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ATTITUDES, ABILITIES AND ASPIRATIONS IN MUSIC: EXPLORING A CRITICAL PHASE IN PUPILS' DECISION-MAKING ABOUT SCHOOL MUSIC

Recent research has highlighted that school pupils do not view music as a single construct but that they can adopt a multi-faceted view of musical skills and aptitudes, especially when rating their own abilities. This paper explores pupils' attitudes towards school music and their self-ratings of their own abilities and aspirations in different facets of music, examining how these change over the course of a critical phase in decision-making.

A sample of 363 pupils in year 9 (aged 13-14 years) from 5 different English schools completed a questionnaire at the start and end of the school year in 2005-6. The questionnaire measured their current and past involvement with practical music and music training, whether they would take GCSE (General Certificate of Secondary Education) music in year 10 (with the opportunity to give a written reason), and ratings of their own abilities and aspirations in music using a set of 20 items (e.g. ability: "How good are you at understanding music notation?", aspiration: "How good do you want to be at using computers to do music?").

Initial analysis reveals that aspirations in music were uniformly higher than ability ratings for every group, and also less multifaceted (in line with earlier findings). There was a close relationship between choosing GCSE music and playing a musical instrument, with enjoyment of class music at the end of year 9 also related to GCSE choices. Pupils opting for GCSE viewed music as a more difficult subject, and felt training was more important than those not opting for the subject. Further analysis will explore the complex relationships between musical experiences in and out of school, attitudes, abilities and aspirations in school music, and the place of music in young people's everyday lives.

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DEVELOPING IMAGINATION IN MUSIC TEACHING: A CASE OF 'AUTHENTIC' LEARNING IN GREEK MUSIC TEACHER EDUCATION

This paper reports on a project which aims to increase access in music-making for young people in 'neglected,' due to geographical, economic or cultural isolation, schools throughout Greece and Cyprus by developing imagination in the first authentic music teaching experiences of future music educators at the music department of the Aristotle University of Thessaloniki. More specifically, this project shows how moving away from musical activities that are loaded with ideologies about the nature of music and creativity, can help students, on both university and public school levels, immerse themselves in learning experiences that respect their intuitions,

search for their individuality, and place emphasis on innovation and creative freedom. In this light of the search for continuous musical innovation, the project constitutes a suggestion about how music educators and students may go on, through and beyond the 'overture' of music creativity, beginning the trek toward "something else" that doubts conventional and/or popular codes and forms of dominating forces or "symbolic power" in their 'ecosystems,' transgresses boundaries, and challenges established philosophical notions of creativity in global music education. The presentation concludes with videotaped examples of teaching demonstrations in music educational settings at all levels by last-year students enrolled in the "Introduction to Music Education" course, which the author has been teaching since 1998 at the above mentioned music department.

Don Lebler (Queensland Conservatorium Griffith University, Australia)

POPULAR MUSIC PEDAGOGY: PEER-LEARNING IN PRACTICE

The inclusion of popular music as content in music education is now more in evidence. The musicological study of popular music is well established in higher education, and its practice is becoming more common in the post-compulsory sector. However, when this occurs, it is likely to be taught in more or less the same way as more established content areas like classical music or jazz, with teachers being in control of the process and the curriculum, responsible for the feedback and the assessment. Yet in the broader community popular music is usually learned as a self-directed activity, rarely under the direction of an expert mentor/teacher. Students who seek entry to popular music programs bring capacities developed in this informal way to their formal studies. This paper documents one program that breaks new ground in this respect through adapting its traditional pedagogy through the creation of a scaffolded self-directed learning environment within its bachelor of popular music program – a popular music pedagogy.

The paper explores the learning experiences of students before they entered this program, and their participation in two course activities that provide opportunities for the provision feedback to peers. One of these is a mid-semester work-in-progress feedback process that is not compulsory and does not contribute to the students' course marks. The other is part of the formal assessment process and generates marks for both the students whose work is being assessed and those conducting the assessment. The study draws on data from surveys, on-line participation in the provision of work-in-progress feedback, and written feedback provided as part of formal assessment. The paper concludes that these students are very capable of undertaking this kind of peer learning activity and providing useful feedback through the program's structures, and discusses the implications of this for conservatorium practice more broadly.