
PSYCHOLOGY

The personality features of the professional and amateur musicians

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Abstract. The article proved that the personality features of the professional and amateur musicians have the statistically significant differences. The professional musicians as a group have the high level of creativity together with the high levels of neuroticism, anxiety, asthenic states. The amateur musicians as a group have the emotional stability, the high levels of moral normativity with the positive attitude towards the musical activity. The hypothesis is proved as to the choice of creative activity as a profession is connected with the need of the self-realization of the creative person, the expression of the anxiety, flow states by means of musical activity. As for the amateurs, the musical activity is probably a form of entertainment for them that is proved by the differences in personal features.

Keywords: *professional musicians, amateurs, neuroticism, emotional stability, moral normativity, psychological well-being.*

Introduction. The presence of specific musical abilities determines the choice of musical activity as a profession but apart from musical abilities strong motivation is necessary for a decision to choose musical activity as a permanent type of activity [12]. Authors have formulated the hypotheses that particular psychological features predetermine the choice of musical activity as profession. Firstly, musical activity creates the possibility to express their emotional states for talented professionals, both positive and negative and, secondly, gives possibility of experiencing a unique mental state of "flow" that arises up at the terms of achievement a high level of skillful perfection and gives possibility to feel the high level of pleasure. For the hypothesis verification we chose an approach that was based on the comparison of personality peculiarities among professional musicians and amateur musicians.

Literature review. More than three decades researchers tried to define those features that distinguish musicians from the representatives of other professions (Bell & Creswell, 1984; Cutietta & McAllister, 1997; Davies, 1975; Kemp.)[4,10]

K.I.Kurbatova defined the complex of characteristics of the musically gifted teenagers that distinguish them from teenagers with average abilities. That are: higher level of intellect, certain emotional features and motive-coordinating skills. Also the gifted teenagers are capable to structure the material and to think logically. They are also characterized by higher emotional sensitivity[8,16].

American psychologist A. Kemp (1996, 2000) conducted one of the biggest researches of musicians personality. His data testifies that, young musicians as a group, meaningfully differ from non-musicians in the level of introversion with the elements of estrangement among the most talented musicians[11].

On the basis of these data A.Kemp marks that musicians as a group are introverts and, together with it, differ in "bravery" that is formed not only with considerable internal resources, but also with the high level of their independence. The level of the last feature grows with an increase to the level of musical experience [10]. The group of more mature musicians-professionals in comparison with non-musicians has a meaningful higher levels of sensitivity, imagination and intuition (that Cattell defines as Pathemia). This property of musicians is related

to their sentimentality, and emotional perception of reality[11].

If the problem of research of specific personality features of the professional musicians interested both home and foreign researchers, the personality features of amateur musician are studied less. Some foreign researchers mark positive influence of active music fascination on the physical and psychological health of people (Bailey & Davidson, 2005; Coffin, 2005; Coffman & Adamek, 1999; Hartley, 2003 Rohwer, 2002, 2009, 2010; Shansky, 2010)[3]. The results of researches of personality of amateur musicians usually concern their high level of social co-operation and sense of well-being [4].

Professionals that work with amateurs mention their high level of motivation, pleasure that they feel from music performance and social co-operating with other participants of musical groups (Cavitt, 2005; Coffman & Levy, 1997; Cope, 2005; Palmer 2008, Rohwer, 2002)[6]. Don Coffman wanted to check the hypothesis that the personal features of the professional and amateur musicians will be the same but they will verify only in intensity of the certain features but the results were unexpected. The amateurs display traits in the opposite direction from professional musicians. Using the 16 PF Coffman described the amateur personality of amateur musician as a "normal" personality that tends to the middle 68% of the 16PF standard score ranges. But the more detailed research shows that the amateur are more accommodating (IN-), deferential (E-), serious (F-), trusting (L-), and thinking more abstractly (B+). It's important to notice that Coffman held his research on the old amateur musicians. The researcher notices that because of the age they tend to be less adaptive and flexible than young amateur musicians [5].

The research of the amateur personality by the method of self-report was held by D.Chiodo (1997) and P.Griffitt (2006). It showed that 50% of amateur musicians characterize their personality as artistic, intellectual and energetic. Less than half respondents characterize themselves as brave, positive and imaginative. L.Duglas (2011) marks competence and autonomy as amateur personal features. [14].

T.L Kuntz (2012) by the self-report method (300 adjectives «Adjective list») defined 10 personal features of amateur musicians. Amateurs characterize themselves as

Dependable (80.9%, n = 182), Active (80%, n = 180), Honest (78.7%, n = 177), a (75.6%, n = 170), Capable (74.7%, n = 168), Friendly (71.1%, n = 160), Conscientious (70.2%, n = 158), Adaptable (69.8%, n = 157), Appreciative (69.8%, n = 157) and Practical (69.3%, n = 156). This research was also conducted on the amateurs above 50 years old[14].

The results of the above analyzed contemporary researches of comparison the personal characteristics of the professional and amateur musicians show the lack of empirical data comprehending the personality of young amateur musicians and the necessity of using more variable psychodignotical methods for studying the personal features of involvement to musical culture.

Aim. The purpose of the article is to check the hypothesis related to the differences in the personal characteristics of the professional and amateur musicians. Particularly that the professional musicians have the deeper internal need for the realization of their anxiety, emotional sensitivity introversion, on one hand, and the evidence of the positive experience of the “flow” state on the base of the high level of musical performance than increase the personal psychological well-being.

The materials and methods. The sample of participants included 122 musicians, involved into the empirical research included participants, aged 18-60 years (83 female, 39 – male). The group of professional musicians

(n=62) was represented by students of M.Glinka Dnipro Conservatoire and the orchestra musicians of T.Shevchenko Drama Theatre. The comparison group (n=60 of amateur musicians, was represented by the students of Oles Honchar Dnipro National University and their adult friends and relatives for whom music is a hobby. Participants were not paid for their services but they had an opportunity to get an individual feedback of the results of the personal psychological data.

Dispositional traits were assessed with five psychodiagnostic methods: the Scales of Psychological Well-Being (Ryff, 1989, adapted by T.Shevelenkova and T.Fesenko), NEO Five-Factor Inventory (Costa et al., 1992, adapted by V.Orel), Multi-Factor Personal Questionnaire Adaptivity » (A. Maklakov, C.Chernyanin) and the Hospital Anxiety and Depression Scales HADS (A.S. Zigmond, R.P. Snaith, 1983, adapted by M. Drobizhev) and the Personal creativity inventory (O.Tunik). The comparative analysis of personal traits of professional and amateur musicians was performed in the course of a quasi-experimental empirical research with two non-equivalent groups of participants (professional and amateurs), the differences in the personality traits of which were assessed with the help of Mann-Whitney U-test.

The results and discussion. The comparison of dispositional personal characteristics of the groups showed the differences only in the level of neuroticism (table 1).

Table 1. Interpersonal differences of professional and amateur musicians in dispositional personal characteristics

Scales	Professional musicians	Amateur musicians	U _{emp}	The level of meaningful differences
Extraversion	50,3871	53,23729	1473	0,065
Agreeableness	52,6129	53,11864	1772,5	0,769
Conscientiousness	52,91935	50,59322	1626	0,292
Neuroticism	51,90323	47,71186	1423	0,035*
Openness to new experience	58,22581	57,67797	1822,5	0,973

*p<.05

The data shows that professional musicians as a group show higher meanings of the factor “Neuroticism” that show differences in the emotion control[7].

High meanings of neuroticism correspond the data of empirical research of the Hospital Scale of Anxiety and

Depression, that also show the high level of anxiety among professional musicians in comparison with amateur musicians (table 2).

Table 2. Interpersonal differences of professional and amateur musicians in the tendency to anxiety and depression

Scales	Professional musicians	Amateur musicians	U _{emp}	The level of meaningful differences
Anxiety	7,112903	5,762712	1288,5	0,005*
Depression	4,33871	5,186441	1482	0,07

*p<.05

In the scales of the psychological well-being the statistically meaningful differences were found in the level of both the general scale of psychological well-being and the

scales of “Autonomy” and “Personal growth” in particular that influenced as well on the common level of psychological well-being [2,15](table 3).

Table 3. Interpersonal differences of professional and amateur musicians in the Scales of psychological well-being

Scales	Professional musicians	Amateur musicians	U _{emp}	The level of meaningful differences
Positive relations with others	59,532	61,017	1536	0,128
Autonomy	59,290	54,525	1227	0,002*
Environmental mastery	58,306	56,576	1710	0,537
Personal growth	67,065	60,390	976	0,001**
Purpose in life	67,823	62,763	1598	0,31
Self-acceptance	56,081	52,627	1547	0,143
The general index of psychological well-being	370,097	345,898	1019	0,001

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

Professional musicians in comparison with amateur musicians are more independent, capable to stand the social pressure in their thoughts and actions and regulate their behavior.

They have a sense of continuity of self-development, self-perfection and a sense of realization of the potential[15]. The mentioned scales influenced on meaningful higher level of general index of psychological well-being of professionals musicians.

Table.4. testifies the presence statistically meaningful differences in a multilevel personality questionnaire "Adaptivity" between the groups of musicians-professionals and musicians-amateurs. Statistically meaningful differences were found in the scales of "Moral normativity" and "Asthenic states". Musicians-amateurs in comparison with musicians-professionals have significantly higher level of moral normativity, that in terms of authors of questionnaire testifies the ability to perceive adequately a certain social role.

Table 4. Interpersonal differences of professional and amateur musicians in Adaptive potential

Scales	Professional musicians	Amateur musicians	U _{emp}	The level of meaningful differences
Behaviour regulation	3,855	3,576	1532,5	0,117
Communicational potential	4,113	4,288	1824	0,979
Moral normativity	4,403	5,441	1220	0,001**
Asthenic state	3,581	4,051	1385	0,012*
Psychotic state	3,952	3,898	1728	0,582
Desadaptational disorders	3,952	3,746	1541,5	0,119

The **table 5** shows that there are significant differences in the scales of risk level, curiosity and the openness to the new experience

Scales	Professional musicians	Amateur musicians	U _{emn}	The level of meaningful differences
Risk level	15,630	12,261	737,5	0,007**
Curiosity	14,500	12,152	749,5	0,023***
The difficulty level	13,326	12,891	1006	0,817
Imagination	10,891	11,087	1028	0,956
Creativity	54,348	48,391	709	0,01**

Conclusion. The hypothesis of the research has been confirmed – the level of involvement into musical activity influences not only the personality trait characteristics of the participants but also their level of psychological well-being and adaptive abilities. The research proved the statistically significant difference in several personal traits of professional and amateur musicians.

Firstly, it was proved that professional and amateur musicians differ in the level of emotional sensitivity, that is evidenced by the statistically significant differences in the scale of neuroticism as a dispositional feature and the high level of anxiety. The characteristic feature of the professional musicians is also the inclination to the as-

sthenic states. They also can be characterized by the high levels of autonomy, inclination to risk and moral normativity. The research has also confirmed the high level of the creativity of the professional musicians.

The paradox that the professional musicians have the high level of psychological well-being together with such dispositional personality features as anxiety, neuroticism, we explain by their ability to experience the ‘Flow’ state (which is defined in the terms of positive psychology). This state gives them possibility to experience the personal well-being. The perspective of the problem we see in verification of the role of the “flow” state on the well-being of the professional musicians.

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Личностные особенности музыкантов-профессионалов и любителей

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Аннотация. В исследовании установлено, что личностные характеристики музыкантов-профессионалов и музыкантов-любителей статистически значимо отличаются по признакам принадлежности профессионалам более высокого уровня креативности в сочетании с высоким уровнем нейротизма, тревожности, склонности к переживанию астенических состояний. Профессионалы также характеризуются большей готовностью к риску. Не смотря на то, что упомянутые признаки не способствуют психологическому благополучию, в проведенном исследовании просматривается противоположная картина – одаренные профессионалы чувствуют себя психологически благополучными. Музыкантам-любителям, в отличие от профессионалов, присущи эмоциональная стабильность, более высокий уровень моральной нормативности в сочетании с положительным отношением к увлечению музыкой. Обосновывается гипотеза относительно связи выбора творческой деятельности как профессии с глубинной потребностью в самореализации одаренной личности, выражению средствами творческой деятельности присущей ей тревожности, грусти, возможности переживания состояний «потока». Для любителей музыкальная деятельность, скорее всего, является способом развлечения, про что и говорят отличия в личностных характеристиках.

Ключевые слова: музыканты-профессионалы, любители, личностные отличия: нейротизм, уровни эмоциональной стабильности, моральной нормативности, психологическое благополучие.