



The Relationship between Pre-Service Music Teachers' Self-efficacy Belief in Musical Instrument Performance and Personality Traits

Demet GIRGIN¹

ARTICLE INFO

Article History:

Received: 01 August 2016

Received in revised form: 14 December 2016

Accepted: 22 January 2017

DOI: <http://dx.doi.org/10.14689/ejer.2017.67.7>

Keywords

Teacher training
music education
instrument education
music psychology

ABSTRACT

Purpose: Strong self-efficacy bring achievement in instrument education as in other disciplines. Achievement will increase the quality of instrument education, and it will be reflected in the professional lives of pre-service teachers and their students. This suggests that research on self-efficacy belief in musical instrument performance is necessary. Researchers have determined that people's individual traits influence their performance. Personality covers an individual's entire set of biological and psychological, hereditary and acquired abilities, motivation, emotions, desires, habits and all behaviors. For

these reasons, personality traits were selected as the second variable of this study. The purpose of this study is to determine the correlation between pre-service music teachers' self-efficacy belief in their musical instrument performance and their personality traits. **Research Methods:** For this study, the researcher cooperated with 250 pre-service music teachers. The study used the correlative survey method. The research data was collected using the Hacettepe Personality Inventory and the Musical Instrument Performance Self-efficacy Belief Scale. Correlation analysis was performed to determine the relationship between pre-service music teachers' musical instrument self-efficacy belief and their personality traits. **Findings:** The research results indicate a low correlation between pre-service music teachers' self-efficacy belief in musical instrument performance and their personality traits. **Implications for Research and Practice:** In this study, the correlation between pre-service music teachers' self-efficacy belief in their musical instrument performance and their personality traits was determined. It can be suggested that other researchers determine other variables that may affect pre-service music teachers' musical instrument performance self-efficacy belief.

© 2017 Ani Publishing Ltd. All rights reserved

¹Corresponding author: Balikesir University Necatibey Education Faculty Music Education Department, Balikesir, Turkey . E-mail: demetergen@hotmail.com

Introduction

In Turkey, pre-service music teachers are trained in faculties of education at universities. The predominant part of pre-service music teachers' curricula is composed of field education. Instrument training is the main focus of field education. This is because an instrument is the basic material of a music teacher. Pre-service teachers who are virtuoso players of their instruments will have fulfilling careers, and they will in turn raise even more people who are interested in art by inspiring their students to want to be like them. As Ucan (1996) says, people who are interested in art will be sensitive to their environment and society, able to satisfy and develop their aesthetic needs, fulfil their desire for artistic interpretation and express themselves. In other words, people with an interest in art will be intellectual and sophisticated. A society of intellectual and sophisticated individuals will develop. Considering this social reflection, it can be argued that improving the quality of instrument education in the training of pre-service music teachers is a pivotal issue. In the process of improving the quality of instrument education in pre-service music teachers' training, the problems encountered and their causes should be identified. Performance is the primary factor that should be examined in an analysis of the problems encountered in instrument education, since performance is the main reflection of self-improvement and self-knowledge in music education, as it is in other fields of pedagogy. It is the sole concrete indicator of the process. Sezer (2005) describes performance as, "individuals' way of expressing what they can do with their existing knowledge."

A review of the relevant literature indicates a holistic perspective on performance. There are two expressions for it in the foreign literature: "music performance" (Gabrielsson, 2003; Kenny, Fortune and Ackermann, 2013; Wrigley and Emmerson, 2013; Lamont, 2012; Hewitt, 2011), and "musical performance" (McCormick and McPherson, 2003; Preti and Welch, 2013; Ryan, 2004; Mills, 2003; Delagu and Belardinelli, 2003). On the other hand, studies in this field written in Turkish are limited (Ozevin Tokinan, 2013). The researcher used the term "music performance" since it is also the term used in the relevant resources. Music performance can be described as, "a person's or group's consciously displaying music for an audience" (Sloboda, 1985:67). Again, a holistic perspective is dominant in music literature. However, performance-based fields of music education have specific branches such as instrument education and vocal training. Each of these fields consists of different psychological and cognitive dynamics in themselves. Furthermore, they can be performed individually or as a group. When they are performed individually or as a group, their psychological, physiological and cognitive elements grow more diverse. Hence, a general approach to music performance might not be sufficient for music research directed toward professionals. The studies in the literature indicate that some researchers have noted this fact and performed studies of specific musical fields such as solo vocal performance (Howard, 2012), piano performance (Wapnick et al., 2009) and cello performance (Hong, 2003). Another remarkable point about the literature is that there are a large number of studies on music performance. This is an indicator of the

subject's popularity and its importance. Gabrielsson's (2003) study suggests that research on music performance can be classified into these topics: planning, deciphering, improvising, feedback, motor skills, performance models, measuring performance, physical factors, psychological and sociological factors and performance evaluation. However, Gabrielsson also states that the majority of these studies focus on performance measurement, and that there are also a considerable number of studies of motor skills. This might be due to the fact that music performance includes a variety of capabilities: motor skills, coordination, attention, memory, aesthetic sense and interpretation, so researchers are focused on these points. Studies of psychological factors are also very common in music performance research. This indicates that the quality of a performance results from the experience level of the performer and having enough preparation for the performance, along with psychological factors such as sense of self, self-efficacy belief and performance anxiety (Papageorgi et al., 2011). In the literature, there are many studies of performance anxiety (Allen, 2013; Thomas and Nettelbeck, 2014). However, it is notable that there are few studies on the correlation between the sense of self, self-efficacy and performance (McCormick and McPherson, 2003), although self-efficacy is one of the basic motivational structures of individuals' actions. As Bandura (1986; 391) states, self-efficacy belief is a "person's main judgements about their capacities to carry out the actions required to perform and organize these actions." As in other disciplines, there are many studies of self-efficacy belief in the musical field (Ozmentes, 2014; Afacan, 2008). This may be due to the fact that music researchers noticed the positive effects of self-efficacy in education. As Bandura (1993) says, individuals with a weak self-efficacy belief cannot fully focus on the teaching process. They do not have much desire to learn. They neither want nor try overcome the problems they encounter. People with strong self-efficacy belief try more and work harder to achieve their goals than people with weak self-efficacy belief (Schunk, 1989). Individuals with strong self-efficacy belief try harder because of the positive correlation between self-efficacy and motivation, according to the research of Schunk (1995) and Yusuf (2011). The positive correlation of self-efficacy concept with motivation brings about achievement. Therefore, strong self-efficacy belief, together with motivation, will lead to achievement in instrument education as in other disciplines. Achievement will increase the quality of instrument education, and it will be reflected in the professional lives of pre-service teachers and their students. In other words, qualified pre-service music teachers will be satisfied with their professional lives, increasing the number of people who are interested in art by creating a driving force in their students, and thus serving the development of society. This indicates that research on self-efficacy belief in instrument performance is necessary. Researchers have determined that people's motivation, excitement, level of anxiety, thoughts and belief—in other words, individual traits—influence their performance (Stacho et al., 2013; Zijl and Slobada, 2011). The concept of personality includes most of these traits. Yelboga (2006) says that personality covers an individual's entire set of biological and psychological, hereditary and acquired abilities, motivation, emotions, desires, habits and all behaviors. For these reasons, personality traits were selected as the second variable in this study. The purpose of

this study is to determine the correlation between pre-service music teachers' self-efficacy belief regarding their musical instrument performance and their personality traits. The study is significant because it will contribute to the enhancement of instrument education in pre-service music teacher education and the creation of brand new methods, approaches and measurements.

Method

Research Design

The correlative survey method was used in this study. Karasar (2002: 81) says correlative survey models are research models aimed at determining the existence of a simultaneous change between two or more variables and the levels of such change.

Research Sample

For this study, the researcher cooperated with 250 pre-service music teachers enrolled in the first, second, third and fourth years in Adnan Menderes University and Balikesir University's Faculty of Educational Sciences in their Music Education Programs during the 2013-2014 academic year in Turkey. The population of the study includes students enrolled in the faculty of educational sciences in their music education programs in Turkey. The sample group of the study consisted of students enrolled in Adnan Menderes University and Balikesir University's Faculty of Educational Sciences in their Music Education Programs. The simple random sampling technique was used to determine the sample group of the study. The principle of "the sample size between 30 and 500 is enough," which is widely accepted by scholars, was taken into account (Altunışık, Coşkun, Bayraktaroğlu and Yıldırım, 2012). Of the pre-service teachers participating in this study, 60% were male and 40% were female. Of them, 22.8% were enrolled in their first year, 20.8% in their second year, 28.8% in their third year and 27.6% in their fourth.

Research Instrument and Procedure

The Hacettepe Personality Inventory. This study used the "Hacettepe Personality Inventory" developed by Ozguven (1992) to determine the personality traits of pre-service music teachers. The Hacettepe Personality Inventory was created by improving upon the pilot version prepared in 1976, and through further revision in 1978. The inventory was revised for the second time in 1982, when it took on its current form. The scale consists of eight sub-scales: four for "personal adaptation" and four for "social adaptation." The sub-dimensions of personal adaptation are: "Self-realization," "Emotional Determination," "Neurotic Tendencies," and "Psychotic Symptoms." The sub-dimensions of social adaptation are: "Family Relationships," "Social Relationships," "Social Norms," and "Antisocial Tendencies." The entire scale includes 168 items. Each sub-dimension consists of 20 items. Eight additional items are used to provide clues about the validity of the responses. The items solicit "Yes" or "No" responses, and the scale is scored with "1" point given for each correct answer and "0" points for each incorrect answer. So, the maximum score of the scale is 160 points, and the minimum score is 0 points. The maximum score of the sub-

dimensions of the scale is 20 points, and the minimum score is 0 points. The height of the score indicates being "healthy" or "adaptable." The scores on the scale are interpreted using the percentages determined by Ozguven. Validity tests were performed by Ozguven (1976-1982), using the distributed practice method on a variety of groups. The lowest reliability coefficients were found in the social norms sub-dimension (58), and the highest were the reliability scores of the entire scale (92). The average reliability score was 82.

The Musical Instrument Performance Self-efficacy Belief Scale. This study used the "Musical Instrument Performance Self-efficacy Belief Scale" developed by the researcher to measure the musical instrument performance self-efficacy belief levels of pre-service music teachers. The scale was prepared using a 5-point Likert type scale, consisting of three sub-dimensions, which are "Self-efficacy," "Self-inefficacy," and "Psychological indicators." The entire scale's Cronbach's Alpha coefficient is .72. The Cronbach's Alpha coefficients for the sub-dimensions of the scale are: .74 for "Self-efficacy," .76 for "Self-inefficacy," and .61 for "Psychological indicators." On the scale, 1="disagree" and 5="strongly agree." The scale consists of 20 items, so the maximum score is 100 points, and the minimum score is 20 points. The "Self-efficacy" sub-dimension consists of 10 items. "Self-inefficacy" has 5 items, and "Psychological indicators" consists of 5 items. The maximum score on the sub-dimension "Self-efficacy" is 50 points, and the minimum score on this sub-dimension is 10 points. The maximum score on "Self-inefficacy" is 25 points, and the minimum is 5 points. The maximum score on "Psychological indicators" is 25 points, and the minimum is 5 points. The points for some items on the scale were calculated in reverse.

Data Analysis

The study demonstrates the arithmetic average and standard deviation as the descriptive statistics of pre-service music teachers' scores regarding their personality traits and self-efficacy belief in their instrument performance. A correlation analysis was performed to determine the correlation between self-efficacy belief in instrument performance and personality traits. The reliability level was found to be .05.

Results

Findings Regarding the Descriptive Statistics

Table 1 shows the findings related to the descriptive statistics from the "Musical Instrument Performance Self-efficacy Belief Scale" and the "Hacettepe Personality Inventory."

Table 1

Descriptive Statistics Results for Hacettepe Personality Inventory and Musical Instrument Performance Self-efficacy Scale (N=250)

		Minimum	Maximum	M	SD	Skewness	Kurtosis	
Hacettepe Personality Inventory Scale Sub-scales	Self-realization	1.00	14.00	8.20	2.87	-.347	-.356	
	Emotional Determination	2.00	18.00	10.94	3.28	-.157	-.439	
	Neurotic Tendencies	1.00	19.00	11.04	3.50	-.268	.030	
	Psychotic Symptoms	2.00	18.00	11.13	3.17	-.149	.105	
	Personal Adaptation	11.00	64.00	41.32	10.22	-.343	.311	
	Family Relationships	.00	16.00	7.74	3.81	.032	-.748	
	Social Relationships	.00	16.00	7.65	3.38	-.106	-.642	
	Social Norms	2.00	16.00	8.95	2.68	.032	-.167	
	Antisocial Tendency	2.00	17.00	9.61	3.09	-.190	-.387	
	Social Adaptation	8.00	54.00	33.96	9.04	-.443	-.235	
	General Personality Traits	27.00	113.00	75.28	16.61	-.566	.224	
	Musical Instrument Performance Self-efficacy Belief Sub-Scale	Self-efficacy	10.00	50.00	30.38	8.11	-.138	-.0215
		Self-inefficacy	5.00	25.00	16.80	4.43	-.215	-.434
		Psychological Indicators	5.00	25.00	14.51	3.86	.216	-.054
Musical Instrument Performance Self-efficacy Belief		23.00	97.00	61.70	12.82	-.112	.572	

As Table 1 shows, the highest average on the sub-scales of the "Musical Instrument Performance Self-efficacy Belief Scale" was on the "Self-efficacy" sub-dimension ($M=30.38$), and the lowest average was on the "Psychological Indicators" sub-dimension ($M=14.51$). On the "Hacettepe Personality Inventory," the highest average was on the "Psychotic Symptoms" sub-dimension ($M=11.13$), and the lowest was on the "Family Relationships" sub-dimension ($M=7.74$).

Findings of the Correlation Analysis

Table 2 shows the findings of the correlation analysis of the "Musical Instrument Performance Self-efficacy Belief Scale" and the "Hacettepe Personality Inventory." According to Buyukozturk (2006), in the correlation analysis, correlation coefficient between 0.00 and 0.30 is regarded as a low-level correlation. Between 0.30 and 0.70 is considered a medium-level correlation, and between 0.70 and 1.00 is regarded as a high-level correlation.

As Table 2 shows, there was a low correlation between the "Musical Instrument Performance Self-efficacy Belief Scale" and the "Hacettepe Personal Inventory." The highest correlation among the sub-dimensions of the "Musical Instrument Performance Self-efficacy Belief Scale" was between the "Musical instrument performance self-efficacy belief" and "Self-efficacy" ($r=.846$; $p<.01$). The highest correlation among the sub-dimensions of the "Hacettepe Personality Inventory" was between "General personality traits" and "Personal adaptation" ($r=.879$; $p<.01$). The highest correlations between "Musical Instrument Performance Self-efficacy Belief Scale" and "Hacettepe Personal Inventory" were between "Psychological indicators" and "Neurotic Tendencies" ($r=-.240$; $p<.01$); "Psychological indicators" and "Personal adaptation" ($r=-.223$; $p<.01$); "Self-inefficacy" and "General personality traits" ($r=-.196$; $p<.01$); "Self-inefficacy" and "Social adaptation" ($r=-.184$; $p<.01$); "Self-inefficacy" and "Self-realization" ($r=-.181$; $p<.01$); "Psychological indicators" and "Emotional determination" ($r=-.174$; $p<.01$); "Self-inefficacy" and "Family relationships" ($r=-.171$; $p<.01$); "Psychological indicators" and "General personality traits" sub-dimensions ($r=-.163$; $p<.01$).

Discussion and Conclusion

This study aims to determine the correlation between pre-service music teachers' musical instrument performance self-efficacy belief and their personality traits. The research results indicate that there is a low correlation between pre-service music teachers' instrument performance self-efficacy belief and their personality traits. In the relevant literature, there are no studies similar to this one; however, Schyns and Collani (2010) found a positive and significant correlation between self-efficacy belief and personality traits in their study on the correlations between self-efficacy, personality traits and organizational variables. Thoms, Moore and Scott (1998) did research on the correlation between self-efficacy and personality traits in autonomous study groups. They found that self-efficacy and personality traits are related. These studies support the outcome of this study. A high level of performance on an instrument will bring about self-efficacy belief, motivation and achievement. This will cause pre-service music teachers to increase their professionalism, find professional satisfaction, inspire their students and increase the numbers of people who are interested in art; thus, serving for the development of the society.

Table 2
 Correlations for the Sub-dimensions of the Instrument Performance Self-efficacy Belief Scale and the Hacettepe Personality Inventory Scale

	1- General	2	3	4	5	6	7	8	9	10	11	12	13	14
1- General	Personal													
2-Self-realization	Trust	,738**												
3-Emotional Determination		,664**	,371**											
4- Neurotic Tendencies		,701**	,347**	,660**										
5- Psychotic Symptoms		,703**	,402**	,609**	,628**									
6- Personal Adaptation		,879**	,644**	,840**	,847**	,834**								
7- Family Relationships		,628**	,464**	,173**	,286**	,193**	,344**							
8- Social Relationships		,533**	,488**	,106	,116	,163**	,261**	,326**						
9- Social Norms		,423**	,320**	,017	,030	,092	,134*	,264**	,314**					
10- Antisocial Tendency		,738**	,452**	,443**	,460**	,524**	,590**	,416**	,230**	,289**				
11- Social Adaptation		,843**	,628**	,269**	,330**	,349**	,484**	,764**	,684**	,625**	,689*			
12- Musical Instrument Performance	Self-efficacy Belief	-,163**	-,171**	-,088	-,142*	-,098	-,155*	-,088	-,104	-,069	-,082	-,124*		
13- Self-efficacy		-,073	-,107	-,010	-,037	-,025	-,054	-,039	-,056	-,051	-,058	-,073	,846**	
14- Self-inefficacy		-,196**	-,181**	-,085	,133*	-,102	-,156*	-,171**	,137*	-,113	-,078	-,184**	,466**	,812**
15- Psychological Indicators		-,163**	-,131*	-,174**	-,240**	-,155*	-,223**	-,011	-,066	-,010	-,059	-,047	-,588**	,145*

**p<.01,*p<.05

For the aforementioned reasons, the other psychological and musical factors in instrument performance and self-efficacy belief need to be researched. According to the results, educators can develop the necessary measurements and take the required precautions for negative situations in education process. Researchers could also study the other factors –both affective and psychological–that contribute to the instrumental training of pre-service music teachers. Regarding the outcomes of this research, certain measurements could be developed for use in the aptitude tests used for entrance into music departments and for choosing an instrument. It is known that students who have not received education in any of the instruments taught as majors in music departments determine their principal instrument after joining the department. However, only their physical appropriateness is taken into account. There is no psychological or affective evaluation. There is a need for the tests that will determine which instrument suits students psychologically and emotionally. This type of research might contribute to the development of these measurements. Accordingly, these approaches could contribute to enhancing the quality of instrument education.

Another outcome indicated in the Findings section of the study is that the highest correlations between the scores of pre-service teachers on the "Musical Instrument Performance Self-efficacy Belief Scale" and the "Hacettepe Personal Inventory" were: ($r=-.240$; $p<.01$) between "Psychological indicators" and "Neurotic tendencies;" ($r=-.223$; $p<.01$) between "Psychological indicators" and "Personal adaptation;" ($r=-.196$; $p<.01$) between "Self-inefficacy" and "General personality traits;" ($r=-.184$; $p<.01$) between "Self-inefficacy" and "Social adaptation;" ($r=-.181$; $p<.01$) between "Self-inefficacy" and "Self-realization;" ($r=-.174$; $p<.01$) between "Psychological indicators" and "Emotional determination;" ($r=-.171$; $p<.01$) between "Self-inefficacy" and "Family relationships;" ($r=-.163$; $p<.01$) between "Psychological indicators" and "General personality traits." The negative correlation between "Psychological indicators" and "Neurotic tendencies" may be due to the perfectionist attitude of people with neurotic tendencies. Perfectionism characterizes individuals who set excessively high standards for themselves and for the others (Holender, 1965). Hamachek (1978) discussed two kinds of perfectionism: normal and neurotic. Kottman (2000) claimed that positive perfectionists are not intensely worried about reaching high standards, and they are not discouraged when they fail to reach their goals. However, negative perfectionists are extremely worried and feel devastated when they can not reach perfection. The sub-dimension "Psychological indicators" on the musical instrument performance self-efficacy belief scale consists of these items: "I get very excited during my performance since I am afraid to fail," "I am afraid of making small mistakes during my performance," "I feel nervous and tense before a performance," "I immediately get intimidated when I encounter a negative situation during my performance" and "I make a comparison between my instrumental performance with others at my level of ability." It is obvious that the items in the "Psychological indicators" sub-dimension relate to worries, anxieties and being demotivated. This context makes it evident that the contents of the "Psychological indicators" and "Neurotic tendencies" sub-dimensions match. Pre-service teachers with low scores on the "Neurotic tendencies" sub-dimension are

negative perfectionists. Yondem (2012) did a qualitative study with 17 music majors entitled, "Physical, Behavioral and Cognitive Features of Perceived Performance Anxiety." He explained the pre-performance anxiety of students with certain personality traits, e.g., excitability, insecurity and pessimism. These findings are consistent with Smith and Rickard's (2004) findings, which correlate performance anxiety and continuous anxiety or neuroticism. On the other hand, Yondem (2012) determined in his study that negative thinking, fear of not being appreciated and perfectionism are the thought contents of musicians who define their anxiety levels as high. This study determined that perfectionism is more rare than other thoughts. In another study, Yondem (2007) found that there was no significant correlation between music majors' anxiety and their perfectionist thoughts. These results contradict the argument that pre-service teachers who obtain low scores on the "Neurotic tendencies" sub-dimension are negative perfectionists. Depending on these results, researchers could perform studies to determine which neurotic tendencies are related to psychological indicators such as anxiety or excitement. Sumi and Kanda (2002) did not find a correlation between neurotic perfectionism and anxiety in their study of 138 Japanese students. This situation raises the question: "Does the correlation between neurotic perfectionism and anxiety vary depending on culture, gender and field?" A review of the relevant literature does not indicate any findings on this subject. Researchers should find answers to this question. The correlation between "Personal adaptation" and "Psychological indicators" become clear when the features of "Personal adaptation" sub-dimension are analysed. "Personal adaptation" consists of these sub-dimensions: "Self-realization," "Emotional determination", "Neurotic tendencies" and "Psychotic symptoms." The "Self-realization" score is correlated with these traits of self-realizing people: self-confidence, being aware of their abilities, being able to take decisions on their own, being able to express things that they are sure to be true, feeling that they are accepted and not useless. The "Emotional determination" score is correlated with these traits: self-confidence, rarely getting upset, not being offensive, and the "Psychotic symptoms" score is associated with being offensive and extremely emotional (Ozguven, 1992). If an individual obtains high scores on these traits, it indicates that the individual has a healthy personality. People who are healthy in terms of the traits in question get low scores on the "Psychological indicators" sub-dimension of the Musical Instrument Performance Self-efficacy Belief Scale. This may be due to the fact that individuals with healthy personalities feel less excitement and anxiety. Dundar, Yapici and Topcu (2008) performed a survey of university students' exam anxiety and personality traits. They determined that there was a negative correlation between "General personality traits" scores and exam anxiety. The studies by Dundar, Yapici and Topcu (2008) support the outcomes of this research. Another outcome of the study is that there is a negative correlation between the score obtained on the entire "Hacettepe Personality Inventory" and "Self -inefficacy ". This might be a result of the fact that people who are healthy personalities are more likely to be successful due to their self-confidence. Otacioglu (2008) performed a study with 92 pre-service music teachers entitled, "A comparison of Pre-service Music Teachers' Problem Solving Abilities and Self-confidence Levels with Their Achievements on Instruments." This

study supports the correlation between self-confidence and success. The correlation between "Self-inefficacy " and "Social adaptation" may be due to the fact that people who have antisocial tendencies in their family and social relationships— the sub-dimensions of "Social adaptation"—are less likely to be successful since they are hard, full of anger, wanting to hurt others and be aggressive. The other correlations in this research are between "Self-inefficacy " and "Self-realisation," and between "Psychological indicators" and "Emotional determination." Self-realising individuals are also self-confident. Since they trust themselves, they are likely to achieve their goals and be successful. Emotionally determined people are also self-confident, not offensive and rarely get upset. These traits may help emotionally-determined individuals to avoid excitement or anxiety during their instrumental performances. The study also found a negative correlation between "Self-inefficacy" and "Family relationships." This proves that healthy family relationships influence individuals' self-efficacy beliefs in instrument education as in other fields. This outcome of the study is consistent with the research of Ikiz and Yoruk (2013). Ikiz and Yoruk (2013) found that pre-service teachers' self-efficacy belief levels increased as their family relationships improved. Lian and Linn's (2010) opinions are the same. Another outcome of the study is that there is a positive correlation between the "Psychological indicators" and "General personality traits" sub-dimensions. This may be due to the self-confidence and social adaptation of emotionally-determined individuals. It is possible that emotionally-determined and socially adaptable individuals do not feel excitement or anxiety during their instrumental performance. These research outcomes require a focus on self-confidence and anxiety. Researchers could study the factors that influence their self-confidence and the correlation between their personality traits and anxiety levels.

This study also found that the highest average score among the sub-dimensions of "Musical Instrument Performance Self-efficacy Belief Scale" was $M=30.38$ on the "Self-efficacy" sub-dimension. The lowest was $M=14.51$ on the "Psychological indicators" sub-dimension. The highest average score among the sub-dimensions of "Hacettepe Personality Inventory" was $M= 11.13$ on the "Psychotic symptoms" sub-dimension. The lowest average score was $M=7.74$ on the "Family Relationships" sub-dimension. These results point to the fact that a majority of pre-service music teachers regard themselves as efficacious in their instrumental performance. However, they have a low average in terms of family relationships. As Ozguven (1992) states, a university student is neither a child nor an adult. University students are going through difficulties in their transition to adulthood and are supposed to find an identity, adapt to the rules of society and reach social maturity. In the social adaptation process, groups of friends are also very important, as the family becomes less influential and the individual's value systems become more influential in governing behavior. Moreover, most parents in our country failed to attain the same education level as their children, and so they lose some of their power to influence them. Thus, children become more influential in family decisions. This can cause family disagreements. A review of the relevant literature does not indicate any surveys supporting this case. Researchers could study the family relationships of university students and the factors affecting these relationships.

References

- Afacan, S. (2008). Muzik ogretimi ozyeterlik olcegi. [The music education self efficacy scale]. *Ahi Evran Universitesi Kirsehir Egitim Fakultesi Dergisi*, 9(1), 1-11.
- Allen, R. (2013). Free improvisation and performance anxiety among piano students. *Psychology of Music*, 41(1), 75-88.
- Altunisik, R., Coskun, R., Bayraktaroglu, S., & Yildirim, E. (2012). *Sosyal bilimlerde arastirma yontemleri SPSS Uygulamali* [Research methods in social sciences]. Sakarya: Sakarya Yayıncılık.
- Bandura, A. (1986). *Social foundation of thought and action: a social cognitive theory*. Englewood Cliffs, NJ: Prentice Hall.
- Buyukozturk, S. (2006). *Sosyal bilimler icin veri analizi el kitabı* [Handbook of data analysis for social science]. Ankara: PegemA Yayıncılık.
- Delagu, F., & Belardinelli, M. O. (2003). Children's recognition of their musical performance. *Musicae Scientiae*, 7(1), 31-48.
- Dundar, S., Yapici, S., & Topcu, B. (2008). Universite ogrencilerinin bazi kisilik ozelliklerine gore sinav kaygisinin incelenmesi [Investigation to test anxiety according to some personality characteristics of university students]. *Gazi Egitim Fakultesi Dergisi*, 1, 171-186.
- Gabrielsson, A. (2003). Musicperformance research at the millennium. *Psychology of Music*, 31(3), 221-272.
- Hamachek, D. E. (1978). Psychodynamics of normal and neurotic perfectionism. *Psychology*, 14(5), 449-468.
- Hewitt, M. P. (2011). The impact of self-evaluation instruction on student self-evaluation, music performance, and self-evaluation accuracy. *Journal of Research in Music Education*, 59 (1). 6-20.
- Hollender, M. H. (1965). Perfectionism. *Comprehensive Psychiatry*, 6, 94-103.
- Hong, J. (2003). Investigating expressive timing and dynamics in recorded celloperformances. *Psychology of Music*, 31(3) , 340-352.
- Howard. S. A. (2012). The effect of selected nonmusical factors on adjudicators' ratings of high school solo vocal performances. *Journal of Research in Music Education*, 60(2), 166-185.
- Ikiz, F. E., & Yoruk, C. (2013). Öğretmen adaylarının öz-yeterlik düzeyleri ile aile işlevlerinin incelenmesi [The investigation of self-efficacy levels and family functions of teacher]. *Usak Universitesi Sosyal Bilimler Dergisi*, 6(1), 228-248.
- Karasar, N. (2002). *Bilimsel arastirma yontemi* [Scientific research methodology]. Ankara: Nobel Yayın Dagitim.

- Kenny, D. T., Fortune, J. M., & Ackermann, A. (2013). Predictors of musicperformance anxiety during skilled performance in tertiary flute players. *Psychology of Music*, 41(3), 306-328.
- Kottman, T. (2000). Perfectionist children and adolescents: implications for school counselors. *Professional School Counseling*, 3(3), 182-189.
- Lamont, A. (2012). Emotion, engagement and meaning in strong experiences of music performance. *Psychology of Music*, 40(5), 574-594.
- Liann, C. T. &Lin, T. E. (2010). Effects of family functioning and family hardiness on self- efficacy among college students. *Sunway Academic Journal*, 4, 99-107
- McCormick, J., & McPherson G. (2003). The role of self-efficacy in a musicalperformance examination: An exploratory structural equation analysis . *Psychology of Music*, 31(1), 37-51.
- Mills, J. (2003). Musical performance: crux or curse of music education? *Psychology of Music*, 31(3), 324-339.
- Otacioglu, S. G. (2008). Muzik egitimi bolumu ogrencilerinin problem cozme, ozguven duzeyleri ile calgi basarilarinin karsilastirilmesi [The relations between the music department undergraduates' levels of problem solving, self esteem and their successes in playing instrument]. *Selcuk Universitesi Ahmet Kelesoglu Egitim Fakultesi Dergisi*, 26, 143-154.
- Ozevin Tokinan, B. (2013). Kenny muzik performans kaygisi envanteri' ni turkce'ye uyarlama calismasi [The adaptation study of Kenny music performance anxiety inventory into Turkish]. *Ahi Evran Universitesi Kirsehir Egitim Fakultesi Dergisi*, 14(1), 53-65.
- Ozguven, I. E. (1992). *Hacettepe kisilik envanteri el kitabi*. [Hacettepe personality inventory handbook]Ankara: Odak Ofset.
- Ozguven, I. E. (1992). Universite ogrencilerinin sorunlari ve basetme yollari[The problems faced by university students and proposals for solution]. *Hacettepe Universitesi Egitim Fakultesi Dergisi*, 7, 5-13.
- Ozmentes, G. (2014). Mesleki muzik egitimi alan ogrencilerin muzik ozyeterlikleri, benlik saygilari ve bireysel ozellikleri arasindaki iliskiler.[The relations between music self-efficacies, self -esteems and personal characteristics of music students]. *Egitim ve Bilim*, 39(171), 138-152.
- Papageorgi, I., Creech, A., & Welch, G. (2011). Perceived performance anxiety in advanced musicians specializing in different musical genres. *Psychology of Music*, 2011, 1- 24.
- Preti, C., & Welch, G. F. (2013). The inherent challenges in creative musicalperformance in a paediatric hospital setting. *Psychology of Music*, 41 (5), 647-664.

- Ryan, C. (2004). Gender differences in children's experience of musical performance anxiety. *Psychology of Music*, 32 (1), 89-103.
- Schunk, D. H. (1989). Self-efficacy and achievement behaviors. *Educational Psychology Review*, 1, 173-208.
- Schunk, D. H. (1995). Self-efficacy, motivation and performance. *Journal of Applied Sport Psychology*, 7(2), 112-137.
- Schyns, B. & Collani, G. V. (2010). A new occupational self-efficacy scale and its relation to personality constructs and organizational variables. *European Journal of Work and Organizational Psychology*, 11(2), 219-241.
- Sezer, S. (2005). Öğrencinin akademik başarısının belirlenmesinde tamamlayıcı değerlendirme aracı olarak rubrik kullanımı üzerinde bir araştırma [A study of rubric use as a complementary assessment tool in determining the academic success of a student]. *Pamukkale Üniversitesi Eğitim Fakültesi Dergisi*, 18, 61-69.
- Sloboda, J.A., (1985). *The musical mind: The cognitive psychology of music*. Oxford: Clarendon.
- Smith, A. J., & Rickard, N. S. (2004). Prediction of music performance anxiety via personality and trait anxiety in young musicians. *Australian Journal of Music Education*, 1, 3-22.
- Stacho, L., Saarikallio, A., Zijl, A. V., Huottilainen, M., & Toiviainen, P. (2013). Perception of emotional content in musical performances by 3-7-year-old children. *Musicae Scientiae*, 17(4), 495-512.
- Sumi, K., & Kanda, K. (2002) Relationship between neurotic perfectionism, depression, anxiety, and psychosomatic symptoms: a prospective study among Japanese men. *Personality And Individual Differences*, 32(5), 817-826.
- Thomas, J. P., & Nettelbeck, T. (2014). Performance anxiety in adolescent musicians. *Psychology of Music*, 42(4), 624-634.
- Thoms, P. Moore, K. S., & Scott, K. S. The relationship between self-efficacy for participating in self-managed work groups and the big five personality dimensions. *Journal of Organizational Behavior*, 17(4), 349-362.
- Ucan, A. (1996). *İnsan ve sanat insan ve muzik eğitimi* [People and art people and music education]. Ankara: Muzik Ansiklopedisi Yayınları.
- Wapnick, J., Ryan, C., Lacaille, N., & Darrow, A. (2009). Effects of selected variables on musicians' ratings of high-level piano performances. *Musicae Scientiae*, 22(1), 7-20.
- Wrigley, W. J., & Emmerson, S. B. (2013). Ecological development and validation of a music performance rating scale for five instrument families. *Psychology of Music*, 41(1), 97-118.

- Yelboga, A. (2006). Kisiilik özellikleri ve is performansi arasindaki iliskinin incelenmesi [A review of the relationship between personality traits and job performance]. *Endustri Iliskileri ve Insan Kaynaklari Dergisi*, 8(2), 197-211.
- Yondem, Z. D. (2007). Performance anxiety, dsyfunctional attitudes and gender in university students. *Social Beahvior And Personality*, 35(10), 1415-1426.
- Yondem, Z. D. (2012). Muzik öğrencilerinde algılanan performans kaygısının fiziksel, davranissal ve bilissel özellikleri: Nitel bir calisma[Pysical, behavioral and cognitive characteristics of perceived performance anxiety in music students: A qualitative study]. *Egitim ve Bilim*, 37, 181-194.
- Yusuf, M. (2011). The impact of self-efficacy, achievement motivation and self-regulated learning strategies on student's academic achievement. *Procedia- Social and Behavioral Sciences*, 15, 2623-2626.
- Zijl A. G. W., & Sloboda, J. (2011). Performers' experienced emotions in the construction of expressive musicalperformance: An exploratory investigation. *Psychology of Music*, 39(2), 196-219.

Müzik Öğretmeni Adaylarının Çalgı Performansı Özyeterlik İnançları ve Kişilik Özellikleri Arasındaki İlişki

Atıf:

- Girgin, D. (2017). The relationship between pre-service teachers self-efficacy belief in musical instrument performance and personality traits. *Eurasian Journal of Educational Research*, 67, 107-123, <http://dx.doi.org/10.14689/ejer.2017.67.7>

Özet

Problem Durumu: Özyeterlik inancı düşük olan bireyler, öğretim sürecine kendilerini tam olarak vermezler, öğrenme istekleri azdır, zorluklarla karşılaştıklarında yüzleşmek istemezler ve bu durumun üstesinden gelmek için çaba sarf etmezler. Özyeterlik inancı yüksek olanlar ise bir işi başarmada özyeterlik inancı düşük olanlara göre daha çok çaba göstermekte ve daha uzun süreli çalışmaktadırlar. Özyeterlik algısı yüksek olan bireylerin düşük olanlara göre daha çok çaba göstermelerinin nedenine gelindiğinde bu durum, özyeterlik ve motivasyon arasındaki pozitif ilişki olarak açıklanabilir. Özyeterlik kavramının motivasyonla olan bu pozitif ilişkisi beraberinde başarıyı getirmektedir. Dolayısıyla diğer disiplinlerde olduğu gibi çalgı eğitiminde de yüksek bir özyeterlik inancı motivasyonla beraber başarıyı getirecektir. Başarı çalgı eğitiminde niteliği artıracak, dolaylı olarak öğretmen adaylarının meslek yaşamlarına ve öğrencilerine yansıtacaktır. Bir başka ifadeyle nitelikli müzik öğretmeni adayları meslek yaşamlarında doyuma ulaşacak, öğrencilerinde itici güç oluşturarak sanatla

ilgilenen bireylerin artmasına öncülük ederek toplumların kalkınmasına hizmet edeceklerdir. Söz edilen nedenlerle müzik öğretmeni adaylarının çalgı performansı özyeterlik inancını etkileyen faktörlerle ilgili araştırmaların yapılması önemlidir. Araştırmacılarca da belirlendiği gibi insanların güdeleri, heyecanları, kaygı düzeyleri ve düşünce ve inançları diğer bir deyişle bireysel özellikleri performansları üzerinde etkilidir. Kişilik, bu özelliklerin bir çoğunu bünyesinde barındırmaktadır. Kişilik, bireyin biyolojik ve psikolojik, kalıtsal ve edinilmiş bütün yeteneklerini, güdülerini, duygularını, isteklerini, alışkanlıklarını ve bütün davranışlarını içine alır. Söz edilen nedenlerle kişilik özellikleri araştırmanın diğer değişkeni olarak belirlenmiştir.

Araştırmanın Amacı: Bu çalışmada müzik öğretmeni adaylarının çalgı performansı özyeterlik inançlarının kişilik özellikleri ile ilişkili olup olmadığının ortaya konması amaçlanmıştır.

Araştırmanın Yöntemi: İlişkisel tarama modelindeki bu araştırma, 2013-2014 eğitim-öğretim yılında, Adnan Menderes Üniversitesi ve Balıkesir Üniversitesi Eğitim Fakültesi Müzik Eğitimi Anabilim Dalları'nda öğrenim gören ve araştırmaya gönüllü olarak katılım gösteren 1., 2., 3., ve 4. sınıflarda eğitim gören 250 müzik öğretmeni adayı ile gerçekleştirilmiştir. Araştırmanın evrenini Türkiye'de eğitim fakültelerine bağlı bütün müzik eğitimi bölümleri öğrencileri oluşturmaktadır. Örneklemi ise Adnan Menderes Üniversitesi ve Balıkesir Üniversitesi müzik öğretmenliği bölümlerindeki öğrenciler oluşturmaktadır. Araştırmanın örnekleme belirlenirken basit tesadüfi örnekleme tekniği kullanılmıştır. Araştırmaya katılan öğretmenlerin % 60' ı erkek, % 40' ı kadındır. Ayrıca araştırmaya katılan öğretmenlerin % 22, 8' i 1. sınıf, % 20, 8' i 2. sınıf, % 28, 8' i 3. sınıf, % 27, 6' sı 4. sınıf öğrencisidir. Araştırmada veri toplama aracı olarak Çalgı Performansı Özyeterlik İnancı Ölçeği ve Hacettepe Kişilik Envanteri kullanılmıştır. Araştırmada müzik öğretmeni adaylarının kişilik özelliklerini belirlemek amacıyla Özgüven (1992) tarafından geliştirilmiş olan "Hacettepe Kişilik Envanteri" kullanılmıştır. Ölçek "Kişisel uyum" için dört ve "Sosyal uyum" için de dört olmak üzere sekiz alt ölçekten oluşmuştur. Kişisel uyuma ait alt boyutlar; "Kendini gerçekleştirme", "Duygusal kararlılık", "Nevrotik eğilimler", "Psikotik belirtiler", sosyal uyuma ait alt boyutlar ise; "Aile ilişkileri", "Sosyal ilişkiler", "Sosyal normlar", "Antisosyal eğilimler" olarak adlandırılmıştır. Ölçeğin tamamı 168 maddeden oluşmaktadır. Alt boyutlar 20 maddeden oluşmaktadır. 8 madde cevaplandırmanın geçerliği hakkında ipucu vermesi amacıyla kullanılmaktadır. Ölçek evet-hayır şeklinde yanıtlanmaktadır. Ölçeğin değerlendirilmesi cevap anahtarına göre yapılmaktadır. Ölçekte her doğru cevap için 1, yanlış cevap için ise 0 puan verilmektedir. Dolayısıyla ölçeğin tamamından en yüksek 160, en düşük 0 puan alınabilmektedir. Ölçeğin alt boyutlarından en yüksek 20, en düşük 0 puan alınabilmektedir. Puanların yüksek oluşu "sağlıklı" veya "uyumlu" oluşu ifade etmektedir. Ölçekten alınan puanlar Özgüven tarafından belirlenmiş yüzdelik değerlere göre yorumlanmaktadır. Ölçeğin Özgüven (1976-1982) tarafından, çeşitli gruplar üzerinde aralıklı tekrar yöntemi ile güvenilirlik çalışmaları yapılmıştır. Ortalama güvenilirlik .82' dir. Araştırmada müzik öğretmeni adaylarının çalgı performansı özyeterlik inanç düzeylerini ölçmek amacıyla araştırmacı tarafından geliştirilmiş olan "Çalgı Performansı Özyeterlik İnancı Ölçeği" kullanılmıştır. Beşli likert tipinde hazırlanmış olan ölçek "Kendini yeterli görme",

“Kendini yetersiz görme” ve “Psikolojik göstergeler” olmak üzere üç alt boyuttan oluşmaktadır. Ölçeğin bütünü için Cronbach Alpha değeri .72’ dir. Ölçeğin alt boyutlarının Cronbach Alpha değerleri; “kendini yeterli görme” .74, “kendini yetersiz görme” .76, “psikolojik göstergeler” .61’ dir. Ölçekte, 1= “hiç katılmıyorum”, 5= tamamen katılıyorum olarak belirlenmiştir. Ölçek 20 maddeden oluşmaktadır. Dolayısıyla ölçeğin tamamından en yüksek 100, en düşük 20 puan alınabilmektedir. Ölçeğin alt boyutlarından kendini yeterli görme boyutu 10 , kendini yetersiz görme 5, psikolojik göstergeler 5 maddeden oluşmaktadır. Kendini yeterli görme boyutundan en yüksek 50, en düşük 10; kendini yetersiz görme boyutundan en yüksek 25 en düşük 5; psikolojik göstergeler boyutundan en yüksek 25 en düşük 5 puan alınabilmektedir. Ölçekte ters puanlanan maddelerde bulunmaktadır. Ölçeğin tamamından ve alt boyutlarından alınacak yüksek puan müzik öğretmeni adaylarının bireysel çalgılarına yönelik çalgı performansı özyeterlik inançlarının yüksek düzeyde olduğunu göstermektedir. Öğretmen adaylarının, çalgı performansı özyeterlik inançları ve kişilik özellikleri arasındaki ilişkinin belirlenmesinde korelasyon analizinden yararlanılmıştır.

Araştırmanın Bulguları: Araştırma bulgularına göre “ Çalgı Performansı Özyeterlik İnancı Ölçeği” nin alt boyutlarının ortalamalarında en yüksek ortalama (M=30.38) ile “ Kendini yeterli görme” alt boyutunda, en düşük ortalama (M=14.51) ile “ Psikolojik göstergeler” alt boyutundadır. “Hacettepe Kişilik Envanteri” nin alt boyutlarının ortalamalarında ise en yüksek ortalama (M= 11.13) ile “Psikotik belirtiler” alt boyutunda, en düşük ortalama (M= 7. 74) ile “Aile ilişkileri” alt boyutundadır. Yine araştırma bulgularına göre, “Çalgı Performansı Özyeterlik İnancı Ölçeği” ve “Hacettepe Kişilik Envanteri” arasında düşük düzeyde bir korelasyon vardır . “Çalgı Performansı Özyeterlik İnancı Ölçeği” ile alt boyutları arasında en yüksek korelasyon ($r=.846$; $p<.01$) ile “Genel çalgı performansı özyeterlik inancı” ve “Kendini yeterli görme” arasındadır. “Hacettepe Kişilik Envanteri” ile alt boyutları arasındaki ilişkide en yüksek korelasyon ($r=.879$; $p<.01$) ile “Genel kişilik özellikleri” ve “Kişisel uyum” arasındadır. Çalgı Performansı Özyeterlik İnancı Ölçeği” ile “Hacettepe Kişilik Envanteri” puanları arasında en yüksek korelasyonlar ($r=-.240$; $p<.01$) ile “Psikolojik göstergeler” ve “ Nevrotik eğilimler”; ($r=-.223$; $p<.01$) ile “Psikolojik göstergeler” ve “Kişisel uyum”; ($r=-.196$; $p<.01$) ile “Kendini yetersiz görme” ve “Genel kişilik özellikleri”; ($r=-.184$; $p<.01$) ile “Kendini yetersiz görme” ve “Sosyal uyum”; ($r=-.181$; $p<.01$) ile “Kendini yetersiz görme” ve “Kendini gerçekleştirme”; ($r=-.174$; $p<.01$) ile “Psikolojik göstergeler” ve “Duygusal kararlılık”; ($r=-.171$; $p<.01$) ile “Kendini yetersiz görme” ve “Aile ilişkileri” ; ($r=-.163$; $p<.01$) ile “Psikolojik göstergeler” ve “Genel kişilik özellikleri” boyutları arasındadır.

Araştırmanın Sonuçları ve Önerileri: Bu çalışmada öğretmen adaylarının çalgı performansı özyeterlik inançları ile kişilik özellikleri arasındaki ilişki incelenmiştir. Araştırmada müzik öğretmeni adaylarının çalgı performansı özyeterlik inançları ile kişilik özellikleri arasında düşük düzeyde bir korelasyon çıkmıştır. Diğer araştırmacılarca çalgı performansı özyeterlik inancını etkileyen diğer değişkenlerin neler olduğu belirlenebilir.

Anahtar Kelimeler: Öğretmen eğitimi, müzik eğitimi, çalgı eğitimi, müzik psikolojisi.

