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Feelings of satisfaction are vital to learning because they provide the motivation necessary for children to continue to participate in private music lessons. The aims of this study were to examine factors related to satisfaction with private music lessons from a child's perspective and to develop a reliable, valid, and practical measure of music lesson satisfaction to help improve private music instruction. Factor analysis using a sample of 568 children, ages 9 to 12, yielded the 34-item Music Lesson Satisfaction Scale (MLSS), which loaded onto one unidimensional factor. Enjoyment and practicing seemed to be important to children's music lesson satisfaction, with children indicating that they were generally satisfied with their private music lessons overall. These results support previous music research. The effects of age, gender, and musical instruments on satisfaction are discussed, as are implications for music educators.

Nora A. Rife, Zachary M. Shnek, Jennifer L. Lauby, and Leah Blumberg Lapidus

Children's Satisfaction with Private Music Lessons

Research has shown that the majority of American children spend much of their time in school or participating in leisure activities such as watching television or interacting with friends (Larson & Verma, 1999). Although children experience high levels of concentration and are challenged intellectually at school, evidence indicates a lack of intrinsic motivation as well as high rates of boredom over time (Larson, 2000). Conversely, children may be motivated to watch television and talk to their friends, but they do not experience high levels of concentration or challenge when engaging in these activities (Larson, Ham, & Raffaelli, 1989). Thus, neither school nor unstruc-

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tured leisure activities appear to provide the combination of concentration, challenge, and intrinsic motivation needed to promote positive development. Voluntary structured youth activities such as private music lessons are thought to promote positive development by providing children with needed challenge, concentration, and intrinsic motivation (Larson, 2000). The experience of learning to play a musical instrument can help children become enthusiastic, active, creative agents in ways that are rarely present during their daily experiences in schoolwork and unstructured leisure activities.

Feelings of satisfaction are vital in learning how to play a musical instrument. Satisfaction acts as positive reinforcement, which provides the intrinsic motivation necessary for children to continue to participate in private music lessons. This assertion is supported by learning theorists, who maintain that an activity followed by a positive consequence such as satisfaction will become more likely to recur in the future (Schwartz, 1989). Thus, the satisfaction of performing and mastering a musical instrument, as well as the overall enrichment that music brings, provides the motivation for children to participate in an activity that furnishes the factors needed for their positive development.

Researchers in a vast number of studies have looked at adult satisfaction in many diverse areas. However, the number of studies in which investigators have examined satisfaction among children is much smaller. These studies are wide-ranging and include examination of children's satisfaction with school (Cock & Halvari, 1999) and medical care (Rifkin, Wolf, Lewis, & Pantell, 1988).

Music education researchers have examined children's satisfaction in the context of attitudes and preferences with private music lessons and elementary school music experiences. For example, Duke, Flowers, and Wolfe (1997) examined the attitudes of 951 children taking private piano lessons and found that students cited personal pleasure as a benefit of piano study more than they cited any other extramusical benefit. The vast majority of students (82%) expressed highly positive attitudes about the piano, their lessons, and practicing. Discrepancies were found, however, between teachers and students regarding what the students most enjoyed playing at the keyboard, with significantly fewer students than teachers identifying music given by their teacher as their favorite music to play.

In an analysis of teacher-student interactions in adult and children piano lessons, Siebenaler (1997) indicated that more frequent teacher-student interactions were associated with lower performance scores for children. Teacher talk and student questions about the lessons occurred less in children's lessons than adult lessons. Kostka (1984) observed that elementary school students taking private piano lessons were most attentive during student activities involving performance and talk, and when the teacher was performing for the student. The elementary students performed approximately 53% of their lesson time. In addition, elementary students spent the largest amount of time in activities unrelated to their lessons, as compared

to secondary students and adults. Research examining teacher and student behavior in Suzuki string lessons indicated that excellent Suzuki teacher instruction was characterized by a great deal of active student involvement, with 56% of instructional time devoted to student performance. Teachers gave students positive feedback much more frequently than negative feedback (Duke, 1999).

Researchers have also explored differences in the goals and objectives of students and teachers in classroom music experiences. Murphy and Brown (1986) compared the attitudes and preferences of 92 fifth-grade students with 14 music teachers in elementary school music experiences using 20 instructional objectives. Results revealed significant differences between students and teachers for half of the objectives. Students liked playing melodies on musical instruments, whereas teachers favored listening, acquiring knowledge of harmony, melodic rhythm, and musical structure. Nolin (1973) developed a musical attitude index to assess the preferences and attitudes toward elementary school music experiences of children in Grades 3 through 6. Musical instrument performance received the most enthusiastic response. Children's attitudes became more negative over time because of less-frequent classes and increasing age. Nolin concluded that all of the well-conceived goals of school music instruction are wasted if music educators do not identify areas that children like.

The effects of age, grade, and gender have also been examined in regard to attitudes in elementary school musical participation. Taebel and Coker (1980) found that increases in positive attitude were associated with a variety of teaching methods and student-initiated verbal interactions from Grade 3 to 7. In a longitudinal study involving 1,000 English children, Croucher and Reid (1981) found that 9-year-old girls liked writing, reading, music, and drama, whereas boys of the same age liked arts and crafts. Within the next year and a half, however, the boys came to like music. Pogonowski (1985) found a decrease in positive attitudes toward classroom music between the fifth and sixth grades.

To summarize: Feelings of satisfaction are vital to learning because they provide the intrinsic motivation necessary to foster positive development. Music researchers have found that differences exist between children's and teachers' goals, attitudes, and objectives in private music lessons and elementary school music education. In addition, age, grade, and gender have been shown to have an effect on children's participation in music education experiences. Thus, it would be important for private music instructors to gain knowledge about music lesson satisfaction by examining satisfaction from a child's perspective. The aim of the present study was to investigate factors related to satisfaction with private music lessons in children, ages 9 to 12. A secondary objective was to provide a tool to help improve private music instruction by developing a reliable, valid, and practical measure to assess private music lesson satisfaction for children in this age-group.

METHOD

In the present study, data were collected in three phases. In the first phase, we collected qualitative data from children to determine item wording. In the second phase, we used experts in the field to facilitate the choice of best items. In the third phase, we tested the items and used factor analysis to determine the content of the final scale.

In Phase 1, a questionnaire was drafted and administered to 31 children, ages 9 through 12, who were enrolled in private music lessons from eight different music studios. Satisfaction was operationally defined as "liking," or "disliking." Children were asked open-ended questions, including what they liked and disliked about their private music lessons, their private music teacher, the music they played, improving their abilities, practicing, and peer and parental influences. This questionnaire yielded a list of 153 positive and negative statements from the children. Seventy-eight of the children's responses were discarded by the principal investigator of the study because they were too ambiguous, too general, or too specific. For example, some of the discarded responses included statements such as "Nothing," "I just started with him," and "I have no problem."

In Phase 2, the remaining 75 statements were given to nine teachers who specialized in musical instrument instruction with children, ages 9 to 12. These music teachers were asked to independently identify the statements that they thought were important to children taking private music lessons. A statement was selected to be an item in the scale if at least three teachers indicated that it was important. This resulted in a preliminary scale containing 45 items.

In Phase 3, the preliminary 45-item scale containing both positively and negatively worded statements was administered to a sample of 568 children who were all taking private music lessons. All items began with either "I like ...," "I don't like ...," "I enjoy ...," or, "The best part ...." Children were asked what they liked and disliked about their own private lessons using a 5-point Likert format with the following choices: (1) I disagree very much, (2) I disagree, (3) I do not know, (4) I agree, or (5) I agree very much. A brief demographic questionnaire was included, as well as a 10-point single-item Overall Rating Scale (10-point ORS) that each child was asked to complete by rating his or her private music lessons overall. The 10-point ORS ranged from 1 (Very Bad) to 10 (Very Good).

Participants

The 568 participants in the third data-collection phase were children, ages 9 to 12, who were all taking private music lessons. The children were assessed at private music studios, public and private schools, youth orchestras, and a music festival (see the note at the end of this article). The mean age of the participants was 10.7 years. Approximately 14% of the participants were age 9; 29% were age 10; 30% were age 11; and 27% were age 12. Grade 5 was the mean school grade level, with a range from Grade 3 to 8. Approximately 61% of the participants were girls, and 36% were boys (3% of the children did not indicate their gender). Approximately 34% of the participants played the piano, 19% played the violin, 9% played the flute, 9% played the cello, 6% played the clarinet, and 6% played the saxophone. Less than 5% of children played the baritone, bass, bassoon, drums, French horn, guitar, harp, oboe, percussion, trombone, trumpet, or viola. Approximately 12% of the children did not indicate which instrument they played. Approximately 88% of the flute players, 75% of pianists, and 61% of the violinists were girls. Approximately 100% of the trombone, baritone, and bass players were boys, as were 94% of the trumpeters and 67% of the saxophone players.

Overview of the Analyses

Due to the exploratory nature of the present study, no assumptions were made as to whether music lesson satisfaction was a unidimensional or a multidimensional construct. Thus, both Varimax orthogonal and Direct Oblimin oblique rotations were performed for the factor analyses. As significant correlations were found among the factors in the Varimax rotation, it was decided to use the Direct Oblimin oblique rotation. Direct Oblimin factor analysis results are reported for the present study using a Principal Components Analysis extraction method, with a maximum of 25 iterations for convergence and delta = 0. Power analysis indicated that a sample of 568 children was sufficient for the factor analysis.

As previously stated, the aim of the study was to examine factors associated with children's private music lesson satisfaction and to produce a practical scale, the Music Lesson Satisfaction Scale (MLSS), that could be easily administered to children, ages 9 to 12. To achieve these objectives, items were excluded for the final version of the scale using the following criteria: First, items were eliminated if they had factor loadings less than .40. Second, negatively stated items were eliminated as they elicited a large proportion of "I don't know" responses. These responses may have been due to the children not understanding these items. The rationale to omit negatively worded items was supported by Rifkin et al. (1988) in their study examining children's satisfaction with medical care.

Statistically significant associations between the MLSS and the 10-point ORS were examined using Pearson correlation coefficients (two-tailed significance). A three-way analysis of variance (ANOVA) was constructed to determine if there were any differences on the MLSS by gender, age, or musical instrument categories (e.g., strings, woodwinds, brass, piano, and percussion), and to test for the presence of any possible interaction effects. Gender, age, and musical instrument categories were the independent variables, and the MLSS mean score was the dependent variable.

RESULTS

Factor Analysis Results

The Direct Oblimin rotation factor analysis initially produced nine factors. The first factor accounted for 29.3% of the variance with an eigenvalue of 13.46. The eigenvalues for the second to the ninth factors ranged from 2.87 to 1.09, indicating that these factors were very weak compared to the first factor. Using the exclusionary criteria described in the Overview of the Analyses, a total of 11 items were eliminated from the original pool of 45 items, and as a result, eight of the factors were eliminated. This yielded the 34-item Music Lesson Satisfaction Scale (MLSS), which loaded onto one unidimensional factor (see Table 1).

The mean score for the MLSS was 4.1 (SD = .51; possible range of 1–5). The mean score for the 10-point ORS was 8.6 (SD = 1.53, possible range of 1–10). Approximately 37% rated their lessons overall to be very good (10); 22% rated lessons at 9; and approximately 19% rated their lessons at 8.

Reliability and Validity of the MLSS

The internal consistency of the 34-item MLSS was high (Cronbach's alpha = .94). Because we found no studies that assess private music lesson satisfaction in children, we decided that criterion-related validity was difficult to establish, as there were no other measures with which to compare the MLSS. To examine criterion-related validity, we compared the MLSS to the 10-point ORS that asked each child to rate his or her private music lessons. The correlation between the MLSS mean score and the 10-point ORS was found to be moderate and statistically significant (r = .54, $p < .001$).

ANOVA Results

Three-way ANOVA results indicated that no significant differences existed between girls and boys on the MLSS. Significant differences on the MLSS were found, however, by age (F = 2.89, df = 3,508, $p < .05$). Scheffé post-hoc tests of multiple comparisons indicated that children, age 9 (mean = 4.3, SD = .45), reported significantly greater levels of satisfaction than children, age 12 (mean = 4.1, SD =.54). No significant differences were found among the other age-groups. A significant difference also existed on the MLSS by musical instrument categories (F = 3.67, df = 4, 508, $p < .01$). Scheffé post-hoc tests indicated that woodwind players (mean = 4.2, SD = .52) reported significantly greater levels of satisfaction on the MLSS than string players (mean = 4.0, SD = .54). No significant differences were found among the other musical instrument categories. There were neither musical instrument category by gender effects nor instrument category by age interaction effects.

DISCUSSION

Factor analysis indicated that children's music lesson satisfaction as measured by the Music Lesson Satisfaction Scale (MLSS) is a unidimensional construct in which many parts contribute and are important to overall satisfaction. In our sample of 568 children, ages 9 to 12, who were taking private music lessons, music lesson satisfaction was related to pleasurable feelings and enjoyable outcomes. Examination of the three highest-loading items of the MLSS suggests that children who have a good time are more likely to be satisfied with their lessons (e.g., Item 1: "I like music lessons because I have a good time," factor loading = .76; Item 2: "I like that I have fun with the music I play," factor loading = .75; and Item 3: "The best part of lessons is I have fun doing it," factor loading = .71). As five of the six highest-loading items of the MLSS relate to feeling good and having fun, it seems that pleasure is important to music lesson satisfaction. These results lend support to the findings of Duke et al. (1997), which showed personal pleasure to be the most important extramusical benefit in children taking private piano lessons. Examination of the four items pertaining to practicing (Items 4, 12, 16, and 18) also indicated relatively high factor loadings; these ranged from .67 to .57. These results suggest that children who liked to practice were more likely to be satisfied with their lessons overall, whereas children who did not like to practice were likely to be less satisfied. Although future research is needed, it seems that practicing may be a good indicator of music lesson satisfaction.

Children in the present study highly endorsed statements expressing intrinsic and extrinsic motivators (e.g., Item 31: "I like it when I play a music piece well," mean = 4.7; Item 32: "I like when my parents say I did a good job," mean = 4.6; and Item 34: "I like when my friends compliment me nicely about how I play," mean = 4.5). However, these items had relatively low loadings, ranging from .45 to .42. Although intrinsic and extrinsic motivation seem to be important to most children, these motivators may be less important in identifying children's satisfaction with private music lessons.

Results of the present study indicated that children in this sample were generally satisfied with their private music lessons. They appreciated the qualities of their music teacher (e.g., Item 25: "I like that my teacher is talented," mean = 4.6); they liked improving (e.g., Item 11: "I like my private music lessons because they will make me get better at my instrument," mean = 4.4); and they also liked how their teacher helped them improve (Item 13: "I like that my private teacher teaches me to improve things I need help," mean = 4.6). Children seemed to appreciate the challenge, motivation, and concentration found in private music lessons (e.g., Item 20: "I like it when I improve my abilities because then I can do a lot better on harder songs," mean = 4.5; and Item 23: "I like that the music is challenging for me," mean = 3.9), which supports previous research in the area of positive development (Larson, 2000). Because satisfac-

Table 1
Music Lesson Satisfaction Scale (MLSS) Factor Loadings and Means

Items	Factor Loading [a]	Mean [b]
1. I like music lessons because I have a good time.	.76	3.9
2. I like that I have fun with the music I play.	.75	4.1
3. The best part of lessons is I have fun doing it.	.71	4.1
4. I like practicing for my music lessons because I get to go over the music pieces and scales.	.67	3.7
5. I like lessons because I feel better about myself.	.66	3.8
6. I like to improve my abilities because I feel good about it.	.66	4.2
7. I like that my parents want me to take music lessons.	.65	4.1
8. I like music lessons because I get to learn more every time.	.63	4.1
9. I like to play the pieces my teacher gives me.	.63	3.9
10. I like the music that I play.	.62	4.2
11. I like my private music lessons because they will make me get better at my instrument.	.62	4.4
12. I like practicing because I know that that's how you get better at your scales and notes.	.61	3.9
13. I like that my private teacher teaches me to improve things I need help.	.59	4.6
14. I like how my teacher understands my feelings.	.59	3.9
15. I like how much I improve each lesson.	.58	4.3
16. I like practicing because it is hard and you have to think.	.58	3.3
17. I like my teacher as a person.	.57	4.2
18. I like practicing so I can get better.	.57	3.9
19. The best part of my lessons is playing my instrument.	.55	4.1
20. I like it when I improve my abilities because then I can do a lot better on harder songs.	.53	4.5
21. I like to perfect my abilities on my instrument.	.53	4.3
22. The best part about private music lessons is playing.	.52	3.9
23. I like that the music is challenging for me.	.52	3.9
24. I like the music because I learn new rhythms and how to count different beats.	.52	3.8
25. I like that my teacher is talented.	.51	4.6
26. I enjoy playing music I know so I can get to know it better.	.51	4.1
27. I like that my teacher is interested in what I say.	.49	4.1
28. I like when my teacher and I get to play duets together.	.49	3.9
29. I like that I can tell my teacher my problems.	.49	3.5
30. I like how when you improve you can show people how much improved you are.	.46	4.3
31. I like it when I play a music piece very well.	.45	4.7
32. I like when my parents say I do a good job.	.44	4.6
33. I like my music lessons because I need to get better at playing.	.43	3.8
34. I like when my friends compliment me nicely about how I play.	.42	4.5

[a] Direct Oblimin oblique rotation using a principal components analysis extraction method.

[b] Possible range of 1–5.

tion acts as positive reinforcement that helps provide the incentive necessary for children to continue playing their instruments, without motivators such as feeling good and having fun, enjoying practicing and improving, liking their music teacher, liking the challenge of their lessons, and encouragement from parents and friends, it is unlikely that children would continue to participate in private music lessons.

In accordance with previous music research (Duke, 1999; Murphy & Brown, 1986; Nolin, 1973), children liked to play their musical instrument while learning (e.g., Item 19: "The best part of my lessons is playing my instrument," mean = 4.1; and Item 22: "The best part about private music lessons is playing," mean = 3.9). These findings suggest that children prefer to be actively involved and playing throughout much of their lesson time. It may be that increases in playing time may also increase lesson satisfaction. Results of the present study also suggest that children who liked the pieces their teacher chose were generally more satisfied with music lessons (e.g., Item 9: "I like to play the pieces my teacher gives me," factor loading = .63). Therefore, in addition to increasing playing time, choosing music that the children like may also help increase satisfaction.

As children reported pleasure in playing duets (e.g., Item 28: "I like when my teacher and I get to play duets together," mean = 3.9), duet playing seems to be a useful strategy for teachers to increase children's playing time, as well as to model performance. Results indicated, however, that approximately 25% of the participating children did not know whether they liked duet playing. This ambivalent response indicates that many children may never have been given the opportunity to play duets with their music teacher. Teachers should take care not to miss this teaching strategy related to lesson satisfaction.

Although previous research has shown gender and age to be influential in children's attitudes toward elementary school music experiences (Croucher & Reid, 1981; Nolin, 1973; Pogonowski, 1985), no significant gender differences were found in the present study. However, 9-year-old children did report significantly greater levels of satisfaction than did 12-year-olds, and more girls than boys took private music lessons. Results also indicated that a large majority of the boys played brass instruments and the saxophone, whereas the flute was played by a majority of girls. Furthermore, more girls than boys played the piano. These results support the findings of Abeles and Porter (1978), which showed that boys preferred instruments that were gender-stereotyped as "masculine" (e.g., trombone and saxophone) and that girls preferred musical instruments that were considered to be "feminine" (e.g., flute and violin).

Results indicated that woodwind players were more satisfied with their music lessons than were string players. These findings may be due to difficulties encountered when playing stringed instruments, as string players may have slower rates of progress and success than woodwind players. This sample contained 33% more string players

than woodwind players, suggesting that despite the difficulties encountered, the challenge and tradition of playing stringed instruments may be appealing to many children, as well as their parents.

The present sample of children represented students in public schools, private schools, and independent music organizations such as youth orchestras and private studios. This approach yielded a breadth of music lesson circumstances. However, the percentages of students per instrument group do not represent proportions of a random sample, nor are these proportions generalizable to other populations. As the sample of children was from the northeastern United States, there may be differences in the proportion of children studying specific instruments in other geographical areas. These differences may be due to the availability of school, Suzuki, or Yamaha music programs, for example, or the age when students actually begin instrumental study, and may influence the instrumental choices that parents and children make. Caution is therefore warranted in generalizing the results of this study. Furthermore, future research would be needed to determine the effects of length of study on private music lesson satisfaction since children's years of study on their instruments were not assessed.

The 34-item MLSS seems to be a practical tool for children, ages 9 to 12, as the items were originated by children themselves and retained their vernacular. The reliability of the MLSS was high. The moderate correlation found between the MLSS and the 10-point ORS gives confidence in the criterion-related validity of the scale. However, as there are no other measures with which to compare the MLSS, future research with other samples of children taking private music lessons would be needed to further test the validity of the scale. The MLSS was normed using children between the ages of 9 and 12. Thus, the scale would not be appropriate to use with younger or older children.

Because satisfaction with private music lessons seems to be an important motivator that can determine who continues and who stops lessons, the MLSS may be useful in helping music instructors fine-tune their teaching techniques in order to lower attrition in children participating in music lessons. Future research would be beneficial in investigating relationships between the MLSS and music lesson attrition. It would also be important to examine relationships between childhood satisfaction with private music lessons and lifelong participation in musical activities including concert attendance, musical equipment purchases, audio and software purchases, and the decision to enroll one's own children in private lessons. It may be that satisfaction with private music lessons affects the quality of learning in today's young music students and influences lifelong musical participation and enjoyment of music. More important, the feelings of satisfaction gained from participation in private music lessons as a child may promote positive development by generalizing into lifelong enjoyment of learning in other endeavors.

NOTE

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Since the early part of the twentieth century, there have been selected colleges in the United States dedicated to the training of future leaders for labor unions. Four of the most prominent are Work Peoples' College, Duluth, Minnesota; Brookwood College, Katonah, New York; Commonwealth College, Mena, Arkansas; and Highlander College, Monteagle, Tennessee. Education at these colleges, including music education, ran counter to the educational establishment of their time. Issues of labor versus management, traditional versus nontraditional education, and structured (formal) curricula versus practical (informal) curricula are all in evidence. All four institutions had songbooks. An examination of archival copies of these songbooks, within the context of the curricula of the schools and the labor movement in the United States, shows that nearly all the songs were parodies set to the folk and popular tunes of the day. These songs provided a means through which to teach union solidarity and labor concepts. Music education at these colleges was generally done on an informal basis. Students developed their skills as lyricists, song leaders, and performers through sing-alongs and the use of music in drama. Nontraditional though this was, the practical music training the students experienced in these labor colleges produced powerful results in their unions.

Terese M. Volk, *Wayne State University*

Little Red Songbooks: Songs for the Labor Force of America

"Wherever folks have talked about something or thought about something, they have also sung about it," said singer/songwriter Pete Seeger.[1] Much scholarly attention has been paid to music education and the materials used in the public schools of America, from the earliest tunebooks to recordings for classroom use to the present-day music series textbooks. Most of this work has been concentrated on the elementary and secondary grades. There has been some research into music education for various populations of adults, particularly in the areas of piano lessons and band.[2] However, studies connecting music education and the workers of America are few. Company-sponsored performing groups, endorsed and developed through corporate management, have received the most attention.[3] There have been no investigations into the labor union side of this picture.

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