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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

STRESS AND BURNOUT IN INDEPENDENT PIANO TEACHERS IN OKLAHOMA

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF PHILOSOPHY

By

CLARA BARBEE KERR
Norman, Oklahoma
1997

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STRESS AND BURNOUT IN THE INDEPENDENT PIANO TEACHERS IN OKLAHOMA

A DISSERTATION
APPROVED FOR THE SCHOOL OF MUSIC

BY

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STRESS AND BURNOUT IN INDEPENDENT PIANO TEACHERS

IN OKLAHOMA

BY: CLARA BARBEE KERR

MAJOR PROFESSOR: E.L. LANCASTER, Ph.D.

This study investigated stressors and teaching conditions producing stress in independent piano teachers in Oklahoma. It also examined coping strategies found to be effective by the respondents. Data for the study were collected through a questionnaire designed by the author that included five sections on teaching situations, personal circumstances, sources of stress, coping strategies and the *Maslach Burnout Inventory* (Form Ed.). The results of this study are based on responses from one hundred piano teachers (69.31% response rate) representing the four geographic areas of Oklahoma designated by the Oklahoma Music Teachers Association Directory of Members. The respondents consisted of ninety-six females and four males with teaching experience ranging from three to seventy-one years.

Variables considered possible stressors were gender, age, first career choice, educational background, percent of income from teaching, type of teaching and number of students in each type of teaching. Scores from the three subsections of the *Maslach Burnout Inventory* (Emotional Exhaustion, Depersonalization and Personal Accomplishment) and self-evaluated stress reported in a Likert scale were indicators of stress reported by respondents.

Scores from the *Maslach Burnout Inventory* and other data were reported in bar charts, boxplots and tables. Relationships were examined between scores on the *Maslach Burnout Inventory* and self-evaluated stress and personal and professional elements considered potential stressors. Charts were generated by the statistical computer program *SPSS* 6.1 for Windows.

The following conclusions are based on the results of the investigation:

1. Piano teachers in the study ranked the following to be the top five stressors: unprepared lessons, negative attitude of students, apathy of students, lack of cooperation of parents and lack of time to keep up their own practice. Respondents reported that teaching preschoolers in groups, students in grades 6-9 in private lessons and group teaching were the most stressful teaching situations.

2. Teachers with more years of experience and those teaching fewer students did not report less stress.

3. Successful strategies for coping with stress reported by the respondents were: religion, exercise, reading, diet and nutrition and social support.

4. Responses from the piano teachers in this survey did not indicate that stress and burnout are widespread in Oklahoma.

ACKNOWLEDGMENTS

This study has come about through the support, good will and generosity of my family, friends and associates. It is with deep gratitude that I acknowledge their invaluable contributions.

To the independent piano teachers who participated in the study, I express my deepest gratitude for responding. Without their unselfish sharing of information and personal experiences, the study could not have been completed.

To the Consulting Psychologists Press, I wish to express my thanks for granting permission to include the *Maslach Burnout Inventory* in the questionnaire and to review the results in the dissertation.

To personal friends and colleagues who thoughtfully gave their time and encouragement, I express gratitude for support and friendship.

To Dr. E. L. Lancaster to whom I am indebted for encouragement, invaluable suggestions and professional judgment, I wish to express my sincerest appreciation and thanks.

To my family for their patient understanding and cooperation despite the inconveniences while this study was in preparation, I express my love and gratitude.

TABLE OF CONTENTS

LIST OF FIGURES xi

LIST OF TABLES xiv

Chapter

1. INTRODUCTION 1

Overview 1

Purpose of the Study 2

Need for the Study. 3

Procedures 7

Limitations. 11

Definitions of Terms 12

Organization of the Study 13

2. RELATED LITERATURE. 14

Introduction 14

Historical Background of Stress and Burnout 14

Current Perspectives 31

Similar Studies. 37

Profile of the Independent Piano Teacher 51

Chapter

3. PRESENTATION AND ANALYSIS OF THE DATA.... 60

Introduction..... 60

Profile of the Respondents to the Questionnaire..... 64

Perceived Stress of Respondents..... 77

Stressors of Independent Piano Teachers..... 90

Other Factors That May be Associated with Stress and Burnout..... 96

Strategies Used in Coping with Stress..... 111

4. SUMMARY, CONCLUSIONS AND RECOMMENDATIONS..... 114

Summary..... 114

Conclusions..... 115

Recommendations..... 117

BIBLIOGRAPHY..... 120

BOOKS..... 120

ARTICLES..... 124

PAMPHLETS..... 131

UNPUBLISHED MATERIALS..... 131

GOVERNMENT DOCUMENTS. 133

VIDEORECORDINGS AND ELECTRONIC DOCUMENTS . 134

Appendix

A. COVER LETTER TO INDEPENDENT PIANO TEACHERS IN THE STUDY. 135

B. SURVEY QUESTIONNAIRE. 137

C. FOLLOW-UP LETTER TO INDEPENDENT PIANO TEACHERS IN THE SURVEY. 156

D. LETTER TO OKLAHOMA MUSIC MERCHANTS 158

E. MEMBERS OF THE OKLAHOMA MUSIC MERCHANTS ASSOCIATION. 160

F. COVER LETTER FOR PILOT QUESTIONNAIRE 163

G. ADDITIONAL STRESSORS EXPERIENCED BY RESPONDENTS. 165

H. ADDITIONAL STRATEGIES RESPONDENTS FOUND TO HELP RELIEVE STRESS 170

I. MUSICAL ACTIVITIES OTHER THAN PIANO TEACHING THAT TEACHERS PURSUE TO ADD TO INCOME. 174

J. REASONS FOR LEAVING PIANO TEACHING REPORTED BY RESPONDENTS. 177

K. ADDITIONAL SUGGESTIONS TO NEW PIANO TEACHERS. 182

LIST OF FIGURES

Figure

1. Distribution of responses by geographic regions of Oklahoma 64

2. Majors indicated by respondents having a Bachelors Degree in Music 67

3. Majors indicated by respondents having a Masters Degree in Music 68

4. Respondents membership in national music organizations.... 69

5. Respondents membership in local music organizations 69

6. Respondents subscriptions to music journals 70

7. Types of piano lessons taught by respondents 74

8. Percentage of respondents reporting perceived stress by ranking from 1 through 7 78

9. Frequency scores reported from the Emotional Exhaustion set of questions from the *Maslach Burnout Inventory*... 81

10. Comparison of stress ranked by respondents and scores from the Emotional Exhaustion set of questions from the *Maslach Burnout Inventory*..... 83

11. Frequency scores reported from the Depersonalization set of questions from the *Maslach Burnout Inventory*..... 85

12. Comparison of stress ranked by respondents and scores from the Depersonalization set of questions from the *Maslach Burnout Inventory*..... 86

Figure

13. Frequency scores reported from the Personal Accomplishment set of questions from the *Maslach Burnout Inventory*. . . . 87

14. Comparison of stress ranked by respondents and scores from the Personal Accomplishment set of questions from the *Maslach Burnout Inventory*. 88

15. Age of Respondents 97

16. Boxplot of age and number of students taught by respondents each week 98

17. Correlation of age of respondents with Emotional Exhaustion scores from the *Maslach Burnout Inventory* 98

18. Correlation of gender and Depersonalization scores from the *Maslach Burnout Inventory* 99

19. Correlation of marital status with self-evaluated stress of respondents 100

20. Responses to the question "Was piano teaching your first career choice?" 101

21. Correlation of first career choice with self-evaluated stress 102

22. Correlation of educational background of respondents with self-evaluated stress 103

23. Correlation of piano majors and non-piano majors with self-evaluated stress 104

24. Percent of household income from piano teaching reported by respondents 107

Figure

25. Correlation of percent of household income from piano teaching and self-evaluated stress 108

26. Respondents rankings of their satisfaction with piano teaching . . . 109

27. Correlation of satisfaction with piano teaching and self-evaluated stress 109

28. Respondents rankings of their likelihood of continuing to teach piano in 10 years 110

LIST OF TABLES

Table

1. Response to the Questionnaire. 63

2. Respondents First Career Choices Other Than Piano 66

3. Journals Read by Respondents. 71

4. Profiles of Independent Piano Teachers. 72

5. Percent of Household Income from Teaching 73

6. Piano Students Preschool Through Seventh Grade 75

7. Piano Students Eighth Grade Through Adult 76

8. Means and Standard Deviations from the *Maslach Burnout Inventory* 90

9. Stressors Ranked by Independent Piano Teachers. 92

10. Summary for Preschool - Grade 7 94

11. Summary for Grade 8 - Adult 95

12. Comparison of Percentages from *Maslach Burnout Inventory* Stress Scores for Piano Majors and Non-Piano Majors 105

13. Coping Strategies Ranked by Independent Piano Teachers. 112

STRESS AND BURNOUT IN INDEPENDENT PIANO TEACHERS IN OKLAHOMA

CHAPTER 1

INTRODUCTION

Overview

Responsible professional people in human service vocations have a tremendous desire to be of help to others. These special individuals are sincere, highly motivated professionals who have much to give to the recipients of their care. They often give so much to their charges that they become depleted physically, mentally, spiritually and emotionally. Although some stressors[1] are common to all fields, each area of expertise carries unique problems. Educators are especially inclined to become victims of the stressors of their professions and the resultant development of burnout.[2] Educators often become so preoccupied with nurturing their students that they overlook the importance of continuing their

---

[1]A stressor is any factor that throws the individual out of balance physically or emotionally.

[2]Burnout is a state of physical, mental and emotional exhaustion caused by long-term, highly demanding situations.

own development. Teaching duties, combined with the many other responsibilities of music educators, make those teaching in schools and independently especially susceptible to various stressors and the possibility of ensuing burnout.

Purpose of the Study

The purpose of this study was to investigate stress and burnout in independent piano teachers[3] in the state of Oklahoma.

The research questions for the study were:

1. What stressors are associated with independent piano teaching?
2. What teaching conditions are the most stressful for the independent piano teachers?
3. What strategies are used to cope with stress and burnout by independent piano teachers?
4. Is stress significantly different for teachers with more years of teaching experience?

---

[3]Independent piano teachers are individuals who teach in their own studios in contrast to those who teach in the public schools or colleges. For years these teachers were designated as "private teachers." They may also teach in the home of the student, in a music store, church or school. Marsha Wolfersberger, "A Study and Analysis of Selected Aspects of the Piano Teaching Profession" (Ed.D. diss., Teachers College, Columbia University, 1986), 1, 108.

5. Is stress significantly different for teachers who teach private lessons from those who teach group lessons?

6. Is stress significantly different for teachers who teach small numbers of students from those who teach large numbers of students?

7. How widespread is the problem of stress and burnout for independent piano teachers in Oklahoma?

Need for the Study

During the last decade stress and burnout have become increasingly important issues. Various aspects have been examined not only in professional journals but also in popular monthly publications and daily newspapers. Studies have been done in other countries as well, and the persons affected by these problems represent all walks of life.

Research on stress and burnout has been done in the health professions, education and music education, but no studies were found involving the independent piano teacher. The independent piano teacher is a combination of musician, educator and business person, and studies with other groups do not provide corresponding information for this professional group. This study addresses common stress problems and those that are unique to independent piano teachers.

The piano teaching profession cannot afford to lose teachers from its ranks because of stress and burnout. This study was important for gathering information useful to improving the welfare, comfort, happiness and productivity of independent piano teachers.

One of the few sources of information on the profile of the independent piano teacher comes from a dissertation by Marsha Wolfersberger. In her introductory remarks to the dissertation, Wolfersberger describes the importance of piano teachers in the Unites States:

> Independent piano teachers have a long history of teaching in the United States. Over many years, they have tutored and taught many nonprofessional musicians as well as having been responsible for discovery and development of many professional musicians. These teachers are largely responsible for the early preparation of these students who become music majors in the music departments of colleges and universities of this country. They also teach the vast majority who will not be professional musicians, yet could benefit from the personal enrichment of music throughout their lives.[4]

Because of economic conditions and new job opportunities opening for women, the future of piano teaching is in jeopardy. Wolfersberger states that:

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[4]Marsha Wolfersberger, "A Study and Analysis of Selected Aspects of the Piano Teaching Profession" (Ed.D. diss., Teachers College, Columbia University, 1986), 1.

> Until there is evidence of a more viable profession to "recruit to" than the current research has revealed, educators have cause for concern about where future teachers will come from.[5]

Wolfersberger continues, "The best teachers may leave the profession and new teachers will not be forthcoming unless this is an occupation capable of providing dynamic and living support to its members."[6]

Cities and states strive to include music as part of their cultural opportunities with the independent piano teacher as a vital partner. Marienne Uszler states that "A look backward provides evidence that the independent piano teacher has been--probably for more than a century--the core of the music profession."[7]

Independent piano teachers contribute to the musical life of communities in a number of ways. They not only teach piano, but many are church organists, choir directors and accompanists for school music programs and for soloists in concerts or competitions. In school districts where budget cuts have curtailed or eliminated public school music programs, it is essential to have independent piano

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[5]Ibid., 83

[6]Ibid., 83.

[7]Marienne Uszler, Stewart Gordon, and Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer Books, 1991), 4.

teachers available to instruct and encourage students. The musical structures of these communities cannot afford the loss of independent piano teachers.

Uszler continues the description of independent piano teachers:

> However, those piano teachers--most of them female--generally were not the sole breadwinners of families nor were they individuals expecting to make mortgage payments on single-person homes or condominiums. Today's piano teacher is often a person in such a position and must, therefore, look to make a living wage as a piano teacher that is considerably higher than what would have passed for such even two decades ago.[8]

Donald L. Hamann, who has written extensively on stress and burnout in music educators, states that "Burnout can be reduced or prevented among individuals. Specific measures/activities, based on previous research findings, can be initiated to treat burnout."[9]

Stress and burnout from long hours of teaching, combined with other jobs necessary to make a living, can become all too real for many independent piano teachers. The data reviewed here should help provide information for reducing or preventing stress in those already in the profession and for those planning to be piano teachers.

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[8]Ibid., 5.

[9]Donald L. Hamann, "Burnout and the Public School Orchestra Director." *Update* 4 (Summer 1986): 13.

Procedures

The information for this study was gathered from a questionnaire developed by the author. Guides on questionnaire construction by Berdie, Anderson and Niebuhr,[10] Belson[11] and DeMaio[12] were consulted in designing the survey instrument. Other sources examined were questionnaires from dissertations on stress and burnout by Stone[13] and Brown[14] and the *Maslach Burnout Inventory.*[15]

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[10]Doug R. Berdie, John F. Anderson, and Marsha A. Niebuhr, *Questionnaires: Design and Use* (Metuchin, New Jersey: Scarecrow Press, 1986).

[11]William A. Belson, *The Design and Understanding of Survey Questions* (Aldershot, Hants., England: Gower Publishing Co. Ltd., 1981).

[12]U. S. Bureau of the Census, Federal Committee on Statistical Methodology, *Approaches to Developing Questionnaires*, by Theresa J. DeMaio, Statistical Policy Working Paper 10, PB 84-1055055 (Springfield, Virginia: National Technical Information Service, November 1983).

[13]Terry Lee Stone, "An Investigation of the Perception of Stress in Relation to Teaching Band in Public Secondary Schools in Idaho" (D.M.A. diss., University of Oregon, 1987).

[14]Patricia Ann Brown "An Investigation of Problems which cause Stress Among Music Teachers in Tennessee" (Ph.D. diss., University of Tennessee, 1987).

[15]Maslach, Christina and Susan E. Jackson, "The Measurement of Experienced Burnout," *Journal of Occupational Behavior,* 2 (1981): 102-103.

Berdie, Anderson and Niebuhr describe the characteristics of surveys. Questionnaires containing an abundant number of questions with many response options or rating scales on topics that may be sensitive to the respondent are better suited to a mail survey than to telephone or personal interview.[16]

The format of the mail survey is important to capture the interest of the respondent as well as to clarify instructions and retain the attention of the respondent. "The appearance of the questionnaire frequently determines whether it is read or discarded. Once the respondent takes the effort to read it, he has some psychological commitment to complete it."[17] Belson emphasizes the need to analyze wording of the survey questions carefully to avoid ambiguity and misunderstanding. Piloting of the questionnaire also reduces the risk of incorrect interpretation of questions in the actual survey and increases the credibility of the research.[18]

Christina Maslach was one of the early researchers of stress and burnout. She explored many professional areas, and from this research she has devised an

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[16]Berdie, Anderson, and Niebuhr, *Questionnaires: Design and Use*, 17-21.

[17]Sol Levine and Gerald Gordon, "Maximizing Returns on Mail Questionnaires," *Public Opinion Quarterly*, Winter 1958-1959, 22 (4), 568-575 cited in Berdie, Anderson and Niebuhr, *Questionnaires*, 22.

[18]William A. Belson, *The Design and Understanding of Survey Questions*..

instrument to measure burnout. The *Maslach Burnout Inventory* has been used to evaluate burnout in many studies by Maslach and her associates.

Maslach describes its evolution:

> The initial research in this area was very exploratory, relying heavily on interviews, questionnaire surveys, and observations. The generally consistent pattern of findings that emerged from these studies led us to postulate a specific syndrome of burnout and to devise an instrument to assess it. This measure contains three subscales tapping the different aspects of experienced burnout and has been found to be reliable, valid, and easy to administer.[19]

The questionnaire for the present study included five sections. They were the independent piano teacher professional profile, personal profile, stress related to teaching situations, stress factors (based on the Maslach Burnout Inventory) and coping strategies.

The first two sets of questions explored the teaching situation and personal information about the teacher. These included questions about studio procedures, number of students, hours spent teaching each week, professional preparation and continuing professional involvement.

In the third section of the questionnaire the teacher was asked to identify sources of stress from those listed or from additional sources. In addition, the

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[19]Christina Maslach and Susan E. Jackson, "The Measurement of Experienced Burnout," *Journal of Occupational Behavior* 2 (1981): 100.

severity of stress experienced by each source was indicated on a Likert scale of one to seven. The fourth set of questions was based on the *Maslach Burnout Inventory* which included questions on emotional exhaustion, personal accomplishment, depersonalization and involvement.

Coping strategies were identified in the fifth section and teachers were asked to indicate which procedures they had used and to evaluate the effectiveness of each strategy. The teachers were encouraged to add comments and other information they have found helpful.

The questionnaire was pilot-tested and revised before being sent to the independent piano teachers. The participants in the pilot test included two University of Oklahoma piano faculty members, two people who had developed questionnaires for dissertations, two independent piano teachers in Oklahoma and two experts on stress. The pilot subjects were asked to help clarify questions and to give other suggestions that would make the study more successful. The revised questionnaire was sent to two hundred independent piano teachers in Oklahoma chosen randomly from a list compiled from the Directory of Members of the Oklahoma Music Teachers Association and mailing lists furnished by individual members of the Oklahoma Music Merchants Association. The four

geographical divisions of the Oklahoma Music Teachers Association were represented.

Included with the survey questionnaire was a cover letter explaining the study and requesting participation. A self-addressed, stamped envelope was provided for the respondents, and they were sent a summary of the results if requested. A follow-up letter and questionnaire were sent to those who had not responded after three weeks.

The minimum acceptable response rate for this study was 50 percent. The number of questionnaires that could not be delivered were subtracted from the total when computing the rate of return. The number of returned questionnaires were then divided by the net sample size to produce the response rate.[20] The response rate for this survey was 69.31 percent.

Limitations

The survey was limited to independent piano teachers in the state of Oklahoma who were teaching during the 1995-96 school year.

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[20]Earl R. Babbie, *Survey Research Methods* (Belmont, California: Wadsworth Publishing Company, 1973), 165.

Definitions of Terms

Although the terms "burnout" and "stress" will be familiar to most readers, they are used in various contexts with ambiguous meanings. While the historical background of this paper includes information on various definitions, the following will be used in this study.

Burnout. State of physical, mental and emotional exhaustion caused by long-term, highly demanding situations.

Distress. Unpleasant or disease-producing stress.

Eustress. Pleasant or curative stress.

Homeostasis. The body's tendency to maintain a steady state despite external changes; physiologic stability.

Independent Piano Teacher. Individuals who teach in their own studios in contrast to those who teach in the public schools or colleges. For years these teachers were designated as "private teachers." They may also teach in the home of the student, in a music store or church or school.[21] They are not affiliated with a college or university in a full-time position and derive the majority of their individual income from teaching and related activities.

Professional. One who engages in a pursuit or activity as a career.

Stress. The reaction of the individual to factors that tend to alter an existent equilibrium.

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[21]Marsha Wolfersberger, "A Study and Analysis of Selected Aspects of the Piano Teaching Profession" (Ed.D. diss., Teachers College, Columbia University, 1986), 1, 108.

Stressor. Any factor that throws the individual out of balance physically or emotionally.

Organization of the Study

This study is presented in four chapters. Following the introductory chapter, Chapter Two contains a survey of relevant literature on stress and burnout and a profile of the independent piano teacher. Areas in the survey are an historical background of stress and burnout, current research and publications and an overview of similar studies.

Chapter Three includes a profile of the independent piano teachers who participated in the survey and presents and analyzes the data gathered from the questionnaire answered by independent piano teachers in Oklahoma. This analysis includes answers to the research questions listed in the Purpose of the Study as well as other information and observations given by the respondents. Chapter Four is devoted to a summary, conclusions and recommendations for further research.

CHAPTER 2

RELATED LITERATURE

Introduction

Chapter Two presents a review of the literature on stress and burnout and a professional profile of the independent piano teacher. Topics included in the review of the literature are historical information on stress and burnout, current perspectives and a review of similar studies.

Historical Background of Stress and Burnout

Humans and animals share the stress that has always been inherent to living on the earth. When threatened, animals run or prepare for attack. "But when civilized man senses a threat, various constraints often compel him to clamp a lid on the nervous and chemical reactions that surge through him."[22] Dr. Walter B. Cannon, working in the early twentieth century, concentrated on the description of the organism's immediate responses to stimuli causing pain, rage or fear.

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[22]Walter McQuade, "What Stress Can Do to You," *Fortune* (January 1972): 102.

> The emergency reaction, as described by Cannon, is due to the sympathetic nervous system acting in conjunction with the hormones secreted by the adrenal medulla. Its function is to mobilize the body's resources for the swift action — 'fight or flight' that may be needed. There is an increase in the rate and strength of the heart beat, allowing oxygen to be pumped round more rapidly; contraction of the spleen, releasing stored red blood cells to carry this oxygen; release of stored sugar from the liver for the use of muscles; redistribution of the blood supply from the skin and viscera to the muscles and brain; deepening of respiration and dilation of the bronchi, to take in more oxygen; dilation of the pupils, perhaps to increase visual efficiency; an increase in the blood's ability to seal wounds by coagulating; and a rise in the supply of the special blood cells known as 'lymphocytes', whose function is to help repair damage to the tissues. All this takes place in a matter of seconds or minutes.[23]

People in the last decade of the twentieth century still respond in the same way our ancestors responded in preparation for "fight or flight." When the threat does not call for either of these physical responses, people must cope with the body's inner reaction in other ways. Dr. Hans Selye has defined stress as "the nonspecific responses of the body to any demand made on it."[24] Dr. Selye was a

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[23]Jeffrey A. Gray, *The Psychology of Fear and Stress* (New York: McGraw-Hill Book Company, 1971), 57-58.

[24]McQuade, 106.

pioneer investigator into the implications of stress and the long-term effects of the syndrome.[25] He was the first to use the term "stress" in this way and outlined stages of the syndrome that evolve over a period of time. Dr. Selye called this unfolding manifestation the "General Adaptation Syndrome." The stages have to do with the long-term adjustments made by the body in reaction to prolonged stress. The first stage is the alarm reaction, followed by the resistance stage and finally the stage of exhaustion. Dr. Selye maintains the importance of the stages as they give a way to make a systematic plan of research on stress.[26]

The initial state, alarm reaction, represents "the bodily expression of a generalized call to arms of the defensive forces in the organism"[27] Some of the actual physical changes that can be observed are "the cells of the adrenal cortex discharge their microscopically visible, hormone-containing granules, and the blood becomes concentrated and there is a marked loss of body weight."[28] In the

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[25]Dr. Selye founded the International Institute of Stress in Montreal, Canada. It is not a Canadian institute, but associated with various institutes throughout the world. The library, the largest in the world on stress, contains 200,000 scientific articles and books that deal with stress. Hans Selye, "The Stress Concept: Past, Present, and Future," in *Stress Research Issues for the Eighties* ed. Cary L. Cooper (Chichester: John Wiley & Sons, 1983), 5.

[26]Hans Selye, *The Stress of Life* (New York: McGraw-Hill, 1956), 40.

[27]Ibid. 36.

[28]Ibid., 37.

second adaptive stage, these changes are reversed as the body fights to regain homeostasis. "The cortex accumulated an abundant reserve of secretory granules, the blood was diluted and the body weight returned toward normal."[29] Eventually, the acquired adaptation is lost and the body enters the third stage, exhaustion. This state is much like the first alarm reaction stage and may be general or local depending upon whether the whole body or only a region has been exposed to stress.[30] "Since adaptability is finite, exhaustion inexorably follows if the stressor is sufficiently severe and prolonged."[31]

Dr. Selye, who at seventy-one was interviewed by Laurence Cherry, reported working ten-hour days along with other professional commitments at the University of Montreal. Since he enjoys his work and feels he thrives on this type of schedule, it was deemed a pleasurable stress which he calls eustress. He believes the stress inventories are somewhat flawed because they fail to give enough weight to individual differences and because each person is the best judge

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[29]Ibid., 37.

[30]Ibid., 471.

[31]Hans Selye, "The Stress Concept: Past, Present, and Future," in *Stress Research Issues for the Eighties* ed. Cary L. Cooper (Chichester: John Wiley & Sons, 1983), 5.

of the stress level tolerated by himself.[32] His own solution is not to abolish stress but to master it. "It is a matter of choosing, not an undemanding lifestyle, but a eustressfully rather than distressfully demanding one."[33]

The terms stress and burnout have interrelated but somewhat different meanings. "Stress connotes physiological reactions such as tension headaches and back pains. Burnout, analogous to a burned out building, is more psychological. It may include feelings of apathy, boredom, and depression."[34]

The term burnout evolved from a reference made by Dr. Herbert J. Freudenberger, a New York-based clinical psychologist. The term was used primarily in the 1960s to refer to the effects of chronic drug abuse. Freudenberger's first description of a sufferer from the syndrome was of himself after working as a volunteer with drug abusers. Freudenberger describes the syndrome:

> One serious consequence of working in a free clinic which I have personally experienced is the 'burnt out' syndrome. Just consider for a minute what it can do to one working in a free clinic. Such work required that most of what you do there you do after your normal

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[32]Selye, Hans, "On the Real Benefits of Eustress," interview by Laurence Cherry, *Psychology Today* 11 (March 1978): 60, 63.

[33]Selye, "The Stress Concept," 20.

[34]Rudolf E. Radocy and George N. Heller, "Tips for Coping: The Music Educator and Stress," *Music Educator's Journal* 69, no. 4 (December 1982): 43.

> professional working hours . . . and you put a great deal of yourself into your work. You demand this of yourself, the staff demands it of you, and the population that you are serving demands it of you. As usually happens, more and more demands are made upon fewer and fewer people. You gradually build up in those around you and in yourself the feeling that they need you. You feel a total sense of commitment. The whole atmosphere builds up to it, until you finally find yourself, as I did, in a state of exhaustion . . . If one wants to work in a free clinic or therapeutic community, one cannot permit oneself to so overextend his personal and emotional resources that he collapses.[35]

Freudenberger describes a person who is burned out as "someone in a state of fatigue or frustration brought about by devotion to a cause, way of life, or relationship that failed to produce the expected reward."[36] Freudenberger also gives a profile of the type of person who is most likely to get burned out. He or she is pretty much limited to "dynamic, charismatic, goal-oriented men and women or determined idealists who want their marriages to be the best, their work records to be outstanding, their children to shine, their community to be better."[37]

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[35]Herbert J. Freudenberger, "The Psychologist in a Free Clinic Setting: An Alternative Model in Health Care," *Psychotherapy: Theory, Research and Practice* 10 (1974): 56 quoted in Barry A. Farber, *Crisis in Education* (San Francisco: Jossey-Bass Publishers, 1991), 5-6.

[36]Herbert J. Freudenberger and Geraldine Richelson, *Burn-out the High Cost of High Achievement* (Garden City New York: Doubleday & Company, Inc., 1980), 13.

[37]Ibid., 19.

Christina Maslach of the Department of Psychology, University of California, Berkeley is regarded as a leading authority in her field and has probably done more studies on burnout than any other researcher. When she began her investigations in the early 1970s, there was little known about burnout. "Few words had been written about the topic, and research on it was nonexistent."[38]

She summarizes the scope of this research:

> In collaboration with my colleagues at the University of California at Berkeley, I have collected information from thousands of people across the United States, by questionnaires, interviews, personal letters, or on-site observations. These individuals have come from a wide range of people-work occupations; they include social workers, teachers, police officers, nurses, physicians, psychotherapists, counselors, psychiatrists, ministers, child-care workers, mental health workers, prison personnel, legal services attorneys, psychiatric nurses, probation officers, and agency administrators. Although they perform different jobs, they all have in common extensive contact with other people in situations that are often emotionally charged.[39]

Maslach lists three important aspects of the burnout syndrome. These are emotional exhaustion, depersonalization and reduced personal accomplishment. She states that burnout is the response to the "chronic emotional strain of dealing extensively with other human beings, particularly when they are having

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[38]Christina Maslach, *Burnout-the Cost of Caring*, (Englewood Cliffs, New Jersey, Prentice-Hall, 1982), 7.

[39]Ibid.

problems," and that the stress arises from the "social interaction between helper and recipient."[40] Since the nature of the helping situation focuses on dealing with some type of problem, the "structure of the helping relationship promotes and maintains a negative view of people."[41]

Therefore, helpers rarely see positive characteristics of the clients. Maslach lists four aspects of the relationship that are critical: "the focus on problems, the lack of positive feedback, the level of emotional stress, and the perceived possibility of change or improvement."[42] Both the situation and the personal characteristics of the caregiver are factors in the burnout syndrome. Maslach observes that "to the extent that job characteristics can either promote or reduce emotional stress, they become an important factor in the burnout syndrome."[43] She notes the relevance of personal characteristics in the helping professions:

> Unlike other jobs, where only technical skills are required, these professions call for the use of interpersonal skills as well. The provider must be empathic and understanding, calm and objective while dealing with intimate information, and ready to give help and

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[40]Ibid., 3.

[41]Ibid., 18.

[42]Ibid., 18.

[43]Ibid. 37.

> reassurance. The provider's ability in these areas is largely a function of his or her personality and life experiences.[44]

Maslach lists some ways that individuals can cope with stress without professional help. This list includes:

> Setting realistic goals, doing the same thing differently, taking breaks or rest periods, taking things less personally, accentuating the positive, understand yourself, rest and relaxation, don't take work problems home, extend your private life, change jobs.[45]

If the stress and problems continue and the helping person feels he or she can't cope alone, there are helping services available. These may be through the employment organization or private counseling.

From this research Maslach has developed a questionnaire, the *Maslach Burnout Inventory* (*MBI*), from which she can identify not only the problems but also the intensity of stressors in the lives of respondents. Maslach emphasized emotional exhaustion and worker detachment in contrast to Freudenberger, who hypothesized an intensified work effort as a response to frustration and stress.[46]

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[44]Ibid., 57.

[45]Ibid., 89-107.

[46]Farber, *Crisis in Education*, 11.

Ayala Pines, a Research Associate in the Psychology Department at the University of California at Berkeley, and Elliot Aronson, a Professor of Psychology at the University of California at Santa Cruz, have conducted workshops and researched nearly 4000 of their own case studies on burnout.[47] Pines and Aronson define burnout as:

> A state of mind that frequently afflicts individuals who work with other people and who pour in much more than they get back from their clients, supervisors, and colleagues. It is accompanied by an array of symptoms that include a general malaise; emotional, physical, and psychological fatigue; feelings of helplessness, hopelessness, and a lack of enthusiasm about work and even about life in general. It is insidious in that it usually does not occur as the result of one or two traumatic events but sneaks up through a general erosion of the spirit.[48]

They list the three components of burnout as physical, emotional and mental exhaustion.[49] Physical exhaustion is characterized by low energy, chronic fatigue, weakness, and weariness.[50] Emotional exhaustion involves feelings of depression, helplessness, hopelessness, and entrapment leading in extreme cases

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[47]Pines, Ayala, Elliot Aronson and Ditsa Kafry, *Burnout from Tedium to Personal Growth* (New York: The Free Press, 1981), Jacket notes.

[48]Ibid., 3.

[49]Ibid., 17.

[50]Ibid., 17.

to mental illness or thoughts about suicide.[51] Mental exhaustion is characterized by the development of negative attitudes toward one's self, toward work, and toward life.[52]

Actions taken against burnout are called coping strategies. Pines and Aronson list four major strategies for coping with burnout. They are being aware of the problem, taking responsibility for doing something about it, achieving some degree of cognitive clarity and developing new tools for coping and improving the range and quality of old tools.[53]

Pines and Aronson collaborated on another book after more research and investigation of case studies. They investigated burnout in persons from jobs other than the helping professions and found burnout symptoms paralleling those of other professional workers. They found that "the broader theme of almost all occupational stress can be seen as the need to feel that work is meaningful and significant."[54]

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[51]A. T. Beck, A. Weissman, D. Lester, and L. Trenxler, "The Measurement of Pessimism: The Hopelessness Scale," *Journal of Consulting and Clinical Psychology* 42 (1974): 861-865 quoted in Ibid., 18.

[52]Pines, Elliot and Kafry, 18.

[53]Ibid., 155-56.

[54]Ayala Pines and Elliot Aronson, *Career Burnout Causes and Cures*, (New York: The Free Press, 1988), 52.

The reaction of some workers to burnout is to quit their jobs while others stay trapped in their problems. Pines and Aronson believe that another choice is to overcome the experience and move past it.

> While burnout can be an extraordinarily painful and distressing experience, as with any difficult event, if properly handled it can not only be overcome, it can be the first step toward increased self-awareness, enriched human understanding, and a precursor of important life changes, growth, and development. Accordingly, people who have experienced burnout and have learned to overcome it almost invariable end up in a better, fuller, more exciting life space than if they had not experienced burnout at all.[55]

Definitions vary with the perspective of the author. Farber (1983) notes that the popular press and professional literature often confuse or equate stress with burnout. He further clarifies the definitions:

> Burnout is more often the result not of stress per se but of *unmediated stress*--of being stressed and having no 'out,' no buffers, no support system . . . Stress occurs when there is a substantial imbalance (perceived or real) between environmental demands and the response capability of the individual. As the environmental demands increase or the response capability of the individual decreases, the likelihood of stress becoming a negative experience—ultimately effecting a burned out state—becomes more probable.[56]

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[55]Ibid..

[56]Barry A. Farber, Ed., *Stress and Burnout in the Human Service Professions* (New York: Pergamon Press, 1983), 14.

Before stress exists in a person there must be a cause called the stressor. The stressor is anything that throws the body out of homeostatic balance, for example an injury, an illness, subjection to great heat or cold. The stress response is, in turn, your body's attempt to restore homeostatic balance" according to Robert M. Sapolsky, author of articles on Stress-related illnesses and the book *Why Zebras Don't Get Ulcers.*[57]

Farber defines burnout as "the final step in a progression of unsuccessful attempts to cope with a variety of negative stress conditions.[58] He believes that stress and burnout take the following course:

1. Enthusiasm and dedication give way to
2. frustration and anger in response to personal, work-related, and societal stressors which, in turn, engender
3. a sense of inconsequentiality, which leads to
4. withdrawal of commitment and then to
5. increased personal vulnerability with multiple physical (headaches, hypertension, and so on), cognitive ("they're to blame"; "I need to take care of myself"), and emotional (irritability, sadness) symptoms, which unless dealt with,
6. escalate until a sense of depletion and loss of caring occurs.[59]

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[57]Robert M. Sapolsky, *Why Zebras Don't Get Ulcers A Guide to Stress, Stress-related Diseases, and Coping* (New York: W. H. Freeman and Company, 1994), 7.

[58]Barry A. Farber, "What is Burnout?" in *Crisis in Education* (San Francisco: Jossey-Bass Limited, 1991), 32.

[59]Ibid., 35.

Farber further outlines the types of teacher burnout he has observed from his research. The three types are worn-out teachers, frenetic teachers and under challenged teachers. He describes these categories.

> Worn-out teachers react to stress not by working harder but rather by working less hard; they attempt to balance the discrepancy between input and output by reducing their input. In this sense, worn-out workers have quit before they become totally consumed by their work.
>
> The frenetic type teacher reacts by working harder and investing increasingly more of him- or herself until no more is possible and exhaustion sets in.
>
> The underchallenged teachers are the teachers who feel dissatisfied not by the sheer amount of work that needs to be done or even by the obstacles that must be encountered in doing the work but rather by the sameness and lack of stimulation presented by the tasks that face them each day and each year.[60]

A study described by Farber and Sakharov (1981) "regards burnout as a dynamic, interactive relationship between the individual teacher and the social world."[61]

Dr. Cary Cherniss, Assistant Professor of Psychology at the University of Michigan in Ann Arbor, has served as psychological consultant to professionals involved in human service agencies and was instrumental in a longitudinal study

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[60]Barry A. Farber, "Symptoms and Types," in *Crisis in Education* (San Francisco: Jossey-Bass Inc., 1991), 87, 91, 94.

[61]Mae Sakharov and Barry A. Farber, "A Critical Study of Burnout in Teachers," in *Stress and Burnout in the Human Service Professions* edited by Barry A. Farber (New York: Pergamon Press, 1983), 67.

documenting the changes in attitudes and work habits in twenty-eight professionals during their first two years of employment. The professions represented were poverty lawyers, mental health professionals, high school teachers and public health nurses.[62]

Cherniss found seven recurring factors that strongly influenced the levels of stress, frustration and burnout in professionals representing all the areas of expertise. These were professional orientation, workload, intellectual stimulation, scope of client contact, professional autonomy and bureaucratic control, clarity and consistency of institutional goals and leadership and supervision.[63] Cherniss notes that candor is a problem in doing research with professionals. "Professionals, even more than most workers, are particularly invested in seeing themselves and their occupations in the most positive possible light and in presenting this view to the public world." [64] He quotes Sarason on this topic:

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[62]Cary Cherniss, *Professional Burnout in Human Service Organizations* (New York: Praeger Publishers, 1980).

[63]Ibid., 158.

[64]Ibid., 272.

> Work or career satisfaction is no easy matter for professionals to talk candidly about, especially if the profession is seen by others as an endlessly fascinating and rewarding line of endeavor. To proclaim one's dissatisfactions or doubts is tantamount to questioning the significance of one's life and future, to appear to others as "deviant," and to raise questions in their minds about one's personal stability. How can you say you are frequently bored in, or feel inadequate about, or unchallenged by your work when the rest of the world sees you as meeting and overcoming one challenge after another, as a fount of ever-increasing knowledge and wisdom, as a person obviously entranced with his career?[65]

Cherniss also discovered a strong correlation between the worlds of "work life" and "personal life." "Thus, there was usually a strong interaction between the new public professionals' work lives and personal lives, and the nature of that interaction seemed to be associated with differences in career development and burnout."[66]

Information on stress management is available in workshops and classes through many companies and universities and at professional conventions. Some general concepts of stress management are:

1. Helping the employee to understand himself by learning to assess strengths and weaknesses with regard to coping skills.
2. Identification of work and personal stressors.
3. Identification of impact of stressors.

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[65]S. B. Sarason, "Work, aging, and social change: Professionals and the one-life, one-career imperative" 103, in Cherniss, *Professional Burnout* (New York: Free Press, 1977), 272.

[66]Cherniss, 181.

4. Clarification of personal and professional goals.
5. Recognition of symptoms of stress reactions.
6. Understanding coping skills--both adaptive and maladaptive.
7. Learning to exert control over changes by pacing himself.
8. Establishing priorities.
9. Setting realistic goals.
10. Managing time effectively.
11. Getting the skills training needed--both professional and personal.
12. Developing a flexible style.
13. Evaluating and setting priorities periodically.
14. Learning to play, to relax, and to put things in proper perspective.
15. Developing personal coping skills such as exercise programs, relaxation methods, exercise, proper diet, and social networks.[67]

The final question then is how to live with both distress and eustress and avoid both emotional and physical pitfalls. By scientific investigation "of the mechanisms underlying our reactions to stress, we may learn the gentle art of adapting our space-age lifestyle to our stone-age constitution."[68]

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[67]Bonnie C. Seamonds, "The Concept and Practice of Stress management," in *Occupational Stress* ed. Stewart G. Wolf, Jr. and Albert J. Finestone (Littleton, Massachusetts: PSG Publishing Company, Inc., 1986), 162.

[68]Malcolm Carruthers, "Hazardous Occupations and the Heart," in *Current Concerns in Occupational Stress* ed. Cary L. Cooper and Roy Payne (Chichester: John Wiley & Sons, 1980), 20.

Current Perspectives

If the popular press is an indication, people from most walks of life all over the United States are interested in the general topics of stress and burnout. A number of current books are available including those by Sapolsky,[69] Eliot[70] and Miller, Smith and Rothstein.[71] Articles continue to appear in help sections of newspapers and journals. Some of the magazines and journals that include articles on these topics from various points of view are *Psychology Today*[72] and *Ladies' Home Journal*;[73] *Health*[74] recently contained a fifty-page special called "Work vs. Play a Nation Out of Balance."

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[69]Robert M. Sapolsky, *Why Zebras Don't Get Ulcers A Guide to Stress, Stress-related Diseases, and Coping* (New York: W. H. Freeman and Company, 1994).

[70]Robert S. Eliot, M.D. *From Stress to Strength* (New York: Bantam Books, February 1994).

[71]Lyle Miller, Alma Dell Smith and Larry Rothstein, *The Stress Solution* (New York: Pocket Books, Simon & Schuster Inc., 1993).

[72]Berney Goodman, "When the Body Speaks, Who Listens?," *Psychology Today* 28, no. 1 (January/February 1995): 26-27.

[73]Teryl Zarnow, "I Went to a Stress Clinic," *Ladies' Home Journal (February 1995): 48.*

[74]"Work vs. Play a Nation Out of Balance," *Health* (October 1994): 44.

Professional journals also publish articles for their readers. Some of these include *American Journal of Public Health,*[75] *Educational Researcher,*[76] *Music Educator's Journal*[77] and *American Music Teacher*[78].

The focus of attention is beginning to shift from identification of problems to the prevention of the problems. Are the problems from outside and unsolvable? Can stress and burnout be controlled from within? These seemingly conflicting views may both be valid depending on the circumstances.

David M. Cooney, President and Chief Executive Officer of Goodwill Industries International, Inc. spoke to the National Assembly of National Voluntary Health and Social Welfare Organization:

> We can create a healthy environment so we don't need to worry about being prepared. Or we can run from incident to incident, developing high blood pressure, offending people, lowering our effectiveness, working longer than we should and achieving marginal

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[75]Debra J. Lerner, Sol Levine, Sue Malspeis, and Ralph B. D'Agostino, "Job Strain and Health-Related Quality of Life in a National Sample," *American Journal of Public Health* 84, no. 10 (October 1994): 1580.

[76]Brian Rowan, "Comparing Teachers' Work with Work in Other Occupations: Notes on the Professional Status of Teaching," *Educational Researcher* 23, no. 6 (August-September 1994): 4.

[77]Abby Stern and James Cox, "Teacher Burnout the Dull Reality," *Music Educator's Journal* (November 1993): 33.

[78]Marie Asner, "Avoid Burnout Change Your Style," *American Music Teacher* 44, no. 3 (December/January 1994/95): 12.

> results. You either can have a stressful life, resulting in burnout, or a successful life, resulting in satisfaction. It is up to you.[79]

Physical stressors in the work place have been recognized and labor or employee organizations work together to alter these conditions. The federal Occupational Safety and Health Administration (OSHA) is charged with monitoring the work environment in the interests of worker safety and health. Two instances of recognition of prevention strategies are cited in the SIRS Government Reporter.

One area is law enforcement and concerns videotaping as a way of documenting interrogations. The article states:

> Backed by a videotape clearly showing that a suspect's confession is voluntary, a detective on the witness stand who denies using coercion to win a confession is in a strong position. Whatever videotaping's costs in terms of time and money, it promises savings of officer stress and burnout, which may be among its most valuable advantages.[80]

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[79]David M. Cooney, "Stress It's all up to You," *Vital Speeches of the Day* LX no. 8 (February 1, 1994):244.

[80]U. S. Department of Justice, National Institute of Justice, *Videotaping Interrogations and Confessions,* by William A. Geller, Research in Brief, J 28.24:V 66/3, March 1993.

The other instance involves use of technology in the criminal justice system. Automated systems allow pretrial services managers to monitor staff assignments quickly and ensure that work allocations are equitable distributed.[81]

Psychological stressors in the work environment are more difficult to document. In an editorial for the *American Journal of Public Health,* Kasl suggests:

> Perhaps the fundamental dilemma in work stress research is that, while we wish to identify those aspects of the psychological work environment which have disease consequences in a similar manner to the physical and chemical hazards, we are forced to adopt a subjective and idiographic approach to stress in which the individual's own characteristics, perceptions, and reactions all play a crucial role in the etiological chain.[82]

Therefore, how a person "reacts to job stress is a function of both the stress encountered and individual personality characteristics."[83] Reactions of teachers undergoing the same degree of stress may vary significantly.

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[81]U. S. Judiciary, Administrative Office of U. S. Courts, *Technology and Pretrial Services,* by Timothy P. Cadigan, Federal Probation, JU 10.8:57/1, March 1993.

[82]Stanislav V. Kasl, "The Challenge of Studying the Disease Effects of Stressful Work Conditions," *American Journal of Public Health* 71, no. 7 (July 1981), 682-683.

[83]Barry A. Farber, "Sources of Teacher Stress and Burnout," *Crisis in Education* (San Francisco: Jossey-Bass Inc., 1991), 47.

Donald Hamann feels that burnout may affect anyone, but Rosenman and Friedmann report that :

> . . . burnout is more likely associated with individuals who display personality and behavioral traits known as Type A behaviors. Type A behavior is hostility, ambitiousness, competitiveness, tenseness, suppressed hostility, orientation toward achievement, and denial of failure. In contrast to individuals with Type B behavior personality, in which "easy going" personality traits predominate, type A individuals feel pressures, are often engaged in multiple activities, and are overly conscious of time in relation to output, are greatly influenced by criticisms, and are in need of constant social approval.[84]

Donald Hamann's research has been primarily with public school music teachers. Using the *Maslach Burnout Inventory* as the assessment instrument, his findings were:

1. Younger subjects (20-29 years) had significantly higher burnout levels than did older music teachers (50-70) years old.

2. Music teachers with few years of experience (1-5 years) had significantly higher levels of burnout than teachers with high total years of teaching experience (21-40 years).

3. Music teachers who indicated they worked 40-50 hours or more per week in their jobs had significantly higher burnout levels than subjects who indicated they worked 39 or less hours per week.

4. Married music teachers had significantly higher levels of burnout than single, divorced, or widowed subjects.

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[84]Rosenman, R. H. and M. Friedmann, "Relationship of Type A Behavior Pattern to Coronary Heart Disease" in *Selye's Guide to Stress Research*, vol. 2 H. Selye (ed.) Quoted in Donald Hamann, "Burnout and the Public School Orchestra Director," *Update* 4 (Summer 1986): 11.

5. Music teachers who taught only in a middle school, a K-12 situation, a high school, or a 4-12 setting had significantly higher levels of burnout than subjects teaching in 1-8, elementary, junior high, or junior high plus high school settings.[85]

Hamann reports that articles have been written that have reviewed the concepts related to burnout among music educators, but little empirical burnout assessment research had been conducted in the area of music education. It has only been recently that burnout assessment research has been conducted among music educators.[86]

He states that "burnout among individuals in the teaching profession, specifically the music teaching profession, can be highly devastating."[87] This article expresses concern about the high level of burnout that may be affecting school orchestra directors and encourages studies for more information. Surveys of specific occupations, rather than a research design that includes many occupations, may produce the stress profiles necessary for altering work conditions and preventing stress problems in persons preparing to enter these occupations.

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[85]Donald Hamann, "Burnout and the Public School Orchestra Director," *Update* 4 (Summer 1986): 12.

[86]Ibid., 12.

[87]Ibid., 12.

Current studies are underway at the University of North Texas in the field of psychoneuroimmunology, which is the study of interactions between the brain, endocrine (hormone) and immune systems. Researcher Kimberly Kelly says that "substances released by the brain when a person is undergoing stress may play as much a role in causing illnesses as appetite changes and lack of sleep associated with a stressful time."[88]

Other areas of investigation by Kelly include the importance of social support in successfully coping with long-term stress and whether stress-reduction techniques reduce the physical symptoms of arthritis patients. Kelly says "now that we know about stress's link to the body and illness, the question we need to answer is what we can do about it."[89]

Similar Studies

Studies on stress and burnout generally are either case studies of people who have already left their chosen profession or surveys of those still in the profession. Surveys of those still in the profession have the potential of alerting those in the study to the symptoms of stress and the possibility of burnout.

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[88]Nancy Andersen and Gary Hancock, "Mind, Brain and Neuron," *The North Texan* 45, no. 2 (Summer 1995): 16.

[89]Ibid., 18.

Rewards in music educators' lives are often elusive and intangible. "Salaries generally are not high in relation to other fields requiring comparable preparation. Results of one's teaching are not always immediately apparent. Student dropouts and failures, experienced even by the best teachers, are discouraging. The inadequacy of reward, regardless of how dedicated a music educator may be, is always a potential source of stress."[90] Research literature reflects interest in the relationship of personality and job satisfaction/dissatisfaction as well as the affect of job conditions on the professional.

Ficklin investigated the relationships of personality characteristics to the burnout phenomenon. Eleven general hypotheses about characteristics of burned-out professionals were drawn from literature on burnout. Traits that victims described included low self-esteem, extreme rigidity or flexibility, extreme introversion or extraversion and extreme internal or external locus of control. They described themselves as idealistic, achievement oriented and as having high levels of anxiety and strong dependency needs. They also are emotionally involved with experiences with their clients, excessively involved in their jobs and burned out in their jobs. The research subjects were nine social workers and

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[90]Rudolf E. Radocy and George N. Heller, "Tips for Coping: The Music Educator and Stress," *Music Educator's Journal* 69, no. 4 (December 1982): 43.

mental health counselors who had reportedly burned out. Information was gathered through standardized personality instruments, the Q-sort method and interviews by the researcher.

Two of the characteristics, achievement oriented and very idealistic, found strong correlation in the results. Four other hypotheses found partial support and the remainder very little or no support. Ficklin's conclusions found little, if any, "support for the hypothesis that personality variables alone increase vulnerability for an individual to cope with the emotional frustrations of the job by burning out."[91]

Wacker investigated the relation between stress and attitude change during the professionals' initial adjustment to their occupation. Professional groups in the study included public school teachers, mental health workers, poverty lawyers and public health nurses. By interviewing throughout the time period, she discovered that "several negative changes in professionals' attitudes toward their work and toward their clients may take place during the first year of occupational experience."[92] The research suggested that for most new public service

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[91]Timothy W. Ficklin, "Personality Characteristics and Burnout: A Representative Case Study" (Ph.D. diss., University of Kansas, 1983), iv.

[92]Sally Waddell Wacker, "Job Stress and Attitude Change of Teachers, Lawyers, Social Workers, and Nurses" (Ph.D. diss., University of Michigan, 1979), 1.

professionals, stress and anxiety existed at relatively high levels. She found that new teachers had particularly high levels of stress during the first year.

> The development of a sense of professional competence seemed to be much more problematic among teachers due to their job structure, and a corresponding sense of powerlessness seemed much more likely to arise among them than among the other new professionals. The abruptness of the new teachers' transition to full responsibility along with a negligible orientation, the large teaching load, the amount of non-professional duties, the isolation of the teaching role from other adults, teachers' dependence upon student response to indicate their competence, the norm of teacher privacy, the lack of guidelines from predecessors, and the lack of opportunities for intellectual stimulation and professional growth all made effective teaching more difficult and stressful.[93]

Wacker suggests strategies for training teachers more effectively. She feels that teachers must have more realistic and practical information about the stressful situations that they will encounter and that teachers should have training in the specific skills needed to cope with the stressful situations.[94]

Schreiber, who resigned from teaching after ten years in the classroom, explored the relationship between why teachers left teaching and how they experienced teaching. She interviewed four former teachers who had resigned from classroom teaching. These teachers all wanted more than to work a job as though they were in a factory. They wanted to grow and in turn play a vital part in

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[93]Ibid., 151-152.

[94]Ibid., 152.

helping others grow. For these people the realities of teaching did not provide the opportunities they needed. Schreiber concluded that:

> Ultimately, burnout occurs when individuals can no longer detect meaning from their personal or professional lives because they lose the energies to deal with the problems resulting from a combination of personal, organizational, and societal pressures, influences, and demands.[95]

The results of Dean's study examining stressors and burnout in secondary teachers in the suburbs of Chicago also has implications for updating teacher training programs. This study investigated the relationships between teacher burnout and specific stressors, stress themes and coping behaviors. Information was gathered from 155 teachers from six high schools in the northwestern suburbs of Chicago who completed a Teacher stress and coping Scale and the *Maslach Burnout Inventory* (Form Ed.). A large number of stressors and stress themes were significantly related to burnout.

One of the stress themes found was time-related. Stressors that are time-related include paperwork, extra duties, poor scheduling, interruptions, conflicting demands, athletics, travel, student discipline, student apathy, inconsistency of administrators, failure of administrators to provide resources, nonsupport or

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[95]Patricia Terrell Schreiber, "Outstanding Teachers as an Endangered Species: A Study of Burnout" (Ph.D. diss., University of North Carolina at Greensboro, 1985), 150.

apathy of parents, and repetition.[96] Dean suggests that training should emphasize management/organizational skills that will better enable new teachers to cope with stressors such as paperwork, lack of time, scheduling problems, interruptions, and work overload.[97]

Coleman also concluded "that there were no significant relationships between the factors of job satisfaction and the personality profiles of music teachers who were subjects"[98] in his study questioning music teachers who were students at North Texas State University from the summer of 1983 to the summer of 1985. The *Minnesota Satisfaction Questionnaire* (*MSQ*) and the *California Psychological Inventory* (*CPI*) were the instruments used to determine job satisfaction and personality factors. The results of these were used to determine if there were "any significant relationships between the ways music teachers liked or disliked their jobs, as measured by the *MSQ* and their personality patterns, as measured by the *CPI*."[99] This dissertation is the only study found to include

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[96]Carol J. Dean, "Stressors, Coping Behaviors, and Burnout in Secondary Teachers" (Ph.D. diss., Northern Illinois University, 1988), 102.

[97]Ibid., 113.

[98]Coleman, Malcolm James, "The Relationships between Job Satisfaction and Personality Traits among Music Teachers" (Ph.D. diss., North Texas State University, 1987), 121.

[99]Ibid., 107.

private lesson teachers. However, the author did not include the disciplines of these private lesson teachers. The subjects included forty-five band directors, twenty-five private lesson instructors, nineteen general music teachers, eleven choir directors, and five orchestra directors.

Music teachers indicated most job satisfaction in the areas of "social service, moral values, activity, achievement, creativity and ability utilization."[100] They were not satisfied with "company policies and practices, advancement and compensation."[101] The author concluded from the scores indicating personality traits that "generally men and women in the sample had similar scores on personality traits, but they, as a group, did not have a common personality profile."[102]

Parker investigated relationships among selected personality factors and job satisfaction in 150 Maryland public school band directors (50 high school, 50 middle school, 50 elementary school). Other objectives included:

> Determining which personality factor was the best predictor for job satisfaction, whether significant differences existed among personality factors for band directors at different levels of instruction, whether there was a significant difference among job satisfaction and the other

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[100]Ibid., 102.

[101]Ibid., 103.

[102]Ibid., 121.

> personality variables at the different levels of instruction, and which *BDJSM* item best predicts the self-reported job satisfaction score.[103]

Parker found that anxiety was the only individual personality factor to significantly affect the job satisfaction total score and that only at the middle school level.

> Anxiety and Creativity related negatively to Job Satisfaction total Score, but Extraversion, Control, Adjustment, and Leadership had positive correlations with the criterion variable. These findings suggest that in preparing college students for public school band occupations, teacher education programs should encourage students to (1) be outgoing and social, (2) concentrate on developing interpersonal relationships, (3) develop independence, assertiveness, and self-confidence, and (4) relax and decrease levels of anxiety.[104]

Parker also found some differences in scores for elementary, middle school and high school suggesting that this information could be used in advising college students who are prospective teachers.

Lack of social support as a factor in occupational burnout and job satisfaction among special education teachers was investigated by Freed in his 1994 study on stress and burnout. This study examined the relationships between occupational stress, demographic variables, social support, burnout and job

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[103]Laura Jean Parker, "The Relationship between Personality Factors and Job Satisfaction in Public School Band Directors" (Ph.D. diss., University of Kansas, 1991), ii.

[104]Ibid., 101-102.

satisfaction for special education teachers. Data was gathered by a survey returned by three hundred forty-two teachers. Sections of the instrument included demographics, job stress, social support, burnout (using the educator's version of the *Maslach Burnout Inventory*) and job satisfaction.

The job-related factors perceived as most stressful to special education teachers in this study were student violence directed towards teachers, salary cutbacks, suspected parental abuse of a student, administrative reduction of successful programs, lack of principal support with difficult parents, an excessive number of students in a class, excessive paperwork, unclear job responsibilities, student injuries at school and the misplacement of a student in a classroom.[105] The findings indicated that the higher the number of stressors experienced in special education, the higher the degree of burnout. A non-significant relationship was found between the number of stressors experienced and job satisfaction. Freed found that support of the supervisor and other workers has a direct influence on the teacher's work life.

> The results of the present study indicates that social support has a direct effect on or relationship with lower burnout and greater job satisfaction. It does not act as a mediator or buffer against stress, rather, it appears to directly influence the quality of a special education teacher's work life.

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[105]Edward H. Freed, "The Relationship of Social Support, Occupational Stress, Burnout, and Job Satisfaction Among Special Education Teachers" (Ph.D. diss., Temple University, 1994), 152.

> The support perceived from one's supervisor is particularly important in regard to decreasing burnout and improving job satisfaction in special education.[106]

Nimmo investigated factors of attrition among high school band directors with a population of persons who had left the field of high school band directing. The questionnaire consisted of researcher-generated sections on demographics, contributing factors of attrition, written response and the *Maslach Burnout Inventory*. He found eight primary factors contributing to attrition in band directors.

> Eight factors received 69 percent or more selection rate and were identified as primary contributing factors of attrition. These factors included "potential salary too low," "unappreciative administration," "too many athletic commitments for the pep band," "a feeling of not being able to spend enough time with my family," "a feeling that 'nobody cares'," "a desire to do something different," and "a general feeling of being 'burned out'."[107]

Nimmo found both self-reported burnout and results from the *MBI* indicated that burnout is a moderate contributing factor of high school band director attrition.

> However, a "pillar" of the burnout phenomenon, emotional exhaustion, seems to be a major contributing factor of attrition. That is, the primary contributing factors, written data, and the interplay of these areas and

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[106]Freed, 174.

[107]Douglas James Nimmo, "Factors of Attrition Among High School Band Directors" (Ph.D. diss., Arizona State University, 1986), 169-170.

> the general *MBI* category of Emotional Exhaustion is clear. In other words, emotional exhaustion seems to be a phenomenon inherent in the field.[108]

A study by Bunyard examined problems in high school instrumental teachers who left their teaching positions in twenty selected California school districts between September 1, 1951 and August 31, 1961. The five-point purpose was to determine the extent of turnover in selected school districts, to identify the factors relating to this problem, to analyze the characteristics of these factors, to isolate the dropout factors that are peculiar to instrumental music teachers and to determine which of these factors has implications for administrators, music educators, the drop out problem as a whole and for further research.

The author gathered data through a questionnaire rating sheet sent to a randomly selected group of teacher dropouts, as well as to high school instrumental music teachers. Bunyard found that the music teachers had different reasons for leaving than other teachers in the school system. Music teachers listed the following 12 factors:

1. Frustrations because of conditions which foster lack of accomplishment.
2. Conflicting ideas concerning proper function of education.
3. "Feeder system" problems.

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[108]Ibid., 174.

4. Future outlook.
5. Number of hours required for the job.
6. Inconvenience of hours.
7. Physical facilities.
8. Student attitude toward learning.
9. Relationships with the supervisor.
10. Marriage.
11. Pregnancy.
12. Relationships with the staff.[109]

Bunyard found that the general group of teachers assigned higher rating to the last three factors, while the high school instrumental music teachers assigned higher ratings to the other nine factors.[110]

A study by Patricia Ann Brown examined the sources of stress in music teachers in the public school system in Tennessee. Coping strategies used by the teachers were identified and ranked. Information for the study was collected by a

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[109]Robert Louis Bunyard, "Factors Affecting the Transfer and Dropout of High School Instrumental Music Teachers" (Ed.D. diss., University of California, 1963), 3.

[110]Ibid.

questionnaire sent to teachers randomly selected from the 43 school systems providing names of music teachers to the author.

Brown found that the stress factors for music teachers in the public schools in Tennessee were inadequate salary, low status of the profession, inadequate Career Ladder Program, unmotivated students and problem students. The questionnaire pilot was sent to a "panel of experts" made up of a group of educators in supervision and higher education. The perceptions of the "panel of experts" varied considerably and Brown came to the conclusion that there was little communication between teachers in the schools and those in administration and teacher training. The study also noted that the most used coping strategies of the teachers were religion, reading, situational compartmentalization, diet and nutrition, deep breathing, muscle tension/relaxation, sports, aerobic exercise, crafts and detachment. The author concluded that music educators are likely to continue to leave teaching because of job-related factors unless efforts are made to deal with these problems.[111]

Phelps included both vocal and instrumental teachers in his investigation of job satisfaction and dissatisfaction in music educators in Idaho. Data was

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[111]Patricia Ann Brown, "An Investigation of Problems which Cause Stress Among Music Teachers in Tennessee" (Ph.D. diss., University of Tennessee, 1987), 134.

gathered through a questionnaire mailed to every vocal and instrumental music teacher in Idaho's public high schools and junior high schools during the 1979-80 school year.

No significant difference was found in job satisfaction among various demographic divisions of the population. Some factors in job satisfaction were interaction with students, being involved with music and witnessing students achieve. Factors found in job dissatisfaction were problems with student discipline, student apathy and lack of administrative support.[112]

Terry Stone investigated stress in band teachers in public secondary schools in Idaho. Data were gathered through a researcher-developed survey for demographic information and a survey for job satisfaction-stress levels. The survey was sent to all public high school band directors in Idaho who were employed from the fall of 1984 through the spring of 1986. Stone found that:

> The analysis of the 60 specific teaching conditions with 54 subjects revealed that in terms of the total job for these subjects, the less-experienced band directors in small schools perceived their job to be

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[112]Tom K. Phelps, "A Survey of Factors Affecting Job Satisfaction and Dissatisfaction of Music Educators in High Schools and Junior High Schools in Idaho" (Ph.D. diss., University of Utah, 1982), 75, 84.

> significantly more stressful than subjects with more than 10 years of experience and who taught in small schools.[113]

Rehearsal discipline and student behavior seemed to cause the most stress for the subjects in Stone's study. Conditions that were reported to be rewarding and low in stress included "academic preparation, number of performances other than athletic events, relations with parents, relations with administrators and jazz program."[114]

Job dissatisfaction, stress and burnout are probably present in all professions, especially the helping professions. Coping strategies for individuals and changes in the work place help alleviate some of the problems. Education and strategies for prevention will give all concerned information to keep problems from escalating. Everyone benefits from the improved working conditions and more congenial interpersonal relationships.

Profile of the Independent Piano Teacher

Independent piano teachers have made valuable contributions to the music professions in the United States. Many professional musicians other than pianists

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[113]Terry L. Stone, "An Investigation of the Perception of Stress in Relation to Teaching Band in Public Secondary Schools in Idaho" (D.M.A. diss., University of Oregon, 1987), 166.

[114]Ibid., 107.

learned to love music in their piano lessons as children. Studies on piano teachers are limited and current information about the profession could be useful for those preparing to go into the field.

Marsh Wolfersberger, in a 1986 study on independent piano teachers in America, identified factors that promote job satisfaction and the perceived unsatisfactory aspects of teaching piano. The following statements brought the most agreement from the piano teachers responding to the survey. The rating of one indicates least agreement and five the most agreement.

1. Independent piano teachers are major contributors to a musically literate society. 4.36

2. Piano teaching is a very rewarding professional career. 4.05

3. My career in piano teaching is enabling me to fulfill my personal goals. 3.74

4. I would encourage capable young pianists to seriously consider a piano-teaching career. 3.53

5. Opportunities for professional growth are inadequate in my area. 3.25

6. There is potential for advancement in the piano-teaching profession. 3.22[115]

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[115]Marsha Wolfersberger, "A Study and Analysis of Selected Aspects of the Piano Teaching Professions" (Ed.D. diss., Teachers College, Columbia University, 1986), 63.

Teachers listed the following as the worst aspects of piano teaching: "student practice habits, financial stability, absenteeism of students, hours of the day for teaching, financial return and maintaining teaching equipment."[116]

It was almost impossible for piano teachers in the past decades to make a living from teaching. Wolfersberger found that 93% of her 949 respondents were female and that only 12% earned over the poverty level of $12,000.[117] The independent piano teacher must pay 100% for all health insurance, social security and retirement savings. In addition the independent piano teacher must provide the place for instruction and all studio equipment.

Although in Wolfersberger's study only 2% reported earning over $20,000, they give hope for the future of this profession.

> This 2% of the research respondents presents a willing profile of successful piano teachers, one that will make recruiting for this profession possible. It provides proof that a profession for piano educators is viable, and it reflects efforts to establish professional guidelines and standards by colleges and universities that offer continuing education and piano pedagogy degree programs and by professional piano education associations.[118]

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[116]Ibid., 66.

[117]Marsha Wolfersberger, "Independent Piano Teachers: Where do They Stand?" *Clavier* 26, no. 2 (January, 1987): 47.

[118]Ibid., 51.

Private practice is respectable in other professions such as lawyers, doctors, accountants and business consultants. Stewart Gordon states that it is time we "exercised some self-esteem in the matter of private teaching."[119]

Marienne Uszler observes a change in the types of students requesting keyboard lessons:

> Whereas the usual independent studio used to be populated almost entirely by students ages six to eighteen, all of whom took individual lessons on an acoustic piano, it now often includes groups of preschool students, adult beginners (studying in small groups or otherwise), leisure pianists returning after an absence of playing and/or studying, and students of all ages in some type of group instruction (perhaps musicianship or ensemble classes)--this in addition to elementary and high school-aged students, many of whom still study piano individually.[120]

It is evident from this description that the independent piano teacher must know not only what to teach, but also how to teach it in a variety of situations. The teacher must also be able to communicate with students in age groups from preschool to retirement age and be knowledgeable about technology while keeping up with the business records of the studio.

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[119]Stewart Gordon, *Etudes for Piano Teachers* (New York: Oxford University Press, 1995), 9, 11.

[120]Marienne Uszler, Stewart Gordon, and Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer Books, 1991), 4.

Teaching piano requires no license, registration, or other official identification.[121] Therefore, a plan of certification for independent music teachers has encouraged professionalism in private teachers and also enhanced the image of the vocation. "Effective with the convention (Oklahoma Music Teachers Association) in Norman, Oklahoma on February 15 and 16, 1942, all active members of the Oklahoma Music Teachers Association have been required to be certified by OMTA."[122] However, Celia Mae Bryant, President of OMTA from 1962-66, states that certification "was not enforced and that nothing was being done to teach the teachers and guide them to higher standards."[123] During Bryant's tenure as vice-president (1958-62) and president of OMTA, she supported certification of piano teachers.

> Teachers who had degrees were automatically certified if they had gone to a school approved by the NASM. If they had not, they could take tests in the fields of theory, music history and literature, pedagogy, and performance. If they felt deficient in their knowledge, they could enroll in university courses to prepare them.[124]

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[121]Wolfersberger, "Independent Piano Teachers," 47.

[122]*History of the Oklahoma Music Teachers Association,* Oklahoma Music Teachers Association 64th Annual Convention Official Program and OMTA Directory, 1995.

[123]Carol Ann Baskins, "The Contributions of Celia Mae Bryant to Piano pedagogy" (Ph.D. diss., University of Oklahoma, 1994), 68.

[124]Ibid., 68.

Professional activities that teachers may accomplish to maintain certification are:

> . . . attendance at district convention, attendance at state convention, attendance at division conference, attendance at national convention, serving a two year term on the OMTA Executive Board, serving a two year term on a State Committee, serving as an audition chairman, entering students in auditions, working as a monitor in an OMTA audition, college course in music, workshop in music, adjudicator of an OMTA audition, a solo performance by the teacher, serving a term as President, Vice-President, Secretary, Treasurer of an approved Local Association.[125]

By 1967 the Music Teachers National Association had certification requirements in place and were taking applications to be considered at the National Certification Board's meeting in 1968. The stated purpose of National Certification, "to promote recognition of private music teaching as a profession"[126] was to be upheld through standards of earned degrees or equivalency guided largely by recommendations from the committee at the state level.

Certified teachers were encouraged to continue professional advancement in various ways for the certification to be renewed at the end of a five-year period.

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[125]*Oklahoma Music Teachers Association Regulations Governing State Membership and State Certification* revised 1992, Oklahoma Music Teachers Association, Inc.

[126]Gordon Terwilliger. "REPORT The National Certification Board," *American Music Teacher* 17, no. 2 (November/December 1967): 15.

The four types of options available to earn points for re-certification included in-service education, public performance, leadership and professional involvement. To gain renewal a teacher completed ten points with no more than five in any one area.[127] Wolfersberger's profile found that piano teachers "who are members of professional associations which offer certification have not availed themselves of the opportunity to be certified."[128]

In response to the need for recognition of the professional status of private music teachers, The Independent Music Teachers Forum was created as a division of Music Teachers National Association at that organization's convention in 1972.[129] This milestone for the private piano teacher was reported in *The American Music Teacher* and the purpose of the Independent Music Teachers Forum was identified as the thorough study and discussion of :

> . . .the role of the full time professional private music teacher in American society today: the problems, advantages, and practice of this

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[127]Sister Christian Rosner, "Certification Renewal ," *The American Music Teacher* 21, no. 4 (February/March 1972): 23.

[128]Wolfersberger, A Study and Analysis, 83-84.

[129]Homer Ulrich, *A Centennial History of the Music Teachers National Association* (Cincinnati, Ohio: Music Teachers National Association, Inc., 1976), 166-167.

group regarding their socio-economic conditions, with the goal of establishing a true profession in this decade.[130]

1. Creating a professional image for the private music teacher, within MTNA, with colleagues, with public schools, and with parents and the public at large.

2. Working with public schools and colleges for mutual advantages. Seeking ways of communication and programs of mutual cooperation such as school credit, released time, and certified private teachers working for institutions.

3. Promoting standards on local and national levels, especially through certification.

4. Studio practices, taxing, zoning, etc.

5. Teaching problems.[131]

The Independent Music Teachers Forum continues to hold sessions at each national convention and since the 1972 November-December issue, members have enjoyed a column in *The American Music Teacher* that addresses specific topics relevant to the private teacher.[132]

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[130]Wray Simmons, "The Torch is Lit," *The American Music Teacher* 22, no. 2 (November/December 1972): 20.

[131]*History of the Independent Music Teachers Forum of MTNA: Inception Through First Term,* n.d., 1; quoted in Carol Ann Baskins, "The Contributions of Celia Mae Bryant to Piano Pedagogy" (PH.D. diss., University of Oklahoma, 1994), 79.

[132]Ibid., 85.

The last quarter of this century brings challenges to the independent piano teacher that have the potential to change the profile of the profession. Technology has brought not only a wide choice of new keyboards, but additional ways to teach music fundamentals and history through computer programs. Multimedia is a virtually unexplored resource for the piano teaching profession. At the beginning of the twenty-first century the piano teaching profession is poised for steady growth and productivity with additional teaching equipment and procedures. There are many areas of satisfaction and some aspects that continue to produce concern.

CHAPTER 3

PRESENTATION AND ANALYSIS OF THE DATA

Introduction

The data for this study were gathered from independent piano teachers in Oklahoma through a questionnaire designed by the author. The questionnaire contained five sections requesting information from the respondents on various aspects of their professional and personal circumstances. The first two sections explored the teaching situation and personal information about the teacher. The third section asked teachers to identify sources of stress and rate these on a scale according to intensity. The fourth set of questions was based on the *Maslach Burnout Inventory* (Form Ed.) including questions on emotional exhaustion, personal accomplishment and depersonalization. The final set of questions asked teachers to identify coping strategies and rate their effectiveness. The respondents were given the opportunity to include additional stressors and coping strategies and to share ideas for new teachers and those preparing to be piano teachers.

A master list of 531 names was compiled from the 1994-95 *Oklahoma Music Teachers Association Directory of Members*[133] and mailing lists furnished by the individual members of the Oklahoma Music Merchants Association. [134] Questionnaires were sent to two hundred persons selected randomly from this master list. Numbers for this random selection were generated by a function of the *Lotus 1-2-3* spreadsheet program.[135] Eleven of the two hundred questionnaires could not be delivered. The response rate to the questionnaire was 69.3%, with 131 of the two hundred questionnaires returned. Of the 131 returned questionnaires, 31 were not usable for various reasons, such as the teachers were retired or no longer teaching, had moved out of state or the questionnaire had not been completed. The data for the study is based on the one hundred usable responses. (See Table 1.)

This chapter will include a profile of the respondents to the survey and present and analyze the data collected through the questionnaires. Included in the

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[133]*Oklahoma Music Teachers Association Directory of Members 1994-1995,* Oklahoma Music Teachers Association (February 1, 1995).

[134]"Oklahoma Music Merchants Association Members," *Oklahoma Music* 1, no. 2 (Winter 1994-95), 17.

[135]*Lotus 1-2-3* 5.02 for Windows, Lotus Development Corporation, 1995. Spreadsheet computer program.

analysis will be a discussion of answers to the research questions asked by this study:

1. What stressors are associated with independent piano teaching? (Q-20)
2. What teaching conditions are the most stressful for the independent piano teacher? (Q-4, Q-5, Q-7, Q-9, Q-10, Q-11)
3. What strategies are used to cope with stress and burnout by independent piano teachers? (Q-26)
4. Is stress significantly different for teachers with more years of teaching experience? (Q-14, Q-21)
5. Is stress significantly different for teachers who teach private lessons from those who teach group lessons? (Q-9, Q-10, Q-11)
6. Is stress significantly different for teachers who teach small numbers of students from those who teach large numbers of students? (Q-7, Q-21)
7. How widespread is the problem of stress and burnout for independent piano teachers? (Q-21, Q-23, Q-24, Q-25)

Data and relationships of variables are illustrated through tables, bar charts and boxplots.[136] Bar charts are summaries for groups of cases. Categories of a single variable are summarized in the charts. Boxplots are summary plots based on the median (50th percentile), quartiles (25th and 75th percentiles) and extreme values. They are used to summarize the relationship of two variables. The shaded

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[136]All statistical charts were generated by the computer program *SPSS* 6.1 for Windows (Chicago, IL: SPSS, Inc., 1995), available from SPSS Inc., 31st Floor, 444 North Michigan Avenue, Chicago, IL 60611.

area of the box indicates the values falling between the 25th and 75th percentiles. The darkened line across the box indicates the median. The lines extending from the box indicate the highest and lowest values, excluding the outlier and extreme values which are values more than 1.5 boxplots above or below the box. Outliers (between 1.5 and 3 boxplots) and extremes (more than 3 boxplots) are indicated by small circles and asterisks.

TABLE 1
RESPONSE TO THE QUESTIONNAIRE

Total number of piano teachers on Master List	531
Piano teachers listed in the 1994-95 OMTA Directory of Members	366
Piano Teachers furnished by members of The Oklahoma Music Merchants Association	165
Random Sample for this study (Total questionnaires mailed)	200
Number of questionnaires that could not be delivered	11
Total number of questionnaires returned (69.3%)	131
Unusable questionnaires	31
Total usable questionnaires (50%)	100

Profile of the Respondents to the Questionnaire

The respondents of the questionnaire represented the four geographic areas of Oklahoma coinciding with those designated by the Oklahoma Music Teachers Association. More piano teachers represented the northeast (40%) and southwest (43%) regions that include metropolitan areas than the northwest (7%) and southeast (10%) regions that include more rural areas. Eighty-three percent of the respondents live in the northeast and southwest while seventeen percent live in the other two areas. (See Fig. 1.)

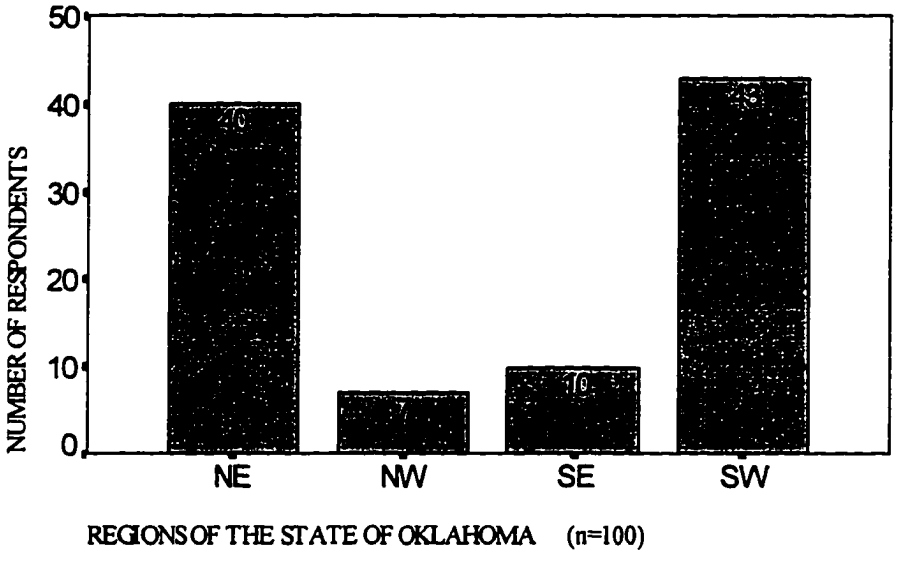


Fig. 1. Distribution of responses by geographic regions of Oklahoma.

The typical piano teacher in the study is a Caucasian female nearing her forty-sixth birthday (Q-14). She is married and has been teaching piano for twenty-six years (Q-13, Q-15). She teaches 26 individual lessons each week in her home studio (Q-2, Q-5) and contributes 27.9% to the income of the household (Q-4). She also engages in other musical activities for additional income including playing piano or organ for church activities, teaching in a day school, accompanying for various community functions and judging at competitions and festivals.

Piano teaching was the first career choice of 46% (n=46) of the respondents and 89% (n=41) of these teachers would choose piano teaching again (Q-12). First career choices other than piano teaching included public school music (17%), teaching school (10%), business (4%) and a number of other individual choices. (See Table 2.)

The data reports that 40% (n=40) of the respondents have earned a Bachelors Degree in Music, 26% (n=26) a Masters Degree in Music and 1% (n=1) a Doctorate in Music Education. Of the remaining 33% (n=33), 17% (n=17) have some college music study but no degree, 5% (n=5) have a high school diploma and 11% (n=11) have degrees in other fields.

TABLE 2
RESPONDENTS FIRST CAREER CHOICES OTHER THAN PIANO
(N=54)

FIRST CAREER CHOICES	% OF RESPONDENTS
PUBLIC SCHOOL MUSIC	17
TEACHING SCHOOL	10
BUSINESS	4
CHURCH MUSIC	2
MUSIC THERAPY	2
PERFORMANCE	2
ACCOUNTING	1
COACH-ACCOMPANIST	1
COMMUNICATIONS	1
DOCTOR	1
DRIVER FOR FEDEX	1
ELEMENTARY EDUCATION	1
HOME ECONOMICS	1
LANDSCAPE ARCHITECT	1
MATHEMATICS EDUCATION	1
NURSING	1
POLICE TRAINING	1
PROFESSIONAL SINGER	1
RELIGION	1
SECRETARY/REAL ESTATE	1
SINGING MINISTRY	1
VOCAL/OPERA	1
WIFE AND MOM	1

The respondents having a bachelors degree in some music-related field reported majors in music education, piano performance and pedagogy, music therapy, sacred music and vocal music. Those holding a masters degree in a music-related field reported majors in music education, piano performance and pedagogy, music history, music literature, theory and vocal performance. (See Figs. 2 and 3.) Respondents also reported degrees in fields other than music. These range from elementary education to home economics and communication.

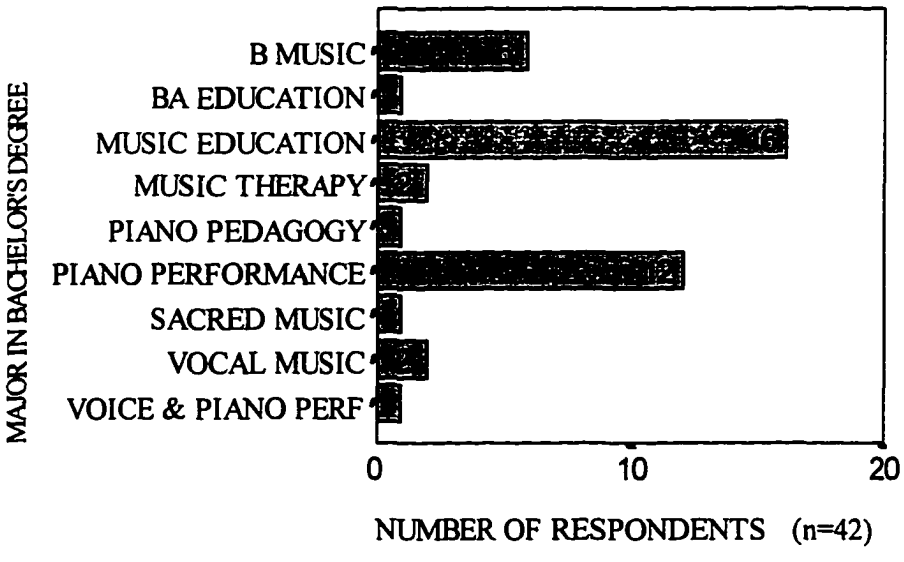


Fig. 2. Majors indicated by respondents having a Bachelors Degree in Music.

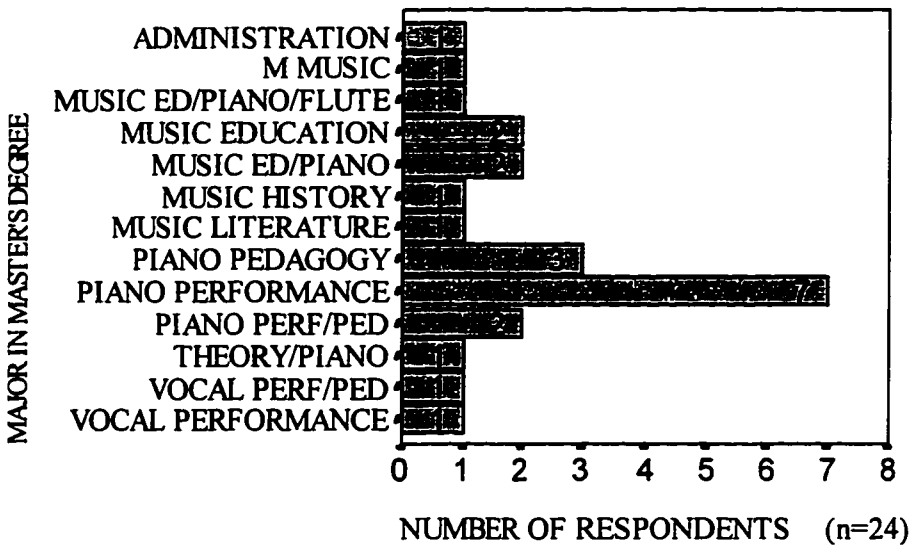


Fig. 3. Majors indicated by respondents having a Masters Degree in Music.

Teachers indicating they belonged to one or more national music organizations represented 92% (n=92) of the respondents. The national organizations cited most often were Music Teachers National Association, National Guild of Piano Teachers and National Federation of Music Clubs. (See Fig. 4.)

Teachers indicating they belonged to one or more local music organizations represented 85% (n=85) of the respondents. OMTA members made up 78% (n=78) of the total, while 48% (n=48) reported belonging to another local music study or performance organization. (See Fig. 5.)

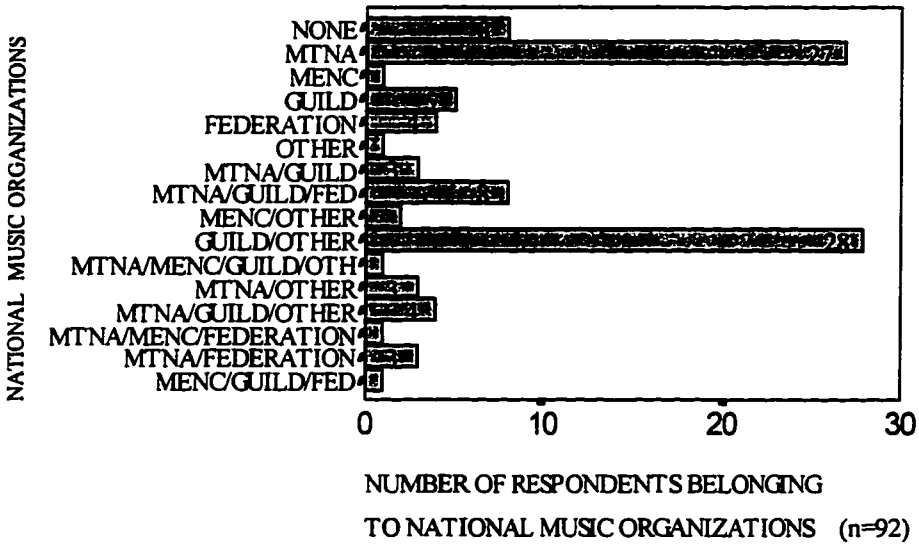


Fig. 4. Respondents membership in national music organizations.

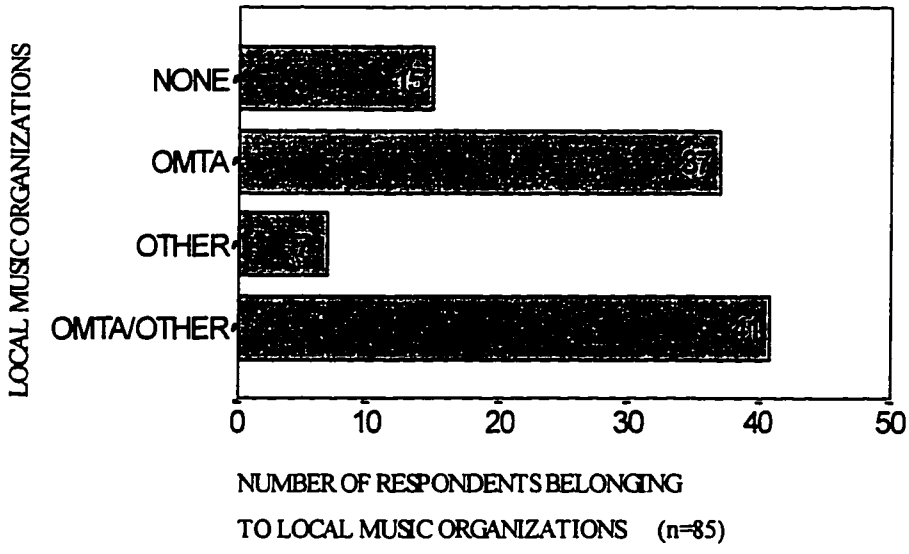


Fig. 5. Respondents membership in local music organizations.

A total of 84% (n=84) of the respondents indicated that they read from one to seven music journals. Of that total, most respondents read one (25%) or two (35%) music journals. (See Fig. 6.)

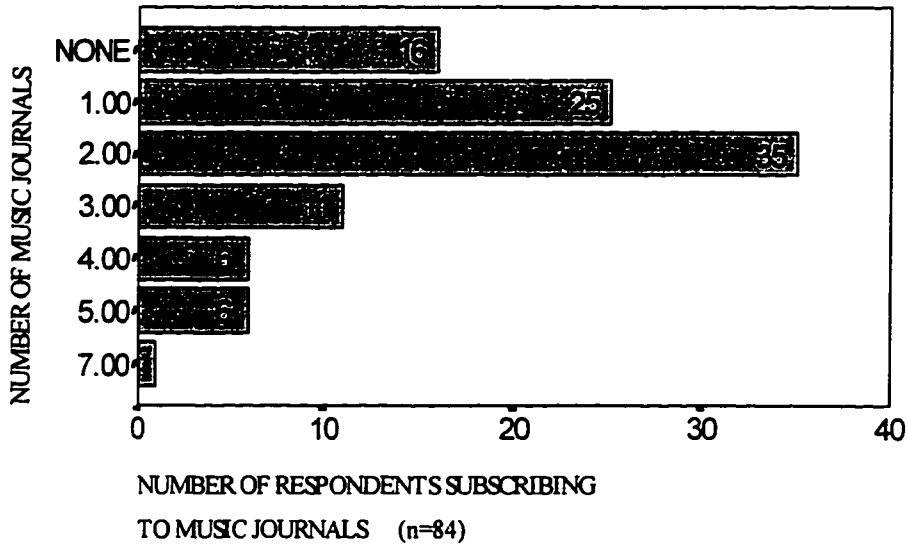


Fig. 6. Respondents subscriptions to music journals.

The most popular music journal was *American Music Teacher* (read by 70 of the respondents) and tied for second choice were *Clavier* and *Keyboard Companion (*both read by 30 of the respondents*)*. Other magazines rated were *Keyboard, Music Educators Journal* and *Piano and Keyboard.* Other journals mentioned by respondents were *American Organist, Orff Echo, Kodaly Envoy, Acoustic Guitar* and *Continuo.* (See Table 3.)

TABLE 3
JOURNALS READ BY RESPONDENTS
NO=100

NAME OF MUSIC JOURNAL	NUMBER OF RESPONDENTS WHO SUBSCRIBE	NUMBER OF RESPONDENTS WHO DO NOT SUBSCRIBE
American Music Teacher	70	30
Clavier	30	70
Keyboard Companion	30	70
Keyboard	13	87
Music Educators Journal	13	87
Piano and Keyboard	9	91

OTHER JOURNALS READ BY RESPONDENTS

Guild Notes
Keys
Diapason
American Organist
Suzuki Journal
Keyboard Classics
Orff Echo
Kodaly Envoy
Teaching Music (MENC)
Piano Today
Chamber Music America
Flutist Quarterly
National Federation Junior Keynotes
Music Clubs Magazine
Acoustic Guitar
Sheet Music Magazine
Musicology
Continuo

The demographic profile of independent piano teachers in Oklahoma closely parallels that of independent music teachers responding to a survey conducted by Marsha Wolfersberger[137] in 1986 and by MTNA in 1989.[138] Table 4 compares this information. Since the findings of this survey are so similar to the national information, this profile probably fits the general population of piano teachers in Oklahoma.

TABLE 4
PROFILES OF INDEPENDENT PIANO TEACHERS

	NATIONAL (1986) Wolfersberger	NATIONAL (1989) MTNA	OKLAHOMA SURVEY (1996)
GENDER	93% FEMALE	VIRTUALLY ALL FEMALE	96% FEMALE
AGE	MEAN= 45	MEAN AND MEDIAN = MID-FORTIES	MEAN AND MEDIAN = 46
PROFESSIONAL DEGREES	69% (40 Bachelor, 29 Master)	77% - (50% Bachelor, 27% Master)	66% (40% Bachelor, 26% Master)
61% - 100% FAMILY INCOME	(not given)	LESS THAN 12%	11.5%
TEACH IN OWN HOMES	93%	85%	97% (Some combined with other locations)

[137]Marsha Wolfersberger, "Independent Piano Teachers: Where do They Stand?" *Clavier* 26, no. 1 (January, 1987): 46-47.

[138]*The MTNA Foundation National Survey of Independent Music Teacher Income and Lesson Fees* (Cincinnati, Ohio: Music Teachers National Association, 1989) quoted in Marienne Uszler, "The Independent Music Teacher: Practice and Preparation," *American Music Teacher* 46, no. 2 (October/November 1996): 20.

Piano teachers who responded to the survey questionnaire provide a varied profile. The definition of independent piano teachers given at the beginning of the questionnaire stated:

> Independent piano teachers are individuals who teach in their own studios, in the home of the student, in a music store, church or school. They are not affiliated with a college or university in a full-time position and derive the majority of their individual income from teaching and related activities.

Most of the respondents fit this description except for the statement about income. Of those responding to the question asking how much of their household income comes from teaching 11.5% (n=10) indicated that they make 75% or more of the household income while 65.5% (n=57) make below 25% of their household income. (See Table 5.)

TABLE 5
PERCENT OF HOUSEHOLD INCOME FROM TEACHING
(N=87)

PERCENT OF INCOME FROM TEACHING	NUMBER OF RESPONDENTS
10% OR LESS	33
11%-25%	24
26%-40%	14
41%-50%	6
51%-74%	0
75% -100%	10

Most of the teachers (95%) teach students in their homes with 16% also teaching in a school, homes of students, music store, church or other location. Only 5% reported teaching exclusively outside the home (Q-2).

The average number of students taught each week was 26, with teachers spending an average of 15 hours each week teaching piano students (Q-7, Q-8). Only 2% (n=2) of the respondents reported not teaching private lessons. Only private lessons are taught by 72% (n=71) of the teachers, while 19% (n=19) teach private and group lessons. Seven percent (n=7) teach all three types of lessons. Teachers reported that group lessons average 6 students per group (Q-6). (See Fig. 7.)

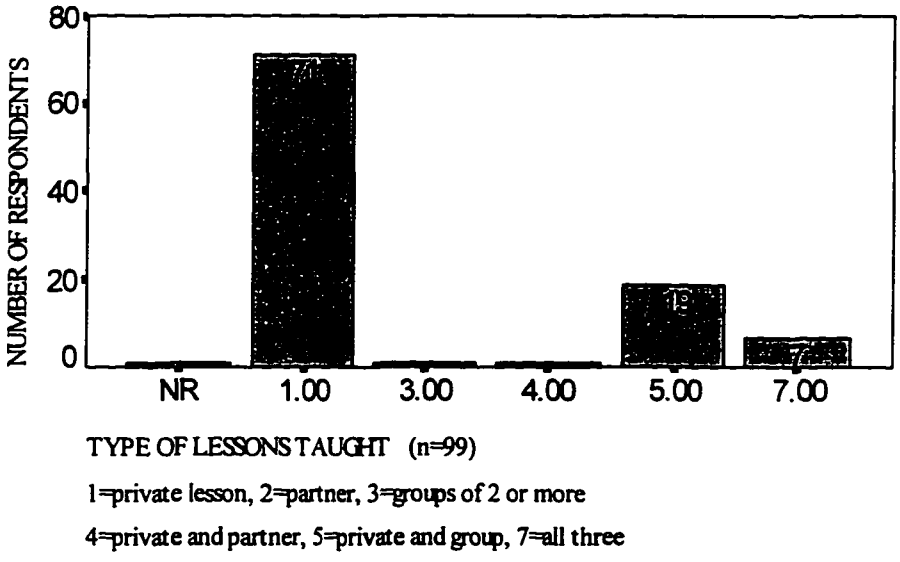


Fig. 7. Types of piano lessons taught by respondents.

Tables 6 and 7 summarize the number of piano students in each school grade with types of lesson situations. The summary reports that 2, 292 students are taught in private lessons; 69 students are taught in partner lessons; and 733 students are taught in groups of more than 2.

TABLE 6
PIANO STUDENTS
PRESCHOOL THROUGH SEVENTH GRADE

	NUMBER OF STUDENTS	NUMBER OF TEACHERS
PRESCHOOL		
PRIVATE	**104**	**26**
PARTNER	**8**	**1**
GROUP	**128**	**6**
GRADES 1-3		
PRIVATE	**430**	**85**
PARTNER	**9**	**3**
GROUP	**188**	**19**
GRADES 4-5		
PRIVATE	**536**	**89**
PARTNER	**10**	**3**
GROUP	**147**	**17**
GRADES 6-7		
PRIVATE	**426**	**86**
PARTNER	**6**	**1**
GROUP	**124**	**18**

TABLE 7
PIANO STUDENTS
EIGHTH GRADE THROUGH ADULT

	NUMBER OF STUDENTS	NUMBER OF TEACHERS
GRADES 8-9		
PRIVATE	308	81
PARTNER	18	3
GROUP	53	13
GRADES 10-12		
PRIVATE	244	79
PARTNER	18	3
GROUP	50	11
ADULT		
PRIVATE	244	63
PARTNER	0	0
GROUP	43	4

These tables also reflect the numbers of teachers who teach each grade level with each type of teaching. Many respondents teach private students in partner or group situations to broaden the types of activities available. Group activities could include ensemble playing, computer drills and performance opportunities.

Perceived Stress of Respondents

Respondents to the questionnaire evaluated their perceived stress by ranking those feelings on a scale from one to seven and by answering the questions from the *Maslach Burnout Inventory* (Form Ed.). Maslach and her associates designed the inventory as a measure to identify persons in the human service professions at risk for burnout. The *MBI* has been used by authors of dissertations[139] on burnout to compare these scores with other possible indicators of stress included in the survey. Appropriate word changes have been made in the form used for educators by Richard L. Schwab, who is the author of a special supplement to the *MBI* manual concerning the use of the *MBI* with educators.[140]

The piano teachers in this survey were asked to answer the question "How stressful do you find being a piano teacher?" (Q-21) indicating the amount of stress on a scale of 1 to 7 with 1 indicating no discernable stress and 7 indicating incapacitating stress. The results of this question are reported in the bar chart in Fig. 8. Stress levels of 3 and below were reported by 69% (n=69) of the

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[139]Authors incorporating the *MBI* in surveys for dissertations include Dean, Freed and Nimmo. These dissertations were cited in Chapter 2.

[140]Richard L. Schwab, "Burnout in Education," in *Maslach Burnout Inventory* (Manual), by Christina Maslach and Susan E. Jackson (Palo Alto, California: Consulting Psychologists Press, Inc., 1993), 18.

respondents. Higher levels of stress were reported by the remaining 29% (n=29). There was no reported level of 6 and 2% (n=2) reported stress level 7 or incapacitating stress. These levels were based on any factors that were important to the respondents. No guidelines were given as to further meanings of each level. These levels become more meaningful when they are compared with the scores from the *Maslach Burnout Inventory* and other aspects of the respondents' lives and teaching situations.

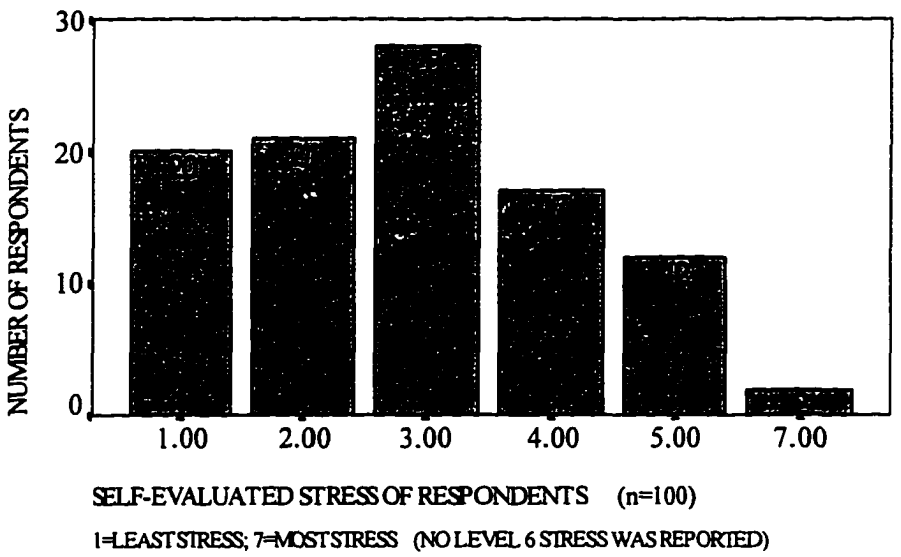


Fig. 8. Percentage of respondents reporting perceived stress by ranking from 1 through 7.

The *MBI* (Q-25) was designed to assess the three aspects of burnout syndrome: emotional exhaustion, depersonalization and personal accomplishment. Maslach and Jackson describe the three aspects:

> The Emotional Exhaustion subscale assesses feelings of being emotionally overextended and exhausted by one's work. The Depersonalization subscale measures an unfeeling and impersonal response towards recipients of one's service, care, treatment, or instruction. The Personal Accomplishment subscale assesses feelings of competence and successful achievement in one's work with people.[141]

A high degree of burnout is reflected in high scores on the Emotional Exhaustion and Depersonalization sets of questions and in low scores on the Personal Accomplishment set of questions. An average degree of burnout is reflected in average scores on the three sets. A low degree of burnout is reflected in low scores on the Emotional Exhaustion and Depersonalization sets and in high scores on the Personal Accomplishment set. Three scores are computed for each respondent. There is not at the present time a way to merge the scores into one number to be correlated with other data.

Scores may be coded into low, average or high. However, the actual numerical value of the score gives more accurate results when correlated with other information obtained from the respondents. Neither the coding nor the original numerical scores should be used for diagnostic purposes; there is

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[141]Christina Maslach and Susan E. Jackson, *Maslach Burnout Inventory* (Manual), 2d ed., with supplement "Burnout in Education" by Richard L. Schwab (Palo Alto, CA: Consulting Psychologists Press, Inc., 1993), 2.

insufficient research on the patterns of scores as indicators of individual dysfunction or the need for intervention.[142]

Two of the ways convergent validity was ascertained in Maslach's studies were to correlate *MBI* scores with behavioral ratings made independently by a person who knew the individual well and with certain job characteristics that were expected to contribute to experienced burnout. In the present study, *MBI* scores will be compared to the self-evaluated stress levels of the respondents.

The questionnaire for the survey contained the complete Educators Form of *MBI* that includes 22 questions covering 3 subdivisions. Due to copyright restrictions, only one question from each category will be printed in this report. The questions are not divided into groups so that respondents have no indication how the answers are to be evaluated. The instructions state:

> The purpose of this survey is to discover how educators view their job and the people with whom they work closely. On the following pages there are 22 statements of job-related feelings. Please read each statement carefully and decide if you ever feel this way about your job. If you have never had this feeling, write a "0" (zero) in the space before the statement. If you have had this feeling, indicate how often you feel it by writing the number from (1 to 6) that best describes how frequently you feel that way. How Often:

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[142]Ibid., 5.

0 = Never
1 = A few times a year or less
2 = Once a month or less
3 = A few times a month
4 = Once a week
5 = A few times a week
6 = Every day.[143]

There are nine questions in the Emotional Exhaustion set. An example of the questions from this set is "I feel like I'm at the end of my rope." High stress is indicated by a frequency score of 27 or over, moderate by 17-26 and low by 1-16. The bar chart in Fig. 9 reports frequency scores of the teachers in the survey for this set.

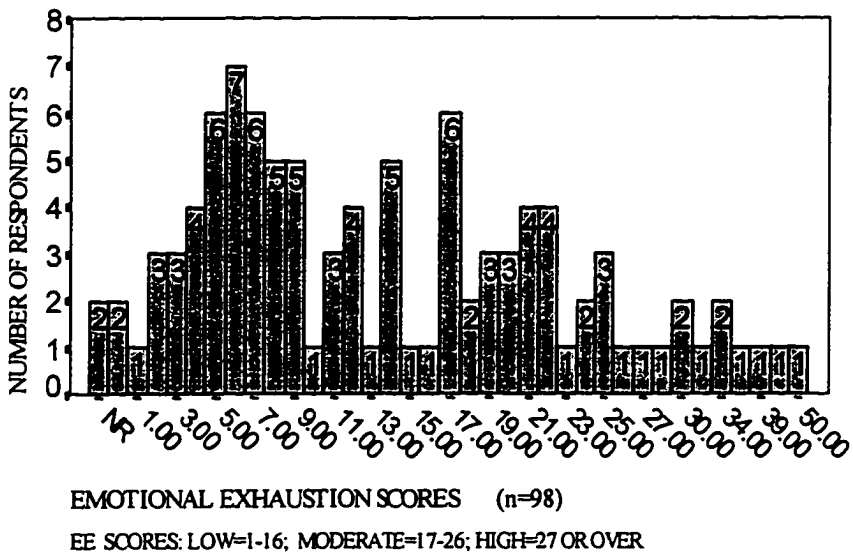


Fig. 9. Frequency scores reported from the Emotional Exhaustion set of questions from the *Maslach Burnout Inventory.*

[143]Ibid., 35.

The highest possible score on the Emotional Exhaustion set would be a 54. While 11.2% (n=11) of the respondents fall into the high stress range, only one score of 50 is close to the highest stress indicated by this set of questions, with others in the 27 to 40 score range. Emotional Exhaustion was felt in the moderate range by 29.6% (n=29) of the respondents, while 59.2% (n=56) reported scores in the low stress range.

A comparison of self-evaluated stress reported by teachers and the scores from the Emotional Exhaustion set of questions from the *MBI* is reported in the boxplot in Fig. 10. The boxplot shows median Emotional Exhaustion scores of respondents by the darkened line, quartiles of the range by the darkened boxes, range of scores by outer line segments and outlier scores designated by small circles lie outside the main body of scores. The upward trend of the Emotional Exhaustion scores coincides with the rise in the scores of self-evaluated stress.

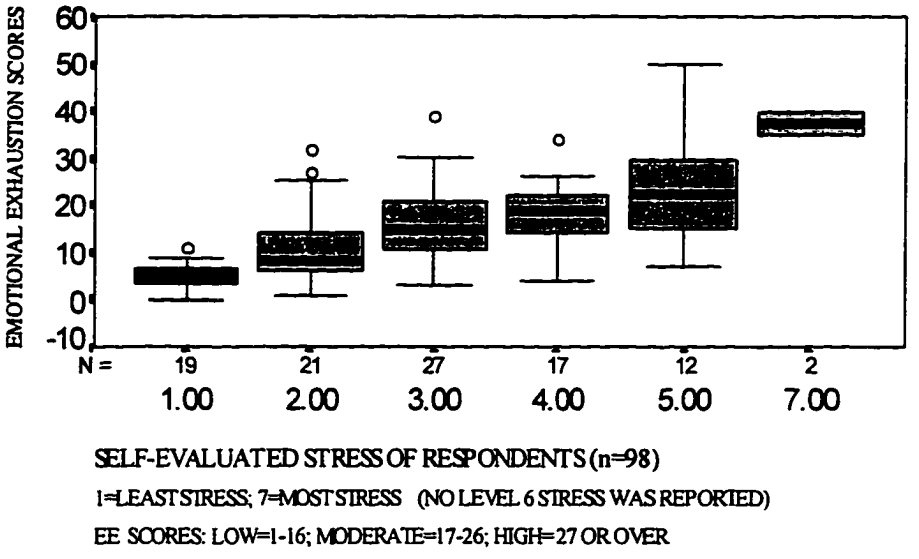


Fig. 10. Comparison of stress ranked by respondents and scores from the Emotional Exhaustion set of questions from the *Maslach Burnout Inventory.*

Teachers who rated their stress as a level 1 all scored well within the low stress level on the Emotional Exhaustion (EE) set of questions. The highest score of 11 was 6 points below the top of the low stress range. Teachers who rated their stress as a level 2 had a much wider range of scores on the EE set with three responses going into the moderate stress range and two responses (27 and 32) stretching into the high stress range of EE set. Those rating their stress as a level 3 had EE scores ranging from 3 to 39 with 11 scores rating in the moderate stress and 2 in the high stress range. The range of those self-reported stress levels included a low score of 4 and high of 34. Of this group ten scores were in the

moderate stress range and one in the high. The self-reported 5 stress level group produced the widest range of scores including a low of 7 and the highest score of the sample, 50. Within this higher self-reported stress level, 3 scored in the low stress range, 5 in the moderate and 4 in the high stress range. The 2% of respondents who reported a 7 stress level also had high EE scores in 35 to 40 range. While there are scores which do not follow the expected pattern, the medians all rise on the EE score chart as do the levels of self-reported stress. Emotional exhaustion is an initial aspect of educator burnout; it is the "tired and fatigued feeling that develops as emotional energies are drained. When these feeling become chronic, teachers find they can no longer give of themselves to students as they once could."[144]

There are 5 questions in the Depersonalization (DP) set of questions. An example of the questions from this set is "I feel I treat some students as if they were impersonal objects." High stress is indicated by a frequency score of 14 or over, moderate of 9-13 and low of 0-8. Fig. 11 describes the frequency scores of the teachers in the survey for this set. The highest score possible would be 30.

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[144]Ibid., 18.

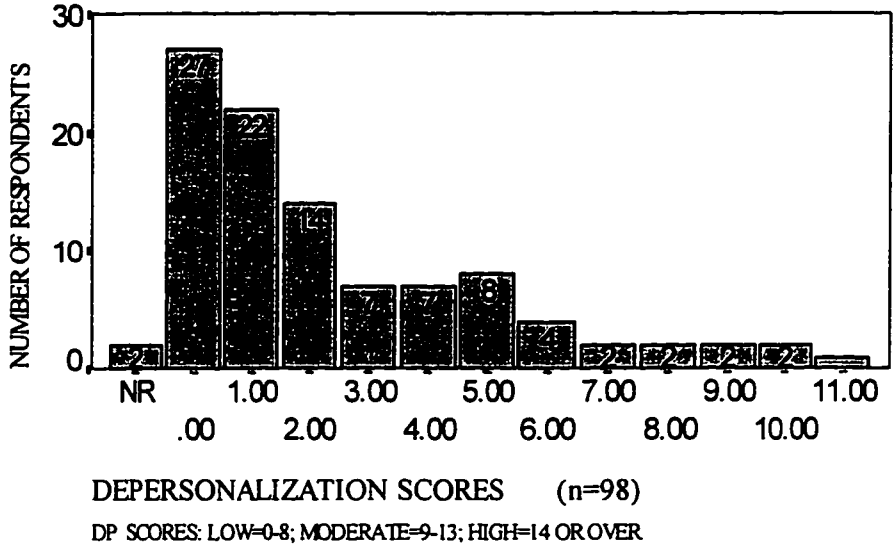


Fig. 11. Frequency scores reported from the Depersonalization set of questions from the *Maslach Burnout Inventory.*

No scores from the Depersonalization set of questions were in the high stress category and only 5% (n=5) were found to be in the moderate range of 9-13. Fig. 12 shows the boxplot comparison of the self-reported stress scores and the DP scores from the *MBI.* While no scores were found in the high range, it must be noted that the medians and scores tend to increase in relationship to the increasing stress scores. Ways that teachers can display indifferent attitudes toward students include "exhibiting cold or distant attitudes; physically distancing themselves from students and 'tuning out' students through psychological withdrawal."[145]

[145]Ibid., 19.

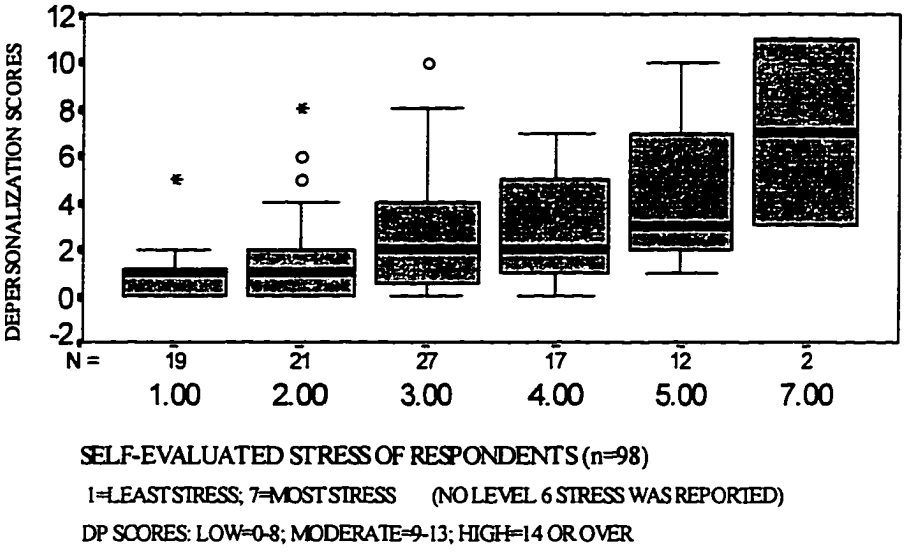


Fig. 12. Comparison of stress ranked by respondents and scores from the Depersonalization set of questions from the *Maslach Burnout Inventory.*

There are eight questions in the Personal Accomplishment (PA) set of questions from *MBI.* An example of the questions from this set is "I feel I'm positively influencing other people's lives through my work." High stress in this set is denoted by a low score of 0-30. Moderate stress is 31-36 and low stress is 37 or over. Fig. 13 describes frequency scores of the teachers in the survey for this set. Personal Accomplishment is especially important for teachers. "Most teachers enter the profession to help students learn and grow. When teachers no longer feel that they are accomplishing this, there are few other areas on which they can focus to receive rewards."[146]

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[146]Ibid., 19.

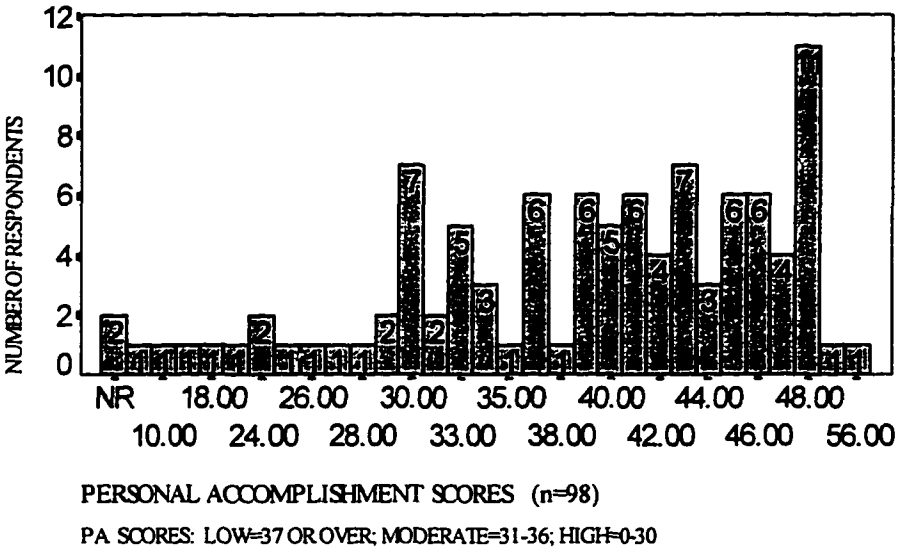


Fig. 13. Frequency scores reported from the Personal Accomplishment set of questions from the *Maslach Burnout Inventory.*

Personal Accomplishment scores indicate higher stress when the score is low. This suggests that the teacher has the feeling that their teaching no longer makes a difference in the lives of their students and that their work is no longer meaningful and worthwhile. High stress scores were found for 19.4% (n=19) of the respondents, moderate level scores for 17.3% (n=17) and low stress scores for the remaining 63.3% (n=62) of the respondents.

Figure 14 compares the self-reported stress levels with the scores from the Personal Accomplishment set of the *MBI.* While there are wide ranges of *MBI* scores within the stress levels, there is definite correlation of low stress with high Personal Accomplishment scores and high stress with low Personal Accomplishment scores. Within the self-reported stress level of 1, there are 2 teachers who had high stress scores in this category. Conversely, within the self-reported stress level of 5, there were teachers who had low stress scores in this category. The charts can be useful to identify trends, but the individual situation still must be considered to pinpoint problems.

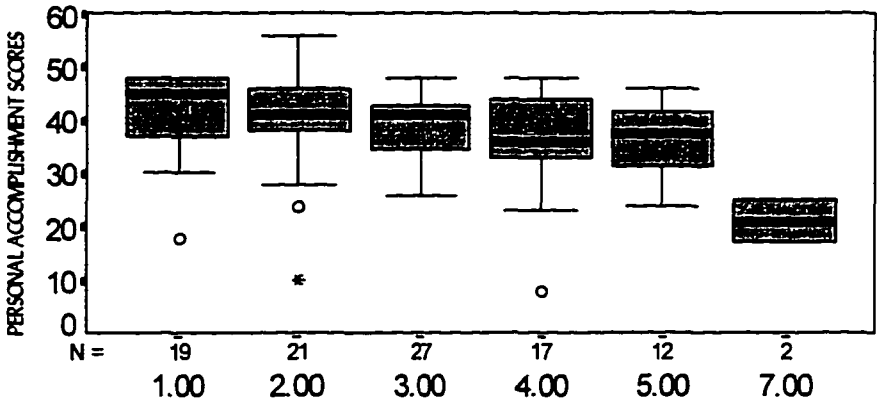


Fig. 14. Comparison of stress ranked by respondents and scores from the Personal Accomplishment set of questions from the *Maslach Burnout Inventory.*

The *MBI* (Form Ed.) helps teachers develop an awareness of whether burnout is an issue that they need to address. It cannot be used as a

clinical-diagnostic tool to label individuals as burned out, but can be used as a self-assessment tool.[147] The scores cannot be merged to be used in statistical studies, but the means and standard deviations may be compared with other groups and correlations may be done with types of stressors that may be problems in the lives of the teachers. Table 8 shows the means and standard deviations from previous studies with educators listed in the Maslach Manual and scores of the piano teachers in this study. A comparison of the three occupational groups, teaching, other education and independent piano teachers, indicates that the independent piano teachers have the lowest means and standard deviations from the Emotional Exhaustion and Depersonalization set of questions. Because higher scores in the Personal Accomplishment set mean lower stress, the higher means and standard deviations would indicate lower stress. The data imply that piano teachers in Oklahoma suffer from less stress than educators in groups studied by Maslach. Some differences should be noted: fewer piano teachers were in our study than in the Maslach studies and all were from the same region, piano teachers work independently and are not obligated to a supervisor, and the piano teachers either meet students individually or in groups of twelve or less. This information only signifies the trend and suggests that further investigation is justified.

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[147]Richard L. Schwab in Ibid., 18.

TABLE 8
MEANS AND STANDARD DEVIATIONS FROM THE *MASLACH BURNOUT INVENTORY*[148]

Occupational Groups	EE*	DP*	PA*
Teaching (n = 4,163)			
M	21.25	11.00	33.54
SD	11.01	6.19	6.89
Other Education (n = 635)			
M	18.57	5.57	39.17
SD	11.95	6.63	7.92
Independent Piano Teachers (n = 98)			
M	14.40	2.50	38.40
SD	10.11	2.70	8.86

*Higher scores in EE and DP indicate more stress.
Lower scores in PA indicate more stress.

Stressors of Independent Piano Teachers

The independent piano teachers in the survey were asked to rank possible stressors on a seven point scale (Q-20). The number one indicated no discernable stress, seven indicated incapacitating stress and NA indicated that there was no experience with this situation. The list included twenty-four items that might be problems to many piano teachers. Table 9 lists the items with the total ratings given by the respondents. The ratings were established by adding the ranking given by teachers for each of the possible stressors. Each stressor could

[148]Statistical report for other groups from Ibid., 9. Independent Piano Teacher scores are from the questionnaires for this study.

accumulate a maximum total of seven hundred points. Four main stress themes are presented in this list of stressors. They concern attitudes of parents and students, lack of time, low income and responsibilities involved with running a teaching studio.

Five of the top six stressors include problems related to the attitudes of parents and students. In order of teacher ranking, these stressors are unprepared lessons, negative attitude of students, apathy of students, lack of cooperation of parents and missed lessons.

Lack of time is the stress theme for three of the top ten stressors. These include lack of time to keep up their own practice, lack of adequate time to prepare for recitals and adequate planning time. Related to the time theme is the stressor of having to teach piano lessons early in the morning or late in the evening. Teachers ranked this stressor seventh on the list.

Stressors related to the stress theme of lack of money include only one in the top ten, low income from teaching. Others stressors in this category, lack of money for vacations and conventions, were ranked lower in the list.

Highest-ranking stressors in the category of responsibility of running a studio included responsibility of bookkeeping and tax-related issues. Responsibility of maintenance and repair of instruments and advertising were low in the ratings by the teachers.

TABLE 9
STRESSORS RANKED BY INDEPENDENT PIANO TEACHERS
(N=100)

Rank	Stressor	Total Stress Rating
1.	Unprepared lessons	440
2.	Negative attitude of students	437
3.	Apathy of students	428
4.	Lack of cooperation of parents	369
5.	Having time to keep up your own practice	364
6.	Missed lessons	310
7.	Teaching times (early morning-late afternoon)	309
8.	Low income from teaching	298
9.	Lack of adequate time to prepare for recitals.	261
10.	Lack of adequate time for planning lessons and choosing music	283
11.	Responsibility of bookkeeping associated with teaching	264
12.	Lack of adequate time to prepare for competitions	261
13.	Responsibility of tax-related issues associated with teaching	258
14.	Lack of money to take a vacation	255
15.	Lack of adequate time to prepare for festivals	245
16.	Lack of money to attend conventions	232
17.	Lack of time to attend conventions	230
18.	Lack of respect for teachers from students	207
19.	Lack of respect for piano teachers from society.	199
20.	Lack of time to take a vacation	195
21.	Lack of respect for piano teachers from parents	191
22.	Responsibility of maintenance and repair of instruments	162
23.	Teaching alone without the support of colleagues	143
24.	Responsibility of advertising associated with teaching	123

Respondents also listed additional stressors using the same rating system. Some stressors in the highest category were scheduling, lack of parental commitment to excellence, getting bills ready and students not following practice instructions. (See Appendix G.)

Maslach and her associates suggest that teachers responsible for more students may have more stress. Other aspects to be considered for independent piano teachers are ages of students and whether private lessons, partner lessons or group lessons contribute to more stress. Teachers were asked to rate stress from 1 to 7 for each type of teaching in each grade level. The number 1 indicated the least stress and the number 7 indicated the most stress. NA indicated that the teacher did not teach in that age group (Q-9, Q-10, Q-11). Tables 10 and 11 show the number of students taught in each type of teaching, number of students in each grade level for each type, number of teachers for each category, total stress points and mean of stress total. Stress ratings by teachers were added for total stress and the mean was calculated from this number.

The teachers of the survey indicated that preschoolers in groups brought the most stress and partner groups of all ages except grades 1-3 brought the least stress. It must be noted that the partner teaching had the fewest students of the three situations. In addition, many teachers indicated that partners and groups were made up of their private-lesson students. These private students were

placed in groups for theory, computer time, duets and other enrichment in addition to the private lessons. There was no way to ascertain which students were actually only in group or partner situations.

TABLE 10
SUMMARY FOR PRESCHOOL - GRADE 7

	NUMBER OF STUDENTS	NUMBER OF TEACHERS	TOTAL STRESS	MEAN STRESS
PRESCHOOL				
PRIVATE	104	26	82	3.15
PARTNER	8	1	3	3.00
GROUP	128	6	30	5.00
GRADES 1-3				
PRIVATE	430	85	238	2.80
PARTNER	9	3	14	4.67
GROUP	188	19	64	3.37
GRADES 4-5				
PRIVATE	536	89	255	2.87
PARTNER	10	3	7	2.33
GROUP	147	17	65	3.82
GRADES 6-7				
PRIVATE	426	86	297	3.45
PARTNER	6	1	0	0.00
GROUP	124	18	76	4.22

TABLE 11
SUMMARY FOR GRADE 8 - ADULT

	NUMBER OF STUDENTS	NUMBER OF TEACHERS	TOTAL STRESS	MEAN STRESS
GRADES 8-9				
PRIVATE	308	81	278	3.43
PARTNER	18	3	7	2.33
GROUP	53	13	57	4.38
GRADES 10-12				
PRIVATE	244	79	221	2.80
PARTNER	18	3	5	1.67
GROUP	50	11	48	4.36
ADULT				
PRIVATE	244	63	162	2.57
PARTNER	0	0	0	0.00
GROUP	43	4	16	4.00

The teachers rated group teaching to be more stressful in all grade categories than private teaching. It should be noted also that there were fewer students in groups than private lessons in all grade categories except preschool. While there were more private students in grades 4-5, the stress for teachers peaked at grades 6-7, stayed about the same for grades 8-9 and lessened for older students.

Other Factors That May be Associated with Stress and Burnout

Investigations of factors associated with burnout provides clues to the causes of burnout and the outcomes. Factors may be general or job specific. This section will discuss some of the factors as they relate to independent piano teachers in the study.

Schwab[149] suggested that age has been a significant predictor of the burnout syndrome, with younger teachers having higher stress profile than older teachers. The piano teachers in this study were asked to give ages within ranges of increments of ten through age sixty, with the last age selection "60 or above" (Q-14). Several teachers in their seventies and eighties indicated they continue to teach. The one respondent in the 20-29 age range had been teaching out of state for the past year and could not be included in the survey. (See Fig. 15.)

Fifty-four percent (n=53) of the respondents were fifty and above while 46% (n=46) were in the 30-40 age range. However, many of the older respondents noted that they were taking fewer students and were getting ready to retire. They did not cite stress or burnout as the reason for not continuing to teach but that they wanted time for other interests, family and to travel with their husbands who had already retired. Teachers who reported ages past seventy (three

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[149]Richard L. Schwab in Maslach, Jackson, Schwab, 18.

who were over eighty) were enthusiastic and planning to continue as long as students want to study with them and as long a their health permits.

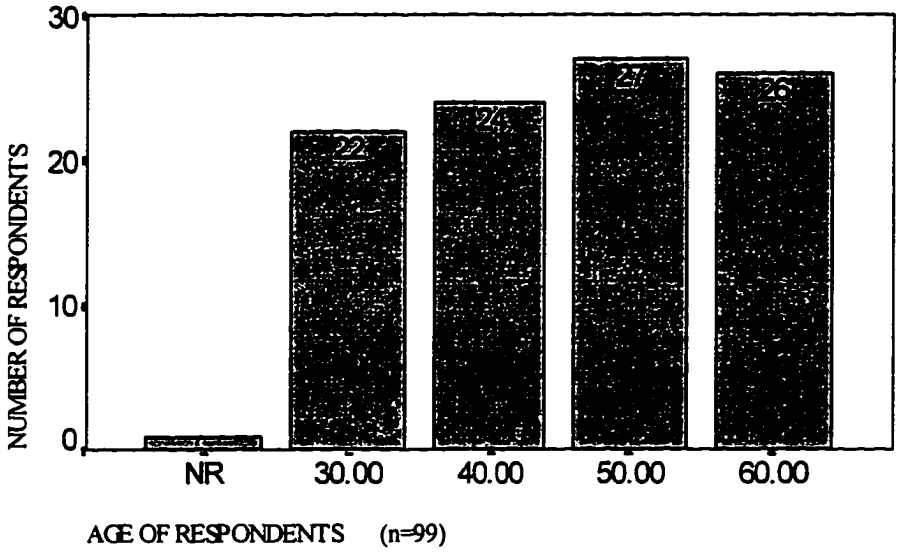


Fig. 15. Age of respondents.

While numbers of students varied for each age group, the trend after the 50-59 age group was fewer students (Q-7). The mean number of students for all the respondents was 25.9. (See Fig. 16.) It should be noted that teachers in the 30-39 age range did not teach large numbers of students. This age group of teachers may limit the number of students to spend more time with their own young families. It is not possible to know whether a correlation of less stress in the older age groups would be due to more experience or fewer students. However, less emotional exhaustion was reported by older respondents. (See Fig. 17.)

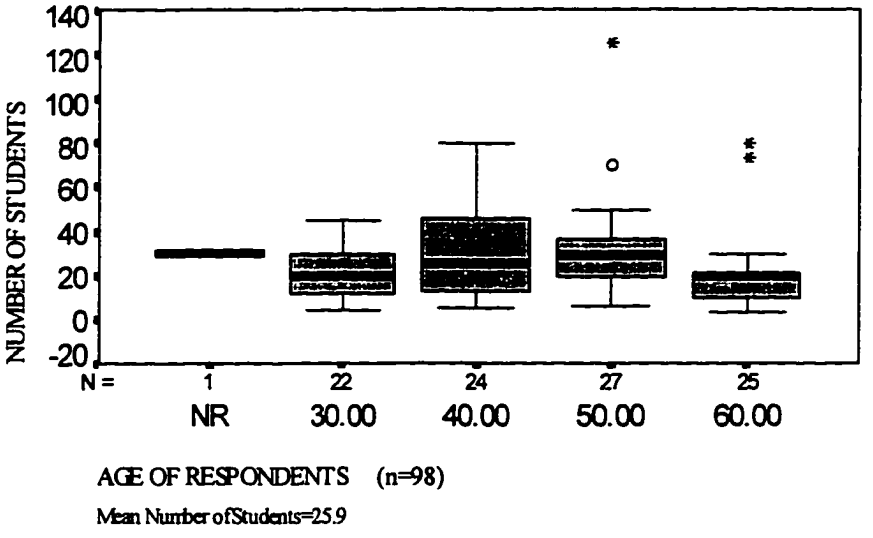


Fig. 16. Boxplot of age and number of students taught by respondents each week.

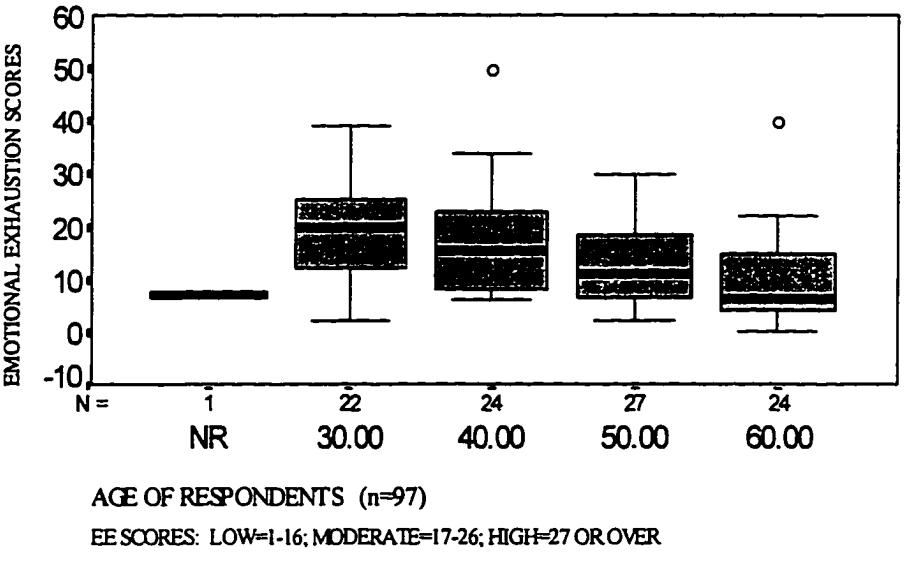


Fig. 17. Correlation of age of respondents with Emotional Exhaustion scores from the *Maslach Burnout Inventory.*

Schwab[150] notes that male teachers tend to score higher than female teachers on the Depersonalization scale. Only 4% (n=4) of the respondents in this study were male (Q-14). The Depersonalization scores of respondents were all in the low category except for 5% (n=5) in the moderate range. (See Fig. 11.) The correlation of gender and scores from the Depersonalization set of questions from *MBI* does not coincide with Schwab's findings. Depersonalization scores of males in this study were all in the low category. (See Fig. 18.)

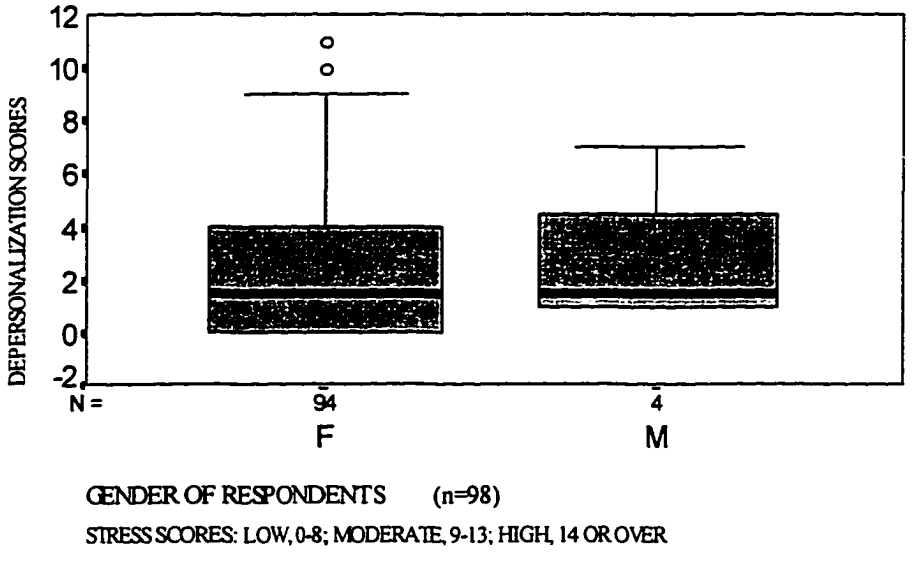


Fig. 18. Correlation of gender and Depersonalization scores from the *Maslach Burnout Inventory.*

[150]Maslach, Jackson, Schwab, 18.

The study reports that 5% (n=5) of the respondents were divorced, 78% (n=78) were married and 17% (n=17) were single. No separate designation was made for those who were widowed. The correlation of self-evaluated stress and marital status reports that the single respondents had somewhat lower stress profiles than those who were married or divorced. (See Fig. 19.) Since 59% (n=10) of the single respondents and 60% (n=3) of the divorced respondents were age 60 or over, factors other than marital status may contribute significantly to this outcome. The 30-39 age group had three single respondents, while the other two age groups were equally represented with one divorced and two single respondents in each group (Q-14, Q-15).

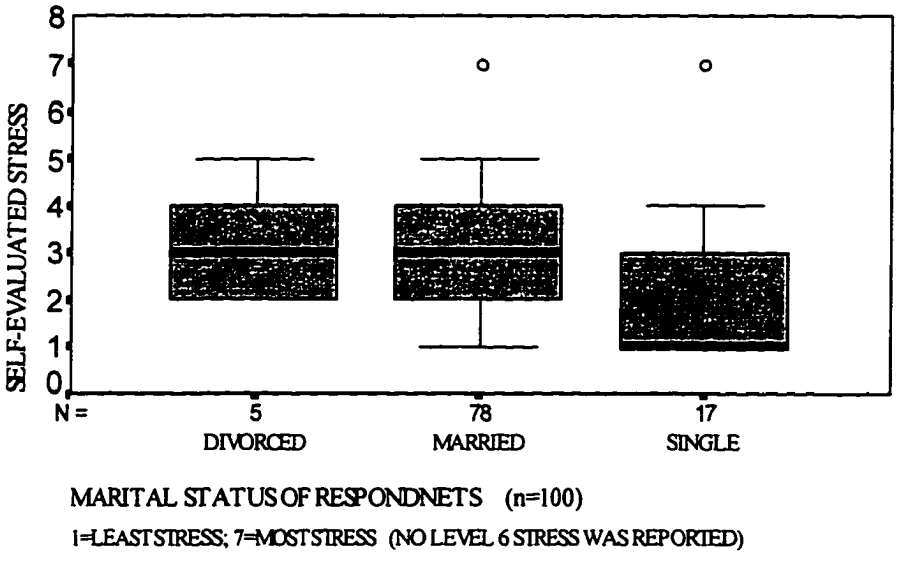


Fig. 19. Correlation of marital status with self-evaluated stress of respondents.

The teachers in the survey were asked if piano teaching was their first career choice. If piano teaching was not, they were asked to indicate their first career choice and describe their previous training in music or level of education if in another area (Q-12, Q-16).

The results of first career choice is reported in the bar chart in Fig. 20. A larger number, 54% (n=54) of the teachers replied that piano teaching was not their first career choice, while 46% (n=46) indicated that piano teaching was their first career choice.

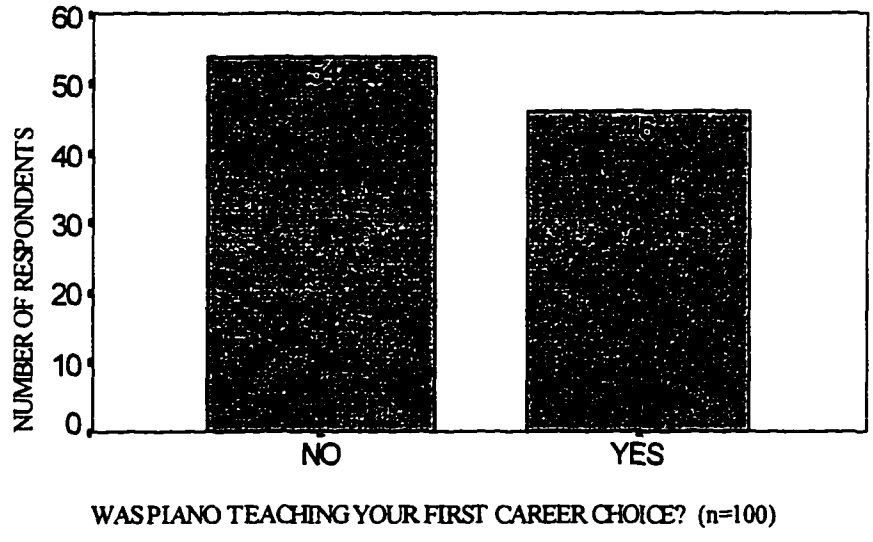
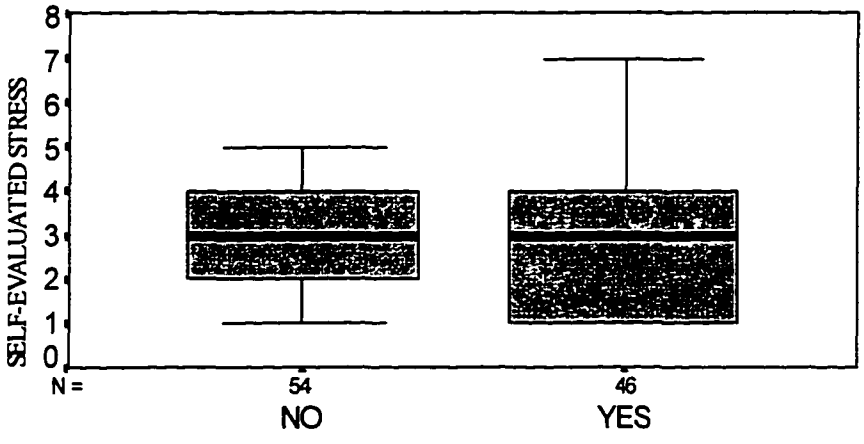


Fig. 20. Responses to the question "Was piano teaching your first career choice?"

Fig. 21 reports the correlation of self-reported stress and whether piano teaching was the first career choice for teachers in the survey. While a greater range of stress was reported by the teachers whose first career choice was piano teaching, the medians remained the same. It must be noted, however, that 4% (n=2) from the group choosing piano teaching rated their stress as 7, the level that was defined in the questionnaire as incapacitating stress. (See Fig. 8 and Fig. 21.)



WAS YOUR FIRST CAREER CHOICE TEACHING PIANO? n=100
1=LEAST STRESS; 7=MOST STRESS

Fig. 21. Correlation of first career choice with self-evaluated stress.

The piano teachers in this survey indicated a wide variety of educational backgrounds with majors both in music and in other fields. When this educational preparation was correlated with self-reported stress, the educational background seemed not to impact on the stress level. It should be noted that the two teachers

reporting the 7 stress level came from educational backgrounds of high school diploma and masters degree in music. Fig. 22 shows the boxplot of the results of this investigation. Except for the slightly higher median in the high school diploma group, the ranges and medians are the same. The number of respondents in each educational group is also reported on this chart.

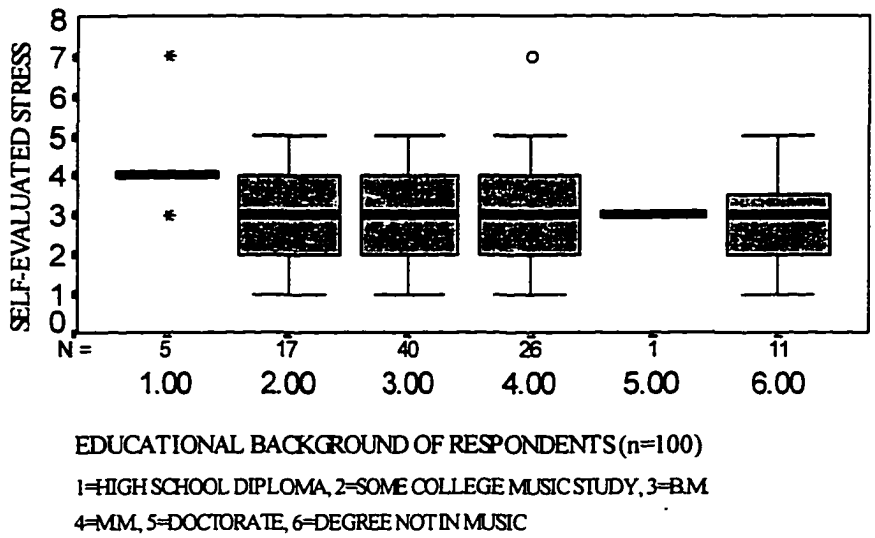


Fig. 22. Correlation of educational background of respondents with self-evaluated stress.

It was discovered that 24% (n=24) of the respondents were piano majors (Q-16). This description includes performance, performance and pedagogy and pedagogy in both degree types. Correlation of self-evaluated stress and the three sets of *MBI* question with piano majors revealed some differences between scores of teachers who are piano majors and other teachers in the survey. In the

self-evaluated stress profile, the medians are the same but the piano majors had a higher number of respondents reporting a 1 level stress. Each group had one respondent who reported stress level of 7. (See Fig. 23.)

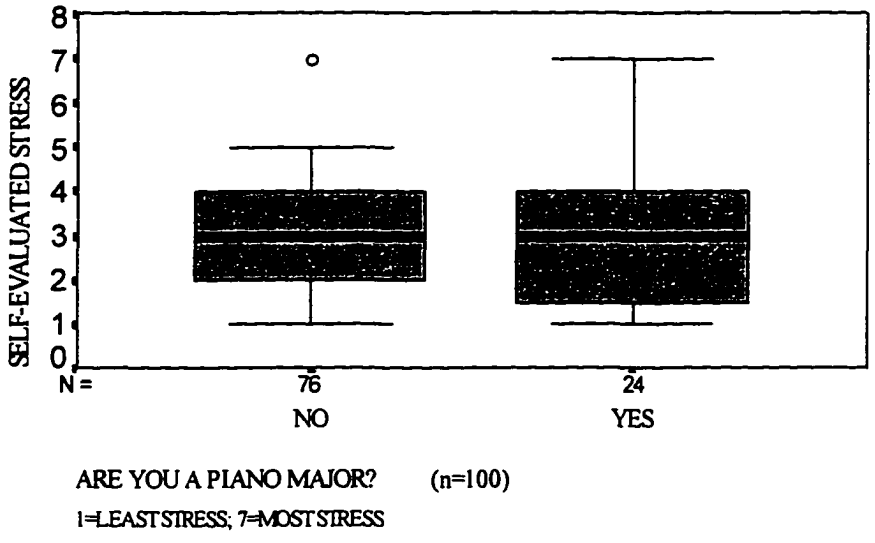


Fig. 23. Correlation of piano majors and non-piano majors with self-evaluated stress

It is also interesting to compare the piano majors (n=24) and non-piano majors (n=74) on the three sets of questions from the *Maslach Burnout Inventory.* Table 12 reports the percent of each group scoring in the low, moderate and high stress ranges on the Emotional Exhaustion, Depersonalization and Personal Accomplishment. Piano majors showed slightly higher scores on the EE set with 12.5% compared to 10.8% for the non-piano majors in the high stress range. The moderate stress range show 33.3% for piano majors and 28.4% for non-piano majors; and 54.2% for piano majors compared to 60.8% for non-piano majors in

the low stress range. The ranges were very close in the DP set with only the 1.35% of non-piano majors in the high stress range. Piano majors ranked higher in the PA set with 70.8% compared to 59.45% for non-piano majors in the low stress group. In the moderate stress, piano majors were 8% compared to the 20.3% for the non-piano majors. High stress percentages were approximately equal between the two groups. Maslach suggests that the categories of low, moderate and high should be used with care and the actual scores should be used in making an individual analysis. Piano majors showed slightly more stress in the EE set and less stress in DP and PA. (See Table 12.)

TABLE 12
COMPARISON OF PERCENTAGES FROM *MASLACH BURNOUT INVENTORY* STRESS SCORES FOR PIANO MAJORS AND NON-PIANO MAJORS

	EE	DP	PA
HIGH STRESS			
PIANO MAJOR	12.5%	00.0%	21.00%
NON-PIANO MAJOR	10.8%	01.35%	20.27%
MODERATE STRESS			
PIANO MAJOR	33.3%	4.17%	08.00%
NON-PIANO MAJOR	28.4%	4.05%	20.27%
LOW STRESS			
PIANO MAJOR	54.2%	95.83%	71.00%
NON-PIANO MAJOR	60.8%	94.60%	59.46%

Continuing education is another factor that might reduce stress and help solve teaching problems. Membership in national and local music organizations and subscriptions to music journals were examined, but no correlation was found between any of these and stress factors (Q-17, 18, 19). Many of the piano teachers indicated in their comments that discussions with other teachers are helpful and professional friendships are highly valued.

Respondents of this survey rated income from piano teaching number 8 on the list of stressors shown in Table 9, with other income related questions ranked as numbers 14 and 16. It was found that the percent of household income from teaching ranged from 1% to 100%. Fig. 24 reports the result of this question. There were 4 of the respondents reporting 100% of their income from teaching, with 6 teachers reporting 75% to 95% of the household income from teaching. Sixty-six percent (n=57) of the respondents reported income from teaching to be 25% or less of their household income. (See Fig. 24.)

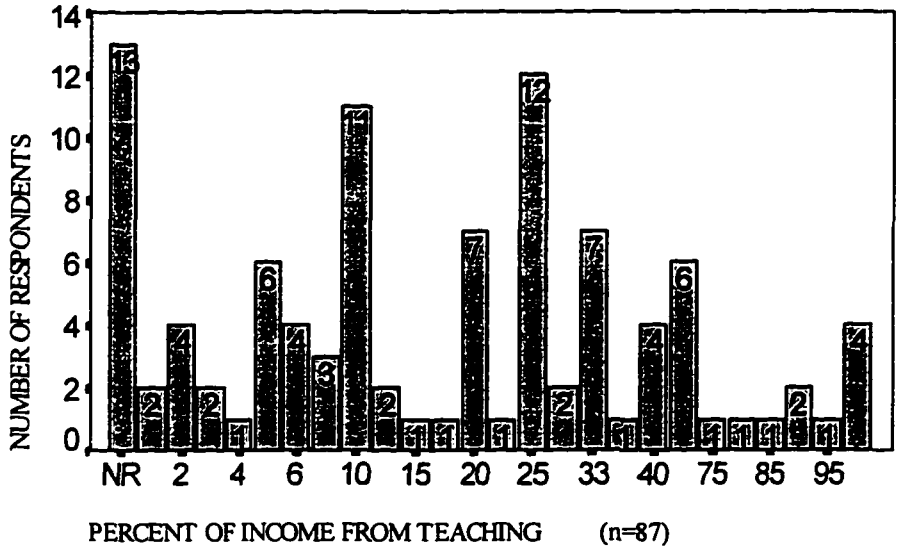


Fig. 24. Percent of household income from piano teaching reported by respondents.

No convincing correlation was found between percent of income from piano teaching (Q-4) and self-evaluated stress. (See Fig. 25.) Teachers reporting incomes at 75% and above rated stress at all levels. The teachers reporting stress level 2 had the lowest median income and the lowest range of income. The two teachers reporting stress level 7 had income range from almost none because of a disability that she regarded as stress related to 80% of the household income. Although the median incomes of stress levels 3, 4 and 5 varied slightly, the range of incomes were equal. Teachers in the survey described a number of other musical activities that add to their household income (Q-3). Many of the teachers are church organists and play for other church related events such as weddings, funerals and receptions. Some of the teachers are also vocalists or play another

or play another instrument and derive income from teaching or performing in groups. Public school music teachers are also in this group and in addition to teaching at school, they accompany soloists and groups at the schools. (See Appendix I.)

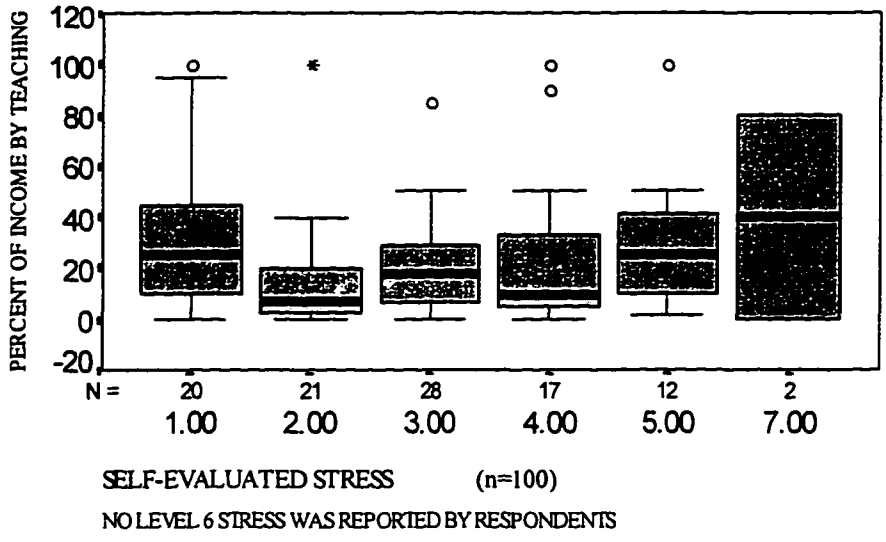


Fig. 25. Correlation of percent of household income from piano teaching and self-evaluated stress.

The teachers in the survey were asked to rank their satisfaction with teaching on a scale of 1 to 7 with 1 indicating least satisfaction and 7 indicating most satisfaction (Q-22). Only 12% (n=11) ranked their satisfaction 3 or under, 28% (n=28) ranked their satisfaction level 4 or 5 and 60% (n=60) indicated levels 6 and 7. (See Fig. 26.) The most satisfied respondents reported less stress and the least satisfied teachers noted more stress. (See Fig. 27.)

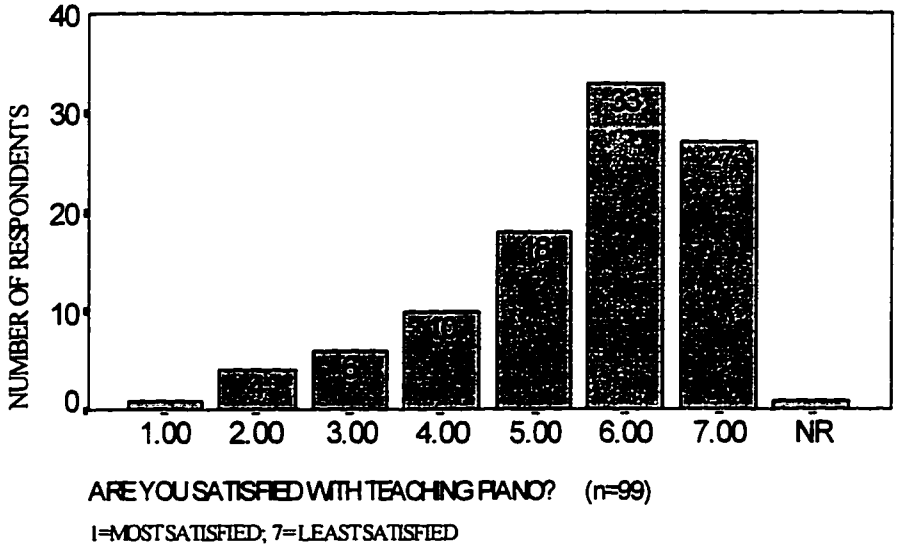


Fig. 26. Respondents rankings of their satisfaction with piano teaching.

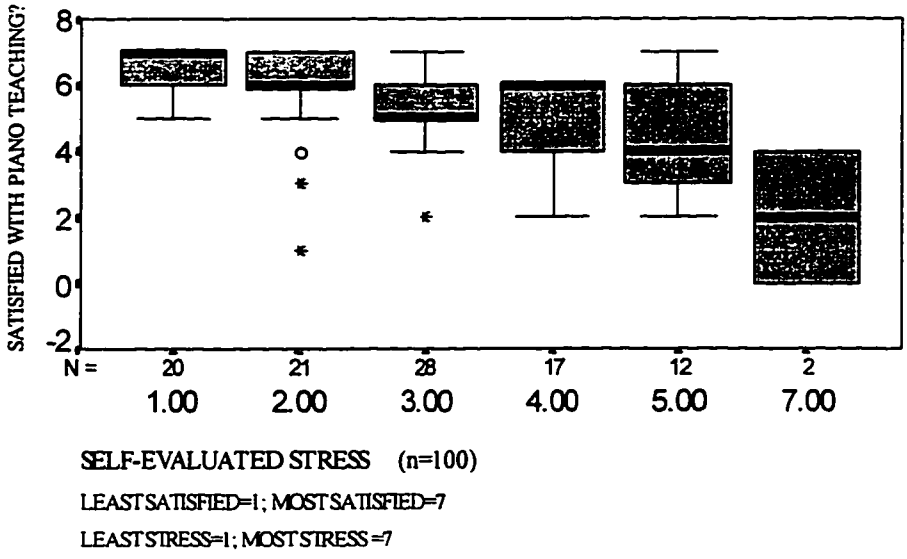


Fig. 27. Correlation of satisfaction with piano teaching and self-evaluated stress.

The respondents also were asked whether they were likely to be teaching piano in 10 years (Q-23). They were asked to rank their answers on a scale of 1 to 7 with 1 indicating the least likely to be teaching and 7 the most likely to be teaching in 10 years. Those indicating they were unlikely to be teaching were 29% (n=27) of rankings 3 and under; 19% (n=19) indicated levels 4 and 5; and 52% (n=52) indicated they would likely be teaching in 10 years with rankings of 6 and 7. (See Fig. 28.)

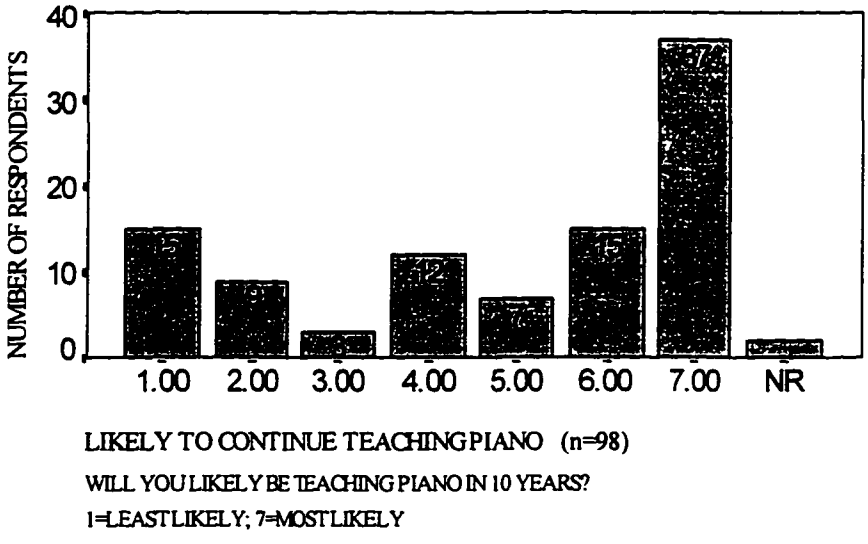


Fig. 28. Respondents rankings of their likelihood of continuing to teach piano in 10 years.

The respondents were also asked to explain why they would leave piano teaching if they were not planning to continue (Q-24). Some respondents cited attitudes of students and lack of parental responsibility. Other reasons listed were retirement, impending career changes, health problems and wanting more time for family. (See Appendix J.)

Strategies Used in Coping with Stress

Teachers were asked to rank coping strategies they found helpful in relieving stress (Q-26). The number 1 indicated least successful strategies and the number 7 indicated the most successful strategies. NA indicated they had not tried the strategy. Table 13 lists these strategies and the rankings given by the teachers. The ratings were established by adding the ranking given by teachers for each of the possible strategies. Each strategy could accumulate a maximum total of 700 points.

TABLE 13
COPING STRATEGIES RANKED BY INDEPENDENT PIANO TEACHERS
(N=100)

Rank	Strategy	Total Strategy Rating
1.	Religion	578
2.	Exercise	524
3.	Reading	511
4.	Diet and nutrition	459
5.	Social support	450
6.	Muscle tension/relaxation	374
7.	Deep breathing	368
8.	Situational compartmentalization	332
9.	Arts and crafts	304
10.	Meditation	219
11.	Sports	195
12.	Caffeine	168
13.	Imagery	162
14.	Detachment	130
15.	Counseling	112
16.	Behavior analysis	105
17.	Biofeedback	100
18.	Detachment	98
19.	Psychological/social withdrawal	97
20.	Alcohol	71
21.	Transactional analysis	50
22.	Desensitization	32
23.	Other drugs	28
24.	Hypnosis	26
25.	Tranquilizers	21
26.	Tobacco	21

The piano teachers in the survey clearly rated religion as their first choice strategy with 578 points. Other top-ranking strategies were exercise (524), reading (511), diet and nutrition (459) and social support (450). Those strategies listed next ranging from 374 down to 219 points included muscle tension/relaxation, deep breathing, situational compartmentalization, arts and crafts and meditation. Included in the mid-ranges of ranks were sports, caffeine, imagery, detachment, counseling and behavior analysis. Other strategies rated under 100 points and included alcohol, drugs, tranquilizers and tobacco. Many teachers noted that drugs were used only under supervision of their doctor. The teachers also shared additional strategies that they have found successful (Q-27). Some of the additional strategies include family activities, going back to school, taking days off, preparing student lesson plans a long time in advance, trying new things and scheduling free time for yourself. (See Appendix H.)

The teachers also shared ideas for new teachers and those preparing to be piano teachers. These suggestions included developing a comprehensive studio policy and being organized and prepared for lessons and classes. They also advised taking time for activities with family and friends, sharing ideas and problems with colleagues and enjoying music and your students. (See Appendix K.)

CHAPTER 4

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

This study examined the stressors and teaching conditions producing stress in independent piano teachers in Oklahoma. It also examined coping strategies found to be effective by the respondents. Data for the study was collected through a questionnaire designed by the author that included five sections on teaching situations, personal circumstances, sources of stress, coping strategies and the *Maslach Burnout Inventory* (Form Ed.).

The results of this study are based on responses from one hundred piano teachers (69.31% response rate) representing the four geographic areas of Oklahoma designated by the OMTA Directory of Members. The respondents consisted of ninety-six females and four males with teaching experience ranging from three to seventy-one years.

Variables considered possible stressors were gender, age, first career choice, educational background, percent of income from teaching, type of teaching and number of students in each type of teaching. Scores from the three

subsections of *Maslach Burnout Inventory* (Emotional Exhaustion, Depersonalization and Personal Accomplishment) and self-evaluated stress reported in a Likert scale were indicators of stress reported by respondents.

Scores from the *Maslach Burnout Inventory* and other data were reported in bar charts and tables. Relationships were examined between scores on the *Maslach Burnout Inventory* and self-evaluated stress and personal and professional elements considered potential stressors. Boxplots showing medians, quartiles and extreme values were used to report the results.

Conclusions

The following conclusions are based on the results reported in Chapter 3:

1. Piano teachers in the study ranked the following to be the top ten stressors: unprepared lessons, negative attitude of students, apathy of students, lack of cooperation of parents, having time to keep up their own practice, missed lessons, teaching times (early morning-late afternoon), low income from teaching, lack of adequate time to prepare for recitals and lack of adequate time for planning lessons and choosing music.

2. The respondents to the study indicated that teaching preschoolers in groups and students in grades 6-9 in private lessons were more stressful than other situations. The piano teachers also reported group teaching to be more stressful than private teaching for every age group of students. Partner lessons were rated less stressful than private lessons in all grades except grades 1-3.

3. Other possible stress factors investigated were location of studio, gender and marital status of the teacher. Of these, marital status was the only significant variable. Single respondents reported less stress than married and divorced respondents.

4. In a comparison of piano majors and non-piano majors, a slightly higher percentage of piano majors was found in the moderate and high stress sections of the Emotional Exhaustion of the *Maslach Burnout Inventory*; while a higher percentage of piano majors was found in the low stress section of the Personal Achievement set of the *Maslach Burnout Inventory.*

5. The respondents did not indicate a significant relationship between low income from teaching and stress.

6. Those teachers with more years of teaching experience did not report significantly less stress than those with less teaching experience. Although stress

was found to be lower in those who were nearing retirement, many teachers in this group reported teaching fewer students and therefore feeling less stress.

7. Teachers in this study did not have significantly less stress with fewer students. However, 10% indicating level five self-evaluated stress also reported teaching more than the mean number (25.7) of the students taught each week found in this study.

8. Piano teachers in the study ranked the following to be the top ten successful strategies for coping with stress: religion, exercise, reading, diet and nutrition, social support, muscle tension/relaxation, deep breathing, situational compartmentalization, arts and crafts, and meditation.

9. Responses from the piano teachers in this survey did not indicate that stress and burnout are widespread in Oklahoma.

Recommendations

As a result of information from this study, the following recommendations for continued research are suggested:

1. This study should be replicated at a different time of the school year. The respondents received the questionnaires in the summer when stress and frustration are probably lower than during the school year. The stress responses

might be different in the fall or spring when teaching demands are greater.

2. This study should be replicated targeting new piano teachers and teachers in the 20-29 year age range. In this study 87% of the teachers had been teaching piano ten years or longer and all the were age thirty or above.

3. This study should be replicated targeting piano teachers whose main household income is from teaching piano. Only 11% of piano teachers in this study reported contributing 80% or more to the income of the household; only 4 teachers reported that 100% of income was the result of piano teaching.

4. A research instrument should be developed to determine stress and burnout in piano students. The data from such an instrument could be useful to teachers in helping students cope with their busy schedules and perhaps prevent dropouts from piano study.

5. Stress prevention strategies should be developed for the stressors ranked high by the piano teachers in this survey. Some of the important categories of stressors included negative attitudes of parents and students, lack of time for self-improvement and low income.

6. Case studies should be conducted with former piano teachers who left teaching because of burnout. These studies should address why they were not satisfied in piano teaching and compare their satisfaction in their new jobs.

7. A research instrument should be devised to investigate why independent piano teachers continue to teach in spite of the attitudes of students and their parents, low pay and lack of time for self-improvement and other personal interests. Many piano teachers in this study have continued to teach for many years (one for 71 years).

8. National trends in alleviating and preventing burnout in other professions should be examined. Ways to adapt these methods to piano teaching should be investigated.

9. A similar study should be adapted to investigate stress and burnout in university piano and piano pedagogy teachers. Some studies have been done in other university departments, but no music department studies were found.

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APPENDIX A

COVER LETTER TO INDEPENDENT PIANO TEACHERS IN THE STUDY

Dear Independent Piano Teacher,

Professionals from many disciplines are concerned about the effects of stress and burnout on those within their chosen vocation. The popular press continues to publish books and articles designed to inform and help those persons experiencing problems in this area. Our own music journals, *American Music Teacher, Music Educator's Journal* and *Clavier* have included articles about these topics and relevant issues.

I am writing to request your help in gathering information related to stress and burnout in independent piano teachers. This study will include information on causes of stress, health problems related to the stress of teaching and coping strategies that you have found helpful. The results of this study will be of interest to colleagues, piano teachers in other states and university pedagogy departments. The information from this survey will be the basis of my doctoral dissertation at the University of Oklahoma. The enclosed questionnaire contains five sections and takes approximately 45 minutes to complete.

Your participation is crucial to the significance of this study. You will not be identified in the study in any way so you can speak of your experiences without concern for confidentiality. A stamped, self-addressed envelope is enclosed for your convenience in returning the questionnaire. Please return it to me by July 1.

If you would like a copy of the results from the survey, please include your name and address. Thank you for your time and for assisting me in gathering this data. If you need further information or have other questions, please write or call me (405) 721-2548.

Sincerely,

Barbee Kerr
4720 Eastman Drive
Oklahoma City, OK 73122

APPENDIX B

SURVEY QUESTIONNAIRE

STRESS AND BURNOUT IN INDEPENDENT PIANO TEACHERS IN OKLAHOMA

The purpose of this study is to determine factors related to professional situations that cause stress and burnout in independent piano teachers in Oklahoma. Independent piano teachers are individuals who teach in their own studios, in the home of the student, in a music store, church or school. They are not affiliated with a college or university in a full-time position and derive the majority of their individual income from teaching and related activities. Please respond if this defines your teaching situation. The information gathered from the responses to this questionnaire will be the basis for my doctoral dissertation at the University of Oklahoma. Please follow the instructions for completing each item.

A self-addressed, stamped envelope is enclosed for your convenience.

Please return no later than July 1 to:

Barbee Kerr
4720 Eastman Drive
Oklahoma City, OK 73122

Section I

Independent piano teachers are individuals who teach in their own studios, in the home of the student, in a music store, church or school. They are not affiliated with a college or university in a full-time position and derive the majority of their individual income from teaching and related activities.

Q-1 Are you an independent piano teacher? _____Yes
_____No

If you answered yes, please continue with Q-2.

If you answered no, please return the questionnaire in the enclosed envelope. Thank you for your time.

Q-2 Where do you teach your piano students?
(Check all that apply.)

_____In a studio located in your home

_____In a studio located outside your home

_____In a church

_____In a music store

_____In a public or private school

_____Other--Please explain _____

_____

Q-3 What other musical activities do you pursue for additional income? (Use the back of this page if more space is needed.)

_____

_____

Q-4 Approximately what percentage of the income in your household is earned by your teaching?_____

Q-5 What type of piano lessons do you teach? (Check all that apply.)

_____One student at a time in private lessons

_____Partner lessons with two students sharing lesson time

_____Groups of more than two in each class

Q-6 If you teach piano in groups, what is the average number of each group?_____

Q-7 How many students do you usually teach each week?_____

Q-8 How many hours do you teach each week?_____

The following questions require two answers.

On the left side of the groups listed, indicate the number of students in each school grade that you teach each week. On the right side, circle the number in the scale that indicates the stress you experience from teaching this group. The number 1 indicates the least stress and 7 indicates the most stress. NA indicates that you do not teach this group.

Q-9 PRIVATE LESSONS TEACHING (one student in each lesson time)

Number of students:	Stress
	least. . . . . .most
_____pre-school.	1 2 3 4 5 6 7 NA
_____grades 1-3.	1 2 3 4 5 6 7 NA
_____grades 4-5.	1 2 3 4 5 6 7 NA
_____grades 6-7.	1 2 3 4 5 6 7 NA
_____grades 8-9.	1 2 3 4 5 6 7 NA
_____grades 10-12.	1 2 3 4 5 6 7 NA
_____adult	1 2 3 4 5 6 7 NA

Q-10 PARTNER LESSONS (2 students sharing lesson time)

Number of students:	Stress (least.....most)
_____pre-school	1 2 3 4 5 6 7 NA
_____grades 1-3	1 2 3 4 5 6 7 NA
_____grades 4-5	1 2 3 4 5 6 7 NA
_____grades 6-7	1 2 3 4 5 6 7 NA
_____grades 8-9	1 2 3 4 5 6 7 NA
_____grades 10-12	1 2 3 4 5 6 7 NA
_____adult	1 2 3 4 5 6 7 NA

Q-11 GROUP TEACHING (more than 2 students)

Number of students:	Stress (least.....most)
_____pre-school	1 2 3 4 5 6 7 NA
_____grades 1-3	1 2 3 4 5 6 7 NA
_____grades 4-5	1 2 3 4 5 6 7 NA
_____grades 6-7	1 2 3 4 5 6 7 NA
_____grades 8-9	1 2 3 4 5 6 7 NA
_____grades 10-12	1 2 3 4 5 6 7 NA
_____adult	1 2 3 4 5 6 7 NA

Section II

Q-12 Was piano teaching your first career choice?

_____Yes

_____No

If yes, knowing what you know now, would you choose piano teaching as your profession again?

_____Yes

_____No

If piano teaching was not your first career choice, what was?

_____

_____

Q-13 How long have you been a piano teacher?_____

Q-14 Please indicate gender, race and age.

Gender
_____M

_____F

Race
_____White/Caucasian

_____Black/Afro-American

_____American Indian

_____Hispanic

_____Oriental

_____Other (Please specify)

_____

Age
_____under 20

_____20-29

_____30-39

_____40-49

_____50-59

_____60 or over

Q-15 What is your present marital status?

_____Single

_____Married

_____Divorced

Q-16 What is the highest degree you have earned and your major?

_____High School Diploma

_____Some college music study, no degree

_____Bachelor's Degree in music
_____Piano performance
_____Pedagogy emphasis
_____Other area (please specify)
_____

_____Master's Degree in music
_____Piano performance
_____Pedagogy emphasis
_____Other area (please specify)
_____

_____Doctorate in music
_____Piano performance
_____Pedagogy emphasis
_____Other area (please specify)
_____

_____Other: (please specify)_____

Q-17 To Which National Professional Music Organizations do you belong?

_____Music Teachers National Association

_____Music Educators National Conference

_____National Guild of Piano Teachers

_____National Federation of Music Clubs

_____Other: (please specify)_____

Q-18 To which Local Professional Music Organizations do you belong?

_____Oklahoma Music Teachers Association

_____other: (please specify)_____

_____

Q-19 To which music journals do you subscribe?
(Check all that apply.)

_____American Music Teacher

_____Clavier

_____Keyboard

_____Keyboard Companion

_____Music Educator's Journal

_____Piano and Keyboard (formerly Piano Quarterly)

_____Others: (please specify)_____

_____

_____

Section III

Q-20 Circle the number that indicates the amount of stress each situation produces for you. The number 1 indicates no discernable stress, 7 indicates incapacitating stress. NA indicates that there is no experience with this situation.

	Least stress						Most stress	
1. Apathy of students	1	2	3	4	5	6	7	NA
2. Unprepared lessons	1	2	3	4	5	6	7	NA
3. Lack of cooperation of parents	1	2	3	4	5	6	7	NA
4. Negative attitude of students	1	2	3	4	5	6	7	NA
5. Missed lessons	1	2	3	4	5	6	7	NA
6. Lack of adequate time to prepare for festivals	1	2	3	4	5	6	7	NA
7. Lack of adequate time to prepare for competitions	1	2	3	4	5	6	7	NA
8. Lack of adequate time to prepare for recitals	1	2	3	4	5	6	7	NA
9. Teaching alone without the support of colleagues	1	2	3	4	5	6	7	NA
10. Teaching times (early morning-late afternoon)	1	2	3	4	5	6	7	NA
11. Low income from teaching	1	2	3	4	5	6	7	NA

Q-20 Continued on the following page.

Q-20 Continued

	Least stress						Most stress	
12. Lack of respect for teachers from students	1	2	3	4	5	6	7	NA
13. Lack of respect for the piano teachers from parents	1	2	3	4	5	6	7	NA
14. Lack of respect for piano teachers from society	1	2	3	4	5	6	7	NA
15. Responsibility of maintenance and repair of instruments	1	2	3	4	5	6	7	NA
16. Responsibility of bookkeeping associated with teaching	1	2	3	4	5	6	7	NA
17. Responsibility of advertising associated with teaching	1	2	3	4	5	6	7	NA
18. Responsibility of tax-related issues associated with teaching	1	2	3	4	5	6	7	NA
19. Having time to keep up your own practice	1	2	3	4	5	6	7	NA
20. Lack of adequate time for planning lessons and choosing music	1	2	3	4	5	6	7	NA
21. Lack of time to attend conventions	1	2	3	4	5	6	7	NA
22. Lack of money to attend conventions	1	2	3	4	5	6	7	NA
23. Lack of time to take a vacation	1	2	3	4	5	6	7	NA
24. Lack of money to take a vacation	1	2	3	4	5	6	7	NA

Q-20 Continued

25. List other stresses of piano teaching and circle the number that indicates the amount of stress each situation produces for you. (Use the back of this page if more space is needed.)

	Least stress						Most stress
_____	1	2	3	4	5	6	7
_____	1	2	3	4	5	6	7
_____	1	2	3	4	5	6	7

Q-21 Circle the number that indicates the amount of stress you perceive related to the questions that follow. The number 1 indicates no discernable stress, 7 indicates incapacitating stress.

	Least stress						Most stress
How stressful do find being a piano teacher?	1	2	3	4	5	6	7
How stressful do you think piano teaching is to other teachers that you know?	1	2	3	4	5	6	7

Q-22 Circle the number to indicate how satisfied you are with teaching piano. The number 1 indicates least satisfied and the number 7 indicates most satisfied.

	Least satisfied						Most satisfied
Overall, how satisfied are You with teaching piano?	1	2	3	4	5	6	7

Q-23 Circle the number to indicate how likely it is that you will still be a piano teacher in 10 years. The number 1 indicates least likely to continue piano teaching and the number 7 indicates most likely to continue teaching piano.

Least likely to continue						Most likely to continue
1	2	3	4	5	6	7

Q-24 If you plan to leave piano teaching, please state why. (Use back of this page if more space is needed.)

_____

_____

_____

_____

_____

_____

_____

PLEASE NOTE

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Maslach
Burnout Inventory
Pages 151 - 155

UMI

APPENDIX C

FOLLOW-UP LETTER TO INDEPENDENT PIANO TEACHERS IN THE SURVEY

Dear Independent Piano Teacher,

In June I mailed a survey questionnaire to you requesting your help in gathering data about stress and burnout. If you have already mailed it back to me, thank you very much. If you have not, please take a few minutes to fill out the enclosed questionnaire and return it. If you need more information, please call me (collect if you are out of my area code) at (405) 721-2548.

Sincerely,

Barbee Kerr

APPENDIX D

LETTER TO OKLAHOMA MUSIC MERCHANTS

Dear Manager,

I am writing to request your help in gathering a list of names of independent piano teachers in Oklahoma. Only members of the Oklahoma Music Merchants Association are being asked to share their customer list for this research study.

These independent piano teachers will be asked to participate in a survey on stress and burnout in independent piano teachers in Oklahoma. The results of the study will be of interest to their colleagues, piano teachers in other states and university pedagogy departments. The information from this survey will be the basis of my doctoral dissertation at the University of Oklahoma.

I will be calling you next week to answer any questions that you may have. I am enclosing a self-addressed, stamped envelope for your convenience in responding to the information requested at the bottom of this letter.

Thank you for your time and help in this project.

Sincerely,

Barbee Kerr
4720 Eastman Drive
Oklahoma City, OK 73122

Please check your response.

1. _____ We are sending you a list of names and addresses of independent piano teachers.

2. _____ Our store handles piano music but does not have a list of independent piano teachers.

3. _____ Our store does not sell pianos or piano music.

APPENDIX E

MEMBERS OF THE OKLAHOMA MUSIC MERCHANTS ASSOCIATION

MEMBERS OF THE OKLAHOMA MUSIC MERCHANTS ASSOCIATION

Ashmore Music Company
119 N. 1
McAlester, OK 74501 (918) 423-6488

Brandon Music Company
916 Willow
Duncan, OK 73533 (405) 255-3202

Fee's Sharp & Nichols Music Company
1017 N. W. 6
Oklahoma City, OK 73106 (405) 235-5165

Frontier Music Company
1014 S. W. D Ave.
Lawton, OK 73501 (405) 355-4231

G & G Music Company
1806 W. Gore Blvd.
Lawton, OK 73501 (405) 353-3355

Gardner Music Company
3006 S. 1
Woodward, OK 73801 (405) 256-8482

Howard Music Company
103 N. Mississippi
Ada, OK 74820 (405) 436-0838

Jenkins Music Company
7100 S. E. 15
Midwest City, OK 73110 (405) 737-7607

Larsen Music Company
4001 N. W. 63
Oklahoma City, OK 73116 (405) 843-1573

Mei Music Company
3340 E. 51
Tulsa, OK 74135 (418) 749-9170

Midwest Musical Instruments
200 E. Main
Weatherford, OK 73096 (405) 722-2237

Norman Music Center
317 W. Gray
Norman, OK 73069 (405) 321-8300

Pender's Music Company
6221 N. Meridian
Oklahoma City, OK 73122 (405) 722-3303

Phillips Music Company
1515 W. Gore Blvd.
Lawton, OK 73501 (405) 357-1118

Saied Music Company
3259 S. Yale
Tulsa, OK 74135 (918) 742-5541

APPENDIX F

COVER LETTER FOR PILOT QUESTIONNAIRE

To: Pilot Participant

From: Barbee Kerr
Ph.D. Candidate
University of Oklahoma

RE: Participation in doctoral study at University of Oklahoma

I am asking for your participation in a pilot questionnaire concerning stress and burnout in independent piano teachers in Oklahoma. The results of this study will be a part of my dissertation at the University of Oklahoma.

Please complete the questionnaire, giving careful consideration to an evaluation of the document. Did the cover letter and questionnaire directive clearly explain the purpose and the need for participation? Were all the words used easy to understand? Were any of the questions difficult to understand or were the directions for answering the questions unclear? Did any part of the survey seem irrelevant to the purpose of the study?

Please make comments and suggestions for improvement in the margins, on the back of the questionnaire or on a separate piece of paper. Also, please keep track of the amount of time elapsed in completing the questionnaire and record your time on the final page.

Your input is crucial to the meaningfulness of this project. You will not be identified in the presentation of data and all responses will be kept in strict confidence. If you would like a copy of the survey results, please indicate this in the space provided at the end of the questionnaire and include your name and address.

Thank you for your participation. I look forward to hearing from you. Please return the questionnaire and your comments by April 12.

Sincerely,

Barbee Kerr

APPENDIX G

ADDITIONAL STRESSORS EXPERIENCED BY RESPONDENTS

The stressors that follow were reported by respondents in addition to those listed in the questionnaire. Stressors were rated on a scale from 1 to 7, 1 indicating the least stress and 7 indicating the most stress

Stressors rated as 7 by respondents experiencing the stress.

Advising a parent that a child isn't ready for or is uninterested in piano
Scheduling
Competition to win auditions
Lack of parental commitment to excellence
Plethora of student extra-curricular activities in high school especially
Lack of general cultural and educational background and self-initiative of student
Poor planning by teachers in group organizations
Other teachers offering criticism of your work when they know nothing about it
Demands of parents
Conflicts with parents
Getting bills ready
Students practicing sloppily
Students not following practice instructions
Students not taking time to work on specific areas such as counting
Low income in summers - weird schedule in summers
Scheduling - especially groups
Make-up lessons - policy decisions about make-ups
Binding schedule
Students' other activities taking priority over piano
The confusion of seeing so many students daily, plus siblings, plus parents
Trying to teach all aspects of music study in one 30 minute lesson
Students whose parents are insisting they study piano when there is no interest
Students who forget their books
Keeping my home presentable every day

Stressors rated a 6 by respondents experiencing this stress.

Students not serious enough about contest and recitals
Last student of night not being picked up on time
No respect for job from family members
Lack of importance of practice
Student not reaching set goals
Competing with sports
Lack of support from local university faculty
Market place competition from university faculty
Living alone
Cost of maintaining studio, high utilities
Management of 3 other teachers in my studio
Lack of support of community in obtaining students
Finding duet partner
Deciding repertoire for each
Late for lesson
Failure to memorize
Late in paying
Parents taking students "to the lake" on recital day
Make-up lessons
Teaching when ill
Student drop out rate
Disagreement over billing
Conflicts with other activities of students
Choosing music student likes
Undisciplined children
Lack of time for exercise

Stressors ranked 5 by respondents experiencing the stress.

Students' frantic pace and schedules
Not being able to teach earlier in day when children are more rested
Parents want children to study piano/kids don't
Teens who become disrespectful in class situations to show off
Interruptions from my own children
Arguments from my own children during lessons

Stressors ranked 5 continued.

Turning down prospective students due to lack of space
Lack of respect for personal property
Having people come in and out of my home showing little respect for privacy
Interruption from students entering studio
Slave to the clock
Transfers, both in and out
Scheduling each new semester
Students come late
Not enough time
Interruptions during lessons
Unpaid fees
Make-up lessons, some parents don't respect studio policy on make-ups
Collecting fees
Preparing for auditions and recitals
Missed lessons due to child's memory or school activities
Scheduling lessons

Stressors ranked a 4 by respondents experiencing this stress.

Family time
Quitting lessons without notice
Rescheduling lessons
My son playing while I give lessons
Students who won't work to memorize a piece
Getting piano music for students
Competition with sports
Teaching rhythm
Counting out loud
Play and sing at same time
Long hours, 4-9 p.m.
Guilt of neglecting own children while teaching
Interruption while teaching - door, phone, children

Stressors ranked a 3 by respondents experiencing this stress.

Keeping home and studio straight
Parents interfering by teaching student at home
Students not call to cancel lesson
Students not pay in reasonable length of time

Stressor ranked a 2 by respondents experiencing the stress.

Baby sitter and children at home

APPENDIX H

ADDITIONAL STRATEGIES RESPONDENTS FOUND TO HELP RELIEVE STRESS

Additional top-rated coping strategies that respondents found to help relieve stress follow. Strategies were rated on a scale from 1 to 7, 1 indicating the least effective and 7 indicating the most effective.

Strategies rated as 7 by respondents using the strategy.

Family activities (cited 3 times)
Attending local and state music teacher meetings--peer support
Type of exercise you enjoy
Make time for friends
Go back to school
Attending workshops to become a better teacher
Talk to the parents
Let's play duets
Talking to friends
Making music with others
Singing
Prayer (cited 4 times)
Professional support from local music organization
Treat every student as an individual
Scheduling lessons when convenient to me
Taking days off
Strict guidelines for policies and finances
Have patience
Read and apply new ideas
Love of teaching is reward
Rome wasn't built in a day
Working on a creative project
Bragging on any accomplishment
Making music is fun
Vacations and 3 day weekends

Strategies ranked 7 continued.

Clean, organized teaching areas
Keep student number limited
Church activities
Daily swim or exercise
Family needs met
Preparing way ahead
Complete organization of records
Learn to say no
Adequate nightly sleep
Personal practice
Listening to good music
Alexander technique
Schedule yourself free time
Friendships
Positive attitude
Take few minutes to relax and think about your students for that day ahead of time

Strategies rated as 6 by respondents using the strategy.

Taking a break from teaching
Composing/arranging
Try new things
New equipment
Talk to a friend
Remember if it's a bad day or difficult student, it will soon be over
Taking lessons/studying music
Using computer
Hot baths

Strategies rated as 5 by respondents using the strategy.

Enough rest
Take phone off "ring"
Positive thinking habits
Alexander training
Several parties a year socializing with children
Time management
Limit size of class
Leave written instructions for own children
Gardening
Some small chit chat with student
Workshops

APPENDIX I

MUSICAL ACTIVITIES OTHER THAN PIANO TEACHING THAT TEACHERS PURSUE TO ADD TO INCOME

Musical activities other than piano teaching that respondents pursue to add to income follow.

Organist, recorder teacher
Elementary music specialist pre-1 --Grade 6, travel between 2 schools
Public School Music Teacher 1-6
Preschool Music Classes
Church pianist (cited 7 times)
Teach in a public school, sing or play for weddings
Organist and play for weekly services, funerals and weddings
Organ teacher
Writes pre-school children's music
Give concerts, play for weddings, parties, church
Elementary music at public school
Song writing, music ministry, play piano in area clubs, restaurants, parties
Accompany at high school
Teach private flute and perform in flute trio
Accompanist for soloists
Accompany at church
Church organist (cited 12 times)
Play for weddings, funerals and receptions (cited 6 times)
Judge auditions, play for civic affairs
Accompanying, church music director
Performing classical and jazz dinner pianist
Accompany dance, instrumental, choral
Conducting, coaching, composing and arranging, own publishing company
Private voice at local university
Accompanist for Tulsa public schools
Accompany string teachers and students
Play for Oklahoma Eastern Star

Other musical activities, continued.

Music director, choir director at church, composer
Church choir director, judge for guild, federation, OMTA
Elementary general music-Lawton Public Schools
Private organ instructor
Certified piano tuner/technician
Church related activities, funerals, etc.
Receive offering for chapel services at Christian School
Substitute for pianists at local churches
Play gigs in string quartets (cello), play weddings piano or cello, public school vocal music teacher
Accompany solo and choir at high school, church children's choir program, direct handbell choirs, substitute organist
Previously taught Kindermusik, could not get enough students to continue.
Public school music education
Manager for *Concertime*, Inc., a chamber music presentor
Daycare Center, one hour per week
Accompany local school
Flutist for various activities
Give guitar lessons
Church organist
Play professionally in bands
Music aide in private Christian school
Hospital chapel Sunday service
Adjudicator for OMTA and Guild
Adjunct music faculty local university
Perform with professional chamber group
Real estate broker
Accompany city choral group
Judging at various piano and vocal festivals

APPENDIX J

REASONS FOR LEAVING PIANO TEACHING REPORTED BY RESPONDENTS

Reasons for leaving piano teaching that were reported by respondents follow.

Retirement (cited 9 times)

Pursue other interests.

I do not plan to leave at present. My husband's new business venture will determine whether or not I continue. The only reason I would leave is for more income. Music is and has been my lifelong passion. I love teaching if I am careful not to over commit and allow play time too.

I will not have to work for finances. I want my time back. I will be able to live without the stress from teaching.

If I discontinue to teach it would probably be due to no need for excess income. My forte is the voice and therefore I could sometime in the future feel inadequate. If at any time I could not teach a student that would have to be the end. I do, however, continue my own study of piano.

If I'm still teaching in 10 years, it'll be because I enjoy it, but it seems music is much less important to students and parents than in the past. Fewer taking iessons, too many other consuming interests, especially year-round athletics

Many students lack the desire to play especially when the music becomes more advanced and more time is needed to practice. Parents don't seem to care to have their child practice regularly. It seems to be a place that parents use as a baby-sitter

I have 2 young children and I would like to be able to focus more on raising my children and taking care of my home and husband.

If I leave it will simply be to have complete freedom after my husband retires. . . however, at this time, I don't want that much freedom!

The only reason I would change or cut back on my teaching would be if I got married or if God called me into another line of work.

Reasons for leaving piano teaching, continued.

I may teach fewer students if my school job becomes more demanding, but when I retire I will probably teach several students.

I am currently a full-time music major in college. I am not sure yet what doors my training will open for me. My main career interests are elementary music education and church music. If I could teach during the day and be available for my family after school and in the evenings, I would probably continue to teach at least a few students.

If I left it would probably be due to conflict in schedules with my family's schedules.

People need variety in their activities. My business, of which piano teaching is just a part, provides great variety, interesting situations, opportunity to meet new people and opportunity to affect society. Inability to affect society is the reason for burnout.

Loss of hearing and eyesight.

Freedom to travel.

I am teaching mainly to see that my grandchildren get exposed to the piano. I do not deal with other students very much and do not need income.

My age is 60. I hope I can continue. I plan to do so.

I hope to be retired, but just having a few is much easier on me.

If I quit teaching lessons it would be because my life was too busy to mess with it and no financial need.

Career change.

Reasons for leaving piano teaching, continued.

Lack of interest in the discipline of learning by parents and students. It's harder to find students who want to learn bad enough to give up other activities.

We have retired this year. I plan to continue teaching but not too sure how long I'll teach or how teaching will work. I also have moved out of state not sure how excited I'll be to start over -- am enjoying traveling this summer.

If we move, because of my husband's work to an area saturated with great teachers. I don't think the move is likely or that the competition would be too great.

My retirement from teaching piano will be due to my age, and my husband's and my health.

I don't like the after school hours.

Before my stroke, teaching was my way of life, my love, the extension of myself to those who were interested in learning to play the piano. My life is gone and I have to accept that. I've agreed to teach 4 students . . . 3 adults and a 1st grader just to stay close but it's not there. I believe that IPTs, like myself, get stressed out and that our health is over-looked until something happens. Then it's too late. We are into teaching only because we love it, not because it's good for our health.

I'm bored with teaching beginners who drop out in a couple of years. Or, students drop out when they get to 9th grade and are faced with heavy school work and other extra curricular activities. I don't feel I have progressed in teaching music at the intermediate and preparatory levels due to lack of students who continue to that level. I am not growing in my teaching experience.

At age 88, I should retire, but continue if they really want me.
(circled 7 on most likely to continue in 10 years and said "hopefully")

Reasons for leaving piano teaching, continued.

I have no plans to leave now, but age or declining health could certainly make a difference. (age group 60 or over - has taught 48 years)

I like my job. I am happy with what I am doing. I will continue to do so.

Lack of appreciation or sense of fulfillment.
Hard work, but less dedication from students.
Non-adult students lack of interest and respect toward teachers.
Lack of feeling that my teaching is making a difference.

I have cut back my teaching hours drastically in the last few years. For one reason, another career was not something I was looking for, but I love it - I don't have to worry about students not showing or being late and it is far more profitable. The main reason for going another direction has been the fact that parents are pushing their children in every direction, with no time to excel at anything. The Jr. High and high school students I have had (I've dropped most) are scheduled for at least one and more often 2 or 3 other activities or lessons every day. The higher level income families, especially. There are some very talented students out there who simply don't have the hours to spend on the piano. We could all learn from the Vietnamese families. They are disciplined to work and be the best they can be. The parents are so interested and co-operative. Teaching their children is pure joy. They are eager and prepared.

I do not plan to leave piano teaching, however I may be forced out by market place competition.

I'm starting a family and plan to use all time previously spent teaching piano to be with my children.

I am currently working on Masters in Social Work. Piano teaching allowed me to spend time with my children. Now that they are school age, I begin work when they get home and seldom have time for them.

I plan on and already have begun establishing myself as a songwriter and music minister.

APPENDIX K

ADDITIONAL SUGGESTIONS TO NEW PIANO TEACHERS

Additional suggestions to new piano teachers recommended by respondents follow.

Don't take yourself and life too seriously. Don't teach if you don't love children. Keep a positive attitude. Have a lot of other interests to fall back on. Don't be slow about calling parents when problems arise. The sooner you approach the problem, the sooner it will be solved.

Think positively -- look for the positives in your job. Be energetic and cheerful for each student. You are teaching a lot more than piano. Your students learn from how you speak, how you greet them, how you care for your grounds, how you dress and present yourself.

Relax and enjoy your students.
Realize that it is a privilege parents have entrusted their children's music education to your care.

Realize that God has placed you in a position to be very helpful to children's lives in many areas. Be very organized. Be very consistent in your expectations of children's attitudes and progress.

Fortunately, I had always Music Club, Piano Workshop, Piano Quartet, Workshops, great vacations, a busy social and church and club life in addition to a good and at times large (40) piano students.

I think the variety of activities and a lot of nice friends, good students and good results kept me from stressed feelings.

Relax, enjoy life - take vacations.

It is not my nature to get too stressed out. I try to stay organized and on top of things by prioritizing and planning every day.

Always read piano teaching magazines for new ideas and inspiration from other teachers. Stay in touch with other teachers in both local situations with people you know and meet new teachers from other areas in training seminars to keep a broader perspective.

Additional suggestions, continued.

See each student as an individual with whom you would like to get to know personally. Realize each student is unique and may respond to teaching techniques differently. I pray for my students and pray for wisdom in teaching them.

Take one day at a time. Teach a variety of music, some pop, duets and hymns playing to keep their interest as a step towards playing the classics. This will keep lessons from being stressful for teacher and student.

1. Praise - build self esteem of student and you will build your own.
2. I've helped many students by helping the parents reframe their thinking thus lessening the stress
3. Put less stress on winning a competition. Try to stress self-improvement instead.

Calling another teacher and asking for input and advice always helps me. You know that they have probably had to deal with the same situation at some time and to know that you are not alone is helpful.

Be yourself, be human and forgiving. You don't have to be perfect and you don't have to be the authority. You need to love music, the piano, the student, and perhaps, most of all, love and respect yourself.

Be serious when necessary, but life is too short to take everything in a heavy-hearted way!

If a teacher is prepared, on time, gives full attention to the lesson and generally does the best they can do (given the circumstances) then most of the stress takes care of itself. Trying to be a responsible educator should be the goal of all music teachers. Keep abreast of new music, attend workshops, encourage students to perform, (good PR), associate with other music teachers (peers) and above all, be professional!

Make a policy and try to stay with it.
Take some time off.
If a student just isn't working, don't let it go too long.

Additional suggestions, continued.

I have found that frequent evaluations with parents is invaluable.

I enjoy teaching piano lessons and staying at home with my son. By setting guidelines for my students and taking 2 days off a week, it allows one to cope with stress.

Being prepared and organized. Have a goal, look forward to something.
Take 5 minute mini-vacations

Put it in perspective - if you have a severe personality clash refer them to a different teacher. It's not fair to them or you to waste my time and their money. Realize also that kids learn differently and be flexible.

Advise parents regularly on progress and trouble spots. I have never met an uncooperative parent! After all they are paying for these lessons and want their kids to do well.

Know everything you can in your field and keep learning if you feel you have any areas of deficiency.

Get enough rest. Eat right. Exercise. Have realistic expectations.

I feel that a teacher in any situation -- public or private, needs to learn perseverance!

Involvement with non-musical activities. Volunteer in the community and interact with adults.

Not to worry so much about the little things.

Being organized, type a schedule of your students and their phone numbers. Each student receives this schedule at the first lesson. Anytime they need to change their lesson, they can check the schedule and switch lessons with another student. I really do not like to have make-up lessons at the end of a long day. If they do not show for their lesson and have not arranged to switch their lesson, they are charged for the lesson and no make-up is scheduled.

Additional suggestions, continued.

I accomplish much more by being very positive -- lots of compliments for things well done.

Do enough to your limitation, do not over work and take too much responsibility that you cannot cope with.

At age 88 I should stop, but it is fun.

I teach 4 days a week rather than 5 or 6 days. I also give a 45 minute lesson rather than 30 minutes. In summer I teach only 6 weeks and change from my regular plan to teaching only theory and one fun piece of the student's choice (jazz, popular, etc.) This summer I am not teaching at all.

Learn to say NO. Choose your students carefully. I have derived a lot of helpful tips from my associates in the music organizations I belong to. I don't know how I could do without them. It's well worth the time to become a member of a groups such as OMTA.

Take time for yourself, and time alone with your spouse and family to no matter how busy you are with your job.

Always have a studio policy which spells out everything.

Don't buy lots of fancy equipment that puts you into debt unless you have a well-established studio and/or a very good plan on how to pay off your debt with increased income directly attributed to new equipment.

Take classes in psychology of learning.

I encourage my students to attend concerts especially piano performances. This is a good revitalizer for both teacher and student. In music as well as life, having goals helps you over the rough spots.

Help to make teaching fun by having mini-recitals and holiday parties so children realize music can be fun and see other children their own age participating.

STRESS AND BURNOUT IN THE INDEPENDENT PIANO TEACHERS IN OKLAHOMA

A DISSERTATION
APPROVED FOR THE SCHOOL OF MUSIC

BY

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