASS REPRESENTATIVE

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Class 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. You can find out more information on Class Representatives on the VUWSA website ([www.vuwsa.org.nz](http://www.vuwsa.org.nz)) or MaWSA website ([www.mawsa.org.nz](http://www.mawsa.org.nz))

Students may like to write the Class Rep's name and details in this box:

## STUDENT FEEDBACK

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Enhancements to this course, based on the feedback of previous students will be covered during the course. 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)

## HUMAN ETHICS GUIDELINES

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Any student assessment or project at any level that involves human subjects (including the documenting, interviewing and recording of information from people) must follow ethics guidelines. For courses in Music Therapy, students must follow Massey University Ethics guidelines. For all other courses, students must follow VUW Ethics Guidelines. For information and assistance as it relates to your course, consult first with your Course Coordinator. Guidelines are given at:

- [www.victoria.ac.nz/research/support/research-office/ethics-approval/human-ethics](http://www.victoria.ac.nz/research/support/research-office/ethics-approval/human-ethics)
- [www.massey.ac.nz/massey/research/research-ethics/human-ethics](http://www.massey.ac.nz/massey/research/research-ethics/human-ethics)

## OTHER IMPORTANT INFORMATION

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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). Find out more about plagiarism, how to avoid it and penalties on the NZSM website: [www.nzsm.ac.nz/student-zone/student-guides](http://www.nzsm.ac.nz/student-zone/student-guides)
- **Aegrotats:** [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)
- **Academic Progress** (including restrictions and non-engagement): [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress)
- **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:** [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- **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) OR [www.massey.ac.nz/massey/student-life/services-and-resources/disability-services/disability-services\\_home.cfm](http://www.massey.ac.nz/massey/student-life/services-and-resources/disability-services/disability-services_home.cfm)
- **Student Charter:** [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-charter](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-charter)
- **Student Contract:** [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)
- **Subject Librarians:** [library.victoria.ac.nz/library-v2/find-your-subject-librarian](http://library.victoria.ac.nz/library-v2/find-your-subject-librarian) AND [www.massey.ac.nz/massey/research/library/about-us/addresses-and-staff/sections/information-research-services.cfm](http://www.massey.ac.nz/massey/research/library/about-us/addresses-and-staff/sections/information-research-services.cfm)
- **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) OR [www.massey.ac.nz/massey/home.cfm](http://www.massey.ac.nz/massey/home.cfm)
- **NZSM Student Handbook:** [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/student-zone/scholarships-and-prizes](http://www.nzsm.ac.nz/student-zone/scholarships-and-prizes)
- **Your grades, academic profile, timetable, etc.:** [my.vuw.ac.nz](http://my.vuw.ac.nz)

## 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 [www.nzsm.ac.nz/student-zone/student-guides](http://www.nzsm.ac.nz/student-zone/student-guides)

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

Information about Student Services, including Academic Mentoring for Māori and Pasifika Students, and support for Students with Disabilities, is to be found in the NZSM Student Handbook (available at [www.nzsm.ac.nz/student-zone/student-guides](http://www.nzsm.ac.nz/student-zone/student-guides) or in hard copy 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 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.

**Events & Marketing Coordinator:** Stephen Gibbs

**Phone:** (04) 463 4766      **Email:** [stephen.gibbs@nzsm.ac.nz](mailto:stephen.gibbs@nzsm.ac.nz)

**Website:** [www.nzsm.ac.nz/events](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.*
- 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
- 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
- Rollo, T.M. (2013) Mā Te Wai Ka Piki Ake Te Hauora *NZ Journal of Music Therapy: 11. 51-80* Music Therapy NZ
- 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*
- Solbu, E. (1998) A performance perspective. In *Music of the World's Cultures: A sourcebook for music educators.* Ed: Lundquist & Szego 3<sup>rd</sup> Edition *Worlds of Music* Belmont: Shirmer Cengage
- Titon, J.T. (2009)
- Wade, B (2004) *Thinking Musically* (plus CD)
- Kear, G & Mitchell T (2011) *Home, Land and Sea* Auckland: Pearson

### On-line Journals :

Voices: a world forum for music therapy  
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  
Approaches (Journal of Greek Music Therapy Association)

See also the numerous titles in the excellent *Global Music Series*, General editors Wade, B and Campbell, P, Published by Oxford University Press.