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# EXAMINING BURNOUT RELATED TO MUSICAL INSTRUMENT EDUCATION AMONG PRE-SERVICE MUSIC TEACHERS: A CROSS-SECTIONAL STUDY FROM TURKEY

ZOR, Merve[1], YÜKSEL, Gözde[2]

## ABSTRACT

One of the most important dimensions of music teacher education is musical instrument education (MIE). In MIE, in addition to instrument-specific techniques and musical behaviors, many dimensions of music education, such as solfege, music theory, musical forms, music history, musical culture, individual vocalization, and collective vocalization, are reconsidered, integrated, implemented, and reinforced with a holistic approach. Therefore, the psychological well-being of prospective music teachers during MIE can impact their professional development. While the concept of burnout has been widely discussed as a negative psychological condition among university students, it has rarely been addressed specifically in the context of individual instrument

[1]Araştırmacı, Necmettin Erbakan Üniversitesi, Ahmet Keleşoğlu Eğitim Fakültesi, Güzel Sanatlar Eğitimi Bölümü, Müzik Eğitimi ABD, mervdemirkul@gmail.com , https://orcid.org/0000-0002-6754-3259
This article is produced from the Master's thesis of the first author.
[2]Doç. Dr., Necmettin Erbakan Üniversitesi, Ahmet Keleşoğlu Eğitim Fakültesi, Güzel Sanatlar Eğitimi Bölümü, Müzik Eğitimi ABD, gcoskun@erbakan.edu.tr , https://orcid.org/0000-0002-6619-275X

lessons, which, despite contributing significantly to professional development and being offered as a one-credit semester equivalent in music teaching programs, impose a much heavier workload than it appears with their performance tasks and multidimensional complexity. This study aimed to examine the burnout levels of prospective music teachers studying at six state universities in the Central Anatolia Region of Türkiye (n=331). In the study, which employed a correlational screening model, data were collected using a "Personal Information Form" developed by the researchers and the "Individual Musical Instrument Lesson Burnout Scale" developed by Girgin, 2015. SPSS software was used in data analysis, and descriptive statistics, as well as the Kolmogorov-Smirnov test, the Mann-Whitney U test, and the Kruskal-Wallis H test, were applied. The findings indicate that the overall burnout level is quite low. However, it was determined that the burnout level varies significantly according to variables such as gender, perceived instrument success, communication quality with the teacher, love for the instrument, and a suitable environment for instrument practice.

**Keywords:** Burnout, music teacher education, musical instrument education, level of psychological well-being, higher education.

# MÜZİK ÖĞRETMENİ ADAYLARI ARASINDA ÇALGI EĞİTİMİ İLE İLGİLİ TÜKENMİŞLİK DURUMUNUN İNCELENMESİ: TÜRKİYE'DEN KESİTSEL BİR ÇALIŞMA

## ÖZ

Müzik öğretmenliği eğitiminin en önemli boyutlarından biri, çalgı eğitimidir. Çalgı eğitiminde, çalgıya özel teknik ve müzikal davranışların yanı sıra; solfej, müzik teorisi, müzik biçimleri, müzik tarihi, müzik kültürü, bireysel seslendirme, birlikte seslendirme gibi müzik eğitiminin pek çok boyutu bütüncül bir yaklaşımla yeniden ele alınır ve uygulanır. Bu nedenle müzik öğretmeni adaylarının, çalgı eğitimindeki psikolojik iyi oluşları, mesleki gelişim sürecini etkileyebilmektedir. Tükenmişlik kavramı ise; üniversite öğrencilerinde bir çeşit psikolojik iyi olamama hali olarak yaygın bir şekilde ele alınmış olsa da mesleki gelişime büyük katkı sağlayan, müzik öğretmenliği programlarında her yarıyıl 1 kredi karşılığı bulunmasına rağmen, performans görevleri ve çok boyutlu karmaşık yapısı ile göründüğünden çok daha fazla iş yükü getiren bireysel çalgı dersi özelinde çok az ele alınmıştır. Bu araştırma, Türkiye'nin Orta Anadolu Bölgesi'ndeki altı devlet

üniversitesinde öğrenim gören müzik öğretmeni adaylarının bireysel çalgı dersi tükenmişlik düzeyini incelemeyi amaçlamıştır (n=331). İlişkisel tarama modelinde gerçekleştirilen çalışmada, veriler araştırmacılar tarafından geliştirilen "Kişisel Bilgi Formu" ve (Girgin, 2015) tarafından geliştirilen "Bireysel Müzikal Enstrüman Dersi Tükenmişlik Ölçeği" ile toplanmıştır. Verilerin analizinde SPSS yazılımı kullanılmış; betimsel istatistiklerin yanı sıra Kolmogorov-Smirnov testi, Mann-Whitney U testi ve Kruskal-Wallis H testi uygulanmıştır. Bulgular, genel tükenmişlik seviyesinin oldukça düşük olduğunu göstermektedir. Ancak tükenmişlik düzeyinin cinsiyet, algılanan çalgı başarısı, öğretmenle iletişim kalitesi, çalgıya duyulan sevgi ve çalgı çalışmaya uygun ortam gibi değişkenlere göre anlamlı farklılıklar gösterdiği belirlenmiştir.

**Anahtar Kelimeler**: Tükenmişlik, müzik öğretmenliği eğitimi, çalgı eğitimi, psikolojik iyi oluş düzeyi, lisans eğitimi.

# INTRODUCTION

### The concept of burnout and its importance in the academic context

The dynamic nature of contemporary life often challenges individuals in preserving a healthy work-life balance, which in turn may contribute to the development of burnout (Schwingshackl & Anand, 2017). Especially for university students, different responsibilities such as moving to a new city and starting a life apart from family increase psychological pressure and trigger burnout (Demirbatır, 2020). In addition, rising unemployment rates increase stress levels in students due to the fear of not being able to find a job in the future (Lin & Huang, 2014).

Burnout was first defined by Freudenberger, (1974) as the depletion of energy resources due to overload and was stated to occur with physical and behavioral symptoms. (Maslach & Jackson, 1981) examined this concept in a psychological framework and defined it in three basic dimensions as emotional exhaustion, desensitization, and decrease in personal accomplishment.

In studies in the field of education, it is seen that burnout negatively affects academic success (Madigan & Curran, 2021). Salmela-Aro & Read (2017) stated that burnout reduces the desire to study, while Tuominen-Soini & Salmela-Aro (2014) stated that students with high burnout levels participate less in school activities and show lower success. These findings indicate that burnout seen in university students is related to teaching methods, academic stress, and environmental expectations (Jääskeläinen et al., 2022; Tansel, 2016).

**Theoretical approach to burnout models**

Different models have been developed for the phenomenon of burnout. Freudenberger (1974) defined this situation as the depletion of energy resources; (Edelwich & Brodsky, 1980) presented a four-stage model in which idealism and loss of meaning gradually increase in helping professions. Maslach & Jackson, (1981) examined this concept in terms of emotional exhaustion, depersonalization, and decreased personal accomplishment and made this model the most widely accepted theoretical framework for burnout (Maslach & Leiter, 2008). Cherniss (1980) presented a three-layered system model that includes work environment characteristics, individual resources, and career motivations (Burke & Greenglass, 1995) Pines (2005, as cited in Güven & Sezici, 2016) defines burnout as physical, emotional and mental fatigue;(Perlman & Hartman, 1982) placed individual differences and social environment at the center of the model. Suran & Sheridan, (1985) associate burnout with the individual's identity development process, and stages such as identity-role conflict, frustration, and reconstruction come to the fore.

**Burnout in the context of music education and a problem situation**

Stress and burnout are common among undergraduate students studying music education (Orzel, 2010). Music students, especially in individual instrument training processes, cope with high performance expectations, long-term individual workload, and tasks that are often outside the system but require intensive effort (Jääskeläinen et al., 2022; Zabuska et al., 2018). Similarly in Turkey, although music teacher education programs offer 1 credit in musical instrument lesson per semester, they bring much more workload than it seems with their performance duties and multi-dimensional complex structure. The situation like this challenges students' psychological resilience; when combined with factors such as lack of social support, teacher pressure, and performance anxiety, the risk of burnout increases (Morrison & O'Connor, 2005; Orzel, 2010).

In the literature, studies focusing on the burnout of pre-service music teachers or students in the individual instrument education process are limited (Saygı Gerçeker, 2018; Girgin, 2015; Köksal & Yüceland, 2022). However, this issue is of great importance in terms of improving the quality of music education and student well-being.

Music education students are required to meet high levels of performative expectations in addition to academic and pedagogical responsibilities. Jaaskelainen, (2023) emphasizes that the experiences of these students during the educational process are closely related not only to academic success but also to spiritual well-being and professional identity development. This process is defined

within an intense, creative, relational, and often overwhelming workload structure (Jaaskelainen, 2023).

In particular, individual instrument training can create intense stress on students both pedagogically and psychologically with its performance pressure, one-on-one teaching model, teacher-student relationship, and high expectations of success (McConkey & Kuebel, 2022). He & Chen (2024) reported that pre-service music teachers experience higher levels of performance anxiety compared to professional musicians due to their lack of self-confidence and perceptions of inadequacy in performance. Other variables that contribute to burnout include the student's duration of study, perception of competence towards the instrument, academic load, work environment, advisor relationship, and level of social support (Bernhard, 2007; Erol Düzbastılar & Yıldırım, 2019; Koops & Kuebel, 2021; Teasley & Buchanan, 2016). Especially in individual instrument lessons, the intense one-on-one interaction with the teacher deeply affects the way the student evaluates himself and feels competent both psychologically and academically.

This research aimed to examine the levels of burnout experienced by pre-service music teachers within the scope of individual instrument education and to identify the key variables associated with this phenomenon. Accordingly, the study sought to address the following research questions:

*PQ1* What is the MILB (musical instrument lesson burnout) level of pre-service music teachers?

*PQ2* Does the level of burnout in individual instrument lessons significantly differ by gender or high school background among pre-service music teachers?

*PQ3* Does the level of MILB significantly differ by grade level, instrument experience, perceived instrument success, teacher continuity, teacher communication, instrument affection, practice environment, and perceived family support?

The findings are expected to make significant contributions both in terms of strengthening the psychological resilience of students and making instrument training processes more sustainable.

**Limitations**

There are some limitations in our research. First of all, the data was obtained from the students' own statements. In such cases, it is not possible to know to what extent the participant responses reflect the truth. Therefore, the data may be biased to some extent. Our research was in the relational screening model, and it was not possible to establish causal relationships. Only the relationships between the variables were interpreted. The results of pre-service music teachers studying at 6 state universities in the Central Anatolia Region of Turkey were evaluated in the

research. It cannot be generalized for students in different geographical regions. The research data were collected after the pandemic period, but the Covid-19 effect was not included in the research. We collected the data quantitatively in our research. Individual interviews with the students and open-ended questions could have added new dimensions in the context of instrument education burnout.

# METHOD

This research was approved by the Ethics Committee of the University of Necmettin Erbakan Rectorate on 10.06.2022, with decision number 2022/218.

## Research design

The research was conducted in a relational screening design, focusing on the analysis of relationships between demographic and contextual variables. The correlational survey model is the one of the widely used quantitative research designs in educational sciences and allows the researcher to examine the relationships between two or more variables without making any intervention on the variables (Gliner et al., 2015; Karasar, 2016).

## Participants

Research data were collected from participants in a face-to-face environment after obtaining the necessary official permissions in the 2022-2023 academic year. A total of 331 participants were recruited from six state universities across the Central Anatolia Region. Institutional representation ranged from 7.9 % to 24.2 %, ensuring diverse coverage across the region. %.57.1 % of the participants were female, and 42.9 % were male. According to their high school graduation status, 33.2 % graduated from Fine Arts High School and 66.8 % from other types of high schools. The distribution by class levels is as follows: 20.5 % were first-year, 30.8 % were second-year, 18.4 % were third-year, and 30.2 % were fourth-year students. 30.5 % of the participants rated their proficiency in the instrument as “good”, 58.6 % as “moderate”, and 10.9 % as “poor”. In terms of instrument experience, 24.8 % had less than one year, 48 % had between 1 and 5 years, and 27.2 % had more than 5 years. 48.9 % of the participants worked with only one teacher, 32.3 % had two teachers, and 18.8 % had worked with three or more teachers. Regarding the quality of communication with the teacher, 75.2% rated it as “good”, 20.2% “moderate”, and 4.5 % “poor”. 71.3 % of the participants stated that they loved their instrument very much, 24.5 % said they loved

it moderately, and 4.2 % said they loved it a little. According to the perception of family support, 71 % reported receiving high, 22.1 % medium, and 6.9 % low levels of support. The adequacy of the physical environment for instrument practice was reported as 39.9 % "good", 43.2 % "medium", and 16.9 % "weak".

**Data collection tools**

In this study, data were gathered using a researcher-designed Personal Information Form and the "Individual Instrument Lesson Burnout Scale" originally constructed by Girgin (2015). The scale comprises 36 items structured on a five-point Likert format and operates within a single-factor structure. The overall burnout score is derived by calculating the mean of all item responses. Higher mean scores reflect greater levels of perceived burnout. The scale demonstrated excellent internal consistency, with a Cronbach's alpha of .97, consistent with the findings in the current sample. The Cronbach Alpha value determined in this study was also determined as .97. Additionally, its structural validity was confirmed through factorability tests, including a Kaiser–Meyer–Olkin (KMO) value of .96 and a significant Bartlett's Test of Sphericity ($\chi^2 = 8625.695$, $p < .001$).

**Data analysis**

SPSS 25 was used in statistical analyses. In addition to descriptive statistics, the Kolmogorov–Smirnov test was used to determine whether the variables were normally distributed. Since the assumption of normal distribution was not met, the Mann–Whitney U test was used for two-group comparisons, and the Kruskal–Wallis H test was used for more than two-group comparisons. In case of a significant difference in the Kruskal–Wallis test, the LSD Post hoc Mann–Whitney U test was applied to determine the source of the difference. The evaluation ranges of the scores obtained from the scale are; 1.00-1.80 *I totally disagree*, 1.81-2.60 *I disagree*, 2.61-3.*40 I am undecided*, 3.41-4.20 "I agree" 4.21-5.00 "I totally agree".

## FINDINGS

**PQ1**

The general burnout level of pre-service music teachers participating in the study for individual instrument lessons was determined as 1.75 (SD = 0.80). This result showed that the burnout levels of the participants were generally low.

**PQ2**

The relationship between the MILB level of pre-service music teachers and the variables of gender and type of high school graduated from is shown in Table 1.

| Variable | | N | Mean rank | Rank sum | U | z | p |
|---|---|---|---|---|---|---|---|
| Gender | Female | 189 | 178,92 | 33816 | 10977 | -2,844 | **0,00*** |
| | Male | 142 | 148,80 | 21130 | | | |
| Graduated high school type | Fine Arts | 110 | 169,04 | 18594,5 | 11826,5 | -,409 | 0,68 |
| | Other high schools | 221 | 164,49 | 36351,5 | | | |

p <0,001*

*Table 1. Mann Whitney U test results of participants' individual MILB levels according to gender and high school type.*

Participants' individual MILB levels show a significant difference according to the gender variable *(p < .001).* When the average rank scores are examined, the burnout level of female teacher candidates ($\bar{x}$=178.92) was found to be higher than that of male teacher candidates ($\bar{x}$=148.80). On the other hand, the analysis results regarding the type of high school graduated from variable (p = .68) revealed that this variable did not have a statistically significant effect on the individual MILB level.

**PQ3**

The relationship between the individual MILB level of pre-service music teachers and the variables of class level, instrument experience (years), perceived instrument success, changing instrument teachers, communication with the teacher, liking the instrument, environment suitable for instrument practice and perceived family support are shown in Table 2.

| Variable | | N | Mean rank | $x^2$ | SD | p |
|---|---|---|---|---|---|---|
| Grade level | Grade 1 | 68 | 161,10 | 3,04 | 3 | 0,38 |
| | Grade 2 | 102 | 178,90 | | | |
| | Grade 3 | 61 | 154,30 | | | |
| | Grade 4 | 100 | 163,31 | | | |
| Instrument experience | Less than 1 year | 82 | 181,98 | 4,47 | 2 | 0, 10 |
| | 1-5 years | 159 | 166,14 | | | |
| | 5 years and above | 90 | 151,20 | | | |
| Perceived instrument success | Poor | 36 | 239,43 | | 2 | 0,00* |

| | | | | | | |
|---|---|---|---|---|---|---|
| | Moderate | 194 | 177,02 | 48,82 | | |
| | Good | 101 | 118,65 | | | |
| Changing instrument teacher | 1 | 162 | 171,67 | | 3 | 0,74 |
| | 2 | 107 | 160,63 | 1,24 | | |
| | 3 | 31 | 156,31 | | | |
| | 4 or more teachers | 31 | 164,60 | | | |
| Communication with teacher | Poor | 15 | 272,87 | 46,436 | 2 | 0,00* |
| | Moderate | 67 | 214,38 | | | |
| | Good | 249 | 146,54 | | | |
| Instrument affection | Low | 14 | 271,64 | | 2 | 0,00* |
| | Medium | 81 | 220,97 | 60,474 | | |
| | High | 236 | 140,87 | | | |
| Environment of musical practice | Poor | 56 | 226,26 | | 2 | 0,00* |
| | Moderate | 143 | 175,78 | 42,83 | | |
| | Good | 132 | 129,84 | | | |
| Perceived family support | Low | 23 | 187,83 | | 2 | **0**,46 |
| | Medium | 73 | 169,10 | 1,53 | | |
| | High | 235 | 162,90 | | | |

p <0,001*

*Table 2. Distribution of Kruskal Wallis H Test results for the participants' individual MILB level according to the variables of class level, instrument experience, perceived instrument success, changing instrument teachers, communication with the teacher, liking the instrument, work environment, and perceived family support.*

The burnout levels of the prospective teachers regarding individual instrument lessons did not show any statistically significant difference based on class level (p = .38) and instrument experience (p = .10). However, a significant difference was found based on perceived instrument success. This result shows that individual MILB varies depending on the perceived success level, independent of class level and instrument experience. Similarly, changing instrument teachers (p = .74) did not create a significant difference in the burnout level. On the other hand, statistically significant differences were observed between the burnout levels of the prospective teachers based on variables of communication with the instrument teacher *(p < .001)* and liking the instrument *(p < .001).* In addition, it was determined that there was a significant relationship between the burnout level regarding individual instrument lessons and having a physical environment suitable for instrument practice *(p < .001),* but there was no significant difference according to the variable of perceived family support (p = .46).

Table 3 presents in detail which groups caused the differences in the participants' individual instrument lesson burnout levels in terms of perceived instrument success, communication with the instrument teacher, love for the instrument and instrument practice environment variables.

| Variables | Comparison groups | N | Mean rank | Rank sum | U | z | p |
|---|---|---|---|---|---|---|---|
| Perceived instrument success | Poor | 36 | 104,46 | 3760,50 | | -6,296 | 0,00* |
| | Good | 101 | 56,36 | 5692,50 | 541,5 | | |
| | Poor | 36 | 153,47 | 5525 | | -3,732 | 0,00* |
| | Moderate | 194 | 108,45 | 21040 | 2125 | | |
| | Moderate | 194 | 166,07 | 32217,5 | | -5,064 | 0,00* |
| | Good | 101 | 113,29 | 11442,5 | 6291,5 | | |
| Teacher communication | Poor | 15 | 56,67 | 850 | | -2,729 | 0,00* |
| | Moderate | 67 | 38,10 | 2553 | 275 | | |
| | Poor | 15 | 224,2 | 3363 | | -4,814 | 0,00* |
| | Good | 249 | 126,98 | 31617 | 492 | | |
| | Moderate | 67 | 210,28 | 14088,5 | | -5,246 | 0,00* |
| | Good | 249 | 144,57 | 35997,5 | 4872,5 | | |
| Instrument affection | Low | 14 | 64,79 | 907 | | -2,468 | 0,01** |
| | Moderate | 81 | 45,10 | 3653 | 332 | | |
| | Low | 14 | 214,36 | 3001 | | -4,761 | 0,00* |
| | High | 236 | 120,23 | 28,374 | 408 | | |
| | Moderate | 81 | 216,87 | 17566,5 | | -6,610 | 0,00* |
| | High | 236 | 139,14 | 32836,5 | 4870,5 | | |
| Practice environment | Poor | 56 | 124,5 | 6972 | | -3,759 | 0,00* |
| | Moderate | 143 | 90,41 | 12928 | 2632 | | |
| | Poor | 56 | 130,26 | 7294,5 | | -5,916 | 0,00* |
| | Good | 132 | 79,33 | 10471,5 | 1693,5 | | |
| | Moderate | 143 | 157,37 | 22504,5 | | -4,223 | 0,00* |
| | Good | 132 | 117,01 | 15445,5 | 6667,5 | | |

$p < 0,001$* $p < 0,005$**

*Table 3.LSD Post hoc Mann Witney U Test results for the source of the difference between the variables of perceived instrument success, communication with the instrument teacher, liking the instrument and the environment suitable for instrument practice and the individual instrument lesson burnout level.*

The individual MILB levels of teacher candidates who evaluated their instrument success as "bad" ($\bar{x}$ = 104.46) were significantly higher ($p < .001$) than those who evaluated their instrument success as "good" ($\bar{x}$ = 56.36). Similarly, teacher candidates who evaluated their success as "bad" ($\bar{x}$ = 153.47) experienced higher levels of burnout than those who evaluated their success as "moderate" ($\bar{x}$ = 108.45). Finally, the burnout mean score of teacher candidates who defined their instrument success as "moderate" ($\bar{x}$ = 166.07) was statistically significantly higher ($p < .001$) than those who defined their instrument success as "good" ($\bar{x}$ = 113.29). These results suggest that as perceived

instrument success decreases, individual instrument lesson burnout level increases, thus lower perception of success is associated with higher burnout.

The individual MILB level of pre-service teachers who evaluated their communication with their teachers as “bad” ($\bar{x}$ = 56.67) was significantly higher ($p < .001$) compared to the pre-service teachers who evaluated their communication as “moderate” ($\bar{x}$ = 38.10). Similarly, the burnout score of the pre-service teachers who evaluated their communication with their teachers as “poor” ($\bar{x}$ = 224.20) was significantly higher than the score of the pre-service teachers who evaluated their communication as “good” ($\bar{x}$ = 126.98) ($p < .001$). In addition, the burnout level of the pre-service teachers who evaluated their communication with their teachers as “moderate” ($\bar{x}$ = 210.28) was statistically significantly higher ($p < .001$) compared to the pre-service teachers who evaluated their communication as “good” ($\bar{x}$ = 144.57). These findings show that there is an inverse relationship between the quality of communication established with the instrument teacher and the individual instrument lesson burnout level. As the level of communication improves, burnout decreases, and as communication deteriorates, burnout increases.

When individual MILB levels were examined according to the level of love for the instrument, the burnout level of teacher candidates who stated that they loved their instrument “a little” ($\bar{x}$ = 64.79) was found to be significantly higher compared to the candidates who loved their instrument “moderately” ($\bar{x}$ = 45.10) ($p < .001$). Similarly, the individual MILB levels of the candidates who stated that they loved their instrument “a little” ($\bar{x}$ = 214.36) was significantly higher compared to the candidates who loved their instrument “a lot” ($\bar{x}$ = 120.23) ($p < .001$). Finally, the burnout level of the candidates who had a “moderate” level of love for the instrument ($\bar{x}$ = 216.87) was higher compared to those who stated that they loved their instrument “a lot” ($\bar{x}$ = 139.14) ($p < .001$). These findings show that as the level of emotional attachment of individuals towards their instrument’s increases, the individual instrument lesson burnout levels decrease; In other words, it shows that low interest in the instrument increases the risk of burnout. When evaluated according to the instrument study environment variable, it was determined that the individual instrument lesson burnout of the teacher candidates who described the environment as "bad" ($\bar{x}$=226.26) was higher than the burnout of those who described it as "medium" ($\bar{x}$=175.78). The difference is statistically significant ($p < 0.001$).

According to the participants' evaluations of the instrument practice environment, significant differences were found in individual instrument lesson burnout levels. The burnout level of the

teacher candidates who defined the work environment as "bad" ($\bar{x}$ = 130.26) was found to be significantly higher than the teacher candidates who defined the environment as "good" ($\bar{x}$ = 129.84). In addition, the individual instrument lesson burnout of the teacher candidates who evaluated the instrument practice environment as "average" ($\bar{x}$ = 157.37) was higher than those who defined the environment as "good" and this difference was statistically significant ($p < .001$). These findings reveal that individual instrument lesson burnout is closely related to physical conditions suitable for instrument practice and that burnout levels decrease as the work environment improves.

## DISCUSSION

In terms of meeting the requirements for instrument education for students enrolled in the music teaching program, it would not be a correct approach to compare them to performance major students and think that less will be sufficient. The responsibility of learning an instrument professionally, the demands of the instrument (desire, patience, regular exercise, and time allocated for repetitions), and keeping many other elements in balance with the pace of individual development are challenging for both groups. In this study, we addressed the concept and phenomenon of burnout, which has been widely studied in many fields, in the context of individual instrument education for students studying in the music teaching program. We evaluated the desired psychological readiness for this education and the possible risks.

In our study, it was observed that the burnout levels of pre-service music teachers regarding individual instrument lessons were low. This situation presents a positive picture, contrary to the assumption that individual instrument education can be psychologically exhausting. Similarly, Erol Düzbastılar & Yıldırım (2019) and Girgin (2020) also detected low levels of burnout in pre-service music teachers and showed that individual instrument education did not completely reduce the motivation of teacher candidates. However, some studies, such as Bernhard (2007), revealed high levels of burnout in music students. Possible reasons for these differences include individual differences, approaches of faculty members, resources of institutions, and diversity of psychosocial support structures (Koops & Kuebel, 2021; McConkey & Kuebel, 2022)

We also found that female students experience higher levels of burnout in musical instrument lessons compared to male students according to the gender variable. This situation was similarly demonstrated in the study by Zabuska et al. (2018), where it was stated that female students carry more emotional burden towards musical performance. In addition, Fiorilli et al. (2022) showed

that female students were at higher risk for fatigue and emotional distress symptoms. However, some studies, such as Küçüksüleymanoğlu & Onuray Eğilmez (2013) significant difference was found with respect to gender. These contradictory results indicate that more detailed studies should be conducted on the effects of cultural expectations, gender roles, and personality traits on burnout. The fact that the variables of the type of high school graduated from, grade level, and instrument experience did not create a significant difference in the level of burnout suggests that individual instrument training may have similar emotional effects on students. However, some studies, such as Akyürek & Uyduran (2022) stated that the level of burnout increases as the grade level increases. On the other hand, (Erol Düzbastılar & Yıldırım, 2019) attributed the increase in individual MILB in upper grades to the increase in students' academic and pedagogical loads. However, the fact that no significant difference was found in this study indicates that the effect of grade-specific variables in the teaching process may be more limited.

On the other hand, variables such as perception of instrument success, love of the instrument, communication with the teacher, and work environment have been found to have statistically significant effects on burnout. Previous studies have found that burnout levels increase when students evaluate their instrument success as "bad", and this has shown that there is a direct relationship between individual efficacy perception and emotional resilience (Köksal & Yüceland, 2022). The comments that elements such as students loving their instrument, establishing healthy communication with their teacher, and having a regular work environment not only reduce burnout, but also increase learning motivation and self-efficacy perception are also supported by Barros et al. (2022) and (Jaaskelainen, 2023). In our study, communication with the instrument teacher stood out as one of the most striking findings of the research. The burnout levels of students who evaluate their communication with their teacher as "good" are significantly lower than the other groups. This finding reveals that, as emphasized by McConkey & Kuebel (2022), the student-teacher relationship in individual musical instrument lessons is a process that has not only pedagogical but also psychological dimensions. The quality of the teacher-student relationship can directly affect the student's perception of the lesson, their self-confidence, and their commitment to the learning process.

The instrument practice environment was another important variable affecting the students' burnout regarding individual instrument lessons. Physical environments that are not suitable, have insufficient sound insulation, limit study times, or compromise personal comfort reduce the

student's motivation for individual study and can disrupt the learning process (Berry, 2013; Miksza et al., 2021) . The quality of the study environment should be considered as a factor that should be evaluated outside of pedagogical planning in individual instrument education.

As a result, this study has shown that many factors affecting the level of burnout related to individual instrument lessons are closely related to the emotional and cognitive well-being of the student. In this context; the student's self-efficacy perception, the relationship with the teacher, the love he/she has for the instrument and the improvement of working conditions can be considered as critical factors preventing burnout. By taking these factors into consideration, education managers, teaching staff and program developers can establish systems that both support the well-being of students and increase learning efficiency. This study contributes to the literature on the evaluation and prevention of psychological risks in the individual instrument education process, and recommends that the teacher factor in particular be addressed in detail in instrument education for further research and that quantitative findings be accompanied by qualitative data.

**Theoretical and practical implications**

Individual instrument lessons are one-on-one and require high individual responsibility. Our research provides data on how such a structure affects burnout in students. It may be possible to address variables such as perceived instrument success, student-teacher communication, love for the instrument, and instrument practice environment by correlating them with burnout models. The research findings enable the development of theoretical explanations regarding the interaction of environmental and individual factors that cause burnout in students.

The research provides original data on how a one-on-one course structure, such as individual instrument lessons, which requires high individual responsibility, affects the level of burnout in students. The effects of variables such as student-teacher communication, love for the instrument, perceived success, and physical work environment on burnout can be addressed by associating them with individual burnout models. These findings allow the development of theoretical explanations on the interaction of environmental and individual factors that cause burnout in students. Studies on burnout in individual instrument education are quite rare in the music education literature. It is thought that the findings of this research contribute to the field. In addition, the findings obtained with sub-variables such as gender, perception of success, and communication can form a theoretical basis for future comparative or multiple analyses.

It is recommended that in-service training be organized for the communication skills of instrument teachers and that student-centered instrument teaching approaches be adopted. The results of our research have shown that communication with the teacher in instrumental education affects the level of burnout in students.

Considering the long study periods and intensive rehearsal tempo required for individual instrument training, soundproofed, accessible, and suitable spaces for the purpose of use should be designed where students can easily continue their individual studies. The number and quality of instrument practice rooms in faculties can be increased.

There is a need for programs that increase psychological resilience, self-efficacy, and goal-setting skills in faculties. The relationship between low perceived success of students and high burnout levels is an indicator of this need. Guidance and counseling services can be made more active so that students can continue their academic lives without experiencing burnout.

It should be noted that burnout rates increase when instrument love is low. Course content can be designed with more flexible (different options that will provide the same target behaviors), personal, musical interests and goals, and motivating repertoire and activities. Individual instrument training should be planned in a structure that includes not only technical skills but also psychological, pedagogical, and social support. A teaching plan can be made that balances student load, keeps performance expectations realistic and prioritizes teacher-student interaction.

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## GENİŞLETİLMİŞ ÖZET

Bu araştırma, müzik öğretmenliği programında öğrenim gören öğretmen adaylarının bireysel çalgı dersi bağlamındaki tükenmişlik düzeyini incelemeyi amaçlamaktadır. Müzik öğretmeni adayları, hem akademik hem de pedagojik sorumluluklarının yanı sıra, bireysel çalgı eğitimine yönelik

performans beklentileriyle de karşıya karşıya kalmaktadır. Çalgı çalışmaları, uzun saatler boyunca sürdürülen yoğun bireysel çabaları, çoğu zaman öğretim program dışında kalan görevleri ve yüksek performans baskısını içerebilmektedir. Bu durum, öğrencilerin psikolojik dayanıklılıklarını zayıflatabilmekte ve tükenmişlik riskini artırabilmektedir. Ancak literatürde, bireysel çalgı eğitimi özelinde müzik öğretmenliği öğrencilerinin tükenmişlik düzeylerini inceleyen çalışmaların oldukça sınırlı olduğu görülmektedir.

Araştırmada temel amaç, müzik öğretmeni adaylarının bireysel çalgı derslerine ilişkin tükenmişlik düzeyini belirlemektir. Ayrıca araştırma, tükenmişlik düzeyi cinsiyet, lise mezuniyet türü, sınıf düzeyi, çalgı deneyimi, algılanan çalgı başarısı, öğretmenle iletişim, öğretmen sürekliliği, çalgıya duyulan sevgi, çalgı çalışmaya uygun ortam ve aile desteği gibi değişkenler açısından farklılıkları incelemektir. Bu bağlamda araştırmada üç temel araştırma sorusuna yanıt aranmıştır. (1) Öğretmen adaylarının genel bireysel çalgı dersi tükenmişlik düzeyi nedir? (2) Tükenmişlik düzeyi cinsiyet ve mezun olunan lise türüne göre farklılık göstermekte midir? (3) Tükenmişlik düzeyi sınıf düzeyi, çalgı deneyimi, algılanan başarı, öğretmen değişimi, öğretmen iletişimi, çalgıya duyulan sevgi, çalışma ortamı ve aile desteğine göre anlamlı biçimde değişmekte midir?

Bu araştırma, bireysel çalgı eğitiminin yalnızca teknik becerilerden ibaret olmadığını, aynı zamanda psikolojik ve pedagojik boyutlarıyla da değerlendirilmesi gerektiğini ortaya koyması bakımından önemlidir.

Çalışma ilişkisel tarama modeliyle gerçekleştirilmiştir. Araştırmanın katılımcıları Türkiye'nin İç Anadolu Bölgesi'nde yer alan altı devlet üniversitesinde öğrenim gören toplam 331 müzik öğretmeni adayıdır. Katılımcıların %57,1'i kadın, %42,9'u erkektir. Lise mezuniyet türüne bakıldığında, %33,2'si güzel sanatlar lisesi, %66,8'i ise diğer lise türlerinden mezundur. Katılımcılar sınıf düzeylerine göre dengeli bir dağılım göstermektedir. Çalgı deneyimi açısından ise %24,8'i bir yıldan az, %48'i 1-5 yıl, %27,2'si 5 yıl ve üzeri deneyime sahiptir.

Veriler, araştırmacılarca hazırlanan "Kişisel Bilgi Formu" ve Girgin (2015) tarafından geliştirilen "Bireysel Çalgı Dersi Tükenmişlik Ölçeği" aracılığıyla toplanmıştır. 36 maddeden oluşan ölçek tek boyutlu bir yapıya sahiptir ve yüksek iç tutarlılık göstermektedir (Cronbach's Alpha = .97). Bu çalışma kapsamında yapılan analizde de, Cronbach Alpha değeri .97 olarak belirlenmiştir. Verilerin analizinde SPSS 25 programı kullanılmış; normal dağılım varsayımı karşılanmadığından, Mann–Whitney U testi ve Kruskal–Wallis H testi uygulanmıştır. Anlamlı farklılık bulunan durumlarda post-hoc analizlerle farklılığın kaynağı belirlenmiştir.

Araştırmanın ilk bulgusu, öğretmen adaylarının bireysel çalgı derslerine ilişkin genel tükenmişlik düzeylerinin oldukça düşük ($\bar{x}$=1.75, SD=0.80) olduğunu göstermiştir. Bu sonuç, bireysel çalgı eğitiminin yoğun yapısına rağmen öğrencilerin genel olarak yüksek bir tükenmişlik yaşamadığını ortaya koymaktadır.

Cinsiyet değişkeni incelendiğinde, kadın öğretmen adaylarının tükenmişlik düzeylerinin erkeklere göre anlamlı biçimde daha yüksek olduğu bulunmuştur. Bu durum, literatürde de sıklıkla vurgulandığı gibi (örneğin Zabuska ve ark., 2018), kadın öğrencilerin müzikal performans süreçlerinde daha fazla duygusal yük taşımasıyla ilişkilendirilebilir. Öte yandan, mezun olunan lise türü tükenmişlik üzerinde anlamlı bir farklılık göstermemiştir.

Sınıf düzeyi ve çalgı deneyimi de benzer şekilde tükenmişlik düzeyinde anlamlı farklılık göstermemiştir. Buna karşın, algılanan çalgı başarısı, öğretmenle iletişim, çalgıya duyulan sevgi ve çalışma ortamı değişkenlerinin tükenmişlik düzeyinde anlamlı farklılıklar gösterdiği belirlenmiştir. Ayrıca çalgı dersine yönelik başarı algısı düşük olan öğrenciler daha yüksek bireysel çalgı dersi tükenmişliği yaşarken, kendisini derste başarılı gören öğrencilerde tükenmişlik düzeyinin düşük olduğu saptanmıştır. Öğretmeniyle iletişimi zayıf olan öğrencilerin ise, iletişimi güçlü olanlara göre daha fazla tükenmişlik yaşadığı belirlenmiştir. Benzer şekilde, çalgısını sevme düzeyi düşük olan öğrenciler daha yüksek tükenmişlik göstermektedir. Ayrıca, olumsuz çalışma ortamına sahip öğrencilerin tükenmişlik düzeyleri, olumlu koşullara sahip olanlara göre daha yüksek bulunmuştur. Buna karşılık, aile desteği değişkeninin tükenmişlik düzeyi üzerinde anlamlı bir etkisi bulunmamıştır.

Araştırma bulguları, bireysel çalgı eğitiminde tükenmişlik düzeylerinin genelde düşük olduğunu ortaya koysa da bazı kritik değişkenlerin öğrencilerin psikolojik iyi oluşunu belirgin şekilde etkilediğini göstermektedir. Özellikle algılanan başarı, öğretmenle iletişim, çalgıya duyulan sevgi ve çalışma ortamı, öğrencilerin bireysel çalgı derslerinde tükenmişlik düzeylerini doğrudan etkilemektedir. Bu bulgular, bireysel çalgı derslerinin yalnızca teknik beceri kazandıran bir süreç değil, aynı zamanda psikolojik ve sosyal yönleri güçlü bir eğitim ortamı olduğunu vurgulamaktadır. Cinsiyet değişkenine bağlı olarak kadın öğrencilerin daha yüksek düzeyde tükenmişlik göstermesi, toplumsal cinsiyet rolleri, kültürel beklentiler ve duygusal yük paylaşımı gibi faktörlerle açıklanabilir. Öğretmen-öğrenci ilişkisinin kalitesi ise tükenmişliği önlemede kritik bir faktör olarak öne çıkmıştır. Sağlıklı ve destekleyici iletişim, öğrencinin hem akademik başarısını hem de

psikolojik dayanıklılığını güçlendirmektedir. Çalışma ortamının yetersizliği de öğrencilerin bireysel çalgı çalışmalarını olumsuz etkilemekte, motivasyonu ve performansı düşürmektedir.

Bu araştırma, bireysel çalgı eğitiminde tükenmişliği etkileyen temel faktörleri ortaya koyarak hem teorik hem de uygulamaya dönük katkılar sağlamaktadır. Bulgular, öğretmen adaylarının bireysel çalgı derslerinde tükenmişlik yaşamalarını önlemek için aşağıdaki önerileri sunmaktadır:

Öğretmen-öğrenci iletişimi: Öğretmenlerin iletişim becerilerini geliştirmeye yönelik hizmet içi eğitimler düzenlenmeli, öğrenci merkezli yaklaşımlar benimsenebilir. Fakültelerde öğrencilerin bireysel çalışmalarını sürdürebileceği ses yalıtımlı, erişilebilir ve uygun nitelikte derslikler sağlanabilir. Öğrencilerin öz-yeterlik algılarını güçlendirmeye, hedef belirleme ve psikolojik dayanıklılık kazandırmaya yönelik programlar uygulanabilir. Çalgı dersleri, sadece teknik beceriler değil, öğrencilerin bireysel ilgi ve motivasyonlarını da dikkate alan esnek ve motive edici bir yapıda planlanmalıdır. Öğrencilerin tükenmişlik yaşamadan akademik hayatlarını sürdürebilmeleri için aktif rehberlik ve psikolojik danışmanlık hizmetleri verilebilir.

Sonuç olarak, bu araştırma müzik öğretmeni adaylarının bireysel çalgı dersleri bağlamında tükenmişlik düzeylerinin genelde düşük olduğunu, ancak bazı kritik değişkenlerin tükenmişliği anlamlı biçimde etkilediğini göstermiştir. Öğretmen-öğrenci iletişimi, çalgıya duyulan sevgi, algılanan başarı ve çalışma ortamı gibi faktörler tükenmişliği belirlemede en güçlü değişkenlerdir. Bu bulgular, müzik eğitimi alanında öğrenci psikolojik dayanıklılığını ve akademik başarısını artıracak bütüncül destek sistemlerinin gerekliliğini ortaya koymaktadır.