

Needs and Values of Musicians as Compared to Non-musicians

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The study was planned to investigate the difference between musicians and non musicians in respect of 15 manifest needs and 6 kinds of values. As measures of needs and values Tripathi Personal Preference Schedule and Ojha Value Test were administered individually to 100 musicians and 100 non musicians matched in respect of age, sex, education, area of residence and family income. Comparison of the mean scores on each of the needs and values revealed that musicians differed from non musicians significantly only on six needs and five values. Musicians showed higher scores on achievement, exhibition, affiliation, change, endurance and heterosexuality needs and aesthetic, social and religious values, but lower scores on economic and political values. On nine remaining needs and one value no significant difference was observed.

Keywords: Musicians, Needs, Values.

Little has been known about the individual differences between musicians of different genres and also between musicians and non-musicians. However, there has been increasing research interest in recent past about the psychological aspects of music (Bezenak & Swindells, 2009, Creech et al, 2008; Fink & Woschnjak, 2011, Papageorgi, Creech & Welch, 2013; Welch et al, 2008; Kruse-Weber & Parncutt, 2013). Musicians are different people who differ from non-musicians in taste, temperament, attitude and behaviour. They are different in their conviction, warmth, uniqueness and connectivity. With regard to their personality characteristics some studies have emerged. Bogunovic (2012) compared music students with others on Big Five Personality Inventory and found that secondary music school pupils were high on neuroticism, extraversion and openness. Neuroticism indicates emotional sensitivity, anxiety, impulsiveness and vulnerability, while extraversion is characterized by warmth, gregariousness, assertiveness, sensation-seeking and positive emotions. Openness denotes creativity, active imagination, independency in thinking, aesthetic sensibility, inner receptivity, preference for diversity, intellectual curiosity and divergent thinking. Bogunovic further found adult musicians

(professionals) to get significantly higher scores on agreeableness and conscientiousness. Agreeableness represents high trust, straight forwardness, compliance and tender mindedness, while conscientiousness pertain to deliberate thinking, order, competence, self – discipline, self – control as well as striving for achievement and dutifulness. However, extraversion of music students and agreeableness of performers were rather different from the findings of Kemp (1996) who reported about introversion as one of the main personality traits among the musicians of the three age levels. The incompatibility of the results also refers to conscientiousness of adult musicians, which was not the case in Kemp's sample; it was attributed to the music high school students. These discrepancies could be interpreted as a consequence of general cultural differences and specific musical identity acculturation.

In Indian context the two recent studies have been done about the personality differences of musicians and non musicians by Tiwary (2011, 2013). In the first it was revealed that musicians had higher level of belongingness and self-actualization needs and lower level of security and esteem needs. This is consistent with the Bogunovic findings referred above

because belongingness indicates toward greater interpersonal relation, a characteristic of extraversion and self-actualization indicates towards creativity and divergent thinking. However, the lower level of esteem needs among musician in comparison to non musician is not consistent with previous findings. In the second study it was found that musicians in comparison to non-musicians were less emotionally stable, and less satisfied with life, had greater identity confusion and had less altruistic orientation. The findings about emotional instability and identity crisis and lower level of life satisfaction appear to be quite compatible with earlier studies referred above. However, little attention has been given on the needs and values, which are important aspects of personality.

The fifteen kinds of psychogenic needs proposed as normal personality variables by Edwards (1959) are: achievement (disposition to strive for success with excellence), deference (need for submission to authority and social norms), order (desire to work systematically and neatly), exhibition (desire to display superiority), autonomy (tendency to have freedom and independence), affiliation (tendency to have attachment with people and friends), intraception (tendency to analyse motives and feelings of self and others), succorance (seeking help, affection and sympathy from people), dominance (tendency to impose one's will on others and direct their behaviours), abasement (tendency to own responsibility and feel guilty for wrong deeds), nurturance (tendency to provide help, aid and sympathy to others), change (tendency to experiencing change and doing novel things), endurance (tendency to persist on a job till it is finished), heterosexuality (desire to be in the company of opposite sex) and aggression (tendency toward revenge and attack). The six kinds of values (generalised interests) proposed by Allport (1961) are theoretical (dominant interest in discovery of truth), economic (characteristic interest in what is useful and practical), aesthetic (primary interest in form and harmony and enjoyment of each unique experience gracefully), social (highest interest in the philanthropic love and welfare of people), political (primary interest in power and influence), and religious (chief interest in uniting the self

with the supreme God). These values more or less exist in every individual, but relatively one of them is predominant.

Objective:

Needs and values form the part of personality of the individuals. As has been observed in the studies referred in preceding paragraphs little attention has been paid by the researchers on the differences between musicians and non-musicians with regard to their needs and values. Therefore, the objective of the study was to empirically verify if musicians differ significantly from non-musicians with regard to fifteen kinds of psychogenic needs and six kinds of values.

Method

Sample:

The sample included 100 musicians and 100 non-musicians. Only those musicians were selected who had at least five years of practising experience either in instrumental or vocal music. They were selected from among the students and teachers from postgraduate departments of the universities and performers at art centres located at Bhagalpur, Patna, Gaya, Darbhanga and Muzaffarpur of the state of Bihar. Non-musician group included those persons who had little interest in any genre of music and were comparable to musicians in respect of age, sex, income, education and area of residence. Subjects of both groups were educated above graduation level, lived in urban areas, were in the age between 23 and 45 years and belonged to middle income group. There was equal number of male and female subjects in both groups. The selection of the sample was made on the basis of subjects' availability and approachability for data collection. Thus, it was an incidental cum purposive sample.

Study Tools:

Following paper – pencil tests were administered to the subjects:

Personal Information Sheet: - It included questions regarding age, sex, religion, caste, area of residence, education, income, etc.

Tripathi Personal Preference Schedule (TPPS): - It is a widely used forced-choice test, which measures 15 manifest needs, each

need represented by nine statements. Eight statements of each needs were matched with the statements of other needs three times and one statement of each need was matched with other needs four times. The test on the whole consisted of 225 pairs of statements. Scoring is done as per the manual of the test. The internal consistency and test-retest reliabilities were reported by the test author on a sample of 320 boys and 383 girls. The internal consistency reliabilities of 15 need variables ranged between 0.82 and 0.88 and the test-retest coefficients for the 15 variables ranged between 0.64 and 0.81. The inter-correlations among the 15 need variables were generally low, which proved that need variables were relatively independent. The convergent validity coefficients of 15 variables of TPPS against the TAT scores of 50 students ranged between 0.56 and 0.93.

Value Test: The test constructed by Ojha (1978) is also a widely used test that measures six aforesaid values. This is also a forced-choice test, which consists of two parts. There are 30 choices in part I and 15 choices in part II. Each of the six values has been paired with an equal number of times with each of the remaining five. In part I the subject was required to rank the two alternatives either as 3 and 0 or as 2 and 1 depending upon the degree of preferences. In part II the subject was supposed to rank his first choice as 4 and the remaining choices as 3, 2 and 1 in order of descending preference. There are altogether 120 choices. For each value there are 20 answers. The scoring is done for each value separately as per the instructions in the manual. The reliabilities by Kuder-Richardson formula for theoretical, economic, aesthetic, social, political and religious value scales as reported by the author of the test were 0.70, 0.80, 0.69, 0.86, 0.88, and 0.71, respectively. The validity of the test was determined by computing the correlations between different values and it was found that correlations were in predicted directions.

Data Collection:

The data were collected by personal interview of each subject at his/her residence. Tools mentioned above were given to the subject of the two groups with verbal and

written instruction and their responses were noted. Personal interview was necessitated as the questionnaires of the two tests were large and sincere cooperation of each of the subjects had to be insured. The data collection took six and half months as subjects were from different institutions and places.

Data-Analysis:

The responses of the subjects were scored with the help of scoring keys given in the manuals of the test. As the objective was simply to compare musicians and non-musicians on 15 needs and six values, means and SDs of the groups on each of the variables were computed and significance of the differences between the two groups were determined by computing Fisher's t-values and their significance levels.

Results

The comparison of Musicians with non-musicians on 15 needs appear in Table 1.

Table 1. Mean scores on 15 psychogenic needs by musicians and non musicians and significance of difference

Needs	Musicians (n = 100)		Non musicians (n = 100)		t
	Mean	SD	Mean	SD	
Achievement	15.50	3.41	14.32	3.56	2.41*
Deference	12.36	4.07	13.40	4.70	1.67
Order	13.82	3.59	14.59	3.86	1.46
Exhibition	14.92	3.35	13.24	3.49	3.50**
Autonomy	12.45	3.05	13.16	2.76	1.73
Affiliation	14.13	3.65	12.44	3.90	2.77**
Intracception	13.33	3.15	14.05	3.50	1.53
Succorance	13.90	4.85	14.70	4.88	1.18
Dominance	13.82	3.57	14.80	4.40	1.72
Abasement	15.45	4.52	16.62	5.01	1.64
Nurturance	14.59	4.09	15.63	4.78	1.65
Change	14.09	4.07	12.60	4.45	2.48*
Endurance	14.79	3.82	13.83	3.09	2.23*
Heterosexuality	13.40	3.53	12.34	3.48	2.16*
Aggression	13.45	3.58	14.28	4.22	1.51

* p < 0.05, **p < 0.01

A closer look at Table 1 reveals that musicians have obtained higher scores on six needs viz., achievement ($t=2.41$, $p<0.05$), exhibition ($t=3.50$, $p<0.01$), affiliation ($t=2.77$, $p<0.01$), change ($t=2.48$, $p<0.05$) endurance ($t=2.23$, $p<0.05$) and heterosexuality ($t=2.16$, $p<0.05$). However, on remaining nine needs viz., deference, order, autonomy, intraception, succorance, dominance, abasement, nurturance and aggression musicians and non-musicians are not found to differ as none of the t-values reach the level of significance i.e. $p<0.05$. Hence, musicians may supposedly be characterized by higher needs of achievement, exhibition, affiliation, change, endurance and heterosexuality.

Comparison of musicians and non-musicians on six kinds of values appear in Table 2.

Table 2. Mean scores on six different values by musicians and non musicians and significance of differences

Values	Musicians		Non musicians		t
	Mean	SD	Mean	SD	
Theoretical	32.30	6.17	33.44	6.44	1.28
Economic	40.60	6.15	43.43	6.11	3.29**
Aesthetic	42.40	5.85	40.24	5.57	2.73**
Social	43.32	6.12	40.73	6.32	2.94**
Political	38.95	7.10	41.43	6.75	2.53*
Religious	42.43	5.98	40.73	5.69	2.06*

* $p<0.05$, ** $p<0.01$

Table 2, reveals that musicians in comparison to non-musicians have obtained significantly higher scores on aesthetic ($t= 2.73$, $p<0.01$), social ($t= 2.94$, $p<0.01$) and religious ($t= 2.06$, $p<0.05$) values, but lower scores on economic ($t=3.29$, $p<0.01$) and political ($t=2.53$, $p<0.05$) values. In respect of theoretical values there appears no significant difference ($t=1.28$, $p>0.05$). Hence, musicians may supposedly be characterised by higher aesthetic, social and religious values and lower economic and political values.

Discussion

The findings of the study revealed that musicians have shown higher needs for

achievement, exhibition, affiliation, change endurance and heterosexuality. The findings need explanation and interpretation in the context of musicians' life style and ways of experiencing the world. The higher need for achievement in musicians may be understood in the context of their creative tendency. They appear to have a tendency to perform with some uniqueness and distinctions. They not only create pleasure among audience rather also desire that their performances must be appreciated and praised by the people. They not only seek recognition rather they are also in habit of exhibiting or showing off their superiority over others. The musicians' power to display is enormous and encompassing and this explains their high need for exhibition. Musicians have high interactivity with people and want to develop and establish rapport with them. Bogunovic (2012) found them to be more extraverted and friendlier than others. Moreover, this is the requirement of their profession. If musicians do not interact with audience and impress upon them their entire endeavour will be rendered fruitless. Thus, musicians' style of life and behaviours are quite consistent with their high level of need for affiliation. The musicians move from one place to other for displaying their art and efficiency and experience change in the environment and people. They try to do some new things in course of their practice. They are highly sensation-seeking. Hence, musicians have been found to be high in need for change. The high need for endurance among musicians is quite consistent with their high need for achievement because unless they persist on their task they will not be able to achieve their goals with some distinctions. Musicians are found to enjoy musical rhythm and song by their regular practices and their perseverance of practice may lead to new inventions. Musicians freely mix up with the members of opposite sex and have opportunity to develop leanings and attractions toward each other. They seek and enjoy the company of opposite sex and this explains their higher need for heterosexuality.

As regards with values, musicians in comparison to non-musicians have shown significantly higher scores on aesthetic, social and religious values, but lower scores on

economic and political values. The higher level of aesthetic value of musicians may be understood by their sense of harmony and identity. Musicians are charmed by form, beauty, symphony and their chief interest lie in the artistic episode of life. Musicians' higher religious value may be interpreted in the context of their belief that their art and skill are the gift of God. In accordance with this belief musicians try to please the Almighty by their songs, musical rhythms and dance and try to unite with Him. The higher level of social value among musicians is quite consistent with the higher level of affiliation need among them. Unless one is quite social and friendly with people he cannot identify with people. However, musicians have shown lower levels of economic and political values, which indicate that they are primarily interested in achievement, recognition and social interaction and money and power are their secondary interests.

Implications

The differences in needs and values of musicians and non-musicians draw our attention to the fact that there may be differences between them with respect to other personality variables. Some studies reported by European researchers in this regard, of course, have appeared recently but, they are not adequate. Moreover, those studies have been done in the cultural context different from ours. Therefore, research investigation should be planned to reveal other individual differences between musicians and non-musicians in Indian context. Further, some studies done in western context have revealed differences in personality traits of musicians of different genres viz., singers, drummers and dancers, etc., but they have not compared them with non-musicians. Hence, the present study is different from theirs, which takes into account musicians as professionals different from other sections of society.

Limitations

However, the study has certain limitations. First, that it has been done on an incidental sample and not on a random sample. The other is it has included instrumental and vocal musicians only. There are several kinds of

musicians such as folk musicians, classical musicians, connoisseurs, etc; they need to be distinguished while comparing them among themselves and with non-musicians. For example, folk musicians may be more extraverted than classical musicians due to the fact that folk music is commonly played in social events with regular involvement with the audience, while classical musicians may display divergent thinking and creativity. Hence, it would be desirable to investigate whether preferred music is tied to personality.

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