

RELATIONSHIPS BETWEEN PERSONALITY TYPE AND PREFERRED  
APPROACHES TO INSTRUCTION IN THE ELEMENTARY  
GENERAL MUSIC CLASSROOM

by  
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A Master's Thesis  
Submitted to the faculty of the Jacobs School of Music  
Indiana University, in partial fulfillment  
of the requirements for the degree  
Master of Music Education  
December 2012

Accepted by the faculty of the Jacobs School of Music, Indiana University, in partial fulfillment of the requirements for the degree of Master of Music Education.

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## ACKNOWLEDGEMENTS

I would like to thank several people for their help in the completion of my master's thesis. First, I would like to thank my committee chair, Dr. Patrice Madura Ward-Steinman, for all of the time and energy she spent in helping me to do my best on this project. I would also like to thank my committee members, Dr. Brent Gault and Dr. Katherine Strand for the assistance and support they offered in their areas of expertise.

Additionally, I would like to thank my parents for encouraging me to push myself and always helping me follow through with any goal I set for myself. I would like to thank David, Annie, and Ellie for their emotional support. Finally, I would like to thank my friends and colleagues at Indiana University who offered invaluable academic and emotional support throughout the process of writing this document.

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The purpose of this study was to investigate the relationship between personality type and preferred methods of instruction in the elementary general music classroom. Surveys were sent to elementary general music teachers throughout the state of Indiana ( $N = 219$ ) via an electronic survey company with a final response rate of 28 percent ( $n = 60$ ). Approaches to instruction were limited to Orff and Kodály. Respondents included teachers of students in kindergarten through sixth grade. Personality types were determined through an online adaptation of the Myers-Briggs Type Inventory.

Results showed that while no personality type was common among respondents, there was a propensity toward Extroversion (E) at 62 percent, Intuitive (N) at 53 percent, Feeling (F) at 63 percent and Judging (J) at 78 percent. Several significant correlations were found, although moderately weak, between Perceiving (P) and the number of levels of Kodály training ( $\rho = -.27, p < .05$ ); between the amount of time spent using Kodály approaches to instruction and the amount of time spent singing ( $\rho = .40, p < .01$ ); between the amount of time spent in Kodály instruction and the number of levels obtained in Kodály training ( $\rho = .53, p < .01$ ); and between a preference for Orff approaches to instruction and Intuition (N) and Feeling (F) personalities ( $\rho = -.28, p < .05$ ).

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## Chapter 1

### Statement of Problem

Music educators often seek to determine the most effective and efficient ways to increase the musical abilities of their students. This is especially true in the elementary general music classroom where music instruction can be as little as 30 minutes per week (Westfall, Parker, Graham, Fraser, Tembo & Wilkins, 2002). Several approaches to instruction have emerged over the last century based on the philosophies and writings of Zoltán Kodály, Edwin Gordon, Émile Jaques-Dalcroze, Carl Orff, and Shinichi Suzuki (Shehan, 1986).

Each of these approaches utilizes unique strategies of engaging students, but they all follow the basic music education premise of sound before sight, experience before understanding, and a slow and thoughtful progression from interval to melody, rhythm to phrase, and note to harmony. The two most prominent approaches in the United States are Kodály and Orff (Sinor, 1997).

While similar in progression of musical concepts to be taught, these two approaches to instruction are rather different in approach. Kodály inspired approaches utilize singing, while Orff teachers often use storytelling, improvisation, and barred and simple rhythmic instruments. Both approaches have been found to be appropriate for the undergraduate music student training to be an elementary school music teacher.

Schmidt's (1989b) survey found that both approaches to instruction were important enough for close to 70 percent of responding universities to require



instruction in Orff and Kodály. Yet, as Schmidt found, only two hours of undergraduate time is devoted to this instruction.

As the two approach music instruction in differing manners it would seem that different personalities would best be suited for each approach to instruction. To measure differences in personality types, Katharine Cook Briggs and Isabel Briggs Myers developed the Myers Briggs Type Indicator (MBTI). Based on the theories of Carl Jung in psychological type preferences, the MBTI separates personality behaviors into four opposing categories: Extraverted (E) versus Introverted (I), Sensing (S) versus iNtuitive (N), Thinking (T) versus Feeling (F), and Judging (J) versus Perceptive (P). To determine an individual's corresponding four-letter type, a research version of the test consisting of 166 questions was designed (Myers & McCaulley, 1985). While any four-letter personality type can make a qualified and effective teacher or musician, certain letter combinations tend to be associated with musicians (Wubbenhorst, 1994). Wubbenhorst discovered no statistical difference in the personalities between music educators and performers, but rather a commonality of the first three letters of the MBTI sequence – Extroversion Intuition-Feeling. According to Kemp (1981), all types of musicians choose a career in music because they “probably [have] both the ability and the temperament to do so” (p. 3). The ENF personality profile also was found for music therapists. Steele & Young (2008) found that both music education and music therapy majors indicate an overall preference for ENF when tested with the MBTI (Steele & Young, 2008).

The remaining letter of the four-letter sequence can be either (P) Perceptive or (J) Judging. While ENFP is the most common, ENFJ is also highly associated with

musicians. Schmidt (1989a) found these two personality profiles to be the most common among applied music teachers at Indiana University. This study also revealed that certain combinations of the MBTI letters are associated with certain methods of instruction for the private lesson teacher. The combination of Extroversion-Judging showed a higher rate of reinforcement, gave more approvals, and taught relatively fast-paced lessons. Extroversion-Intuition teachers tended to provide more approvals, provide more models of performances, have a higher rate of reinforcement, and conduct lessons at a faster pace (Schmidt, 1989a).

ENFP and ENFJ have been shown to be the most prominent personality profiles for classroom teachers as well. In identifying effective teacher personality traits among general classroom teachers, Rushton, Morgan, & Richard (2007) found that ENFP and ENFJ accounted for 38 percent of the profile possibilities for highly qualified teachers. With the combination of MBTI profiles and the high quality of teachers used in the sample, effective personality traits can be extrapolated. The ENFP has been summarized as (Myers & McCally, 1985):

ENFP – Warmly enthusiastic, high-spirited, ingenious, imaginative.

Able to do almost anything that interests them with a solution for any difficulty and ready to help anyone with a problem. Often rely on their ability to improvise instead of preparing in advance. Can always find compelling reasons for whatever they want. Live their outer life more with intuition, inner more with feeling (p. 20).

Fairhurst & Fairhurst (1995) applied the following summary of the ENFP to develop a profile for educators:

ENFPs are energetic and enthusiastic teachers. They often stimulate students to seek out what is unknown and make it known. They promote imagination and creativity in their classrooms through many different kinds of activities.

Their students usually feel that their ENFP teachers understand them and help them to deal with their personal problems. (p. 63)

Personality types of prospective teachers have also been investigated. Using the Minnesota Multiphasic Personality Inventory, similar descriptions were found regardless of prospective music teachers' personality traits. Words such as original, artistic, non-conforming, friendly, helpful, analytical, and problem-solving present an "A.S.I. – Artistic – Social – Investigative" (p. 189) personality according to Teachout (2001). Similar personality traits were found among high-achieving music student teachers. They indicated a high need for deference, order, and affiliation while showing a low need for autonomy (Wink, 1970).

While many different groups have been examined regarding personality types, little research exists on the current instructional approaches being used in the general music classroom and their teachers' personality types. Based on self-report surveys, general music teachers expressed a need for instruction and workshops available for professional development, in specific approaches like Orff and Kodály, and other topics directly relatable to their teaching specialty (Bowles, 2002). Some research does exist comparing Orff approaches to Kodály approaches, suggesting that children enjoy the Kodály approach more and achieve higher results in tests of musical understanding. It is unclear if these results are due to instructor bias (Mason, 2008).

Further research in the area of MBTI personality may help to develop more effective curriculum for undergraduate music education programs. The relationship between a teacher's personality type and preferred method of instruction could help determine gaps in the design of curriculum by examining if a teacher spends more time teaching one approach over another. Exploring the differences between MBTI profiles and their respective tendencies to seek out and attend professional development workshops could help explain why some methods of instruction are predominantly used. The MBTI personality profiles of elementary general music educators could help to explain preference for and enjoyment of varying methods of instruction for elementary students.

### **Purpose of the Study**

The purpose of this study was to examine relationships between personality types of elementary classroom general music teachers and preference for one of two methods of instruction, (a) an Orff approach or (b) a Kodály approach, in the state of Indiana. A secondary purpose was to determine the current instructional approaches being used in the elementary general music classroom and to what degree these approaches were taught in a university setting or acquired during professional development.

### **Research Questions**

1. Is there a common MBTI letter sequence to elementary general music educators in the state of Indiana?
2. Is there a relation between certain MBTI letter combinations and a preference for Kodály or Orff approaches to instruction?

3. Do certain MBTI personality types attend workshops or conference sessions in order to learn more and enhance their preferred approach to music instruction?
4. To what extent are both approaches taught in undergraduate elementary music methods courses of the teachers currently teaching elementary general music in the state of Indiana?

### **Definitions**

*Orff Approach* – The use of folk songs, speech patterns, rhythmic instruments, and improvisation to allow a student to become versed in the methods of music and composition (Thresher, 1964)

*Kodály Approach* – The use of moveable solmization, hand signs, and iconographic sheet music to allow students to mentally and physically represent notes and notation during singing (Zemke, 1977)

*MBTI* – The Myers Brigg Type Indicator research version of the test consisting of 166 questions to determine a four-letter personality profile (Myers & McCaulley, 1985)

*Method/Approach* –It is understood that there is no rigid method of teaching the Kodály or Orff approach in the elementary general music classroom. Therefore, the terms method and approach should be viewed as interchangeable.

## Chapter 2

### Review of Related Literature

The research relevant to this study can be divided into three categories: (1) research regarding curriculum and professional development, (2) research related to personality, (3) research regarding personality in music.

#### Research Regarding Curriculum and Professional Development

In an early experimental study, the Orff method was compared to the traditional method. Siemans (1969) investigated differences in interest, attitude, and successful-feelings in musical participation of 458 fifth-grade students from two different schools. In the experimental group ( $n = 233$ ) used the Orff method while the control group ( $n = 225$ ) used the traditional method. While not exactly described by the author, the traditional method included a symbol to sound approach employing ta for quarter notes and ti-ti for eighth notes. To collect data, three instruments were employed: a student interest questionnaire, the Knuth Achievement Test in Music, and the Kwalwasser-Ruch Test of Musical Accomplishment. According to the results of the Hartley  $F_{max}$  test, significant interactions were found between the various tests. The experimental group showed higher levels of interest, attitude, preference for music as a favorite subject, and enjoyment of rhythmic activities and part singing. Girls in both groups showed significantly ( $p < .01$ ) higher levels of interest than boys. The experimental group showed higher personal connections to the Orff method. The control group preferred using the actual performance achievement tests. Differences also occurred between gender and intelligence. Boys in the experimental group with high intelligence showed consistently poorer performance scores as well as lower

levels of interest, successful-feelings, and attitude ( $p < .01$ ). Two potential weaknesses showed up in this study. The traditional method was not clearly defined. The Orff experimental group also showed lower levels of achievement, but it is unclear if this finding was due to the method of instruction used or attitudes observed in the experimental group. The number of years of instruction and level of certification of the Orff teachers should also have been reported to more clearly explain the resulting decline from the Orff method group (Siemans, 1969).

Teachers do not often teach metrical rhythm reading until the student has developed the ability to hold a pulse and relate mathematical concepts. Bebeau (1982) contends that a speech cue method can be used with younger students. In the traditional method of teaching rhythm, up to five separate cognitive processes need to occur before or during the reading of a note including beat identification, mathematical subdivision, note identification, note duration, and location in a measure. Using a combination of speech cues and the Kodály permanent pairing of a word with a symbol, Bebeau conducted an experiment to determine which method worked more effectively, a speech-based model or the traditional mathematical approach. A complete third grade class was randomly divided into two groups, one to learn rhythm with the traditional method and the other a simplified speech cue group. A pretest containing 23 rhythm-reading exercises was given to each group resulting in a mean score of 10.52 for the traditional group and 11.46 for the speech cue group. After 18 lessons, each lasting 15 minutes with either of the various methods of instruction, the rhythm test was given again and scored by three judges with a high interjudge reliability rating of .80 to .96. While both methods significantly improved

from pretest to posttest scores ( $p < .01$ ), the speech cue group significantly ( $p < .05$ ) performed rhythmic patterns more accurately than the traditional group. The speech cue group also had to stop less frequently to correct mistakes and therefore more time was spent musically engaged. Students in the speech cue group were also less affected by musical lines played concurrently that were inconsistent with their own. Internal pulse is also not a requirement of the speech cue method, so it could be used with groups younger in age (Bebeau, 1982).

According to Sogin and Wang (2008), the musical activities occurring during a typical Orff lesson can vary with the amount of Orff Schulwerk teacher training. Fifty-three music teachers attending a summer workshop for certification in levels one, two, or three completed a researcher-designed survey after completing the two-week course. Only respondents with at least one year of teaching at the elementary level were included for a total of 49 respondents; 17 in level one, 12 in level two, 20 in level three. All subjects reported a relatively high level of support by their school principals regarding their participation in Orff certification. Singing was allotted the most time by all three levels with 65 percent for level one, 83 percent for level two, and 70 percent for level three. The biggest differences by Orff level were seen in instrument playing activity. Only 29 percent of class time was devoted to instrument playing in level one, while 83 percent occurred in level two and 80 percent in level three. The number of levels that the teacher held was also a good indicator of the number of activities that happened concurrently during the music time. An increase in student decision making also occurred as teachers' Orff level training increased. The fast paced lessons with multiple activities occurring at the same time allow for more



music-making decisions to be made by the students. The four elements of the Orff approach, media, pedagogy, music concepts, and literature, can be combined by the expert teacher. No more than one level of certification should be attempted per summer to allow time for practice and refinement during the school year (Sogin & Wang, 2008).

During an elementary music class, what teachers think they are accomplishing and what is actually occurring can be quite different. Wang & Sogin (1997) discovered that, while elementary music educators say they are actively engaging students and accomplishing several musical goals at once, very little music involvement may be occurring. A survey of 17 questions was given to 60 participants at an all-day Orff-Schulwerk workshop. Forty-five respondents were deemed appropriate for study from which 19 allowed themselves to be videotaped. The average video lasted one hour and, using the Madsen and Madsen (1981) interval frames model, each video was separated into 40 interval boxes with 15 seconds of observation time and five seconds of record time. The videos were reviewed by two university trained researchers with an interjudge reliability ranging from .83 to .98, with a high mean correlation of .92. Intensity of teaching and effectiveness of teaching was also rated on a ten-point Likert scale with interjudge reliability of .95 and .94 respectively. Fifty-six percent of teachers self-reported spending over half of the time singing. The observed behavior revealed that talking consumed a majority of the time ( $M = 56.31$ ,  $SD = 13.64$ ). Teacher intensity and effectiveness were found to be highly correlated ( $r = .92$ ). Open-ended questions revealed that, on average, 3.62 music concerts were conducted throughout the school year. Students' attitudes toward

music were high (4.91 on a five-point Likert scale) and declined as the students aged. While a majority of respondents used multiple methods of instruction, the Orff approach was favored by 80 percent. Kodály represented 51 percent while the Dalcroze approach was only used 16 percent of the time. The most common instrument used by the respondents was the piano at 89 percent with Orff instruments representing 71 percent. Teachers reported that they had a hard time maintaining attention and control when instruments were being used. This is likely due to the eagerness of students to use instruments. Because what teachers say they do and what they actually do during a class differs so greatly regarding how much time is actually spent singing, it would be wise for teachers to learn to record themselves and assess whether or not their singing goals are being met (Wang & Sogin, 1997).

Devries' (2000) qualitative case study examined what influences helped him become a primary school classroom music teacher. Working in Queensland, Australia, half-hour lessons were provided to students in kindergarten through seventh grades using primarily the voice, percussion instruments, recorders, and electronic keyboards. A research design consisting of five stages was developed. First an autobiographical narrative was written, followed second by drawing out the themes. Third, these themes were reflected upon to determine the influences and influencers, which were subsequently examined or interviewed in the fourth stage. Finally, supporting literature was documented to gain greater insight into each theme. During undergraduate studies, the author had a negative view of classes that dealt with the theory of education. The author felt educational psychology is not very useful if there are no experiences to reflect on. Devries entered into his first teaching

job with no firm philosophical beliefs about music education, but rather copied what his supervising teacher and professors had done. If the author had been required to reflect on what was being taught he might have been able to make a clearer connection between theory and practice. He also remembers not enjoying classroom music as a child, but highly enjoyed studio lessons and choral singing. His classroom music classes were based on the Kodály approach. Because of this approach's reliance on folk tunes to teach musical concepts, Devries did not believe that the music was applicable to students' lives. While some native Australian tunes were used, most were English or Hungarian. This was corroborated by his music colleagues at university, "I mean it's good with the little kids because of all the singing games and stuff, but...the older kids need something they can relate to a little bit more I think" (p.169). The author followed a strict Kodály approach in grades one through four that the previous teacher had followed and then strayed from the program in grade five. This was the first occurrence of anything other than the Kodály method.

Other general classroom teachers also influenced his decision-making process in his music room. Observing other teachers using lazy teaching strategies such as videos and worksheets, Devries allowed their poor choices to infiltrate his music teaching. During formal in-service time, Devries decided to better his teaching and took up a master's degree in arts education. Previously professionally isolated as the only music teacher, this degree allowed him to read about research in music education. Ultimately, this reading lead him to start performing music again and to finally enjoy teaching music.

One implication from this case-study is that veteran teachers need to be aware of their influence on new teachers. In addition, administrators need to find better ways of helping their music specialists to not feel isolated. Observations of more experienced music teachers may have improved this authors' teaching skills. Also discipline-specific in-service for music teachers could help to develop a wider range of instructional approaches including Kodály and Orff (Devries, 2000).

Bowles (2002) found that educators must see themselves as life-long learners. Collegiate teacher preparation programs are only a first step in a continually developing career. To facilitate further learning, professional development opportunities must be offered on topics of interest to music educators. A questionnaire was mailed to 1,541 active members of a state music educators' association in the upper Midwest. Four hundred fifty six surveys were completed for a return rate of 30 percent. The dominant specialty in teaching was elementary general music. Eighteen topics of interest were listed as possible focal points of professional development workshops including an "other" option, allowing respondents to write in topics of interest. Technology, at 66 percent, was the most frequently chosen topic, followed by assessment with 57 percent. Elementary music teachers were more interested in opportunities directly related to general music, followed by technology. Among elementary educators' responses to the "other" category Orff, Kodály, and Dalcroze were included. Programs sponsored by university continuing education programs were preferred by 54 percent of respondents. Seventy-two percent indicated a desire for university credit for

completing a workshop. The cost threshold for elementary general music teachers was no more than 50 dollars per day or 150 dollars per graduate credit.

Educators are often required by district or state laws to take additional credits in order to remain licensed to teach. These professional development opportunities are often paid for by the teachers themselves. Therefore, it would be wise to incorporate the findings of Bowles's survey into the planning of professional development programs in music. Program providers could collaborate with institutions across the state and duplicate successful workshops. A well-maintained list of local experts on a topic could be used to reduce the travel cost of bringing in specialists. As the profession is continually changing, this survey tool could be useful to examine evolving needs of educators (Bowles, 2002).

An understanding of undergraduate music education curriculum can be made through examining the specific course content. Excluding areas of music history, music theory, educational philosophy, applied music, and ensemble requirements, specific music education courses make up from 17 to 55 percent of the required hours. Schmidt (1989b) constructed a survey of proposed topics that should be required in music education by 25 university and public educators. A topic was included if it was listed by five or more of the respondents. The questionnaire was mailed to 180 selected teacher-training institutions across the United States. One hundred eleven were returned with a 62 percent response rate. Respondents were asked to rate the topic's importance on a five-point Likert scale to determine the topic's inclusion in the curriculum and also the amount of time each topic received. There was consistency found across various regions. Study of the Kodály approaches

was required of all students in 72 percent of the institutions while Orff was required of all students by 69 percent of the institutions. General music textbook study was required by all students in 68 percent of the institutions. Topics judged most important included lesson planning, evaluation, music education philosophy, and classroom management. Other topics which received smaller allotments of time or were not required of all students may be attributable more to time constraints than to a perceived lack of importance. Practical content filled more of the given time in undergraduate curriculum. The courses taught and offered were also influenced by the expertise of those on staff (Schmidt, 1989b).

### **Research Related to Personality**

Lawrence (1979) examined the personality types of prospective educators by using the MBTI to determine what profile proved to be most beneficial for completing a degree in education and in which grade levels those that completed the degrees were teaching. Overall, the MBTI results for pre-service educators tend to be Extrovert-Sensing-Feeling-Judging (ESFJ) (Lawrence, 1979). Similar studies including, Keirse & Bates, (1978) and McCutcheon, Schmidt, & Bolden (1991) confirmed this finding for elementary education majors, but not for secondary. Form F of the MBTI was administered to 4,483 students at the beginning of an eight-year period of investigation, from precollege to post-graduation. The results showed that the Extroverted/Introverted variable did not contribute meaningfully to explain the observed frequencies. However, when the last three letters of the MBTI profile were Sensing-Feeling-Judging, the researchers considered this to be a significant indicator of completing the college degree. Interestingly, a large number of the S-F-J

participants were attracted to elementary education, and tended to drop out of secondary education programs. The characteristics of the S-F-J configuration suggest a suitable fit to the elementary classroom. They tend to be warm, sociable, responsible, and caring of others (Sears, Kennedy, & Kayne, 1997). People with S-F-J indicators also prefer to make schedules and follow them, thrive on order, and are not interested in theoretical ideas. These personality characteristics allow for a demanding schedule of teaching while dealing with the diverse personalities and problems of children. Conversely, due to their need for order, they may not help create the changes needed in education. The confusion and lack of hierarchy that comes with change does not fit their concrete view of education. The combination of iNtuition-Thinking-Judging makes a better fit for education reform (Sears, Kennedy, & Kaye, 1997).

An examination of effective teacher personalities and their corresponding MBTI profiles was performed to determine what traits an effective teacher has. The knowledge of a teacher's personality profile can help in determining if education is a suitable career choice, but more importantly, teachers can recognize the differences between their personality types and their student's learning styles. Teachers at a conference for educators deemed of high quality were asked to participate, and 58 agreed. Each participant was given a copy of both the MBTI and the Beiderman-Sensation Seeking Scale (BSSS) to complete and return to the researcher. The BSSS utilizes five categories of sensation to determine a respondent's level of risk taking. The respondent must decide between two outcomes of a given problem. One of the outcomes requires more risk than the other and is given one point. The higher the

score of the BSSS the more willing the respondent is to take risks. Thirty-seven percent of respondents were in the average, 24 percent in the low, and 22 percent in the high risk-taking categories. The remaining 13 percent were in the very low category. No participants scored in the very high category of risk taking. This suggests that outstanding teachers are generally not extreme risk takers. These same teachers' MBTI personality profiles show a preference for Extroversion, iNtuition, and Perceiving. Significant combinations were found between E and P, N and F, N and P, F and J, and E and N ( $p < .001$ ) for these highly qualified teachers. Rushton, Morgan, & Richard (2007) believe the typical teacher has a profile of ISFJ. These writers argue that the divergent characteristics of IS in the typical teacher and EN in the highly qualified teacher should be suggestive of important characteristics of effective teachers (Rushton, Morgan, & Richard, 2007).

### **Research Regarding Personality in Music**

Prior to the development of the MBTI, personality variables had been investigated to determine the relationship between self-concept and achievement in music student teaching. Although differing terminology was used in the study by Wink (1970), similar teacher personality characteristics were found to those occurring in later studies using the MBTI terminology. Forty senior music student teachers' personality characteristics were measured using three tests given at the beginning and end of their student teaching responsibilities. The Bills Index of Adjustment and Values measured self-concept in terms of personal adjustment. The Edwards Personal Preference Schedule measured personal need structures. The IPAT Anxiety Level test measured anxiety levels. To ensure reliability the student teachers were observed by



three college supervisors and a supervising teacher in the first week of their student teaching responsibilities and in their final week.

The researcher found there was a positive significant relationship ( $p < .05$ ) between perceptions of self-concept of music teaching ability and achievement in student teaching. There was also a negative correlation between anxiety and adjustment; the more well-adjusted subjects indicated less anxiety. Wink also found that students with higher self-concepts tended to achieve higher grades than those with lower self-concepts. The professional level of the student teachers' work developed confidence. According to the researcher, successful completion of the student teaching semester may relieve apprehension and build confidence in the ability to teach music. Successful results in student teaching also lowered anxiety. Students with high levels of self-concept or self-confidence showed a low need for autonomy and aggression and a high need for affiliation. Student teachers who were the most anxious before their responsibilities began showed, at the end of their work, less of a need for aid, encouragement, and affection from others. Due to the participation of only seniors at the end of their course work, different results in self-confidence would likely be noticed if all levels of music students were examined. Of important note is the fact that anxiety levels provided no indication as to whether or not a student teacher would be successful in the student teaching assignment (Wink, 1970).

Kemp (1981) attempted to identify the personality traits of the musical performer and track those traits over the course of a musician's life. Three distinct stages of development were determined: secondary school students, university

students, and professional musicians. The secondary school group consisted of 496 students from ages 13 to 17. The university sample contained 688 full-time music students from 20 British conservatories, and their ages ranged from 18 to 25. The professional group consisted of 202 musicians selected from the Incorporated Society of Musicians or from professional orchestras with ages ranging from 24 to 70. Each group was given an age-appropriate form of the 16PF questionnaire, a type of personality or characteristic test developed by Cattell, similar to the MBTI . This questionnaire divides personality characteristics into 18 bi-polar factors. The secondary school musicians' personality characteristics included introversion, pathemia, dependence, intelligence, and a good upbringing. Similarly, the university sample's personality characteristics included introversion, anxiety, pathemia or emotional immaturity with poorly focused feelings, intelligence, and good upbringing. The professional musicians' personality characteristics included introversion, anxiety, pathemia, independence, naturalness, subjectivity, and intelligence. Clearly, several personality characteristics remained constant throughout life, including intelligence and pathemia. Over time the childhood dependence gave way to independence, subjectivity, and naturalness. The only trait that was unique to the professionals was naturalness. This characteristic is claimed by Cattell (1973) to be important for artists. No cause or effect can be determined for the development of anxiety in the latter two stages, but the researcher suggested that participation in musical ensembles might be a defense against anxiety (Kemp, 1981).

The Myers Briggs Type Indicator test, which is designed to reveal personality preferences in four categories, can have implications for not only preferred method of

instruction, but student-teacher compatibility and applied lesson success. The purpose of a study by Schmidt (1989a) was to investigate the relationships between applied music teaching behaviors and the personality indicators of the Myers Briggs Type Indicator (MBTI). Based on Jung's theory of psychological types, the MBTI breaks personality behaviors into four opposing categories: Extraverted (E) versus Introverted (I), Sensing (S) versus iNtuitive (N), Thinking (T) versus Feeling (F), Judging (J) versus Perceiving (P). To determine the corresponding four-letter personality type, a research version of the test consisting of 166 questions was administered to 43 graduate instructors (Associate Instructors) at Indiana University who taught woodwind, brass, strings, voice, and keyboard. With the applied students' approval, a one-hour lesson was audio recorded to determine frequency of five researcher determined teaching behaviors: Approvals, disapprovals, task-related talk, teacher model/performance, and teacher questions. Student pace of progress was also recorded to determine speed of lesson. Due to the number of subjects and length of lessons, only five-second periods of the lessons were judged every ten seconds resulting in 160 observations per lesson. Results show that extraverted graduate instructors had a significantly higher rate of reinforcement and approvals than introverted instructors. Four of the seven teaching behaviors examined showed a significant relation to the MBTI types. The combination of E and J resulted in a faster paced lesson. Intuitive (N) graduate instructors also showed a higher number of approvals, more performance models, a higher rate of reinforcement, and faster paced lessons. Information from this study should be considered when examining classroom

instruction instead of applied study as well as other methods of instruction (Schmidt, 1989a).

Personality types of music education majors and music performance majors were compared using the MBTI. Wubbenhorst (1994) sampled only graduate students in each degree because they have made a commitment to their careers. Fifty-six music education students and 56 performance majors enrolled in advanced courses for their respective degrees were selected. Each participant received a packet containing all the required forms as well as the MBTI test and the Bem Sex-Role Inventory BSRI test. Participants were told that the study involved research into musician personality types. The BSRI contains 30 questions designed to determine representative personality characteristics as stereotypically feminine or masculine. *Z*-tests were used to compare proportions of the four areas of the MBTI.

No significant difference was found between performers and educators, and their information was pooled to create prototype representations of each sample. ENFJ was determined to be the most common profile type for the total sample. *Z*-tests were also applied to the BSRI with no significant differences being shown between educators and performers. All groups (educators, performers, male, and female) showed a higher preference toward androgyny, with only one significant finding that female educators showed a higher preference toward androgyny .64 ( $p < .05$ ). Using chi-square tests to compare degree and MBTI personality and BSRI personality, a significant relationship was found between iNtuition and androgyny (chi-square = 4.13,  $p < .05$ ). The combination of iNtuitive and Feeling, according to Myers often works well and provide satisfaction from areas that involve the unfolding

of possibilities such as teaching. While no significant differences of personality existed between performers and educators, music may account for the similarities in their MBTI profiles and the high level of androgyny of the BSRI profile (Wubbenhorst, 1994).

The MBTI was administered to music education majors and music therapy majors to determine any similarities and factors that may predict which degree is appropriate to varying personality types. Requests to participate were sent to 72 colleges with both music education and music therapy degrees. Eleven schools consented to the study. The MBTI form M was given to determine personality profiles and a research information form containing ten questions regarding demographic information was used. A total of 377 students, 170 music education and 207 music therapy, participated. Chi-squared analysis was used to determine differences between the two majors' personality types. Extroversion was favored by 63 percent of the total participants with 32 percent from music education and 31 percent from music therapy. Intuition also outranked sensing, representing 73 percent of the participants (71 percent for music education, 75 percent for music therapy). Both degrees favored feeling to thinking representing 82 percent of the total (77 percent for music education, 87 percent for music therapy) (Steele & Young, 2008).

A slight preference for Judging over Sensing for the total number of participants was found, but no statistical difference between majors was found. Overall, 53 percent of music therapy majors preferred Judging, 53 percent while music education favored Perceiving 50 percent. These results show that the most common occurring personality profile was ENFP. The second highest was divided by

degree. Music education preferred ENFJ while music therapy was almost evenly divided between INFJ ( $n = 29$ ), ENFJ ( $n = 28$ ), and INFP ( $n = 27$ ). When comparing community music participation, private study, participation in solo and ensemble, and volunteerism to personality in a Phi correlation, personality dichotomies of Extroversion over Introversion and Feeling over Thinking were correlated with volunteerism at the ( $p < .05$ ) level. These activities could be useful in predicting satisfaction in one degree over another (Steele & Young, 2008).

Instrumental participation, continuation, and choice have been examined in terms of personality types of students. In Cutietta & McAllister's (1997) study, four research questions were examined sampling 668 students in grades 7-12. The schools chosen represented rural, suburban, and urban settings. Various methods of teaching, from autocratic to democratic, were also determined by self-report and included for representation. While the Myers-Briggs Type Indicator (MBTI) is the most commonly used and would align with the present literature, it was not used in this investigation. The MBTI is not valid for students younger than grade nine. Instead, the Junior Eysenck Personality Questionnaire was used. The Eysenck Questionnaire measures four personality features and their ranges: Tough-mindedness 0-18, Extraversion 0-20, Emotionality 0-15, and Lying 0-18. Validity and reliability were reported with alpha coefficients exceeding .70. Z-tests revealed that instrumentalists did not differ from the normal or total population on any personality variable, nor did certain personality types tend to participate in instrumental music at the middle school level. Over time, the homogeneity of the instrumental students increased. Students who trended toward the high end of the Tough-mindedness scale tended to

discontinue ensemble participation. No differences were found in personality types as a result of grade level or instrument played. This may be important for band directors because they see a cross-section of the student population and can dispel myths of types of students. Retention rates could also be increased with efforts to include all members of the school and not just those already involved in a music program since, according to Cutietta and McAllister (1997), no difference can be found with personality types of instrumentalists compared to the normal population, in middle school.

Three personality assessment tools are often used in music education research: the Myers-Briggs Type Indicator (MBTI), the Minnesota Multiphasic Personality Inventory and the Sixteen Personality Factor Questionnaire. Teachout (2001) examined the relationship of personality to vocational success to determine music student teacher effectiveness. The Holland (1992) theory divides the personality and environment into six categories including realistic, investigative, artistic, social, enterprising, and conventional. The three highest scoring categories determine the personality profile. In Holland's theory, people find environments reinforcing when their personality profiles match their environmental profile. Teachout recruited eighty-four subjects to submit a 20-minute video during their sixth week of student teaching. The Holland Vocational Preference Inventory (VPI) test was administered to determine the students' six personality categories. The VPI has an internal consistency of .85 to .91 (KR-20). The students were also given the Survey of Teaching Effectiveness (STE) test which measures posture, eye contact, use of gestures, facial expression, and vocal inflection, as well as lesson planning, subject

matter competence, pacing, sequential pattern rehearsal cycle, and teaching skills. Inter-correlations for the STE ranged from  $r = .89$  to  $r = .91$ . After review, all the students were determined to have a personality profile of Artistic-Social-Investigative (ASI). None of the personality constructs were found to be significantly correlated to teaching effectiveness. Environmental profiles were also found not to correlate with teaching effectiveness. The researcher concluded that the findings may be explained by the student teacher not having complete autonomy in their student teaching environment. For a student teacher to better represent their personality profile they must have authentic interactions with their pupils (Teachout, 2001).

The ultimate goal of music teacher education programs is to produce effective teachers, yet the specific skills that should be taught differ by instrumental, choral, and general music domains. To determine which skills were deemed most important to educators, a researcher questionnaire of 46 five-point Likert-scale items and 23 open-ended items was developed in three categories of music skills, teaching skills, and personality characteristics. Content validity was checked by six individuals and internal consistency was assessed by ten collegiate teachers (music skills:  $r = .95$ , teaching skills:  $r = .94$ , and personality characteristics:  $r = .98$ ). One thousand questionnaires were mailed to music education professors from the College Music Society Directory. The total usable sample was 798 with a response rate of 53 percent. For all respondents, the category of teaching skills was rated most important for effective music teaching ( $M = 4.51$ ,  $SD = .45$ ), followed by personality characteristics ( $M = 4.34$ ,  $SD = .53$ ) and musical skills ( $M = 4.30$ ,  $SD = .42$ ). Within each category the highest rated skills were classroom management, being musically



expressive, and ability to motivate, respectively. The lowest rated abilities for each category, respectively, were questioning skills, transposition, and sense of humor. Within the musical skills category, the highest rated domain was being musically expressive. Interestingly, music skills were the lowest rated skills by all the domains. Teaching skills may be deemed more important to effective teaching than other skills because they are more clearly defined and are not affected by changing conditions. While musical skills were ranked least important, the consistency of being musically expressively lends itself to further exploration. A clear definition of musical expressivity needs to be developed along with an effective pedagogical approach and assessment tool (Rohwer & Henry, 2004).

While Rohwer and Henry examined personalities of instrumental, choral, and general teachers, MacLellan (2011) compared MBTI personalities of band, choir, and orchestra members of two high schools ( $N = 335$ ). Results indicated a propensity toward ENFP. Statistically significant differences were found on the Extroversion and Introversion dichotomy, similar to Sears, et al. (1997), with choir members tending toward Extroversion over band members. No significant differences were found between Sensing-Intuition, Thinking-Feeling, or Judging-Perceiving.

### **Summary**

Research has shown no significant differences among the personalities of music performers, music educators, or music therapists. The primary personality type tends to be ENFP (Kemp, 1981; Wubbenhorst, 1994; Cutietta & McAllister, 1997; Sears, Kennedy & Kaye, 1997; Rushton, Morgan & Richard, 2007). Sogin and Wang found 80 percent of elementary general music teachers favored the Orff approach

over Kodály. Bebeau found significant gain scores ( $p < .05$ ) using the speech cue group over counting, while Devries in his qualitative report suggested a preference toward Orff (Bebeau, 1982; Devries, 2000; Sogin & Wang, 2008). Personality characteristics should be examined in relation to methods of preferred instruction. This information could expose areas of growth for university curriculum design such as how much time is spent discussing various approaches to instruction and how much time is allotted to students actually using various approaches to instruction. This could also assist elementary music teachers in determining the best method to use in their classroom to match their personality preferences and strengths.

## Chapter 3

### Methodology

The purpose of this study was to determine if relationships exist between preference for elementary general music instruction approaches and personality types of the instructors as determined by the MBTI. The four primary research questions were:

1. Is there a common MBTI letter sequence to elementary general music educators in the state of Indiana?
2. Is there a relation between certain MBTI letter combinations and a preference for Kodály or Orff approaches to instruction?
3. Do certain MBTI personality types attend workshops or conference sessions in order to learn more and enhance their preferred approach to music instruction?
4. To what extent are both approaches taught in undergraduate elementary music methods courses of the teachers currently teaching elementary general music in the state of Indiana?

### Subjects

Subjects in this study consisted of elementary general music teachers instructing grades kindergarten through fifth grade with at least one full year of teaching experience. The teachers were selected from schools across the state of Indiana. All elementary general music teachers listed in the *Indiana Directory of Music Teachers* ( $N = 218$ ) were invited to participate in the survey through email

notification. All subject information was coded by number according to school, grade level, and instruction method to ensure anonymity.

### **Measurement Instruments**

An online adaptation of the Myers-Briggs Type Indicator was used to determine the teachers' four-letter sequence personality type (see Appendix B). The MBTI was chosen for its comparability with other studies in music education. Part I of the questionnaire consists of 72 questions developed from the MBTI (<http://www.humanmetrics.com/cgi-win/jtypes2.asp>). Reliability was determined by 17 graduate students who took the test ten times to ensure the same four-letter sequences were received each time. Part II consists of a researcher-constructed survey containing 25 questions regarding school demographics, methods of music instruction being used, and information about workshop certification and attendance (see Appendix C). Part II was pilot-tested with music education graduate students and college professors and revised accordingly to establish clarity.

According to the MBTI Manuel, there is high split-half reliability ranging from .90 to .94. Test-retest reliabilities ranged from .83 to .97. The National Academy of Sciences committee reviewed data from over 20 MBTI research studies and concluded that all personality dichotomies have adequate construct validity. Content validity and criterion validity also both have been determined by correlating results to other personality tests including the Berkman Method Scale and Adjective Check list (Myers, McCaulley, Quenk & Hammer, 1998).

## **Procedure**

After IRB approval was granted an online questionnaire was sent out to all elementary general music teachers in the state of Indiana ( $N = 218$ ) with at least one full year of teaching experience on May 7, 2012. The two parts of the questionnaire, the survey and the online Myers-Briggs Type Indicator test, were explained in a cover letter (see Appendix A), which accompanied the questionnaire. The cover letter outlined the purpose of the study and its importance for future research in music education. A follow-up electronic questionnaire was sent out on May 14, 2012 reminding participants of the importance of the study and asking for their input. A final email with questionnaire was sent on May 21, 2012. Due to a low response rate (12 percent), another round of surveys was sent electronically on August 27, 2012 to those that had not yet responded. With more responses still needed, the researcher placed phone calls to those who had not yet replied to the survey on September 4, 2012. This brought the total number of respondents to 60 for a response rate of 28 percent.

## **Data Analysis**

School demographic information was analyzed and is displayed as frequencies and percentages. This included information on sex, age, four-letter whole-type MBTI sequences, years of teaching, grades taught, time spent singing, time spent playing instruments, and total time for each music class session (see Appendix C).

Research question one was answered by analyzing and displaying as percentages all teachers' reported MBTI whole-letter personality types. Research question two was analyzed by using nonparametric correlations between MBTI

personalities (coded as one and two) and reported preferred approaches to instruction. Research question three was determined by examining correlations between Kodály and Orff obtained levels with MBTI personalities. Research question four was examined using information provided about Kodály and Orff course offerings during subjects' undergraduate training.

## Chapter Four

### Results and Discussion

#### Results

This chapter is divided into three sections: descriptive statistics, frequencies, and Spearman rho correlations. All survey questions relating to time and school demographics are presented in Table 1. Frequencies and percentages are reported in Tables 2 through 13. Spearman rho correlations are presented in Tables 14 and 15.

A survey was collected from 60 public school teachers listed in the *Indiana Directory of Music Teachers*. Attached to the electronic survey was a link to an on-line adaptation of the Myers Briggs Personality Type Inventory (MBTI). All MBTI whole-letter types as well as demographic information were electronically collected for later analysis using SPSS 19.

Descriptive statistics (see Table 1) are reported for age and years of teaching in whole number years. Grades taught are reported with kindergarten through second grade as 2.00, kindergarten through third grade as 3.00, etc. Classes taught per week were reported as whole numbers (e.g., 1.00 = 1 class). Minutes per week were reported as whole numbers in minutes (e.g., 3.00 = 30 minutes, 4.00 = 40 minutes). Time spent in musical activities is reported in whole numbers as percentages (e.g., 1.00 = 10 percent of time, 2.00 = 20 percent of time).

Descriptive statistics reveal the mean age of respondents to be 42 with a range from 23 to 64 years old. The years of teaching range from 1 year to 40 years, with the mean of 14 years. The minimum range of grades taught is K-2; the largest was K-6. The mean range of grades was K-5. A large range was also noticed in the

Table 1

*Descriptive Statistics on Matters of Time (N = 60)*

	Min.	Max.	Mean	SD	Skew.	Kurtosis
Age	23	64	41.90	11.99	.19	-1.35
Years of Teaching	1	40	14.18	10.41	.79	-.41
Grades Taught	2	6	4.98	.81	-.95	2.04
Classes per week	1	9	1.61	1.09	5.37	36.31
Min per week	3	7	4.65	1.14	.38	-.41
% Time spent singing	2	10	4.35	1.84	.85	.47
% Time Rhy Instrum	1	6	2.36	1.28	.99	.62
% Time O Instrum	1	8	2.55	1.68	1.06	.64
% Time K Instruc	1	10	2.66	1.95	1.38	2.00
% Time O Instruc	1	10	3.31	2.70	1.25	.44

*Note: K = Kodály; O = Orff*

number of intact classes taught per week, with the smallest being one meeting per week and the largest nine meetings per week. The mean number of meetings per week is two. Time spent with each class ranges from 30 minutes to over an hour per meeting, with 50 minutes being the mean.

Time spent in musical activities is represented by percentages. Teachers self-reported spending as little as 20 percent of their class time singing ranging, and as much as 100 percent. A smaller range of time 20 to 60 percent was reported for time spent on rhythm instruments. Orff instrument (or tuned/barred instrument) usage was similar to rhythm instruments ranging from 10 percent to 80 percent. Both Kodály



and Orff instruction ranged from 10 percent to 100 percent of time in general music classes. This indicates a large range and supports the preferences for using either one method over another.

Unusual skewness and kurtosis were found (see Table 1) for the number of classes taught per week. This is probably due to the fact that while most teach between 1 and 2 classes per week, there was an outlier of one teacher who taught nine classes per week. Unusual skewness was also found in the percentages of time spent on Orff instruments, Kodály instruction, and Orff instruction. Percentage of time spent using Orff instruments ranged from 10 percent of class time to 80 percent of class time, yet a mean of 2.55 shows an average of only 20 to 30 percent of time on Orff instruments. Similarly, respondents reported spending between 10 and 100 percent of their time using Kodály instruction, but a mean of only 2.66 shows an average of 20 to 30 percent of their time using Kodály methods of instruction. Similar results are found for Orff instruction.

Table 2 indicates that a large majority (88 percent) of the respondents were female.

Table 2

*Descriptive Statistics for Sex (N = 60)*

	<i>f</i>	%
Male	7	12
Female	53	88

A majority of teachers (73 percent) reported using a basal series textbook in their own general music teaching (see Table 3). Both Kodály and Orff were highlighted in two of the three textbooks (*Spotlight on Music*, *Making Music*) used by the teachers. Teachers reported that one textbook used did not contain any sections highlighting Kodály or Orff instruction (*Worlds of Music*). Kodály methods of instruction appeared in textbooks slightly more often than Orff methods of instruction, but are statistically equal according to self-report by the respondents.

Table 3

*Descriptive Statistics for Use of Basal Series (N = 60)*

	<u>Yes</u>		<u>No</u>	
	<i>f</i>	%	<i>f</i>	%
Uses basal series	44	73	16	27
Kodály in text	51	85	9	15
Orff in text	49	82	11	18

More than half (63 percent) of the responding teachers reported having some form of Kodály or Orff instruction in their undergraduate training. A large majority of teachers (73 percent) also reported having received some form of advanced training in Kodály methods of instruction since undergraduate years. Only 47 percent said they had received advanced training in any Orff methods of instruction since undergraduate years (See Table 4).

Table 4

*Frequencies and Percentages of Teachers with Advanced Training in Kodály and Orff (N = 60)*

	<u>Yes</u>		<u>No</u>	
	<i>f</i>	%	<i>f</i>	%
Kodály	44	73%	16	27%
Orff	28	47%	32	53%

Table 5

*Frequencies and Percentages of Kodály and Orff Certification Levels Earned (N = 60)*

	<i>f</i>	%
Kodály 0	42	70
Kodály 1	14	23
Kodály 2	3	5
Kodály 3	1	2
Orff 0	35	59
Orff 1	17	28
Orff 2	5	8
Orff 3	3	5

More than half of respondents had not received specialized training through workshops designed for either method of instruction (Kodály: 70 percent, Orff: 59 percent) (See Table 5). Three levels can be attained in each method of instruction, yet

only 30 percent had received at least one Kodály level of certification and only 41 percent had received at least one level of Orff certification. More teachers ( $n = 25$ ) reported having Orff certification training than Kodály ( $n = 18$ ) and also more in the Orff group ( $n = 3$ ) have received the highest level (3) of certification than in the Kodály group ( $n = 1$ ).

Teachers responded that they wanted to receive more training in both methods (See Table 6). A slightly larger percentage (63 percent) responded wanting to have more Orff training to Kodály (53 percent).

Table 6

*Frequencies and Percentages of Teacher Interest in Receiving More Training in Kodály and Orff (N = 60)*

	<u>Yes</u>		<u>No</u>	
	<i>f</i>	%	<i>f</i>	%
Kodály	32	53	28	47
Orff	38	63	22	37

Almost half of the respondents (48 percent) reported singing as their favorite instructional activity during general music class on the open-ended survey (See Table 7). This was followed by playing instruments of any kind (37 percent), movement or dancing (10 percent), and finally storytelling (5 percent).

Table 7

*Frequencies and Percentages of Favorite General Music Class Activity (N = 60)*

	<i>f</i>	%
Singing	29	48
Playing Instruments	22	37
Movement	6	10
Storytelling	3	5

Respondents expressed an overall preference for Orff methods of instruction (61 percent) over Kodály methods of instruction (38 percent) (See Table 8).

Table 8

*Frequencies and Percentages of Preferred Method of Instruction (N = 60)*

	<i>f</i>	%
Kodály	23	38
Orff	37	61

All respondents' MBTI personality types were combined to compute the descriptive statistics presented in Table 9. In examining each of the four personality dichotomies, general music teachers preferred Extroversion (62 percent) over Introversion (38 percent), Intuition (53 percent) over Sensing (47 percent), Feeling (63 percent) over Thinking (37 percent), and Judging (78 percent) over Perceiving (22 percent).

Table 9

*Frequencies and Percentages of MBTI Letters and Methods of Instruction (N = 60)*

Type	Total		Kodály		Orff	
	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
Extroversion (E)	37	62	12	50	22	61
Introversion (I)	23	38	12	50	14	39
iNtuitive (N)	32	53	16	66	19	52
Sensing (S)	28	47	8	33	17	48
Feeling (F)	38	63	15	62	21	58
Thinking (T)	22	37	9	38	15	42
Perceiving (P)	13	22	5	17	7	19
Judging (J)	47	78	19	83	29	81

When comparing Kodály and Orff preferences by personality type (See Table 9), there is a similarity between Kodály and Orff preferences in the dichotomies of iNtuitive (N) over Sensing (S), Feeling (F) over Thinking (T), and Judging (J) over Perceiving (P). These NFJ personalities were more frequent for both Kodály and Orff. An equally balanced number of Kodály subjects responded to Extraversion (E) and Introversion (I), unlike Orff subjects who tended toward Extroversion (61%). For both Kodály and Orff preferences there was an overwhelming preference for the Judging (J) personality over Perceiving (P).

Modal four-letter whole-types were also determined through frequency counts (see Table 10). ENFJ (Extroversion-Intuitive-Feeling-Judging) was found to the most

Table 10

*MBTI Whole-Type Frequency Counts by Method Preference (N = 60)*

MBTI	Kodály	Orff	Total
ENFJ	6	4	10
ESFJ	2	6	8
ISFJ	4	2	6
ISTJ	1	4	5
INFJ	1	4	5
INTJ	3	2	5
ENTJ	2	3	5
ESTJ	0	4	4
ENFP	0	4	4
INFP	2	0	2
INTP	1	1	2
ISTP	0	1	1
ESTP	1	0	1
ESFP	0	1	1
ENTP	1	0	1
ISFP	0	0	0

frequently occurring ( $n = 10$ ) MBTI personality type for the complete sample, as well as for those that preferred Kodály approaches to instruction. The second most popular MBTI personality type for the total sample was ENFJ (Extroversion-Sensing-Feeling-Judging). This was also the most popular for those who preferred Orff methods of instruction. ISFP (Introversion-Sensing-Feeling-Perceiving) was the only personality type not represented by the sample.

Spearman rho correlations were run between Kodály methods of instruction and MBTI personality dichotomies (see Table 11). Only one significant ( $p < .05$ ) correlation was found indicating a relationship between a higher number of Kodály certification levels achieved and the Perceiving personality type ( $rho = -.28$ ). Negative rho numbers align with the first personality type in each column.

As would be expected, several significant Kodály preference correlations were found, ranging from a high of .53 ( $p < .01$ ) between percent of general music class time spent in Kodály instruction and achievement of Kodály levels, to a low of .27 ( $p < .05$ ) between Kodály certification levels of achievement and a stated preference for Kodály approaches. The significant negative correlation between favorite activity of singing and the percent of time spent singing is due to the coding of singing as “1” and instrument playing as “2” in the statistical software. The same positive result could be obtained by simply reversing the coding to have “2” represent singing. No significant correlations were found between the favorite activity of singing and the amount of general music class time spent in Kodály instruction. There were also no significant correlations between the percent of time spent singing and number of Kodály levels obtained (See Table 12).

Spearman rho correlations were also determined between Orff methods of instruction and MBTI personality types (see Table 13). Regarding personality types three significant but small correlations were found. Relationships were found between the Feeling personality type and both the amount of time spent using Orff instruction ( $rho = -.31$ ) and the amount of time spent playing Orff instruments ( $rho = -.28$ ). A similar result was found between Intuition ( $rho = -.28$ ) and the amount of time spent



playing Orff instruments.

Table 11

*Spearman rho Correlations Between Kodály Preference Variables and MBTI Types (N = 60)*

	E/I	N/S	F/T	P/J
%TimeSing	-.009	.020	.059	-.036
%KInstruc	-.064	-.104	.065	-.246
KLevels	-.006	.020	.037	-.279*
FavActivity	.041	.165	-.262	.072
KPreference	-.128	.018	.040	-.001

\*  $p < .05$ , two-tailed

*Note: %TimeSing = Percent of time spent singing; %KInstruc = Percent of time spent using Kodály approaches to instruction; KLevels = Number of Kodály levels achieved; FavActivity = Favorite Activity; KPreference = A preference for using Kodály approaches to instruction*

Table 12

*Spearman rho Correlations Between Kodály Variables (N = 60)*

	%TimeSing	%KInstruc	KLevels	FavActivity
%KInstruc	.396**			
KLevels	.204	.528**		
FavActivity	-.475**	-.168	-.116	
KPreference	.283*	.331**	.269*	-.209

\*  $p < .05$ , two-tailed; \*\*  $p < .01$ , two-tailed

*Note: %KInstruc = Percent of time spent using Kodály approaches to instruction; KLevels = Number of Kodály levels achieved; FavActivity = Favorite activity; KPreference = A preference for using Kodály approaches to instruction*

Table 13

*Spearman rho correlations for Orff Instruction and MBTI (N = 60)*

	E/I	N/S	F/T	P/J
%OInstrum	-.064	-.282*	-.276*	-.119
%OInstruc	-.028	-.217	-.309*	-.072
OLevels	-.003	-.092	.109	-.023
FavActivity	.041	.165	-.262	.072
OPreference	.128	-.018	-.040	.001

\*  $p < .05$ , two-tailed

Note: %OInstruc = Percent of time spent using Orff approaches to instruction; OLevels = Number of Orff levels achieved; FavActivity = Favorite activity; OPreference = A preference for using Orff approaches to instruction

Spearman rho correlations were also determined between Orff variables.

Significant correlations ranged from a high of .79 ( $p < .01$ ) between the amount of time spent using Orff instruments and the amount of time spent using Orff approaches to a low of .30 ( $p < .05$ ) between time spent using Orff instruments and a stated preference for Orff approaches (see Table 14).

Table 14

*Spearman rho Correlations Between Orff Variable (N = 60)*

	%OInstrum	%OInstruc	OLevels	FavActivity
%OInstruc	.786**			
OLevels	.175	.397**		
FavActivity	.017	.175	.084	
OPreference	.296*	.512**	.387**	.209

\*  $p < .05$ , two-tailed; \*\*  $p < .01$ , two-tailed

Note: %OInstruc = Percent of time spent using Orff approaches to instruction; OLevels = Number of Orff levels achieved; FavActivity = Favorite activity; OPreference = A preference for using Orff approaches to instruction

## **Discussion**

The purpose of this study was to examine Myers-Briggs personality types for elementary general music teachers in the state of Indiana. Relationships between MBTI personality types were also examined with two widely used methods of instruction, a Kodály approach and an Orff approach. Pertinent findings will be discussed in this section with comparison to previous research results and research questions.

### **Research question 1.**

Is there a common MBTI letter sequence to elementary general music educators in the state of Indiana? Regarding the MBTI results of this study, the ENF (Extroversion-Intuition-Feeling) type is similar to previous findings (Wubbenhorst, 1994; Kemp, 1981) of graduate and undergraduate music students. The most common ENFJ (Extroversion-Intuition-Feeling-Judging) personality found by Schmidt (1989a) for professors at the Indiana University School of Music was also found in this study as the most common among elementary general music teachers in the state of Indiana. Findings of Rushton, Morgan, and Richard (2007) showing that ENFP was the second most common personality among general classroom teachers were not corroborated in this study, which revealed ENFP as the fifth most common personality type.

### **Research questions 2 and 3.**

Is there a relationship between certain MBTI letter combinations and a preference for Kodály or Orff approaches to instruction? Do certain MBTI personality types attend workshops or conference sessions in order to learn more and enhance their preferred approach to music instruction? One small but statistically

significant correlation was found between the Perceiving personality type and the greater levels of Kodály certification received ( $\rho = -.28$ ). Perceiving (P) personalities tended to have completed more levels of Kodály training. The rest of the significant findings were among the various Kodály variables supporting the validity of the survey questions regarding method of instruction. Time spent singing in general music class was significantly correlated with time spent using Kodály instruction, singing as the teachers' favorite activity, and a preference of using Kodály methods of instruction. Time spent using Kodály methods of instruction was moderately correlated with the achievement of higher Kodály certification levels and with a preference for using Kodály methods of instruction. Higher Kodály training levels also were slightly correlated with a preference for using Kodály methods of instruction. The reason for this slight correlation is probably due to the large number of respondents who have not had achieved any Kodály levels.

Correlations between MBTI personality types and Orff preferences include three significant findings. Intuitive types tended to spend more class time playing Orff instruments. Feeling personality types also tended to spend more time on Orff instruments, as well as in Orff methods of instruction. Validating the measure of Orff preference, significant correlations were found between time spent on Orff instruments and time spent using methods of Orff instruction; time on the Orff instruments and a preference to use Orff methods of instruction; time spent using Orff methods of instruction with both achievement of higher levels of Orff training and a preference for using Orff methods of instruction; and between achievement of higher levels of Orff training and a preference for using Orff methods of instruction.

#### **Research question 4.**

To what extent are both approaches taught in undergraduate elementary music methods courses of the teachers currently teaching elementary general music in the state of Indiana? Descriptive statistics for demographic information support those of Westfall, et al. (2002), who found that most students receive as little as 30 minutes of music education per week. Like Schmidt's results which showed that Kodály and Orff were required by most undergraduates (1989b), Kodály and Orff instruction was included in 62 percent of these subjects' undergraduate training. A large majority of the respondents were female (88 percent), which is typical in an elementary school setting (Roulston & Misawa, 2009). Also of interest, is the large range of time at which each method of instruction was being used. The entire scale of 10 to 100 percent was employed for each method of instruction. The teachers themselves tended to use a basal series textbook most of the time (73 percent), yet still wished to receive more training in the two methods of instruction, Kodály (53 percent) and Orff (63 percent). Although previous studies have shown children have a preference for Kodály-based learning over Orff approaches (Bowles, 2002; Siemans, 1969). The elementary general music teachers in this study responded to favoring Orff over Kodály.

#### **Conclusion.**

The main results of this study suggest that personality type plays a minor role in the method of instruction a teacher prefers to use in elementary general music class. The ENFJ personality type is the most common among elementary general music teachers in the state of Indiana. The ENFJ personality type is also the most

prominent in each of the two methods of music instruction examined. This ENFJ personality type is similar Wubbenhorst's (1994) findings of ENF in musical performers and secondary-level music educators, as well as Schmidt's (1986) findings of ENF of collegiate-level music educators. It is necessary to take into account the small response rate when examining the Spearman rho correlations. For generalization to all elementary general music teachers in the state of Indiana a larger sample size would be optimal.

## Chapter 5

### Summary, Conclusions, Implications, and Recommendations

#### Summary

The purpose of this study was to examine personality types of elementary general music teachers of the state of Indiana, as well as the demographic information of these teachers including preferred methods of instruction. Preference information was obtained by examining specific training and time use of methods of instruction in the elementary general music classroom. The MBTI was used to identify the personality profiles of the elementary general music teachers in the state of Indiana. Descriptive statistics and correlations were examined. The following research questions were asked:

1. Is there a common MBTI letter sequence to elementary general music educators in the state of Indiana?
2. Is there a relation between certain MBTI letter combinations and a preference for Kodály or Orff approaches to instruction?
3. Do certain MBTI personality types attend workshops or conference sessions in order to learn more and enhance their preferred approach to music instruction?
4. To what extent are both approaches taught in undergraduate elementary music methods courses of the teachers currently teaching elementary general music in the state of Indiana?

The researcher contacted all 219 elementary general music teachers in the state of Indiana whose email addresses were provided in the *Indiana Directory of*

*Music Teachers* (Bucklin, 2012) and received 60 responses, yielding a response rate of 27 percent. The researcher created an online survey consisting of two sections. The first contained 28 questions pertaining to demographic information including time spent in various methods of instruction as well as preferences for one of two methods of instruction, Kodály or Orff.

The researcher found several trends in responses to the electronic survey regarding demographic information. A large majority of those responding were female (88 percent) as compared to male (12 percent). This would be expected given the surveyed population of elementary general music teachers (Roulston & Misawa, 2011). The age of the respondents ranged from 23 to 64 years old with the mean age of 42. A majority of the teachers in the state teach kindergarten through fifth grade (53 percent). One exception was a teacher who taught only kindergarten through second grade. Time spent with each class ranged from 30 minutes to over an hour per meeting. The average time with each class was 50 minutes.

Demographic information also yielded a wide range of time spent performing various activities during a music class meeting. The most common activity was singing (48 percent) followed by playing instruments (22 percent), movement or dancing (6 percent), and storytelling (3 percent). Music teachers also responded that a majority (73 percent) used basal series method books in their instruction. Of those that used a basal series method book a majority (85 percent) found Kodály methods of instruction highlighted in the book. This included special sections of the book on how to adapt or modify a particular lesson to include Kodály methods of instruction. Likewise, a majority (81 percent) of those using basal textbooks also found Orff



strategies highlighted. This highlighting included incorporation of Orff instruments into the lesson or movement/rhythmic word-based activities. Only three basal series textbooks were mentioned by the subjects; they included *Spotlight on Music*, *Share the Music*, and *Worlds of Music*.

Advanced training in Kodály and Orff methods of instruction included workshops, instructional videos, or learning from texts. More music educators responded to having advanced training in Kodály methods (73 percent) as compared to only 46 percent in advanced Orff training. Fifty-three percent said they would like to receive more instruction in Kodály methods of instruction, while 63 percent said they would like to receive more instruction in Orff methods. When these music educators were asked about their certification training in Kodály and Orff, a majority had not earned any levels in Kodály (70 percent) or Orff (58 percent). Those with level one certifications included 23 percent in Kodály and 28 percent in Orff; those with level two certifications included 5 percent in Kodály and 8 percent in Orff; and those with level three certification included 2 percent in Kodály and 5 percent in Orff. This resulted in a total of 30 percent earning some Kodály certification levels and 42 percent earning some Orff certification levels.

The final data included frequencies of MBTI personality types. The most common type was ENFJ (Extroversion-iNtuitive-Feeling-Judging) among ten respondents. This is in contrast to MacLelleon's (2009) study of MBTI types of high school students' instrumentalists, in which ENFP was found to be the most common personality type. The ENFJ personality was the most common when viewing all respondents' MBTI single-letter types in combination and when examining them by

preferred methods of instruction. Those that preferred Kodály methods of instruction were ENFJ in the following percentages E (50 percent), N (66 percent), F (62 percent), and J (83 percent). Those that preferred Orff methods of instruction were ENFJ in the following percentages E (61 percent), N (52 percent), F (58 percent), and J (81 percent).

### **Conclusions**

Several conclusions can be drawn from the results of this study. First, respondents reported a preference for Orff approaches to instruction (61 percent) over Kodály approaches to instruction (38 percent). This may be due to Orff being a more active approach in the classroom or greater perceived familiarity among the respondents. This seems to be in contrast with the teachers' self-reported preference for singing rather than to the activity of playing Orff instruments during class time. While the Orff approach does not rule out singing, a stronger preference for Orff instruments would have seemed more likely. When the teachers were asked if they would like to receive more training in a given method of instruction, 63 percent identified the Orff approach. Fewer, 53 percent, asked for more training in Kodály approaches to instruction. This supports the finding of Orff as a slightly preferred method of instruction (Bebeau, 1982; Siemans, 1969). However, more than half of the respondents asked for more training in both methods.

The MBTI revealed a preference for ENFJ (Extraversion-Intuition-Feeling-Judging). This supports the findings of Rushton, Morgan, and Richard (2007) who found ENFP and ENFJ to be the most prominent personality profiles for classroom teachers. This suggests a similarity between elementary general classroom teachers

and elementary general *music* classroom teachers. It should also be noted that no ISFP (Introversion-Sensing-Feeling-Perceiving) personalities were found, which are the opposite personality dichotomies when compared to the preferred. When comparing whole letter MBTI types for each preferred method of instruction (Orff and Kodály), both show a propensity toward ENFJ. The most striking dichotomous result is that of Perceiving (P) to Judging (J). When both methods are combined, 78 percent fall into the Judging type while only 22 percent fall into the Perceiving type. This result is even stronger when examining preferred method of instruction, with 83 percent having Kodály preference falling into the Judging type and 81 percent having Orff preference falling into the Judging type. This suggests a strong sense of order and planning which is beneficial to teachers. Judging personalities often prefer control of a situation, which is also helpful for teachers in maintaining control of their classes (Myers, McCaulley, Quenk, & Hammer, 1998)

When Spearman rho correlations were run between the preferred methods of instruction and personality types, only a few significant correlations were found. Those teachers who had received more Kodály levels of instruction had a propensity toward the Perceiving type ( $\rho = -.279$ ). This finding is consistent with MBTI validation studies, which have found those with the Perceiving personality tend to remain open in order to get more information, as those teachers seeking more Kodály training did (Myers, McCaulley, Quenk, & Hammer, 1998). This is unusual because Perception does not match the overall MBTI type of ENFJ found for elementary general music teachers in this study.

Correlations for the Orff variables showed three weak but significant findings. Those that spend more time using the Orff instruments during their instruction tend to be Intuitive ( $\rho = -.28$ ) and Feeling ( $\rho = -.28$ ). This is interesting, as those with the Intuitive personality usually prefer thinking a problem through instead of testing it out with their hands (Myers, et al., 1998), which would seem contradictory to the physical act of playing an instrument. Yet, these Intuitive personalities also enjoy working with symbols and in the abstract (Myers, et al., 1998), which may suggest that propensity toward the Orff approach of playing the instruments with no written music, but rather patterns of notes. The Feeling type was found to spend more time on Orff instruments ( $\rho = -.309$ ), supporting the Myers findings that the Feeling personality tends to think more of the group and maintaining harmony with those in the group. This would make sense in the Orff ensemble where each part is of equal importance and everyone gets a chance to participate. This Orff instruction supports the idea of harmony within the group and each participant being of equal importance (Myers, et al., 1998).

Results of this survey should be interpreted with caution for a variety of reasons. First, the response rate of teachers (27 percent) was statistically inadequate to indicate a generalization to all elementary general music teachers in the state of Indiana. Second, teachers, while given a definition of each approach to instruction, might not have understood which method they used and answered inaccurately. Finally, because this survey was self-reported, teachers might have been biased toward answering in a personally flattering way. For example if a teacher did not use a particular method and believed the survey was looking for one approach to

instruction over another, the amount of reported time spent on various aspects of instruction could have been altered by the respondents. To reconcile these inadequacies several recommendations will be made.

This study was designed to examine personality types in the elementary general classroom. Unlike previous studies into MBTI personality types (Kemp, 1981; Rushton, Morgan & Richard 2007; Schmidt, 1989a; Steele & Young, 2008) this study focused on a different group of participants, elementary general music teachers. This specific group has not been examined with regards to MBTI personality types according to existing personality research. It was important to find out more about their personality types, as well as their current approaches to instruction in the elementary general music classroom.

### **Implications**

The results of this study may be pertinent to several different groups of people including elementary general music teachers, professors of undergraduate students, future elementary general music teachers, and teachers outside the area of music. Elementary general music teachers can use the information gained by this study to examine their own teaching practices. It could help teachers identify whether they prefer techniques associated with the Kodály approach, Orff approach, both, or a combination of several approaches to music instruction.

Elementary general music teachers who know their MBTI personality could modify their instruction to best fit their own style of learning and teaching. Thinking personalities tend to analyze pros and cons and then be consistent and logical. Thinking personalities also tend not to let other people's wishes influence their beliefs

(Myers, et al., 1998). If, for example, a teacher had a Thinking (T) personality, it might be beneficial for this teacher to consider keeping an open mind, without jumping to conclusions about the quality or the final product of their students' music-making rather focusing on the experiential process of music-making in the moment.

Professors of undergraduate students who are preparing to become elementary general music teachers could use the information gathered on this topic to reflect upon how much emphasis they place on various approaches to elementary general music. Since the Orff method was preferred by teachers (61 percent) in this study, more instructional time could be given to Orff approaches. If these professors knew about their students MBTI personality profiles they could promote approaches more suited to a student's personality. For example, if a student had an iNtuitive/Feeling personality, the Orff approach might be more beneficial because of the correlations found between both the iNtuitive and Feeling personalities and the percentage of time on Orff instruments ( $\rho = -.28$ ). Similarly, for future teachers of elementary general music, this study's findings regarding MBTI personality types might be beneficial in deciding which methods they will prefer in their classroom curriculum. While no one approach is superior to the other, the students of the future elementary general music teacher might respond better to an approach that is preferred by the teacher.

Educators not in the field of music might also benefit from the information gathered in this study. Knowing more approaches for instruction based on certain MBTI personality characteristics might help general classroom teachers meet the needs of students who have personality types other than their own. For example Beauvois & Eledge (1996) found that college students with an INTP personality

viewed computer lab experiences less positively than their peers. It is likely that many general educators do not know about MBTI personality types and have a bias for certain types of instruction based on their own personality characteristics, and do not consider the preferences of their students which may differ from theirs.

### **Recommendations**

This descriptive study has provided information about the demographics of elementary general music teachers across the state of Indiana, and about MBTI personality profiles of these teachers in relation to their preferred methods of instruction. While this study has provided results about 60 elementary music teachers in the state of Indiana, further research is needed in order to gain more generalizable insights into the workings of the elementary music classrooms in the state.

This study examined only elementary general music teachers in the state of Indiana. These findings cannot be generalized to the entire population of elementary general music teachers in the whole state nor to any other state. Despite four attempts to get results from all elementary general music teachers who had email address on file in the *Indiana Guide of Music Teachers* only 27 percent completed the survey which means a large majority did not. Further research should seek to have a higher response rate (at least 50 percent) and should include as many elementary general music teachers as possible. This study should also be replicated in the middle school and junior high schools that contain general music classes to reveal any similarities to or differences from elementary general music teachers.

Additional research is also needed to determine if the selected approaches to instruction was due to presence or absence of instruments, or reflect the preference of

the teacher. Some elementary general music teachers might like to engage in an Orff approach, but cannot due to not having enough or adequate instruments for students. This could be determined through questioning elementary general music teachers about their Orff instrument usage, Orff instrument needs, and financial needs/budgets during the school year.

Preference for use of instruments should also be examined in relation to preferred approaches to instruction. For example, use of rhythm instruments in Kodály classrooms might suggest a bridge between the two approaches to music instruction. It might also be that those that prefer the use of rhythm instruments wish they had access to more Orff instruments? This information could be gathered by asking elementary general music teachers about how often they use rhythm instruments and if they do not use them, why?

Investigating MBTI personality profiles of those teachers of secondary school ensembles would also yield interesting results. Do these teachers who chose careers that are more performance-based have a different MBTI personality profile than those of the elementary general music teachers? Future studies could also investigate the musical achievement levels of secondary ensemble students who had more Orff instruction versus those that had a more Kodály-based instruction. This could be found by asking secondary teachers to study differences between these two groups of students (Orff or Kodály prepared) in musical skills such as improvisation, rhythmic clarity, and melodic expression. This could help inform the elementary general music teacher what might be most useful when their students participate in high school ensembles.



Another area of future study includes determining what exactly constitutes each approach to instruction. For this study definitions were obtained which focused on the activities the students were engaged in and the most common method of producing music during a music class. For Kodály, singing, moveable do, hand signs, rhythm syllables, and a logical progression were emphasized. For Orff, speech-rhythm patterns, Orff instruments, and student improvisation/leadership were emphasized. It would be interesting to study how frequently teachers use each of these approaches or a combination of both methods' approaches.

Various types of research designs could also expand the results of this study.

1. A case study approach should be taken in recreating this study with elementary general music teachers. All survey responses for this study were self-reported. It would be beneficial to see if the teachers report their teaching process and MBTI correctly and without bias. This could be accomplished through interviews and field recordings to compare survey results with personal contact results. Rich description could be ascertained through this method that could also inform why these two methods of instruction are the most prominent in the state of Indiana.
2. Another descriptive study could be designed to answer questions uncovered in this study. More information is needed on instrument usage and finances of the elementary general music classroom. Comparison of the results of this study with other regions of the United States would also yield valuable results. These questions could be answered by survey or on-site investigation by the researcher.

3. A correlational study would be beneficial regarding financial questions brought up by this study. Such a study might answer the following questions: Is there a relationship between areas (of the state or country) and access to funds to buy instruments? If so, does more money/more access to Orff instruments result in a higher preference for using Orff approaches to elementary general music education? Demographic information obtained through surveys could answer these questions.
4. An experimental study could help support the findings of this study. An examination of a group of teachers who use only Kodály approaches could be compared to a group of teachers who use only Orff approaches. Results could focus on musical achievements such as rhythmic accuracy, melodic expression, and improvisation of both groups to find similarities or disparities. Preferences of the students in each group toward general music class could also be measured.
5. Both historical and philosophical questions related to this study could be answered by examining the rise of each approach in the United States to see if they came about out of the needs of students, or simplicity, or cost, or effectiveness. Ethics could also be examined in terms of whether a teacher who uses only one approach toward music education is harming students by not giving them a balance between the two. The reasons why general music educators choose the approaches they do would continue to add to the body of knowledge gained by this study.

## Appendix A

Dear Elementary General Music Teacher,

Please take **15 minutes** right now to complete this interesting survey that will help you learn about your personality and help me complete research to further music education in the state of Indiana.

My name is Richard McKay and I am currently a Music Education graduate student at the Jacobs School of Music at Indiana University. My master's thesis is examining relationships between personality types and methods of instruction in the elementary general music classroom.

### **PART I: 5 Minutes**

Please complete the questionnaire at the following web address:

<http://www.humanmetrics.com/cgi-win/jtypes2.asp>

This will ask you questions designed to determine various aspects of your personality. The results will be expressed in a four-letter combination. Each of the four letters falls on a range from one personality extreme to another. Please answer honestly and thoughtfully, as there are no "correct" answers. Please write down your letter combination for use in part two of the questionnaire. The website will also give you information regarding your personality type that can help with understanding your teaching style. This understanding can allow you to better meet individual student needs and promote student-centered learning.

### **Part II. 10 Minutes**

Please complete this Survey Monkey Survey at the following web address:

<https://www.surveymonkey.com/s/DMG763B>

These general questions will be used to reveal and summarize what methods of general music instruction are currently being used in elementary schools the state of Indiana.

I invite you to participate in this study. If you have any questions you may contact me at [rgmckay@indiana.edu](mailto:rgmckay@indiana.edu) and I'll be happy to answer questions you have. All information will be coded for anonymity.

Sincerely,

Richard McKay

## Appendix B

### Online Adaption of MBTI

1. You are almost never late for your appointments YES NO
2. You like to be engaged in an active and fast-paced job YES NO
3. You enjoy having a wide circle of acquaintances YES NO
4. You feel involved when watching TV soaps YES NO
5. You are usually the first to react to a sudden event: the telephone ringing or unexpected question YES NO
6. You are more interested in a general idea than in the details of its realization YES NO
7. You tend to be unbiased even if this might endanger your good relations with people YES NO
8. Strict observance of the established rules is likely to prevent a good outcome YES NO
9. It's difficult to get you excited YES NO
10. It is in your nature to assume responsibility YES NO
11. You often think about humankind and its destiny YES NO
12. You believe the best decision is one that can be easily changed YES NO
13. Objective criticism is always useful in any activity YES NO
14. You prefer to act immediately rather than speculate about various options YES NO
15. You trust reason rather than feelings YES NO
16. You are inclined to rely more on improvisation than on careful planning YES NO
17. You spend your leisure time actively socializing with a group of people, attending parties, shopping, etc. YES NO
18. You usually plan your actions in advance YES NO
19. Your actions are frequently influenced by emotions YES NO
20. You are a person somewhat reserved and distant in communication YES NO
21. You know how to put every minute of your time to good purpose YES NO
22. You readily help people while asking nothing in return YES NO
23. You often contemplate about the complexity of life YES NO
24. After prolonged socializing you feel you need to get away and be alone YES NO
25. You often do jobs in a hurry YES NO
26. You easily see the general principle behind specific occurrences YES NO
27. You frequently and easily express your feelings and emotions YES NO
28. You find it difficult to speak loudly YES NO
29. You get bored if you have to read theoretical books YES NO
30. You tend to sympathize with other people YES NO
31. You value justice higher than mercy YES NO
32. You rapidly get involved in social life at a new workplace YES NO
33. The more people with whom you speak, the better you feel YES NO
34. You tend to rely on your experience rather than on theoretical

- alternatives YES NO
35. You like to keep a check on how things are progressing YES NO
  36. You easily empathize with the concerns of other people YES NO
  37. Often you prefer to read a book than go to a party YES NO
  38. You enjoy being at the center of events in which other people are directly involved YES NO
  39. You are more inclined to experiment than to follow familiar approaches YES NO
  40. You avoid being bound by obligations YES NO
  41. You are strongly touched by the stories about people's troubles YES NO
  42. Deadlines seem to you to be of relative, rather than absolute, importance YES NO
  43. You prefer to isolate yourself from outside noises YES NO
  44. It's essential for you to try things with your own hands YES NO
  45. You think that almost everything can be analyzed YES NO
  46. You do your best to complete a task on time YES NO
  47. You take pleasure in putting things in order YES NO
  48. You feel at ease in a crowd YES NO
  49. You have good control over your desires and temptations YES NO
  50. You easily understand new theoretical principles YES NO
  51. The process of searching for a solution is more important to you than the solution itself YES NO
  52. You usually place yourself nearer to the side than in the center of the room YES NO
  53. When solving a problem you would rather follow a familiar approach than seek a new one YES NO
  54. You try to stand firmly by your principles YES NO
  55. A thirst for adventure is close to your heart YES NO
  56. You prefer meeting in small groups to interaction with lots of people YES NO
  57. When considering a situation you pay more attention to the current situation and less to a possible sequence of events YES NO
  58. You consider the scientific approach to be the best YES NO
  59. You find it difficult to talk about your feelings YES NO
  60. You often spend time thinking of how things could be improved YES NO
  61. Your decisions are based more on the feelings of a moment than on the careful planning YES NO
  62. You prefer to spend your leisure time alone or relaxing in a tranquil family atmosphere YES NO
  63. You feel more comfortable sticking to conventional ways YES NO
  64. You are easily affected by strong emotions YES NO
  65. You are always looking for opportunities YES NO
  66. Your desk, workbench etc. is usually neat and orderly YES NO
  67. As a rule, current preoccupations worry you more than your future plans YES NO
  68. You get pleasure from solitary walks YES NO

- 69. It is easy for you to communicate in social situations YES NO
- 70. You are consistent in your habits YES NO
- 71. You willingly involve yourself in matters which engage your sympathies YES NO
- 72. You easily perceive various ways in which events could develop YES NO

Appendix C

**Musical Instruction/Personality Type Survey**

1. Gender (circle one):     Male            Female
  
2. Age: \_\_\_\_\_
  
3. What was your four-letter personality code from the previous Myers Briggs website?  
  
\_\_\_\_\_
  
4. Years teaching elementary general music: \_\_\_\_\_
  
5. Grades currently teaching: \_\_\_\_\_
  
6. Current School: \_\_\_\_\_
  
7. School District: \_\_\_\_\_
  
8. How often do you see each music class per week (please circle one)?  
  
1   2   3   4   5   6   7   8   9   10   11   12   13   14   15   16 or more
  
9. How long does each class meet (circle one)?  
  
0 – 10 min.    11 – 20 min.    21 – 30 min.    31 – 40min.    41 – 50 min.  
  
51 – 60 min.    More than 60 min.
  
10. Approximately what percentage of your class time is spent singing (please circle one)?  
  
0 – 10    11 – 20    21 – 30%    31 – 40%    41 – 50%  
  
51 – 60%    61 – 70%    71 – 80%    81 – 90%    90-100%
  
11. Approximately what percentage of your class time is spent playing rhythm instruments? 0 – 10%    11 – 20%    21 – 30%    31 – 40%    41 – 50%  
  
51 – 60%    61 – 70%    71 – 80%    81 – 90%    90-100%

12. Approximately what percentage of your class time is spent playing Orff

instruments? 0 – 10% 11 – 20% 21 – 30% 31 – 40% 41 – 50%

51 – 60% 61 – 70% 71 – 80% 81 – 90% 90-100%

If none, why?

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13. Do you use a basal series method book? (e.g., *Spotlight on Music*) Yes No

If yes, which series? \_\_\_\_\_

14. Does your required music textbook highlight any Kodály methods of instruction?

Yes No I don't know

If yes, do you use these suggestions? Yes No Sometimes

15. Does your required music textbook highlight any Orff methods of instruction?

Yes No I don't know

If yes, do you use these suggestions? Y N Sometimes

16. Did you study the Kodály method of instruction in your in your undergraduate

studies? Yes No Other \_\_\_\_\_

17. Did you study the Orff approach of instruction in your undergraduate studies?

Yes No Other \_\_\_\_\_

18. Approximately what percentage of your class time is spent using Kodály methods

of instruction (please circle one)? 0 – 10% 11 – 20% 21 – 30% 31 – 40%

41 – 50% 51 – 60% 61 – 70% 71 – 80% 81 – 90% 90-100%



19. Approximately what percentage of your class time is spent using Orff methods of instruction (please circle one)? 0 – 10% 11 – 20% 21 – 30% 31 – 40%

41 – 50% 51 – 60% 61 – 70% 71 – 80% 81 – 90% 90-100%

20. Have you received any training since your undergraduate music teacher training in Kodály levels? Yes No

What level of Kodály certification have you achieved? 0 I II III

21. Have you received any training since your undergraduate music teacher training in Orff levels? Yes No

What level of Orff certification have you achieved? 0 I II III

22. Would you be interested in receiving more training in Kodály methods of instruction? Yes No

23. Would you be interested in receiving more training in Orff methods of instruction? Yes No

24. What is your favorite activity during your music class time? (please circle one)  
singing playing instruments dancing improvising story telling  
other

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25. In general, which method of instruction do you prefer to use? (Kodály, Orff, Dalcroze, Gordon, other)

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