

PRECONDITIONS FOR MANIFESTATION OF MUSIC TEACHERS' PROFESSIONAL TYPES IN THE CONTEXT OF OCCUPATIONAL STRESS

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SUMMARY. The article deals with the relation between professional types of music teachers and occupational stress manifesting itself in teachers' professional activities. Various sources confirm that due to the specificity of music teachers' profession, music teachers experience more stress at work compared with the teachers of other specialties. However, it is likely that stress affects different teachers to a different extent. The research results presented in this article are based on the data of the empirical research. Employing cluster analysis, the typology of music teachers according to their attitude towards the music teacher's profession was established. The research revealed that music teachers could be characterised by different professional attitudes. Data analysis enabled to disclose three types of music teachers. The research confirmed that belonging to a particular type influenced manifestation of occupational stress in music teachers' professional activities.

Keywords: types of music teachers, occupational stress, music lesson, communication with colleagues and pupils, stage fright

Introduction

Currently changing lifestyle, ongoing economic and social changes and the continuing education reform require not only constant adaptation from teachers but also high quality of work, creativity, proactiveness and flexibility; new environment orientated to collaboration and interpersonal interaction emerges. Permanent change processes alter the distribution of teacher roles and requirements for the teacher's competencies, as along

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with the changing educational environment teachers' workload is constantly increasing and limits of teachers' responsibilities are expanding. In addition to many important roles, such as the roles of the class leader, subject teacher, form tutor, experienced and trusted senior friend, which the teacher has to perform at school, he also has to fulfil administrative requirements, promptly evaluate circumstances settled in the educational process and react, make responsible decisions, adapt to change, etc., which undoubtedly causes a lot of tension and insecurity.

Many researchers³ point out that the teacher's profession is constantly accompanied by stressful situations; thus, occupational stress turns into a constant satellite of the teacher's work activity, because in the reality of education, teachers have to encounter not only spontaneous and often unpredictable activities but also heavy workload. Music teachers, especially working in the comprehensive school, experience more stress in their work in comparison with teachers of other professions⁴. The reasons of such specificity are different: the quantity of schoolchildren they have to work with, pupils' attitude towards the subject, their indifferent or even hostile behaviour, participation in numerous extra-curricular events, and subsequently an extremely large workload. Conducted studies⁵ demonstrate that teachers experience occupational stress, fatigue and exhaustion in the UK, Finland, Sweden and other countries. The situation in Lithuania is similar: every fourth teacher experiences occupational stress and suffers from it⁶. In general, the

³ Antoniou, Alexander-Stamatios; Polychroni, Fotini.; Vlachakis, A. N., *Gender and Age Differences in Occupational Stress and Professional Burnout Between Primary and High School teachers in Greece*, in: *Journal of Managerial Psychology*, Vol. 21(7), 2006, p. 682–690; Klassen, Robert; Chui, Ming Ming, *Effects on Teachers' Self-efficacy and Job Satisfaction: Teacher Gender, Years of Experience, and Job Stress*, in: *Journal of Educational Psychology*, Vol. 102 (3), 2010, p. 741–756.

⁴ Show, Ryan D., 2016, *Music Teacher Stress in the Era of Accountability*, in: *Arts Education Policy Review*, 2016, Vol. 117, No. 2, p. 104

⁵ Dick Rolf; Wagner, Ulrich, *Stress and Strain in Teaching: A Structural Equation Approach*, *British Journal of Educational Psychology*, Vol. 71, 2001, p. 243–259; Rasku, Anne; Kinnunen, Ulla, *Job, Conditions and Wellness among Finnish Upper Secondary School teachers*, in: *Psychology and Health*, Vol. 18 (4), 2003, p. 441–456; Jacobssons, Christian; Pousette, Anders; Thylefors, Ingela, *Managing Stress and Feelings of Mastery Among Swedish Comprehensive School teachers*, in: *Scandinavian Journal of Educational Research*, Vol. 45(1), 2001, p. 38–53.

⁶ Merkys, Gediminas; Bubelienė, Daiva, *Profesinio perdegimo įveika ir hobis: mokytojų apklausos duomenys [Occupational Burnout Coping and Hobby: Teacher's Survey Data]*, in: *Acta Paedagogica Vilnensia*, Vol. 31, 2013, p. 110–125; Čeponienė, Daiva; Lazauskaitė-Zabielskė, Jurgita, *Mokytojų individualaus ir suvokiamo kolektyvinio veiksmingumo sąsajos su perdegimu darbe [The Relationships Between Teacher Self-Efficacy, Perceived Collective Efficacy and Burnout]*, in: *Acta Paedagogica Vilnensia*, Vol. 3, 2017, p. 25–41.

geographical variety of authors who investigate the music teacher's stress at work – from the USA to Malaysia⁷ – testifies that that this problem is increasingly growing all over the world. Although the details in various countries can differ (prevalence of absence of wind bands, choirs, other music ensembles in extra-curricular activities), the general question of work overload and increasing stress is always topical.

Although there are many scientific studies on occupational stress, in our opinion, there is insufficient knowledge because of the lack of research emphasising manifestations of occupational stress in the subjects of arts and, more specifically, in music. This field of research is particularly specific, as in addition to the above-mentioned challenges of this profession, the music teacher must constantly demonstrate his performances abilities; i.e., must flawlessly play one or several musical instruments, play music for the class of pupils, give concerts during celebrations or accompany pupils' performances for a large audience. Thus, there is no doubt that such factors as stage fright, musical preparation, large workload can cause tension, anxiety and stress to the music teacher in his professional activity. It should not be rejected that the discussed music teachers' occupational stress can be partly determined not only by motivation, education, personal qualities, etc. but also by professional attitudes, through which the position of a person to a certain phenomenon or behavioural peculiarities is peculiarly revealed⁸. Music teachers' attitude to the profession, interests, behaviour, the reaction to various environmental factors can be treated as a kind of indicator that reveals the structural characteristics of music teachers' professional types and stress experienced in the professional activity.

The topic of teacher attitudes is not new, it is quite widely discussed in the research of Lithuanian and foreign authors⁹, but so far, there is a lack of research on the characteristics of the professional types of music teachers,

⁷ For instance see: Jamaludin, Juriani; Ghazali, Ghaziah Mohd, *Job Satisfaction and Stress Among Secondary School Music Teachers in Malaysia*, in: *Malaysian Music Journal* 1(2), 2013, p. 72–86.

⁸ Maisonneuve, Jean, *Introduction a la psychosociologie*, Paris: Presses universitaires de France, 1973.

⁹ Ruškus, Jonas; Merkys, Gediminas, *Specialiojo pedagogo profesinės nuostatos struktūra [The Structure of Special Pedagogue's Professional Attitude]*, in: *Ugdymo psichologija [Psychology of Education]*, Nr. 2, 1999, p. 29–37; Khan, Fahimullaf; Nadeem, Nazir Ahmad, Basu, Sameena, *Professional attitude: A study of secondary teachers*, in: *Journal of Education Research and Behavioral Sciences*, Vol. 2(8), 2013; Deschamps, Jean Claude; Beauvois, Jean, Leon, *Des attitudes aux attributions*, in: *Sur la construction sociale de la réalité*, Paris: Grenoble: Presses universitaires De Grenoble, 1996.

based on their attitudes, and on their interaction with the manifestation of occupational stress in the professional activity. These arguments determine the scientific problematicity of the article.

The hypothetical assumption of the research: it is likely that different professional type, which are formed based on attitudes in the pedagogical process and actually exist, determine different manifestation of teachers' occupational stress in the professional activity.

The object of the research: the links between the types of music teachers and occupational stress.

The aim of the research: to investigate the links between the professional types of music teachers and occupational stress in professional activities.

Research objectives: 1) to reveal the structural characteristics of the types of music teachers; 2) to draw up a typology of music teachers according to their professional attitudes; 3) to identify the manifestation of occupational stress for different types of teachers.

Research methods: 1) standardized written survey of music teachers, 2) descriptive statistics; 3) probabilistic high abstraction statistics (factor, correlation and cluster analysis, non-parametric tests). The data were calculated using the SPSS (*Statistical Package for Social Sciences*) software.

The research sample. The study was attended by 260 music teachers of the Republic of Lithuania working in general education schools. From them, 77% were women; and 23%, men. The age of the investigated persons ranges from 20 to 63 years, their seniority is from 1 to 42 years. The majority – 59% – of investigated persons have the senior teacher's qualification; 14%, the teacher methodologist's qualification; the remaining 27%, the teacher's qualification.

The investigated persons were given a questionnaire, consisting of 148 questions and statements.

The article presents a small share of more significant empirical research results, which show the specificity of music teachers' professional types (attitudes) and their impact on the manifestation of occupational stress in the professional activity. The study analyses respondents' answers to the questions of the questionnaire about: 1) the workload of music teachers, 2) emotional state while playing music in formal and non-formal teaching activities, 3) interrelationships with pupils and colleagues.

It is also indicated in research sources that “too much and too frequent demands for music teachers to perform administrative tasks was the main stressors”¹⁰. Lithuanian teachers interviewed in the current research were not asked about administrative tasks as one of the main factors of stress. It is likely that does not mean that Lithuanian teachers do not encounter administrative work; however, these tasks are not specific music teachers' stressors; therefore, they are not in the scope of the current research.

Research Results and their Discussion

Structure of Music Teachers' Professional Attitudes

This article hypothetically postulates that music teachers experience different occupational stress depending on the established professional attitudes. Therefore, at the beginning of the research, based on *the teachers' prevailing professional attitudes*, it was sought to *highlight the statistical types of teachers that can influence, form manifestations of occupational stress from different angles*.

In order to evaluate the professional types of music teachers¹¹, using separate statements, interval scales of the measured feature (the attitude, approach, assessment) were developed, which were constructed employing the widely used Likert methodology. The scales of attitudes were constructed based on the studies of Jonas Ruškus and Gediminas Merkys¹² and the research methodology used in them, Lous Thurstone and Ernest Chave¹³, as well as *models of professional attitudes* developed by Fahimullaf Khan et al.¹⁴

Upon performing the factor analysis, 4 scales, which were significant statistically and from the interpretative standpoint, were constructed and given subjective titles, based on the dominant wordings of statements: *Professional enthusiasm; Professional pessimism; Professional satisfaction; Professional pedocentricism*¹⁵. Scale parameters are shown in Table 1.

¹⁰ Jamaludin, Juriani; Ghazali, Ghaziah Mohd, op. cit., p. 84.

¹¹ In order to study the professional attitudes and types of music teachers, 60 statements were selected, which were formed using psychometric instruments given in scale manuals ZUMA - informationssystem (ZIS) 1.0 ZUMA-Skalenhandbuch (vonD. Krebs et al), Mannheim, 1996.

¹² Ruškus, Jonas; Merkys, Gediminas, op. cit., p. 29–37.

¹³ Thurstone, Lous, Leon; Chave, Ernest, *The Measurement of Attitude*, Chicago 1964.

¹⁴ Khan, Fahimullaf; Nadeem, Nazir Ahmad, Basu, Sameena, *Professional attitude: A study of secondary teachers*, in: *Journal of Education Research and Behavioral Sciences*, Vol. 2(8), 2013.

¹⁵ Strakšienė, Diana, *Professional Types of a Music Teacher as a Precondition for Cooperation During the Music Lessons*, in: *Kūrybos erdvės / The Spaces of Creation*, Vol. 7, 2007, p. 32–42.

Table 1

Scale	Number of statements	Distribution per factor	Factorial weight	Cronbach's alpha coefficient	Gutman's coefficient	Average inter-correlation
Professional enthusiasm	4	50.9%	0.61–0.80	0.68	0.52	0.34
Professional indifference	4	60.3	0.73–0.80	0.77	0.76	0.47
Professional satisfaction	4	54.9	0.41–0.85	0.77	0.72	0.55
Pedocentric orientation	4	45.6	0.62 – 0.74	0.60	0.61	0.27

Professional attitudes of music pedagogues. Scale parameters

Music teachers' professional attitudes were studied using solitary diagnostic scales that helped to reflect the content of attitudes. However, this was not the only methodology used. The obtained results enabled to go deep into the topic of attitudes more intensely, look for more exhaustive, more concrete factors that help not only to understand the present teachers' attitude to the activity really but also to summarize the manifestations of occupational stress in the professional activity as deeply as possible.

It is likely that the distinguished general attitudes of professional music teachers are interrelated. The strength and statistical significance of their interrelation were assessed using a Spearman correlation coefficient (see Table 2).

Correlation analysis data show a strong, statistically significant relation between "*Professional satisfaction*" and "*Professional enthusiasm*".

Table 2

Attitude components	Professional optimism	Professional pessimism	Professional satisfaction	Professional pedocentrism
Professional enthusiasm	1.00	-0.46**	0.39**	0.09
Professional pessimism	-0.46**	1.00	-0.45**	-0.14*
Professional satisfaction	0.39**	-0.45**	1.00	0.01
Professional pedocentrism	0.09	-0.14*	0.01	1.00

* $p < 0.05$ ** $p < 0.01$

**Statistical relations among structural components of professional attitudes
(Spearman's correlation coefficient, N=260)**

There is direct strong reverse relation between the factors "*Professional satisfaction*" and "*Professional pessimism*": teachers who have more doubts concerning meaningfulness of their work have more perfunctory attitude towards their professional activities, they are less satisfied with their profession as well. Direct or reverse correlation link expresses valence of components of professional attitudes.

Typologization of Respondents According to their Professional Attitudes

After analysing the relations of interdependence of complex attitudes, as expected, the statistical types of teachers manifesting themselves in contemporary music education came to prominence. Having applied cluster analysis, the model of three clusters (groups)-statistical types was drawn up¹⁶ (see Table 3).

¹⁶ To typologize respondents according to their professional attitudes, *Ward* method (similarity measure – Euclidean distance square) was used.

Table 3

Group No.	Description of the investigated group (cluster)	Number of respondents
1	Active, demanding, dedicated to their job, accurately follow curriculum requirements	98 (38%)
2	Try to please pupils, like experimenting, that is why often do not regard curriculum requirements; are optimistically disposed towards music lessons	129 (50%)
3	Disappointed, dissatisfied, indifferent, with perfunctory attitude towards their profession, do not have any stable position	33 (12%)

**Characterisation of the investigated groups (types)
according to teachers' attitudes**

The first group is dominated by 98 teachers characterized by personality traits necessary for the teacher: activeness, dedication to their work, love for music and pupils. These teachers believe that the efforts put determine pupils' positive attitude to the music subject, are able to seek implementation of music education tasks professionally and effectively. It is obvious that this group often even in unfavourable (scientifically organized or directive type) educational conditions achieves excellent musical education results.

129 music teachers belonging to *the second group* almost do not differ from the first one with regard to *professional pessimism* and *professional satisfaction*. They also love their job, they are satisfied with their profession but are not so optimistic (as teachers belonging to the first group) assessing their work results. This group of teachers, meeting the pupils' needs and not seeking implementation of musical tasks, grounds its work more on amateur cognition of music.

The estimates of professional optimism and professional satisfaction scales of 33 teachers *in the third group* are lower than those of teachers in other groups. This group of teachers assesses its work indifferently and in a perfunctory manner, teachers often feel tense and are not satisfied with their profession. In the teaching process, teachers of the third group are more often guided by memorisation and repetition of the curriculum, so it is not accidental that these teachers focus not on the child but on his knowledge and proficiencies.

The Relation of Music Teachers' Professional Types and Manifestations of Stress in their Professional Activities

Teacher's workload. The data of research performed in different countries of the world¹⁷ show that many teachers experience stress and insecurity at work because of excessive workload, which is constantly growing in recent years. Research by Daiva Bubelienė and Gediminas Merkys¹⁸ confirmed the results of research conducted in different countries: teachers constantly experience stress at work because of too high workload.

Music teachers are not an exception from this point of view: they are obliged to perform a great number of their primary as well as supplementary tasks. These arguments presupposed an assumption that teachers of different types would differently assess their excessive workload and occupational stress. Music teachers' attitudes towards their workload (as well as other factors, possibly causing stress in teachers' professional activities) were analysed on the ground of scales created from discrete variables by grouping them according to the assessment of respondents; i.e., their agreement, neutral position or disapproval (see tables No. 4, 5, 6).

Table 4

Name of the scale	Characteristic of the scale	N statements	r average correlation	Cronbach's alpha
Teacher's workload	Affirmations which emphasize the experiences of teachers and their assessments of the scope of their professional activities: "I am constantly thinking about the repertoire for school festivals after the working hours"; "I have a lot of activity, therefore, sometimes, I have no time to prepare for my lessons properly"; "I have to prepare schoolchildren for concerts constantly".	6	0,42	0,79

Teacher's workload. The description of the scale and statistical indicators

¹⁷ Hanif, Rubin; Tariq, Sabina; Nadeem, Masood (2011). *Personal and Job Related Predictors of Teacher Stress and Job Performance among School Teachers*, in: *Pakistan Journal of Commerce and Social Sciences*, Vol. 5 (2), 2011, p. 319–329; Klassen, Robert; Chui, Ming Ming, *Effects on Teachers' Self-efficacy and Job Satisfaction: Teacher Gender, Years of Experience, and Job Stress*, in: *Journal of Educational Psychology*, Vol. 102 (3), 2010, p. 741–756.

¹⁸ Bubelienė, Daiva; Merkys, Gediminas, *Bandyamas žvelgti į pedagogų profesinį stresą kompleksiška: empirinio tyrimo duomenys [Attempt to consider professional Stress of Pedagogues in Complexity: Data of the Empirical Research]*, in: *Mokytojų ugdymas [Teacher Education]*, Vol. 14 (1), 2010, p. 88–102; Čeponienė, Daiva; Lazauskaitė-Zabielskė, Jurgita, op. cit., p. 25–41.

Because the distributions of occupational stress attributes measured by drawn up scales are close to normal (the level of significance $p < 0.2$), all the estimates were calculated using the Z scale, average of which is zero and the standard deviation is equal to one. Using the Z scale, it is convenient to evaluate the position of the research subject in the group and to compare the results of different types of research subjects.

Statistical analysis revealed that groups of teachers which consist of representatives of various professional types assessed the professional workload fairly similarly (statistically significant differences $p < 0.05$ were not found among groups). It became clear that teachers with differently expressed professional types from all three groups pointed out the overloaded professional activities: teachers not only have to prepare for their lessons and deliver them, but also to collect a repertoire for school festivals, prepare pupils for concerts, competitions, etc. These extra-curricular concert activities often become the means to prove the importance of music education while showing talented pupils to parents and school administration. Besides, pupils' performance in festivals is often treated as an indicator of the teacher's competencies. On the other hand, if the concert performance does not go sufficiently smoothly, teachers experience tension, anxiety and the sense of hopelessness – that means stress: teachers spent a lot of time, attempts and work to train children¹⁹. Apparently, the additional forms of music teachers' pedagogical activities (selecting of repertoire, preparation for festivals, etc.) undoubtedly can influence stress they experience in their work.

How teachers feel while making music in formal and non-formal environment. The exclusiveness of music teacher's profession is manifested not only in a number of extra-curricular activities. In addition, music teachers need to exhibit their performing abilities in every lesson, during concerts, festivals and other public events. Teachers play the piano or other musical instruments. Compared with the music lesson, no other disciplines of music education process are so closely connected with revealing of the teacher's professional skills. The quality of music making in music lessons is determined by many factors: the teacher's personal qualities, level and type of preparedness, experience, etc. Considering the presented arguments and remembering that the current research aims to reveal the manifestations of stress in teachers' professional activities, the scale was created based on the statements for checking how music teachers of different types felt while making music (Table 5).

¹⁹ Allsup, Randall E., *Stress and the Music Teacher Preventing Burnout*, in: *Teaching Music*, 12(5), 2005, p. 50-53.

Table 5

Name of the scale	Characteristic of the scale	N statements	r average correlation	Cronbach's alpha
<i>Emotional state while making music in formal and non-formal pedagogical activities</i>	Statements which characterize manifestations of stress while making music: „I constantly feel fear of making a mistake while playing and thus make a fool of myself in the eyes of my colleagues“; „My hands are always sweating and my throat is drying out during the concerts“.	8	0,48	0,86

The description and statistical indicators of the scale

How teachers feel while making music in formal and non-formal environment

The analysis of the results revealed that teachers with different professional attitudes felt differently while playing or singing in public: in the lessons, concerts and other events (results are statistically significant, $p < 0,001$). Teachers of the first group (enthusiasts) experienced lower level of stress while demonstrating their skills as music performers. They considered themselves qualified enough as performers and believed that pupils and colleagues did not notice mistakes they made during performances. It can be presumed that this group of teachers is not only self-confident but also possesses psychical self-regulation skills. Randall E. Allsup²⁰ states that the individual self-regulation is determined by personal qualities, the ability to relax, to release psychical tension, to manage one's psychical processes.

As it was expected, teachers of the third group experienced the strongest stage fright. These teachers are disappointed, discontent, indifferent, considering their profession in a perfunctory manner; therefore, while playing or singing they feel tension, get nervous, they are afraid of making mistakes and consequently mocked by pupils and colleagues. The teachers of the third group feel fear, sadness and anger in their professional activities. Being on the stage, they experience various extreme emotions and indicate an activated state of their body caused by them: increased heart rate, drying out throat, increased sweating. The level of excitation of organism depends on the teacher's individuality and complexity of tasks.

²⁰ Allsup, Randall E., op. cit. p. 50-53.

Relationships with colleagues and pupils. Occupational stress can also arise due to teachers' bad relationships with other participants of the educational process (teachers, pupils, their parents). Repetitive cases of annoying behaviour of co-workers, interference with work, competition and gossip can cause symptoms of stress over time²¹. Therefore, it is natural that in the course of investigation, the researchers strived to find out how music teachers of different types assessed their relationships with colleagues and pupils (see Table 6).

Table 6

Name of the scale	Characteristic of the scale	N statements	r average correlation	Cronbach's alpha
Relationships with colleagues and pupils	Statements which emphasize music teachers' assessment of communication with colleagues and pupils: <i>"Pupils' behaviour during music lessons is sometimes challenging"; "Children are often noisy, it overbalances me"; "Sometimes colleagues are interested in my professional achievements too much"; "I try to communicate with my colleagues as less as possible in order to avoid gossips"</i> .	7	0,50	0,75

**Description and statistical indicators of the scale
*Relationships with colleagues and pupils***

The analysis of the data showed that statistically significant differences ($p < 0.00$) could be seen between different groups. Teachers who represent the first group mostly avoid any problems while communicating with colleagues and pupils in their work. These teachers are able to arouse interest of their class in educational material. Communicating with pupils, they predict problematic situations and avoid intensive expression of emotions that could appear in communication (especially with teenagers). The position of these teachers

²¹ Hanif, Rubin; Tariq, Sabina; Nadeem, Masood, op. cit., p. 319–329.

corresponds to the insights of K. Milner, H. Khoza²², A. Bagdonas²³ and others: it is necessary to cope with stress and conflict situations; otherwise both children and teachers might lose their internal control for some time and behave carelessly and recklessly. Teachers of the first group also assess communication and collaboration with their colleagues better than other two groups of teachers.

The data of the research revealed that teachers from the second and the third group evaluated their relationships with the participants of the education process (namely colleagues and pupils) more negatively than the representatives of the first group of teachers ($p < 0.00$). The elements of “not finding a common language” with pupils are frequent in their work. The teachers of the third group, who assess their profession pessimistically and indifferently, encounter stress situations especially frequently. Their representatives openly agree with the statements: *“Children are often noisy, they do not concentrate their attention and this overbalances me”*; *“I cannot concentrate in a lesson because of the noise produced by pupils”*; *“I cannot stand pupils’ replication”*, etc. The third group also pessimistically evaluates communication with their colleagues: *“My colleagues are interested in my professional achievements too much”*; *“I try to communicate with my colleagues as less as possible, in order to avoid gossips”*.

The results of the research revealed that the types of teachers established on the grounds of professional attitudes differently, assessed manifestations of stress in their teaching activities.

Conclusions

The hypothesis about the professional peculiarities of the structure of music teachers’ attitudes, raised at the beginning of the research, was fully confirmed. The results demonstrate both theoretical validity and the content validity of the study. Based on teachers’ responses to the questions given in the questionnaire, using factor analysis, the model of the teachers’ general professional attitudes was developed. The following components of attitudes were distinguished: 1) professional optimism; 2) professional pessimism; 3) professional satisfaction; 4) professional pedocentricism.

²² Milner, Karen, Khoza Humphrey Mxolisi, *A comparison of teacher stress and school climate across schools with different matric success rates*, in: *South African Journal of Education*, Vol. 28 (2), 2008, p. 155–174.

²³ Bagdonas, Albinas. *Mokyklos baimės raiška ir jos įveikimo edukaciniai veiksniai* (Daktaro disertacija) [*Manifestation of School fear and Educational Factors of its Suppressing* (Doctoral Dissertation)], 2007, Kauno Technologijos Universitetas.

Research data demonstrated that the idea to look for statistical types of investigated teachers, which factually established according to differently expressed manifestation of professional attitudes, employing the cluster analysis classification method, fully served the purpose. The study resulted in identification and description of three actually existing music teachers' groups. *The first group* is dominated by teachers characterized by activeness, dedication to work, love for music and pupils. These teachers believe that the efforts put determine pupils' positive attitude to the music subject, are able to seek implementation of music education tasks professionally and effectively. Music teachers assigned to *the second group* are also satisfied with their profession but assess their work results not that optimistically as the first group teachers. This group of teachers, meeting the pupils' needs and not seeking implementation of musical tasks, grounds its work more on amateur cognition of music.

The third group of teachers assessed its work indifferently and in a perfunctory manner, teachers often feel tense and are not satisfied with their profession, are more often guided by memorisation and repetition of the curriculum, so it is not accidental that these teachers focus not on the child but on his knowledge and proficiencies.

The study partly confirmed that the teacher's type influences manifestation of music teachers' occupational stress in their professional activity. It was stated that teachers' groups characterized by the diverse structure of professional types quite similarly assessed their professional activity workload (no statistically significant differences between groups were found $p < 0.05$). It turned out that music teachers with differently expressed professional types of all three groups named excessive scopes of professional activities.

Statistical analysis revealed that teachers characterized by different manifestation of professional attitudes felt differently while making music in public in the lessons, concerts, events, etc. (statistically significant results, $p < 0.001$). It was noticed that the teachers of the first group – enthusiasts – experienced least stress while demonstrating their as performers' abilities. Playing music in public, teachers of the third group constantly experience stage fright, which can be described as manifestation of occupational stress. On the stage, this group of teachers experiences various extreme emotions (feel tension, are nervous so that they do not make accidental mistakes) and name the whole body's activation: increased heart rate, dry mouth, increasing sweating.

Research results demonstrated that music teachers representing different types differently assessed their interrelationships with their colleagues and pupils. In their practical work, the first group of teachers almost does not

encounter problems while communicating with their colleagues and pupils, because they foresee problem situations and avoid intensive manifestation of emotions while communicating with pupils. These teachers better than representatives of two other groups assess their collaboration with colleagues as well.

Teachers of the second and third groups are more negative than teachers of the first group ($p < 0.00$) assessing their interrelationships with the participants in the educational process (in this case, colleagues and pupils). In their professional activities, elements of occupational stress are recorded: frequent cases when teachers “do not find a common talk” with pupils, pessimistic communication with co-working colleagues.

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