

THE PERSONAL SPECIFICS AND THE PECULIARITIES OF PSYCHOLOGICAL WELL-BEING OF PROFESSIONAL MUSICIANS (AGE COMPARATIVE ASPECT)

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The article reveals the personal features, the peculiarities of the psychological well-being and adaptive resources of the students of the musical college, conservatoire and the orchestra musicians. It shows that personal characteristics of the college and conservatoire graduates are similar to the normal standardized means of the scales. The lowest level of proficiency (college students) showed noticeable difference in the level of depression. The students of musical college are characterized by a high level of anxiety, which subgroup was the youngest one among the participants of the research.

Key words: professional musicians, emotional states, psychological well-being, anxiety, adaptive potential.

The process of professional musical education is very long and complicated lasting from 16 to 20 years. The classical musical education consists of 3 levels (musical schools, colleges and higher educational institutions (conservatoires). Children usually start their education at the age of 6–8. By the time of entering the conservatoire (18–19 years old) the students have very high level of professional skills which is not typical for other professions but lack emotional and personal maturity as well as communication skills [1].

Specific personality characteristics of musicians were described by A. Kemp [2], O. Blinova [1], D. Kirnarskaya [3], G. Cipin, A. Gotsdiner, L. Bochkarev, A. Goldenveiser, E. Gurenko, V. Petrushin [quoted in 4, 5]. Most scientists concentrate their attention on such personality traits of the musicians as anxiety, introversion, artistry, self-concept, and the aspects of the optimal concert state. A special attention is paid to the preparation for the performance and the state of concert anxiety (A. Kemp, N. Rozhdensvenskaya, D. Kirnarskaya, etc. [6–8]).

M. Nikitchev also adds a psychological disposition of the performer to a particular musical style to professionally important features [quoted in 9]. A. Kemp and Krueger (1979) proved that there are psychological features that can be found in all groups of musicians. They are introversion, independence, sensitiveness, anxiety, and psychological androgyny [2]. A. Kemp [2] found introversion, panthemia and intelligence to be significant traits of musicians while other traits were context specific and depended on the age and experience of the musician.

Using the Sixteen Personality Factor Questionnaire (or 16PF) for the musician's personality diagnosis A. Kemp proves that professional musicians are dominant (E+), lively (F+), socially bold (H+), and private (L+). He calls panthemia with its primary factors (sensitivity,

imagination, outgoingness) a fundamental aspect of the musicians' personality, because of their involvement with esthetic objects [6]. He also notices that one of the leading personality components is introversion, a significant level of independence, even with the elements of aloofness among the more talented musicians. Kemp also suggested that introversion may generally be linked to the instrumental skills of musicians [2].

Studying the peculiarities of musicians' anxiety N. Rozhdensvenskaya defines the specifics of this phenomenon and calls it "artistry anxiety". She proved that there is no correlation between the level of concert anxiety and personal anxiety which was diagnosed with the help of D. Taylor's Anxiety Scale [7]. McAllister (1997), while observing a larger and more age-appropriate sample of middle-school band students, found that the personality of instrumentalists was not significantly different from that in general population of middle-school students not enrolled in band [quoted in 10].

Bell and Cresswell (1984) examined the relationship between personality traits of twenty-eight high-school instrumentalists and personalities of the general school population. They found high-school instrumentalists significantly differed from their non-musical peers when establishing norms for these populations. They also suggest that personality traits may identify those students who would be successful in music performance [quoted in 11].

We hypothesize that the level of involvement into music (college, conservatoire, profession) activity can influence the personality traits formation, while the level of psychological well-being and personal adaptive abilities that are regarded to be a result of experience of successes and achievements in different spheres of life play a role in professional realization and harmony in personal life.

The objective of this research was to compare the personality traits of professional musicians of different age groups to identify their potential role in enhancing their psychological well-being and adaptive abilities of the representatives of this profession.

Our empirical study involved 60 participants (33 females, 27 males aged 18–60). The group of professional musicians was represented by students of M. Glinka Dnipropetrovsk Conservatoire and the orchestra musicians of T. Shevchenko Drama Theatre. The 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. The group of professional musicians was divided into 3 subgroups according to the criterion of proficiency attained by them (secondary musical college students, conservatory students, theatre musicians with the experience of work).

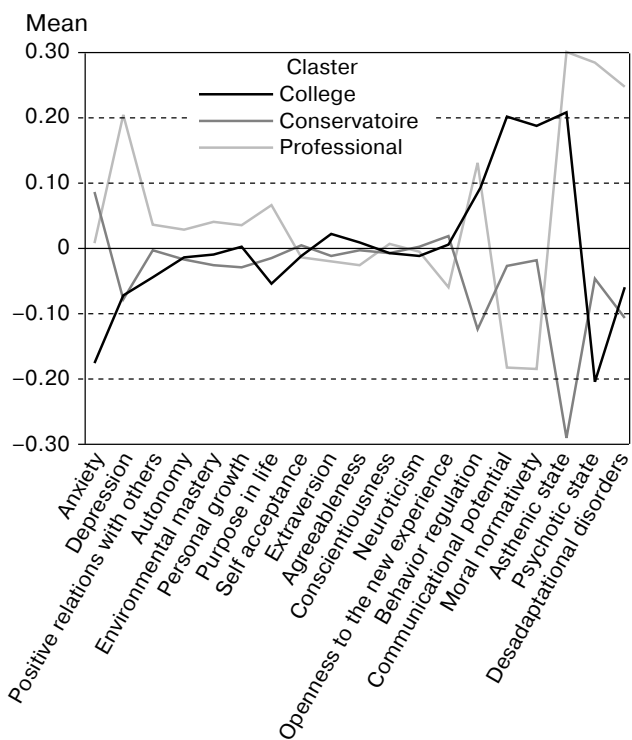
The following data-processing tools were used: Five-Factor Inventory by MacCrae&Costa, the Scales of Psychological Well-Being, Multi-Factor Personal Questionnaire “Adaptivity” and Hospital Anxiety and Depression Scales. The Scales of Psychological Well-Being (Ryff, 1989) were adapted for the Ukrainian culture by T. Shevelenkova and T. Fesenko. It is a multi-scale inventory comprising questions about the actual individual well-being at the present life stage. The inventory consists of 84 statements and six scales: autonomy, environmental mastery, personal growth, positive relations with others, purpose in life and self-acceptance. Respondents rate statements on a Likert scale of 1 (strong disagreement) to 6 (strong agreement). Multi-factor *Personal Questionnaire “Adaptivity”* (A. Maklakov, C. Chermianin, 1993) is intended to assess different levels of maladjustment disorders primarily of asthenic and psychotic nature. The Inventory comprises 165 yes/no questions and has structural levels of Maladjustment disorders, Behavior regulation, Communicational potential and Moral normativity [12]. *NEO Five-Factor Inventory* (Costa et al., 1992, adapted by V. Orel), comprising questionnaires for assessing the Global Big Five personality factors: neuroticism, extraversion, openness to new experience, agreeableness, conscientiousness. The inventory comprises statements assessed on a 7-point Likert scale, ranging from 1 (strongly disagree) to 7 (strongly agree) [13]. *The Hospital Anxiety and Depression scale HADS* (A. S. Zigmond, R. P. Snaith, 1983, adapted by M. Drobizhev) has a high discriminant validity in assessing two disorders: anxiety and depression. It has 14 statements with 4 answer variants with the growth of symptoms.

The results of the investigation show that the professional musicians as the whole group are prone to autonomy, independence, personal growth, a sense of continuous self-development and self-perfection with time; they are capable to resist social pressure. At the same time they have higher level of anxiety, neuroticism

and asthenic features as well as low level of tolerance to unfavorable factors of professional activity particularly under stressful situations.

As it was mentioned above, the group of professional musicians was divided into subgroups of different levels of proficiency. The number of participants of these groups was not enough to determine the statistically significant difference (23 — college students, 26 — conservatoire students, 11 — orchestra participants), but some peculiarities of their personal patterns can be seen in Figure. It shows that personal characteristics of the college and conservatoire graduates are similar to the normal standardized means of the scales. The comparison of 3 proficiency level subgroups demonstrated that only one of them with the lowest level of proficiency (college students) showed noticeable difference in the level of depression. It can also be seen that the students of musical college are characterized by a high level of anxiety. This subgroup was the youngest of the research participants. Our data as to the difference of anxiety are in-line with the data of A. Kemp [6] and Rozhdensvenskaya [7]. In behavior it can be seen as a lack of responsibility, deviation of a reality, petulance. They anxiously wait for the troubles and easily give themselves up to despair and depression. Such persons have psychological problems in stressful situations when they feel pressure, are very vulnerable and touchy.

The professional musicians show a high level of independence, ability to resist social pressure in their



The results of clustering the group of professional musician

thoughts and actions, to regulate their behavior. They have a sense of potential realization, continuous self-development and self-perfection with time, sense of life meaningfulness, as well as life goals [2].

Thus, 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 demonstrated statistically significant difference in several personal traits of professional and amateur musicians.

The prospects of further research in this area is expansion of the group of professional musicians in order to get more detailed information about the personal traits of the musicians with different levels of their professional carrier and also of different musical specializations.

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ЛИЧНОСТНАЯ СПЕЦИФИКА И ОСОБЕННОСТИ ПСИХОЛОГИЧЕСКОГО БЛАГОПОЛУЧИЯ ПРОФЕССИОНАЛЬНЫХ МУЗЫКАНТОВ (СРАВНИТЕЛЬНО-ВОЗРАСТНОЙ АСПЕКТ)

И. Ф. АРШАВА, В. Ю. КУТЕПОВА-БРЕДУН

Раскрыты личностная специфика, особенности психологического благополучия и адаптивный потенциал музыкантов в сравнительно-возрастном аспекте. Установлено, что личностные характеристики студентов музыкального училища и консерватории приближаются к средним нормальным значениям по шкалам психодиагностических методик, в то время как профиль личности музыкантов-профессионалов имеет более высокие значения, преимущественно по шкале «Депрессия». Высокий уровень тревожности наблюдался у студентов музыкального училища, подгруппа которых была самой молодой среди всех обследуемых.

Ключевые слова: профессиональные музыканты, эмоциональные состояния, психологическое благополучие, тревожность, адаптивный потенциал.

ОСОБИСТІСНА СПЕЦИФІКА ТА ОСОБЛИВОСТІ ПСИХОЛОГІЧНОГО БЛАГОПОЛУЧЧЯ ПРОФЕСІЙНИХ МУЗЫКАНТІВ (ПОРІВНЯЛЬНО-ВІКОВИЙ АСПЕКТ)

І. Ф. АРШАВА, В. Ю. КУТЕПОВА-БРЕДУН

Розкрито особистісну специфіку, особливості психологічного благополуччя та адаптивний потенціал професійних музикантів у порівняльно-віковому аспекті. Встановлено, що особистісні

характеристики студентів музичного училища і консерваторії наближаються до середніх нормальних значень за шкалами психодіагностичних методик, тоді як профіль особистості музикантів-професіоналів має більш високі значення, переважно за шкалою «Депресія». Високий рівень тривожності спостерігався у студентів музичного училища, підгрупа яких була наймолодшою серед усіх обстежених.

Ключові слова: професійні музиканти, емоційні стани, психологічне благополуччя, тривожність, адаптивний потенціал.

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