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## Using the Myers-Briggs Type Indicator to Analyze Characters in Mozart's Die Zauberflöte

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## Using the Myers-Briggs Type Indicator to Analyze Characters in Mozart's Die Zauberflöte

## Using the Myers-Briggs Type Indicator to Analyze Characters in Mozart's *Die Zauberflöte*

### Annotated Bibliography

I believe that providing a Myers-Briggs Type Indicator test to the fictional characters in operas will help modern singers get into character easier. The opera *Die Zauberflöte* premiered in 1791, over 200 years ago, during this time the topics of Kings and Queens were common affair. However, in our modern age, this topic is much more foreign. I want to modernize how singers relate to their characters with the MBTI personality test. This test is used every day by employers, schools, and for personal use. This is a very common and popular way of analyzing personalities, and I believe that if one can understand what their result is versus the character they are trying to portray, then they will have an easier time getting into character and understanding their motivations.

**Buch, David J. "Fairy-Tale Literature and 'Die Zauberflöte'." *Acta Musicologica* 64, no. 1 (1992): 30-49.**

This article takes a deep symbolic look at the opera *Die Zauberflöte*. Buch discusses the ties that *Die Zauberflöte* has with The Free-Masons. He writes that this opera, along with other fairytale literature has symbology and rituals for The Free-Masons hidden in their works. Although this is an interesting topic, I will use the comparison that Buch makes between *Die Zauberflöte* and other fairytales. He discusses similarities between characters for other fairytales from which *Die Zauberflöte* drew inspiration. I will use these comparisons to help me better understand the characters in the opera. If I can understand the source of these characters, I can get a deeper understanding of their personalities.

**Carlyn, Marcia. "An Assessment of the Myers-Briggs Type Indicator." *Journal of Personality Assessment* 41, no. 5 (1977): 461-473.**

Carlyn provides an in-depth explanation of the scoring and implementation of the MBTI exam. She also provided insight into the concept of intercorrelation between types and Continuous scoring to improve accuracy and validity of the MBTI exam results. This will give me a concrete way of discussing the MBTI and applying it to the characters of *Die Zauberflöte*. This journal can be used with the MBTI article in *The Gale Encyclopedia of Medicine* to better understand applications of the test results.

**Eisen, Cliff and Simon P. Keefe, "Die Zauberflöte" in *The Cambridge Mozart Encyclopedia*, 540-552. Cambridge: Cambridge University Press, 2006.**

This article is extremely valuable to my research. This has a detailed and easy to understand synopsis of *Die Zauberflöte*. Additionally, this article has a section labeled "Understanding *Die Zauberflöte*" which explains themes, characters in the opera, and the historical importance of this opera. There were also many sections that agreed with David Buch's analysis of the Free-mason's imagery and expands on the importance of this. All of these things will help me analyze the characters with the MBTI, because their characters have short and easy to understand descriptions.

**Ferrara, William. *Staging Scenes from the Operas of Mozart*. Plymouth, UK: Rowman & Littlefield, 2014.**

This book is mostly intended as a resource for teachers or student directors to stage scenes for Mozart Operas. It is separated into sections such as casting, what is the job of the director, character development, and other things along this line. I will be primarily focusing on character development, and how to stage *Die Zauberflöte*. I believe that learning how to stage the scene will show a lot about how the characters interact with one another. This gives a different context to the opera, than just reading through the Vocal Score of the opera.

**Goehring, Edmund. "Understanding the Women of Mozart's Operas." *Journal of the American Musicological Society* 61, no. 3 (Fall 2008): 609-615,686.**

This article discusses how Mozart must have been thinking when he was writing for his female characters. Goehring talks about the misogyny and racism in Mozart's operas. This is an important thing to keep in mind while analyzing the characters in his operas. This can change how the characters interact with one another, and potentially influence their personality types. I believe that this, along with Mary Anne Smart's book will be able to work together to give accurate analysis of the female characters in *Die Zauberflöte*.

**Hardy, Melinda, and Merle Canfield. "Psycholinguistic Comparison of the Letters of Mozart and Beethoven." PhD diss., California School of Professional Psychology, 1998. ProQuest Dissertations and Theses.**

This dissertation discusses the personality of Mozart and Beethoven through their letters. The analysis of their states of mind is very scientific, but easy to understand. Knowing the state

of mind that Mozart was in while writing *Die Zauberflöte* can help explain why he felt certain characters needed to be written certain ways.

**Kennedy, Joyce Bourne, and Michael Kennedy. *Who's Who in Opera: A Guide to Opera Characters*. Oxford, NY.: Oxford University Press, 1998.**

This book is a huge collection of opera synopses, character descriptions, premiere performers, and other notable performers. This resource is perfect for my project. This is a great resource for quick, unbiased character descriptions. I can use these to begin my analysis of the characters of *Die Zauberflöte*. This book alongside Carlyn's assessment of the MBTI will be a large basis for my research.

**Longe, Jacqueline L, and Andrea Henderson. "Myers-Briggs Type Indicator." In *The Gale Encyclopedia of Medicine*. Vol. 2, 787-789. Edited by Jacqueline L. Longe. 2011.**

This gives a very medical viewpoint of the Myers-Briggs Type Indicator exam. The article explains the applications of the MBTI to assess student learning style, understand vulnerability to mental disorders, or assist counselors to determine an occupational path. By discussing the mental disorders, or explaining occupational paths, I can work backwards to determine what each character's MBTI result is in *Die Zauberflöte*.

**Mozart, Wolfgang Amadeus. *Royal Opera House The Magic Flute*. Series: Opera in Video. London, England: British Broadcasting Corporation BBC, 2003.**

This is one of the most iconic productions of *Die Zauberflöte*. The Queen of the Night (performed by Diana Damrau) is the Queen I picture anytime I think of this opera. Watching this production can give life to the characters through these singer's interpretations of them. It is also helpful to have a real-time translation of the text to better understand what each character is saying.

**Mozart, Wolfgang Amadeus. *Zauberflöte. Vocal score*. Kassel, Germany: Bärenreiter, 2007.**

This Vocal score is one of the easiest editions to read. There is not an english translation, however I believe this is for the best. Often times these translations are inaccurate and can even change the meaning of the piece. This vocal score reduction will make it easier to analyze the orchestration underneath the singers. I can use this analysis to further understand what Mozart wanted these characters' personalities to be.

**Smart, Mary Ann. *Siren Songs: Representations of Gender and Sexuality in Opera*.**

**Princeton Studies in Opera. Princeton, N.J.: Princeton University Press, 2000.**

This book is a collection of twelve different critiques on the portrayal of women in Opera. These critiques offer a feminist, more modern perspective to examine the female characters traits and motives by revealing stereotypes and common themes throughout different eras. This perspective will be extremely important towards analyzing the female characters in *Die Zauberflöte*, and help me analyze them in a more modern way. I am hoping that providing a MBTI analysis for these characters will be a more modern way of looking at this opera and could make it easier for singers to relate to their characters.

**Smith, Patrick J. *The Tenth Muse: A Historical Study of the Opera Libretto*. New York: Schirmer Books, 1975.**

This book discusses the importance of the opera librettist. Smith explains how much control the librettist has in the creation of the opera. Depending on the composer, it can either be written before the music, written alongside the music, or in some cases the librettist and the composer are the same person. I can use his analysis on librettists to understand how much control Emanuel Schikaneder had on the story of *Die Zauberflöte*. I believe that the analysis of Mozart's letters will also explain how he felt about Emanuel Schikaneder.