

# **How Can All People Continue to Be Involved in Meaningful Music Participation?**

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## **Introduction**

I was looking forward to an address by a nationally prominent politician who was known to music educators as a supporter and advocate for the arts. After he gave a few preliminary remarks praising the work of the thousands of music educators in attendance, it happened again. Never losing eye contact with his audience and in a strong voice, this polished, articulate, generous, intelligent speaker proudly admitted, "I was 'tone-deaf' in music classes . . . and still am . . . never played an instrument. But (voice growing louder) my wife sings . . . beautifully!" (applause).

Is there a problem? His wife sings beautifully and he supports the arts. But the tone of his voice, his lack of embarrassment, and the message he conveys is disturbing, particularly since this scene is not new. Wouldn't he and all the other men and women who "don't sing" (play an instrument, go to concerts, listen to classical music, etc.) really love to participate successfully in the music experiences that seem to bring so much joy to many of us? What happened to this man when he was an eager and intelligent young boy in school that led him to confidently declare himself a "tone-deaf" adult?

This paper is about learning. Moreover, it is about how *all* learners acquire music knowledge and skills through their school experiences and the impact of school music experiences on their adult musical lives. What music experiences are meaningful for school and adult life? Are there commonalities among meaningful music experiences in school and out of school? How can participation in meaningful music experiences in school transfer to adult life? How can all people continue to participate in meaningful music experiences?

This paper is also about all adults and all future adults (present children). I chose the language "adults and future adults" to blur the traditional separation between school and out-of-school contexts. Many of the salient characteristics of school and out-of-school contexts (physical and social setting, instruction and support provided by individuals, behavior of peers, and the inherent norms and expectations) are in fact different, but there exists an implicit assumption that school music programs provide students with the knowledge and skills that will enable them to participate successfully in a variety of meaningful music experiences in adult life. But many children do not choose to participate in the adult music experiences we may have intended for them.

What can we observe in adults' music knowledge, skills, and attitudes that are products of their school music experiences? Are adults living the musical lives we intended for them, and if not, how can we prepare future adults more successfully? How can we replace feelings of apathy or embarrassment among adults who are "not good at music" with skill, knowledge, and feelings of accomplishment and happiness? Consider these scenarios:

- Bill is a college economics major who loves music but admits that he has never gone to a classical concert because he just doesn't like to wear a tie and get dressed up. He has more than 150 CDs in his collection—mostly rock and country. He's considering buying a keyboard but hasn't gotten around to it.
- Helen is a successful young professional woman who wishes she could still play her trumpet. She feels guilty that she hasn't given it to a beginning student. She just does not have the time to play and is afraid of the community band audition process. Sometimes when she is alone, she plays her trumpet solo from *El salon Mexico*, and it brings back fond memories of her high school band performance at contest. She proudly remembers getting a "1."
- Carlos agrees that playing an instrument could be fun, but he never did because he just wasn't talented. If his young son shows any talent, he might suggest that he join band because he remembers that someone in their family owns a clarinet that isn't being used.
- Mary is 78 now and lives in a retirement community. Her school had a choir and a band; she's sorry she never participated. A friend suggested she join the Monday night recorder group. They take beginners. She'll try it, thinking that she surely could learn an instrument she heard her granddaughter play, although admittedly the songs her granddaughter played were not that interesting. She wants to learn to play folks songs from her native country—some that she could play, and even sing, with her granddaughter.

Music educators know these individuals—they are neighbors, relatives, or friends. We have experienced social situations when conversations turn to music, and friends or acquaintances comment, without concern and sometimes quite proudly, that they know nothing about music and can't sing or play instruments. We have observed adults sing (or

not sing) "Happy Birthday" or "Auld Lang Syne," or play one of the parts for "Heart and Soul" on the piano. In these situations, we often make judgments about the music knowledge and skills of these adults and their previous experiences in school.

Some of the adults we know have rich musical lives, choosing from a variety of music experiences at different times throughout their lives. Other adults' music experiences may be limited but enjoyable (e.g., listening to popular music). What kinds of music experiences did most of these adults have in school? What did their school music experiences contribute to their lives as adults?

### **The Impact of School on Adult Life**

Simply put, education is intended to improve the quality of life. Music educators recognize the importance of a quality school music program to the quality of musical life. Adults provide opportunities for us to evaluate the success of schools and our programs, since adults are, in a sense, artifacts of education past.<sup>1</sup>

Many factors outside of school may contribute to an adult's "musical characteristics," although schools and music educators traditionally have the primary responsibility for formal music education. The importance and impact of school experiences on the quality of the lives of future generations is a familiar and recurring theme in documents ranging from school districts' mission statements to documents produced and distributed by MENC—The National Association for Music Education.

Adult life in a post-industrial society was at the heart of the issues examined several decades ago at the Tanglewood Symposium. Participants in the symposium sought to "reappraise and evaluate basic assumptions about music in the 'educative' forces and institutions of our communities—the home, school, peer cultures, professional organizations, church, community groups, and communications media."<sup>2</sup> Although participants recognized the importance of collaboration among the many resources and educative forces of the communities, in the final analysis, the recommendations in the Tanglewood Declaration placed the primary responsibility for curricular and instructional changes with music educators and schools.<sup>3</sup>

In all probability, schools of the future, no matter how they are defined, will be the institutions charged with the responsibility of preparing students for adult life, and music will be a major part of life's preparation. In a current MENC document, music in adult life is identified as the ultimate goal for school music experiences. A statement in the introduction to the document *Opportunity-to-Learn Standards for Music Instruction: Grades PreK-12* reads: "While the opportunity-to-learn standards focus on the learning environment necessary to teach music, it is important to note that the ultimate objective of all standards, all school curriculums, and all school personnel is to help students to gain the broad skills and knowledge that will enable them to function effectively as adults and to contribute to society in today's world and tomorrow's."<sup>4</sup>

### **Deciding What's Meaningful**

What are the broad skills and knowledge that will enable students "to function effectively as adults and to contribute to society in today's world and tomorrow's," and, what are the broad skills and knowledge that will enable students to participate in meaningful music experiences today in school and as adults in tomorrow's society? What are meaningful music experiences?

Music educators define many forms of music participation as meaningful (e.g., performing; composing and arranging; reading music; listening to, analyzing, describing, and evaluating music; describing and analyzing relationships between music and other arts; and describing and analyzing music in relation to history and culture). All of these experiences may be considered meaningful, but the wide range of possibilities requires that teachers make curricular and instructional choices and define priorities.

Meaningful music knowledge and skills may be decidedly more difficult to define and prioritize than meaningful life skills (e.g., literacy, economic sufficiency, independent living). When adults lack life skills (e.g., are unable to read), consequences can be severe. When adults lack music skills (e.g., unable to read music), consequences are rarely considered severe by society (even in the case of professional musicians). It is difficult for most adults to define particular music knowledge and skills as high priorities when there are few obvious negative consequences for lacking the knowledge and skills. On a regular basis we observe competent, successful adults who appear happy and who contribute to society and yet have few music skills and little music knowledge. We also encounter aficionados (adults and students) of popular music who are amateur performers, who attend concerts regularly, who are avid listeners (often listening from their own large collection of CDs of popular music), and who can, after only a few seconds of listening, identify and describe a popular piece of music and also give in-depth biographical information about the composer and artist. In many cases, the skills and knowledge of these aficionados were not acquired in school. What is it then that we value for our students in school and their musical lives as adults?

This problem of defining and prioritizing meaningful music experiences becomes yet more difficult knowing that today's students will live most of their lives in the twenty-first century. Technological advances, changes in demographics, educational and medical research findings, issues of diversity, and socioeconomic factors can all impact decisions. Tanglewood participants struggled with similar issues in defining priorities for music education for a post-industrial society.

The most salient issues for Tanglewood and Vision 2020 appear to be redefinition and change, but important: issues also involve reaffirmation of values that have been and will continue to be at the core of music education. New knowledge and skills may be required for new forms of music participation in the future, although many broad experiences that are valued today will probably continue to be valued in the future (e.g., singing or playing expressively and technically accurately, performing for others and attending concerts of live performances of music, listening to exemplary works of music of a variety of genre or styles, music literacy, talking intelligently about music).

The professional judgment of the individual teacher to make curricular and instructional decisions is recognized in *The School Program: A New Vision*, a publication that was developed to serve as "a model of what the music program should comprise in terms of curriculum content and student learnings" and as a resource that "identifies those skills and knowledge that should be given the highest priority."<sup>5</sup> Although curricular values are clearly promoted throughout the content standards in *The School Program: A New Vision*, the preface clarifies that the "publication does not constitute a curriculum," that the "determination of the curriculum and the instructional activities designed to achieve the standards are the responsibility of states, local school districts, and individual teachers," and that the standards do not "free the teacher from making professional judgments."<sup>6</sup>

Throughout childhood, throughout school, parents and teachers are primarily responsible for many of the decisions involving a child's learning. With adulthood comes the independence and responsibility to make decisions—decisions about employment, place of residence, social network, recreation and leisure, and music. If the musical lives we intend for adults require specific skills and knowledge, and if the meaningful music participation we intend for adults requires their time and in some cases their money, then decisions must be made as to what is meaningful for both students and adults.

Certainly music participation by children and adults in our society is booming when it involves popular music. If other kinds of music participation are valued, if we want students to have a wider variety of choices outside of school now and in the future, then *transition* must become the guiding principle for curricular and instructional decisions. Transition, simply defined, is the movement of individuals across a variety of school and nonschool environments throughout life. When adults participate comfortably, successfully, and as independently as possible in meaningful music experiences, those for which they were prepared in school, then the transition from school contexts to adult contexts in communities and homes is successful.

### **Assessment and Meaningful Experiences, Skills, and Knowledge: Looking at the Data**

In the field of education, experiences, skills, and knowledge that are defined as meaningful frequently are assessed in order to evaluate whether what was taught was actually learned. National large-scale surveys of music participation, preferences, attitudes, and experiences, as well as assessments of students' skills and knowledge, provide some information to answer questions related to transition—whether individuals are participating in experiences that are valued by many music educators and whether students have learned particular skills and knowledge that may contribute to meaningful participation now and in the future. Surveys and assessments are naturally limited by their scope; however, in many cases, the experiences, skills, and knowledge measured in these assessments have been defined by many music educators as meaningful (e.g., listening to live and recorded performances of classical music, playing instruments, singing), thus making the data relevant to issues of transition.

Data from several studies on attitudes and music participation (primarily playing instruments) by adults and family members are reported in "American Attitudes towards Music 1997," an executive summary of a survey of 1,740 individuals aged 12 and older, conducted by the Gallup Organization on behalf of NAMM.<sup>7</sup> Since these surveys were intended to serve the music industry by providing information that could increase product sales, areas of study were primarily limited to attitudes and experiences related to instrumental music. Consider first the generally positive attitudes towards music, music making, and music education found in this report:

- A large proportion of individuals surveyed agree that music is a very important part of life (84%); that music is a good hobby (95%); that music brings the family together (82%); that music is a part of a well-rounded education (90%) and that the state should mandate music education in schools (70%).
- A large proportion of individuals surveyed agree that playing a musical instrument is fun (88%) and that playing a musical instrument provides lifelong enjoyment (96%).

Now consider these findings from the same report:

- The proportion of households with at least one person aged 5 or older who currently plays a musical instrument has declined from 1978 (51 %) to 1997 (38%).
- Only 25% percent of the individuals over the age of 12 currently play some type of instrument, and 28% of the population over the age of 12 were former players.
- Of the total number of former players, 55% stopped playing before the age of 18, and 24% stopped before the age of 35. Of the total number who currently play, 33% are aged 15 to 17, 24% are aged 35 to 49, and 19% are aged 50 and older. Piano and guitar are played by larger proportions of children (ages 5 to 17) and adults than any other type of instrument.
- A large majority (84%) of people who play instruments or were former players first learned to play between the ages of 5 and 14. Most first learned to play a musical instrument at school (44%) or by taking private lessons (35%). Fifty-seven percent of the respondents aged 65 and older believe that they are too old to learn to play an instrument.
- Forty-one percent of all individuals agree that it isn't worthwhile to invest in an instrument unless the child has demonstrated some degree of musical talent (49% of nonplayer households, 37% of player households, and 36% of former player households).

- For all current or former players, 33% report that a parent encouraged them to begin to study an instrument, and 37% report they became interested on their own. Only 14% report they were encouraged by a teacher.

The reported positive attitudes about music along with a strong U.S. economy may, in part, be responsible for the positive outcomes seen in product sales (other than school instruments) for the music industry. The growth of the music industry can be followed in *Music USA*, a yearly publication that provides statistical data on shipments and sales of music products (e.g., instruments, acoustic pianos/keyboards, printed music, CDs).<sup>8</sup> The annual retail value of shipments is reported to have grown steadily since 1991 from 3.93 to "a whopping 6.10 billion dollars!"<sup>9</sup>

Although this generally positive report from the music industry may appear encouraging, consider the following data from *Music USA* showing how consumers are spending their money:<sup>10</sup>

- Several products show particularly strong growth (percussion, synthesizers, acoustic pianos, sound reinforcement), although in the school music market, more brass, woodwind, and stringed instruments were shipped than sold. Purchases of new instruments are said to be significantly affected by the level of rental returns and the number of used instruments on the market.<sup>11</sup>
- Although sales of recorded music have shown an increase from \$7.8 billion in 1991 to \$ 12.2 billion in 1997, shipments of classical recorded music to music companies and retailers represented only 3.2% of music shipments in 1991 and have continued to decrease across the period to 2.8% in 1997. Rock, country, urban contemporary, pop, and rap comprised 80% in 1991 and 78% in 1997.<sup>12</sup>

It appears that adults are not continuing to play the instruments they studied as students in school, and they are not listening to the classical music they may have heard in their music classrooms. The data also suggest that they are not attending concerts of classical music and opera, and comparisons of data from older and younger age cohorts show an increasing number of nonparticipants. Consider these findings from research reports by Peterson and Sherkat<sup>13</sup> and Balfe and Meyersohn,<sup>14</sup> which appear in the National Endowment for the Arts document *Age and Arts Participation*:

- A comparison of each age cohort between 1982 and 1992 reveals a general decline in attendance at live performances of classical music.
- The major predictor of arts participation in 1992 was the respondent's level of education: in every age cohort, those with more education participate at higher rates. However, rank orders of participation for age groups (beginning with those born in 1936 to those born between the years 1966 and 1975) show a clear and disturbing decrease, none that is attributable to education or income. Unlike older cohorts, there is no evidence that younger cohorts increased their participation as they matured.

- Many younger people are substituting alternative forms of arts participation (television, CDs, videotapes) for live arts participation.

The results for younger age cohorts are inconsistent among different types of arts participation. After discussing data showing high preferences among younger cohorts for a narrow range of popular music, Balfe and Meyersohn explain that these young adults "are reducing their participation in core art forms that compete most directly with the popular arts, given what is known of the constraints on their time and economic pressures. With increased sophistication of performances of most forms of popular music, as well as the general informality of their venues, it is no wonder that it is classical music, jazz, opera, musicals, and theater that have suffered the large declines among baby boomers and the younger Generation X, while ballet and art museums—both arts forms and venues having less competition from those of popular music—have enjoyed increases instead."<sup>15</sup>

The picture of increasing audiences for the performing arts is not encouraging for those who value adults' attendance at live performances of music other than popular music. It is even less encouraging looking across generations, considering that many of the adults who are nonparticipants will be or are new parents. Parental encouragement has been found to be one of the strongest influences on adults' interest in attending concerts.<sup>16</sup>

In the absence of data showing that adults are participating in experiences that are valued by many in music education, we cannot assume that parental encouragement of concert attendance, or any other meaningful music experience, is present in children's lives. For a large majority of children, teachers and school music programs may be the only influences that will affect the children's current and future interest in the variety of music experiences valued by music educators, and the only opportunities for them to acquire the skills, knowledge, and attitudes that lead to broadened choices concerning the music participation in their lives.

Students who are in school now will participate in future surveys of adult participation. Ideally, they are learning the skills and knowledge that will lead to their choosing to participate in a wide range of music experiences now and in their adult lives. Perhaps one of the most visible and current sources from which we can make some predictions for the musical behavior of future adults is contained in *The NAEP 1997 Arts Report Card*.<sup>17</sup> The purpose of the National Assessment of Educational Progress in the arts was to assess what eighth-grade students know and can do in three areas of music, visual arts, theatre, and dance: Creating, Performing, and Responding. Representative samples of public and nonpublic school students participated in the assessment.<sup>18</sup>

As with most educational research reports, the NAEP report includes cautions regarding interpretation of the data. Readers are to consider effects of other factors on the results (e.g., socioeconomic, education, composition of the student body in public and nonpublic schools, parents' education levels, and parental involvement). Also, the report identifies correlations between factors (e.g., specific scores and characteristics of school

programs), and the standard cautions are given against causal interpretations. Even in light of these cautions, the generally low scores, particularly in the areas of creating and performing, are disconcerting. If the skills and knowledge that were assessed are those that represent broad areas valued by many in the music profession, then the results show a disparity between what we think we're teaching and what students are learning.

Average scores were low (Responding = 150 or below on a scale of 0-300; Creating = 34 on a scale of 0-100; Performing = 34 on a scale of 0-100). Performing scores were even low for the 16% of the students whose teachers asked them to play instruments every day (average score 53), and the 13% who were asked to sing every day (average score 40). Creating and Responding scores were also low for students who reported that teachers asked them to listen to music, write down music, or make up their own music almost every day. Only 18% of the students reported playing in a band, 3% playing in an orchestra, and 22% singing in a chorus. But even scores for students who participated in school ensembles were relatively low, with ranges of 43 to 52 for Performing and 40 to 50 for Creating.

Scores were also low for students who attended a school with a music program that included one of the attributes that we tend to associate with good music programs (i.e., full-time music specialist, music instruction at least three or four times a week, a required district or state music curriculum, visiting artists, artist-in-the-schools programs, and a room dedicated to music teaching). The scores for students who attended schools with music programs that included all of the "good program indicators" were not identified separately in the report, nor were they compared with scores of students who attended schools without all of the indicators. We can only assume that scores from students who attended schools with all of the indicators would be considerably higher for responding, creating, and performing.

The results include correlations between students' scores and attributes of the music programs in which students participated. With the exception of the 9% of the students who received no music instruction, there were no significant relationships between students' average scores and program attributes. Factors that surprisingly were not positively related to scores were frequency of instruction, having a district or state arts curriculum requirement, visiting artist programs, or whether a full-time specialist or part-time specialist was teaching music. Interestingly, although perhaps not surprising to some, students who attended schools where music was taught in room(s) dedicated to music teaching had significantly higher average scores in all three areas (Responding, Performing, and Creating) than did students who attended schools where music was taught on a stage or other space not dedicated to music teaching. Perhaps this result is attributable to the fact that dedicated music spaces are often associated with schools and communities with greater financial resources.

Some of the lower scores are reported in the area of Performing (e.g., singing the song "America" with a full chorus accompaniment on audiotape and playing "Ode to Joy" and "Twinkle, Twinkle, Little Star" by ear on the MIDI keyboard). The findings for singing, although well-known in the music education community by now, bear repeating,

considering the absence of adult survey data on singing and choral music. Many students were able to sing the song "America" with generally acceptable rhythm (78%) and expression (51%). Only 35% of the students sang almost all of the pitches of the melody accurately, and only 24% sang with a tone quality that was considered appropriate in most sections of the song. Only small percentages of students were able to perform the pitches of "Twinkle, Twinkle, Little Star" (25%) and "Ode to Joy" (21%) by ear on the keyboard at an adequate level or above.

Any music assessment presents challenges, particularly in the areas of performing and creating music. Readers are encouraged to examine the complete NAEP report for a deeper understanding of the process and to examine the many results that are not discussed here. Some may raise good questions about the assessment items, the number of items, or the procedures, or may have other interpretations of the findings,<sup>19</sup> but if we assume that the NAEP assessment is a measurement of broad areas of skills and knowledge valued in music education, then the results are disappointing.

The students in the survey are a representative sample of eighth-grade students in the nation—they represent what most eighth-grade students can do when responding to, creating, and performing music. Considering the data from these future adults, we cannot predict with any confidence that this new generation will participate happily and successfully in music experiences that require the kinds of skills and knowledge reflected in the assessment.

### **Transition as a Principle in Music Education**

In the face of disconcerting survey and assessment data and many of the informal observations of a large number of adults and children in our communities and schools, many teachers may be willing to entertain a different approach when teaching students—one guided by a principle of transition. Transition, defined earlier as the movement of individuals across a variety of school and nonschool environments throughout life, is a valuable principle that can guide curricular and instructional decisions and increase the probability that meaningful school experiences will continue in adulthood.

If all people are to be involved in meaningful music experiences throughout their lives' all students must first participate in realistic school music experiences that are grounded in the principle of transition. Planning for transition requires music experiences in school that are directly referenced to contexts for music experiences valued for adulthood. What would happen if, in order to teach for transition, we engaged students, on a regular basis, in activities that were similar to these music experiences valued and performed in adulthood? Consider some of the possible outcomes for the following situations:

For some teachers, playing the recorder is considered a "pre-band" experience—an early experience playing music from notation and one that may motivate students to play an instrument in succeeding grade levels. For others, recorders offer unique opportunities for students to acquire music knowledge and performing skills. The purposes may be

admirable but it is unlikely that traditional practices will result in these outcomes. In reality, the elementary teacher, pressed to include everything in the curriculum, often limits students' recorder experiences to a module of several weeks in the fourth grade and limits the repertoire to ubiquitous B, A, G songs. After the recorder module, do students continue to play their recorder at home for family and friends or play with others in ensembles? As adults, do they join the Recorder Society and perform in the community or play at informal gatherings with friends? Do we see recorder as a skill that is just "good for students," hoping that the experience will transfer to other types of music learning and participation in instrumental ensembles? What are the expectations for students as a result of several weeks playing a limited repertoire?

*If* recorder playing is a highly valued adult music experience and transition is the basis for decisions, many of the school experiences involving recorder would be different. Consider outcomes from classrooms where students are regularly engaged in activities that are similar to the musical activities of the members of the community Recorder Society (play arrangements of Renaissance tunes with tambourines and drums, sightread simple tunes, discuss music literature, listen to performances by well-known artists and ensembles). Also, what results would occur if students experienced ongoing collaboration with members of the local Recorder Society throughout their years in the upper elementary grade levels and middle school, playing with adult mentors and performing quality ensemble music with peers? Would these types of experiences in school make a difference in attitudes, knowledge, skill, and their choices as adults to participate in these types of experiences?

Consider another situation that involves adults' singing. *If* singing (accurately and expressively) for others (younger children, other adults) is a highly valued music experience, and transition is the basis for decision making, then school experiences must involve more than those related to traditional concerts. Of course, students must frequently be engaged in enjoyable singing experiences where they are learning to sing accurately and expressively, but singing for others should occur as an integral part of those experiences. Perhaps, as an ongoing part of the music program, older students could learn to select and perform a repertoire of songs appropriate for younger students in the same school. The older students would actually learn to choose the music and sing the songs for the younger children, on many occasions, in informal settings, either in small groups or one-on-one. Given these kinds of frequent experiences, would students have more positive attitudes about singing, would they sing better, would they serve as positive role models and mentors for younger children, would they want to continue to sing for others, would they recruit lower grade level students into choir, would they sing for their younger siblings or their own children as adults?

In yet another situation involving community ensembles, what would occur if, on a regular basis, students in middle school and secondary school served as public liaisons and advocates for community performing groups and collaborated, interacted with, or performed with the adult members of community groups on a regular basis? Would these school experiences, which are similar to those of adults who are members of community organizations, lead to an increase in the number of students who participated in

community performing organizations or who attended the concerts of these groups? Would more of these students contribute their time and money to benefit community (including school) music organizations when they become independent adults?

If students, as a part of most classes, reviewed program guides for their local classical radio station and selected dates and times for listening, would they, as adults, be more likely to listen to that station and lend financial support? What effects would we see if, beginning with kindergarten and continuing throughout the elementary grade levels, students shared responsibilities for turning on the radio and finding the public radio station so that their class could listen for a few minutes at the end of each day of singing and music making?

If students left elementary school and middle school having had a choir (band/orchestra) "big brother" or "big sister" for several years and had, on several occasions each year, performed with the older students, would they be more likely to join and stay in their ensemble? If elementary students spent most of their class time actually learning to sing a repertoire of songs in-tune and singing for others, would our adult survey and NAEP data look more positive? Would we informally observe more friends and members of the community engaged in music activities? And, would we hear more political speakers talk about their successes making music?

### **Empirical Support for the Principle of Transition**

Transition is an idea. It is a principle that is overarching in its educational applications. Transition planning in music education has wide-range applicability for people of all ages, people with a wide range of abilities and disabilities, and people from all ethnic populations, cultures, and backgrounds. It can also apply to a wide range of contexts within music programs—contexts that involve a variety of experiences, knowledge, and skills. The principle of transition is also timeless. Although specific examples throughout the text of this paper may become outdated, the principle will not.

Empirical support for the idea of transition as a principle for curricular and instructional decisions comes from educational research on transfer of learning and from the application of this research to models that have been used successfully in education. Since the ultimate goal of all education is the transfer of previously learned knowledge and skill to new situations, teaching for transfer has proven to be one of the important issues in education and research. It is particularly valuable since principles of transfer apply to *all* individuals and a wide range of contexts, experiences, knowledge, and skills.

How then does transfer occur, and what research-based principles support curricular and instructional decisions based on a principle of transition? Although the transfer process is complex, multifaceted, and affected by factors concerning the task and the context, several well-established principles have emerged from the research literature that allow us to predict when transfer will probably take place.

An in-depth discussion of transfer is well beyond the scope of this paper; however, in the following section I will present four principles derived from the research literature (listed below and in italics throughout the section) that influence the extent of transfer and that provide support for the overarching principle of transition in music education. Throughout I will include several music education examples and a few necessary definitions. Although the principles are considered separately, many of the principles overlap in several of the music education examples.

The probability of transfer of valued skills and knowledge from school music contexts to out-of-school adult music contexts will be increased (1) when students participate in music experiences and learn skills and knowledge that are similar to music experiences, skills, and knowledge that are valued for adults; (2) when students have frequent opportunities to practice the same skills and tasks, and apply the same knowledge using numerous and varied examples in multiple contexts; (3) when students learn fewer things more deeply and thoroughly; and (4) when students learn meaningful principles rather than isolated facts and skills.

These principles, and much of the research literature on transfer, focus on two elements: student tasks and contexts. Tasks in the transfer literature (classroom activities, student behaviors, skills, knowledge) refer to what we can observe the student do in the classroom (compose a short piece using nontraditional sound sources, read by sight a simple melody, sing a song with expressiveness and technical accuracy, improvise an accompaniment, and demonstrate knowledge of the technical vocabulary of music in discussion with peers). Contexts in the transfer literature have come to refer to various learning settings (classroom, community, tutoring, etc.) and social/cultural settings (peers, parents, teachers, etc.). Tasks obviously will occur in contexts. The four principles with examples of music tasks and contexts are presented below.

*Principle #1. The more similar two situations are, the more likely that learning in one situation will transfer to the other situation.*

This principle is concerned with the degree of similarity between two (or more) tasks and contexts. Tasks naturally occur in contexts (e.g., a student plays a simple three-chord guitar accompaniment for peers singing "On Top of Old Smokey" in general music class). Consider first the original task and the original context from the guitar example. Now consider the same student playing the same accompaniment for a middle school chorus performance. The guitar accompaniment remains the same although the context is quite different from the classroom setting (different students, audience). In other situations, contexts may remain somewhat the same (regular classes with same peers, teacher), although tasks may be very different (playing a more complex accompaniment for "Smokey," playing and singing "Smokey," playing the same three chords to accompany a different song).

The more school music experiences are similar to music experiences that are valued for adult life, the higher the probability of transfer and the more successful the transition. Consider the example of students continuing to participate in music ensembles outside of

school contexts. School experiences for students are more "similar" to those experiences of adults who perform in community organizations when students regularly participate in organizations' activities and have frequent positive interactions with members of the organizations—performing alongside members, successfully singing or playing appropriate parts or literature in rehearsals and in performances for audiences in their own school venue and other community venues.

At this point, readers may be thinking about the numerous prerequisites that are taught in school that are rarely if ever performed by adults. Although there are many instances in music education when learning one skill is a necessary prerequisite for learning another (holding the instrument properly and forming the correct embouchure before performing a sound with good tone), many prerequisites are not necessary for achieving a desired learning outcome (verbally identifying note names in a phrase before singing or playing the phrase accurately and with good tone). By establishing unnecessary prerequisites, precious teaching/learning time may be wasted and students may become frustrated—their enthusiasm for making music lost in the tedium. In the process of determining what students will know and do, and in what contexts, so-called prerequisites should be questioned since they may place an unnecessary delay on the students' learning and dampen student motivation. Some prerequisites may be functionally related to another skill in the hierarchy and to the ultimate goal, but many prerequisites have been erroneously established over generations of teachers and music texts.

*Principle #2. The more frequent the opportunities to practice a skill or demonstrate knowledge using numerous and varied examples, the more likely it is that learning will transfer to new situations.*

This principle considers the degree to which original learning is applied to a number of tasks or contexts, or the generality of the transfer. Reading music is one example of a skill that applies to various tasks and occurs in many contexts. The singing of "The Star Spangled Banner" with a large group is another example of one skill that may easily be applied to a number of school and community contexts. When a student applies original learning about practice strategies while studying piano to practicing other instruments or music, transfer has occurred across a number of tasks. When children who learn to sing in tune with a pleasing tone use these singing skills while singing a variety of songs in their classrooms, in community groups, and at home with family and friends, they have transferred their original learning to a number of tasks and contexts.

The extent to which original learning transfers to other contexts is affected by the frequency and variety of practice opportunities. The student who sings the same repertoire expressively and with technical accuracy in a small group in his or her own classroom, in other teachers' classrooms, in the principal's office, will most likely transfer those well-learned skills to singing beautifully at the PTA meeting. The students who have frequent opportunities to perform particular rhythm or melodic patterns in many pieces may independently transfer those skills to new literature. Students who use appropriate music terminology to describe numerous and varied examples of music in the

classroom will not only increase the depth of their knowledge of the class examples but may transfer this knowledge and skill to describing music heard outside of class. Discussing a variety of music in different contexts (with small groups of peers outside the classroom, with the teacher, or at home with parents) increases the probability further.

*Principle #3. The more deeply and thoroughly something is learned, the more likely it is that learning will transfer to new situations.*

This principle is probably one of the most understandable and yet often overlooked principles for transfer—it concerns how well something is learned. Many individuals have memories of singing or playing at a concert or recital or sightreading in a testing situation when there were problems in the performance. When there was too little time for practice and rehearsal, performances were adversely affected. What was taught was not really learned.

We require children to sing for five years in the elementary schools, but are they learning to sing well? Will they choose to sing—and sing in-tune—in their homes and community choruses? Learning something thoroughly most often means repeated practice of the same skills over weeks, months, and years to the point of automaticity or habit. It is not surprising that students who reported that they were asked to play instruments or sing, notate music, or make up their own music *almost every day* had the highest average scores in those respective areas of performing and creating in the NAEP 1997 Assessment.<sup>20</sup>

It should be noted that learning to perform, discuss, or analyze only a few pieces of music well is not the same as learning a skill or knowledge. In some situations, students practice and learn a limited repertoire throughout the school year or can discuss and analyze only a few pieces heard in class. Learning to perform particular pieces well can be important at times, but skills and knowledge will be acquired only when students have frequent opportunities to practice, when practice is efficient, and when practice involves numerous and varied examples in a motivating environment.

*Principle #4 Meaningful principles will more easily transfer to new situations than rote learning of isolated facts and skills.*

Sometimes learning something well requires drill and practice, although when repeated practice is combined with a student's understanding of underlying principles for the skill or knowledge, the learning situation is made more meaningful and the extent of the transfer is greater. Students can follow a cue and learn where to breathe when singing or playing a particular piece, or they can learn how to use breath to perform expressively or adjust the pitch of a particular note. When students learn principles that explain why and how the breath affects performance, they are better prepared to make appropriate adjustments and decisions independently. Students can learn to identify forms and the periods of particular pieces, although when students learn and understand principles of composition evident in music of different periods, they are better prepared to apply the principles when identifying and talking about an unfamiliar piece of music.

Knowledgeable teachers will understand how to make learning situations meaningful, but they must also allot enough time for their students to learn thoroughly and deeply.

All four transfer principles require that teachers accept the idea that "less is more." Deciding what is meaningful and teaching fewer (highly valued) things allows time to teach those things more deeply and thoroughly, thus providing a greater opportunity for transfer of learning to occur. When deciding what to "teach deeper," one must examine the contexts for transfer. In future school or out-of-school contexts, how many music experiences require this knowledge or these skills and how frequently will they be required? For most students, opportunities for transfer to new situations are more frequent for some music skills and knowledge (performing from notation; performing with expression and technical accuracy; sight-reading; talking intelligently about stylistic features of a piece of music; demonstrating audience behavior appropriate for recitals and concerts of classical music) than for others (reading alto clef; naming all the instruments in the symphony orchestra; writing note names; playing scales; identifying by name whole, half, quarter, eighth notes).

In closing this section on transfer, I would like to restate several findings from the transfer research that have direct applicability for music education. Considering the research evidence on transfer of learning, we can predict that the probability of transfer from school music contexts to out-of-school adult music contexts will be increased (1) when students participate in music experiences and learn skills and knowledge that are similar to music experiences, skills, and knowledge that are valued for adults; (2) when students have frequent opportunities to practice the same skills and tasks, and apply the same knowledge using numerous and varied examples in multiple contexts; (3) when students learn fewer things more deeply and thoroughly; and (4) when students learn meaningful principles rather than isolated facts and skills.

Teaching for transfer is an essential part of education. When adults who have attended many years of school cannot apply their classroom learning to situations outside of the classroom, the educational system has failed. The success of education is often measured by the number of adults who are gainfully employed, who live independently, who participate as good citizens in society (parents, neighbors, etc.), and who participate in pleasurable and beneficial (mental and physical health) recreational and leisure activities. One of the most striking successes in education comes from the field of special education where the application of principles of transition and transfer has resulted in significant progress in preparing students to live, work, and play in the real world. After years of observing disheartening results from "graduates" of well intended but often unsuccessful programs, transition needs for individuals with disabilities took on such importance that statements of transition services are now required as a part of each student's Individualized Education Program (IEP).<sup>21</sup>

Applications of the principles are also evident in successful models to teach problem solving in areas such as mathematics, reading, and social studies, and in apprenticeship programs and job training programs. And, although these principles have not received much study or discussion in music education, many principles of transfer are evident in

the competent teaching that occurs in music education classrooms, rehearsals, and studios as children are learning specific music skills and knowledge. What is not evident in music education, however, is the application of principles of transfer within an overarching principle of transition that encompasses a child's movement throughout school years and adulthood.

### **Designing Music Programs Based on a Principle of Transition**

Teachers in schools, colleges, and universities who see merit in the arguments presented in this paper can immediately incorporate the principle of transition into classrooms and rehearsals, and into the course content of teacher preparation programs. The principle of transition will be most effective in music programs when (1) there is a general consensus as to the long-term goals that are meaningful for most students, (2) students are given frequent opportunities to participate successfully in appropriate related school music experiences at each grade level, and (3) students learn to make appropriate transfers of skills and knowledge within and across grade levels. Transition is also facilitated by ongoing collaboration and cooperation among music professionals within the school and collaboration with members of the community (teachers, artists, arts organizations, parents, businesses, and other supportive individuals and organizations). Individual music teachers have access to several sources of support in the community, have skills to teach for transfer, and have the freedom to develop music experiences for the same students across several years. One teacher can influence the extent of transition made by many students.

Procedures for designing music programs focus around a few key ideas. Simply stated, once it is decided what music experiences are valued for adulthood, similar school experiences need to be developed for each grade level—experiences that will then be defined and offered as a frequent and regular part of classes and rehearsals. Frequency is a critical component and consideration for each step in the process.

Transition requires frequent opportunities for students to practice skills and knowledge in context. Although several school experiences appear similar to adult experiences (e.g., performing in a small ensemble; attending concerts of classical music), these types of activities are infrequent occurrences in the lives of students (e.g., performances may occur only in school concerts, and field trips to concerts may occur once every few years). Although they may be valued school experiences, they cannot substitute for frequent, regular instruction and practice. Competent instruction and frequent opportunities for contextual practice will increase the probability that students will learn the skills, knowledge, and attitudes to choose from, and participate successfully in, a wide range of music activities.

The following is a summary of steps useful for transition planning for school music programs:

*Step 1. Decide what music experiences are meaningful for adulthood and the general contexts in which these experiences could occur.*

Redesigning music classrooms and rehearsals does not require abandonment or revision of current district or state curricula, or the National Standards. It does, however, require teachers to begin by identifying music experiences for students that will be valued in adulthood and by giving priority to these experiences in their classrooms and rehearsals. This step is difficult for everyone because it requires making hard choices. It is a critical first step, however, in order for teachers to have the time to teach fewer things more thoroughly and deeply. All current school activities must be evaluated, and some activities will have to be eliminated or at the least reduced to less instructional time (effort, money).

One way to approach this decision is to choose music experiences that include skills and knowledge that will occur in many other music experiences, now and in the future. The experiences can be alone or with others; they may be in the home or in the community (including public schools); and they may range across many dimensions of music performance, listening, composing, thinking and talking about music, and music advocacy.

Individuals can also generate ideas by thinking about a young child they care about and then thinking about the kinds of music activities they would like this child to experience as an adult. What do music teachers value for the future adulthood of someone they really care about? I have found that some music teachers want this young child as an adult to sing songs to children, to sing or play holiday songs with family and friends, to initiate the singing of "Happy Birthday." They may want this adult to play an instrument or sing in a community organization, to read music well enough to select and play new music for his or her own pleasure at home, to attend school board meetings when music is discussed, to encourage his or her own children to study music, to contribute to music organizations or do volunteer work, and to attend concerts in the community and in public schools, even when the adult's own children are not performing.

It is important to recognize that long-term adult goals and many of the related school experiences that are defined as meaningful should be those that are valued for *all* students. The competent, sensitive teacher will know when and how to make appropriate changes or adaptations that will enable each student to participate successfully in an enjoyable and meaningful way.

Since the music experiences of attending concerts of classical music and performing music with and for others in a small ensemble have been discussed in this paper, and both appear to be valued by music educators, I have chosen these two experiences to illustrate the next two steps. The process of transition planning, however, can be applied to any long-term goal.

*Step 2. Identify and analyze the adult music experience in context and identify related activities and their component tasks, contexts, and functional prerequisites.*

Attending a concert of classical music is not a single activity—it is multidimensional in that it consists of many related activities. Some of the activities could fall within the scope and sequence of traditional music curricula (listening to, analyzing, and describing music; evaluating music and music performances; concert etiquette). Transition planning, however, goes beyond goals and objectives and includes a thorough analysis of the adult experience, including the identification of related activities, tasks, and contexts. For example, attending a concert most often involves watching the performers while listening to live performances, reading concert programs and notes and relating descriptions of music to the performance, and describing and evaluating the music and performance when talking to companions during intermission and after the concert. In order to talk intelligently about a music performance, an individual may need to identify groups of instruments by sight and sound, read descriptions of music and identify events when they occur, and use conventional terminology to describe and analyze music and discuss preferences with companions.

The music experience of performing with and for others in a small ensemble also consists of many related activities, some of which are part of traditional sequenced music curricula (sing or perform on an instrument a varied repertoire of music; demonstrate ensemble skills; read instrumental or vocal scores) Again, transition planning requires attention to tasks in contexts: various learning settings such as homes, classrooms, concert stage and the social/cultural dimensions of those settings that involve individuals such as peers, parents, teachers, and others. Performing in large ensembles under the leadership of a conductor who chooses the music is a different experience than performing as a member of a small ensemble. Small ensembles often do not have traditional conductors, and members are the ones who are engaged in the related activities of selecting appropriate music and programming, rehearsing, and performing for different audiences (adults in concert venues, family concerts in the park, friends in informal settings, or groups of elementary age students). Again, related activities and prerequisite knowledge and skills for the related activities should involve tasks that would traditionally be associated with the activity (e.g., singing and playing with technical accuracy and with a good tone in small ensembles, sightreading ensemble music with several peers, demonstrating good practice skills when working on ensemble music, maintaining a steady tempo while performing with others).

*Step 3. Develop a hierarchy of appropriate experiences for students at each grade level that are similar to the adult experience, related activities, and tasks. Choose, develop, and structure experiences that will provide frequent opportunities to practice and apply the same skills and knowledge using numerous and varied examples in multiple contexts throughout the school year at each grade level.*

In order to keep the school experiences as close to the adult experience as possible, it is useful to develop experiences for the "exit" grade level first. Ideally, twelfth grade should be the exit grade for music, although the exit grade may be the last grade level taught by the same teacher (e.g., fifth for elementary) or the last time music will be a required subject for students. Activities for each grade level, with age-appropriate

modifications in task complexity and contexts, can then be developed from the exit grade level to the lowest grade level in a kind of top-down process.

Although school experiences will vary somewhat from the adult experience of attending concerts of classical music, it is important to keep the related activities, contexts, and tasks as similar as possible to those that occur in the adult experience and also to choose those that provide frequent opportunities for practice. Occasional field trips to concerts in the community may have some benefits for students since they involve real concert venues; however, these experiences are usually infrequent and lack opportunities for students to practice skills and use knowledge that are important and valued components of the concert experience.

Compared to field trips, opportunities for practice and transfer of knowledge and skills are increased when teachers structure experiences that focus on short performances that are given in the classroom or rehearsals. Live "concerts" can be given by the teacher, peers, parents, or other members of the community. Professional videos of performances of great artists and ensembles also provide excellent opportunities for students to practice related activities that are associated with concert contexts. Although the venue is not identical, teachers now have flexibility to structure age-appropriate experiences and frequent opportunities for students to practice skills and tasks, and apply knowledge using numerous and varied examples in multiple contexts (e.g., choice of music, length of music, type of ensemble, performers, topics and music terminology for discussion). For example, consider the related experience of adults talking intelligently about music with companions during intermission or after the concert. For a primary level experience, after students listen to the teacher perform (on any instrument) several short musical excerpts or watch and listen to a short performance on video, they select at least two words from a list of familiar music terminology and use those words to describe the music to a partner (teacher monitors discussions and expands discussion in class). Upper elementary students may use appropriate music terminology in small-group discussions to explain their personal preferences after listening to different short videos or live musical excerpts, and older students may verbally identify and explain the stylistic features of the musical selection and explain some of the compositional devices that were used to evoke feelings or emotions.

The complexity of the tasks and contexts for school experiences involving small-group performances will also vary for students at different grade levels. Again, the experiences that are developed for transition should provide frequent opportunities for practice and be as similar as possible to those that occur in the adult experience. Year-end concerts, holiday concerts, and performances of small ensembles at contest may have benefits for students but, similar to the field trips to concerts, these experiences usually occur infrequently and may lack opportunities for students to participate in important related activities and learn valued skills and knowledge (e.g., understanding the technical requirements of music and making appropriate selections for performance; working cooperatively with other musicians in making independent decisions regarding the music, interpretations, programming for particular audiences, rehearsal schedules, and rehearsal strategies; evaluating individual and group performances).

Teachers can structure numerous age appropriate experiences and provide frequent opportunities for all students to learn and practice performing in small ensembles in various informal contexts with friendly audiences. Some students will also perform in more formal concert venues. For a primary level experience, teachers can, on a regular basis, choose several students to sing (and/or play) familiar songs with or without accompaniments in class. Throughout the month, perhaps several students who are demonstrating good progress in singing and playing in class ("improving during rehearsal") can be selected to evaluate music as ready for performance, select a few short pieces, and perform them at the principal's office or for peers and teachers in other classrooms. Similar experiences can be structured for students in upper elementary, middle, and high school by simply varying the music, audiences, and the complexity of tasks that involve independent and small-group decisions regarding selecting and programming music. Teachers who rehearse large ensembles can structure experiences for older students where students select group members for a small ensemble (with some supervision from the teacher) and perform current repertoire for students in lower grade levels. This type of experience provides students with additional opportunities for decision making in the selection of members who will perform critical voice (instrument) parts and perhaps in creating appropriate arrangements.

Creative teachers will find many ways to extend the experiences of attending a concert of classical music and playing with and for others to other meaningful music activities performed by adults. It is important, however, that principles of transfer (e.g., learning something well, frequent opportunities for practice) are applied to any new experience. The key components of school experiences (in these examples of attending concerts of classical music and performing with and for others) must be age appropriate and yet remain as similar as possible to adult experiences. Principles of transfer must be applied in situations in order to increase the probability for transfer and for successful transition across grade levels into adulthood.

## **Closing**

Inspiring, beautiful words have been written (many of them in this book) about music and its value in the world. Music and music making are valued by a large majority of individuals in our society, many of whom have experienced only a few years of formal music education. Music and music making were integral to the lives of individuals in societies before the discipline of music education, and no doubt will remain in future societies should the profession of music education vanish. How will the quality of life of future generations change, and for the better, as a result of children's attending required or elective music classes with competent music educators today? How will music education change so that all people will continue to be involved in meaningful music participation? What good can music education do?

The idea of deciding what is important and meaningful for others is difficult. Many people may want educators to "expose" children to different music experiences (all valued and good) and let children decide for themselves. Competent music educators

understand the importance of time for practice and study, key ideas supported by transfer research and applications in all disciplines. The success of education is based on deciding what is important to learn and structuring frequent opportunities for practice and learning to occur over time. Who better to decide what music experiences are important and meaningful for students and adults than music teachers?

Many music teachers across this country every day provide pleasurable, enjoyable, creative music experiences for their students. Yet, it appears that many children and adults do not choose to continue many of these music experiences outside of school. Perhaps we need to plan more directly for the future musical lives of students. Curricular and instructional decisions must be based on the reality that students leave school and that the frequency of their successes in school will greatly influence their opportunities for choice outside of school.

Transition planning begins with thinking about the future and the music experiences of generations of future adults. Decisions focus on how to bring adult music experiences that are most valued into school music programs and how to structure and implement a sequence of age-appropriate experiences for children at each grade level, beginning at the earliest possible age. All of the principles for competent instruction remain as students become more skilled, knowledgeable, independent, and confident within enjoyable learning contexts that are age appropriate and similar to those valued for adulthood.

As children and adults we experience many transitions in life. Whether transitions are seen as planned, capricious, or just an inevitable part of time and growing older, many transitions bring different responsibilities, decisions, and choices requiring different skills and knowledge. In order to make these transitions smoother, many forward-thinking adults engage in transition planning for retirement, medical and health care for their families, college for their children, vacations, and "rainy" days. We should do no less when planning for the musical lives of future generations of children and adults.

What good can music education do? Much good, if good means preparing students for transition and successful participation in the kinds of music experiences valued by professionals in the discipline of music education. And much good, if good means designing meaningful school experiences that will increase opportunities for individuals to make real choices in their musical lives and participate in experiences that would not be available to them otherwise. How will the quality of life of future generations change for the better as a result of children's attending required or elective music classes with competent music educators today? We'll begin to answer that question by observing the adult musical lives of each graduating class. We'll need to ask the class of 2020.

## Notes

1. Ideas related to adults as artifacts of education past and several other ideas developed in this paper first appeared in previous publications of invited presentations Judith A. Jellison, "Beyond the Jingle Stick: Real Music in a Real World," *Update: Applications of Research in Music Education* 17, no. 2 (1999): 13-19; and "History, Bias,

and Living Artifacts," *Bulletin of the Council for Research in Music Education* 17 (1993): 66-70.

2. Robert A. Choate, ed., *Documentary Report of the Tanglewood Symposium* (Washington, DC: Music Educators National Conference, 1981), iii.

3. *Ibid.*, 139.

4. Music Educators National Conference, *Opportunity-to-Learn Standards for Music Instruction: Grades PreK-12* (Reston, VA: Music Educators National Conference, 1994), v.

5. Music Educators National Conference, *The School Music Program: A New Vision* (Reston, VA: Music Educators National Conference, 1994), 3.

6. *Ibid.*, 2.

7. American Music Conference, "American Attitudes towards Music 1997," available from NAMM: The International Music Products Association.

8. John Maher, ed., *Music USA* (Carlsbad, CA: NAMM: The International Music Products Association, 1998).

9. Introductory remarks by Gerson Rosenbloom, NAMM chairman, and Larry R. Linkin, NAMM president/CEO, published in *Music USA*, 5.

10. Maher, ed., *Music USA*.

11. *Ibid.*, 11.

12. *Ibid.*, 33-34.

13. Richard A. Peterson and Darren E. Sherkat, "Effects of Age on Arts Participation," in *Age and Arts Participation with a Focus on the Baby Boom Cohort*, National Endowment for the Arts Research Report #34, ed. Ervin V. Lehman (Santa Ana, CA: Seven Locks Press, 1996), 13-67.

14. Judith H. Balfe and Rolf Meyersohn "Arts Participation of the Baby Boomers," in *Age and Arts Participation with a Focus on the Baby Boom Cohort*, 68-116.

15. *Ibid.*, 104, 114.

16. Alan R. Andreasen, *Expanding the Audience for the Performing Arts*, National Endowment for the Arts Research Report #24 (Santa Ana, CA: Seven Locks Press, 1996), 36.

17. Hilary R. Persky, Brent A. Sandene, and Janice M. Askew, *The NAEP 1997 Arts Report Card* (Washington, DC: National Center for Education Statistics, 1998).

18. The assessment for dance was not implemented because a statistically suitable sample could not be located.

19. For a stimulating discussion of issues related to music assessment and particularly the NAEP, see *Arts Education Policy Review* 100, no. 6 (July/August, 1999).

20. Persky, Sandene, and Askew, 38-39.

21. This requirement was included with several new 1990 amendments, which expanded the *Education for All Handicapped Children Act*, P.L. 94-142, and renamed the law the *Individuals with Disabilities Education Act* (referred to as IDEA). Essentially, individuals involved with the student's education must anticipate the student's transition into three elements of life: work, residential living, and recreation/ leisure time activities. A thorough description and analysis of the transition amendment is given in H. Rutherford Turnbull, *Free Appropriate Education: The Law and Children with Disabilities* (Denver, CO: Love Publishing Company, 1993). Turnbull states that the law's provisions for the specific means of instruction, the identification of functional daily living and vocational skills, and the emphasis on community-referenced, community-based, and community-delivered instruction "acknowledges the principles of generalization and durability (that students learn best when they must actually use their skills), and it acknowledges that skill development should take place in the least restrictive, most normal settings" (p. 126).