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Self efficacy and musical projects as epistemic disobedience in music students.

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Abstracts

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Self efficacy and musical projects as epistemic disobedience in music students

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Background

A recent research about values and beliefs of university students entering to music career found preconceptions and expectations about the university identified with the hegemonic musical pedagogical model rather than with their actual musical activities and future life projects (authors, in press). The hegemonic model of music education is inherent to the Eurocentrically constituted power matrix of the modern civilizational project (Holguín & Shifres, 2015; Lander et al., 2000). In this context, to accomplish activities and sustain values outside the logic of the model could be seen as resistance to it (epistemic disobedience, according to Mignolo, 2010)

However, the most significant features of the everyday musical practices of the students (musical genre; modality of practices, music partners, etc.) are far from academy music practices, its epistemology and the music ontology granted. In this way, a musical common-sense is configured on the tension between the experiential meanings within both the epistemological structures of the musical coloniality and the daily "disobedient" musical praxis.

Aims

This work inquiry the epistemological coloniality of manifested in the common sense of novel university students from their own assessment of both their self-efficacy and their daily musical practices.

Methods

Students entering to a music department of a public university in Argentina, answered a 10-open item questionnaire about: (i) previous musical experience, (ii) self-efficacy on core musical skills, and (iii) expectations regarding the career.

100 questionnaires were analyzed and categorized according to an ad hoc categorial system by two independent judges assisted by the QDA-mining software (inter-raters agreement was significant).

Results

Data were categorized in two broad areas: (i) musical experience in everyday life and (ii) the musical experience in academic life. For both areas, categories related to (1) prejudices, (2) expectations, (3) ways of relating in music and (4) validity criteria of knowledge, were identified.

In general terms, the results show a divergent tendency between the experiences of everyday life and the expectation of academic life, especially in terms of valuing the forms and content of valid knowledge.

Conclusions

These findings can account for the tension between the acceptance of the hegemonic musical models and the students' strategies of epistemic disobedience.

The results, also allow us to explain some problems of musical higher education such as student desertion.

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