

Is a Chain a Leash or a Leash a Chain?**Marja Helena Heimonen, Sibelius Academy*

Tacit tradition is a crucial aspect of the Master-apprentice relationship typical in professional instrumental teacher education, especially in the genre of classical music. Master-teachers (who are typically both performers and pedagogues) are thought to have invaluable tacit knowledge, i.e. knowledge that is neither written nor verbally expressed. In instrumental education, this may include knowledge of playing technique, styles and performance practices, and it may be transferred to future generations via performance, imitation and other non-verbal expressions. Individual music lessons, masters playing to - and with - the apprentices may include extensive transfer of tacit tradition, since these teachers have their roots in a heritage that may be taken for granted without any kind of critical reflection until new (and often economic) challenges force them to re-think the traditional ways of teaching. In this session, I will raise the following question: Is tacit tradition - that is transferred by a "chain" of individuals - a "leash," that resembles indoctrination, especially in the hands of authoritative and demanding maestros? Whose voice is heard in this fugue of silent voices? The approach is philosophical; rather than giving one "right" answer, the aim is to raise questions and rethink tacit tradition not only as a leash but also as a chain that allows new creative ways of educating future masters, musicians, and performer-teachers.

Rethinking the Future of Music Literacy: Extinction or Rebirth in a Form of Time-tested "Cognitive Technology"**Rozalina Gutman, CHARISMA Foundation; *Ene Kangron, Estonian Academy of Music and Theatre; *Crystal Olson, California State University, Sacramento; *Maria Kabalevsky, Kabalevsky Center*

What can be done today to foster the revival of a once-existing level of music literacy that allowed J. S. Bach to present his highly sophisticated polyphonic pieces to his dedicated and musically-cognizant audiences? This symposium invites presenters and attendants from around the world to investigate the escalating paradigm of music literacy extinction. Comparative analysis of the current complex combination of universal and country-specific socioeconomic, scientific and cultural issues will lead to an exchange regarding mapping of long-term solutions and immediate rescue strategies, examining "inconvenient truth" (Al Gore, USA Vice-President) about extant paradoxes. For instance, MRI research findings emphasize music education's value, stating that if children are exposed to systematic music studies before age 8, they have an opportunity to develop 15% larger corpus callosum, the brain tissue that connects left and right hemispheres (Schlaug, et al 1995b), resulting in the hard-wired formation of advanced cognitive skills, which may be passed on to the next generations, in the form of neuro-plastic evolutionary changes in the brain's structure. Yet, as an example of lacking research-informed policy, despite being one of USA's most prosperous states, California leaves hundreds of thousands of primary-level public (state-funded) school students without access to systematic music literacy curricula. Additionally, despite ever growing economic demands for a workforce that possesses advanced/creative cognition skills (that in turn, can effect a nation's competitive advantage), country-wide educational doctrine "No Child Left Behind" deems music/arts curricula as "non-essential," thus also providing no Federal funding for music studies. Can we really blame the creators of irrelevant and inconsistent funding policies for having an inadequate ability to grasp the full spectrum of developmental capacities, afforded through music education, sadly, resulting from their own multi-generational deprivation of systematic music studies? Although, can we, as a society, afford to continue ignoring scientific evidence about music education's capacity to serve as a time-tested evolution-nurturing "cognitive technology"?

Kabalevsky's Reform of Music Education: The Past and the Future**Maria Dmitrievna Kabalevsky, Kabalevsky Center*

Dmitry Kabalevsky is a giant figure in the history of music education. Indeed, his name does not need special introductions, due to his world-wide popularity as a visionary composer, encouraging pedagogue, gifted musicologist, inspiring author of books about music, passionate advocate for the idea of "music literacy for all" and as successful facilitator of nationwide music education reform in former Soviet Union. The key principle of Kabalevsky Method is finding such artful approaches in teaching music that allow children to perceive music according to the principles of the Music Art, while avoiding unnecessary simplifications ("excused" by making music more "accessible" for children), and yet - while providing true access to the systematic music education for all. The same concept influenced his higher music education reform. Kabalevsky method became a source of inspiration for new music approaches, textbooks, teacher's manuals, research, etc. created by his School's followers. One of such approaches is rooted in the idea about development of music perception, based on composition and improvisation that is studied for the purpose of broadening music intelligence. Unfortunately, today's Russia does not value education as much, including lacking funding for once flourishing music education. Kabalevsky's legacy serves as a great example of tireless dedication to the cause of music education for all. We should consolidate our International efforts, sharing our best achievements, in order to continue more passionately and effectively our advocacy for the access to music education for every child. Indeed, Music is the manifestation of the Humanity's best creative pursuits. (Presentation is prepared in collaboration with Valeria Usacheva, Editor-in-Chief for the Publications by Kabalevsky Center, Moscow, Russian Federation)

Mapping the Solutions for the Sustainable Future of Music Education – Recapitulation

**Rozalina Gutman, CHARISMA Foundation*

It is critical that we examine with no further delay the alarming state of music education in some parts of the World, its causes and effects, and the possible solutions to the problem. Whereas some critics attribute the decline of musical literacy to insufficient government funding, others blame "mass consumerism" for popularizing less sophisticated musical styles at the expense of learned European art music. Probing more deeply, others see the trend as reflecting a long-term decline in Western Civilization's emphasis on education in general. Whatever the cause, the harm done may be far worse than the damage done to the public's ability to appreciate great music or to the survival of the musical heritage. We need to uncover the mystery of the paradox: why our society that desperately needs creative and capable of advanced cognition skills workforce, adequate to the demands of the information age, does not have the research-informed educational policies that assure the above demands? What can be done to change this harmful trend? Recent neuro-plasticity studies prove that if learning opportunities are missed during the young age, they may be missed for a lifetime. If so, then deprivation of a well-structured musical education can profoundly effect a child throughout his or her life. Can an individual afford to lose the opportunity to advance cognitively through childhood musical literacy? Can society? Every music educator, every musician as well as every music aficionado should become music education advocate, using every opportunity for sharing their passion for music with those around them, thus pioneering our critically important cause.

Music Education in California, USA: The Time for New Approaches is Now

**Crystal Olson, California State University, Sacramento*

There was a time when the State of California had exemplary music and arts curriculum that was available to most children in public schools. Current decline began on June 6, 1978, when Proposition 13 ("People's Initiative to Limit Property Taxation") passed in a state election. "Prop.13" reduced property taxes 57% across the state. Within hours of this measure's passage, many school district summer school programs in music and the arts were cancelled, then the academic year curriculum funding was depleted - all due to formidable lobbying force for ever lower taxes. State Superintendent (1995-2003), Delaine Eastin, a passionate advocate for education in the arts, supported the development of Content Standards Pre-K through 12th grade in the Visual and Performing Arts (music, dance and theatre). VAPA Standards were adopted by the California State Board of Education in 2001 as a part of the Core Curriculum for public school in California. But, 1. "No Child Left Behind Act of 2001," signed into law by President Bush in January, 2002, reauthorizing the Elementary and Secondary Education Act that carries such an emphasis on reading and math test scores that music and arts are regarded by decision makers as "a lower priority"; 2. California state and local budgets are in an economic crisis resulting in even more slashes to "non-essential" (non-tested) programs. Creative advocacy and the implementation of research-informed and child-centered curricula that includes music as a central, essential component are urgently needed, if music education in California is to be brought back from the brink of extinction!

Music Education in Estonia: Between Knowledge and Entertainment

**Ene Kangron, Estonian Academy of Music and Theatre*

Teaching music requires more and more efforts in a society that appreciates only the superficial and entertaining role of music. Culture is not inherited; it is transmitted from one generation to another through traditions, communication and teaching. Every successful method in music education presumes first and foremost a teacher's ability to arouse interest in his or her subject. Orff directed children to active music making by using rhythm and instruments and thus developing creativity and personality. Zoltán Kodály wishes to develop children's sight-reading using a valuable musical material - folk music. Anyone has more chance of enjoying the arts more if they know about specific methods. One could start with musical literacy, songs, instruments, choirs and orchestras and finish with Song Festivals, national identity and world culture. These key words should provide the motive for the pupil to achieve the final aim - a well-developed personality whose world outlook also involves general understanding of culture (gained through music studies). In Estonia the motivation to study and to teach music in comprehensive schools is supported by different activities: 1. Music education is an integral part of National Curriculum for Basic and Secondary Schools 2002 (grades 1-12); 2. Song festivals for youth choirs, orchestras and dance groups ; 3. Contests, festivals and competitions (including music level tests and musical Olympic games), etc. In my presentation I will describe the structure of music education in our country and I will focus on connections between the musical literacy and the phenomenon of the Song Festivals in Estonia.

School-University Partnerships in Music Teacher Education

**Timothy Brophy, University of Florida; *Nathan Kruse, University of North Texas; *Suzanne Burton, University of Delaware; *Lisa Hunter, State University of New York-Buffalo; *Krystal Rickard, University of Delaware*

School-university partnerships have the potential to synergize music education practice to enhance curricular outcomes for all stakeholders involved. When music teacher education has collaboration at its base, a rich