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СПЕЦИФІКА АДАПТИВНОГО ПОТЕНЦІАЛУ МУЗИКАНТІВ THE SPECIFICS OF THE MUSICIANS' ADAPTIVE POTENTIAL

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Дослідження присвячено адаптаційному потенціалу музикантів (професіоналів, аматорів). Визначено специфіку адаптованості, психологічних захисних механізмів у музикантів. Встановлено, що музиканти-професіонали мають нижчі показники адаптаційного потенціалу особистості (у порівнянні із музикантами-аматорами), водночас для них характерними є застосування психологічного захисного механізму інтелектуалізації в якості ресурсу стресоподолання. Музиканти-аматори мають вищі показники моральної нормативності, що впливає на кращий рівень їх адаптації. Обґрунтовано, що захисні психологічні механізми особистості музиканта-аматора набувають більшої зрілості із віком.

Ключові слова: музиканти-професіонали, аматори, адаптивність, захисні механізми, моральна нормативність.

Background. On the way to mastering the profession and in the process of work a person constantly experiences difficulties that have not only specific professional, but also general psychological origins associated with such personal problems as lack of communication, group interaction and self-regulation skills. Most talented musicians have an acute ability to feel emotional pain, the ability to empathize, a special sensitivity to emotional states: the ability to feel the tragic collisions of the inner and outer world. According to the researchers, improving the adaptive potential of a musician requires working with the following groups of problems: problems of well-being and the formation of self-regulation skills, problems of self-confidence, decision-making difficulties, weak self-reliance, low self-esteem, communication problems and problems of personal and professional self-expression.

The **objective** is to research the peculiarities of the adaptive potential of the professional musicians compared to amateur musicians.

The **method.** The studying of the sample was carried out by the multilevel personal questionnaire "Adaptivity", developed by A.G. Maklakov and S.V. Chernyanin and the questionnaire "Life Style Index".

The **sample** involved 182 people (professional musicians and amateur musicians).

Results. Amateur musicians, compared to professional musicians, have a meaningfully higher level of moral normativity, which provides the ability of the individual to perceive social roles adequately. Amateur musicians are more prone to asthenic conditions than professional musicians. Statistically meaningful differences between groups of professional and amateur musicians can be found in such defense mechanisms as intellectualization and reactive formation, which are higher among professional musicians. In comparison with conservatory students, orchestra representatives are more prone to psychotic states. This indicates the presence of significant mental stress, a tendency to impulsive reactions and a tendency to violate the generally accepted norms of behavior characteristic of this subgroup.

Conclusions. In the research was found out that professional musicians have lower indicators of adaptive potential of the individual (compared to amateur musicians), at the same time they are characterized by the use of psychological protective mechanism "intellectualization" as a coping resource. Amateur musicians have higher indicators of moral normativity, which affects the best level of their adaptation.

Key words: musicians (professional, amateur), adaptive potential, psychotic states, moral normativity.

Background. On the way to mastering the profession and in the process of work a person constantly experiences difficulties that have not only specific professional, but also general psychological origins associated with such personal problems as lack of communication, group interaction and self-regulation skills. Often the connection between personal difficulties and professional failure remains hidden for the person itself (Kirnarskaya D. K., 2003).

Most talented musicians have an acute ability to feel emotional pain, the ability to empathize, a special sensitivity to emotional states: the ability to feel the tragic collisions of the inner and outer world. It has long been noticed that the fates of many outstanding artists are not easy, sometimes - very tragic, which in some way can stimulate creative activity (Kemp A. E., 1996; Kirnarskaya D. K., 2003). Thus, E. Wiener notices that gifted people in childhood are more likely to experience nervous stress, he points out that the death rate of parents among the creators is three times higher than the average. Only offenders and depressed suicidal patients in psychiatric hospitals lose their parents so often. Their parents are often affective and emotionally unbalanced people. For example, L. Beethoven's father suffered from alcoholism, N. Paganini's father beat his son and was extremely cruel to him (Ilyin E. P., 2009).

O. Luchinina and E. Vinokurova, after conducting a survey of musicians, claim that the latter are aware of the connection between psychological difficulties and professional failures (Luchinina O. & Vinokurova E., 2008). According to the researchers, improving the adaptive potential of a musician requires working with 5 groups of problems that people usually need to solve (Arshava I. & Kutepova-Bredun V., 2015): problems of well-being and the formation of self-regulation skills, which are felt as "fatigue", "fast" fatigue, "feeling unwell", "lack of relaxation and rest"; problems of self-confidence, which are felt as a fear that "I can not", decision-making difficulties, weak self-reliance, low self-esteem; communication problems - difficulties in personal and social contacts, which are felt as lack of understanding in communication, distrust in people, fear of conflict, fear of being "misunderstood" or "rejected" by other people, problems of personal and professional self-expression, which are experienced as "I can't show myself", "I can't be noticed", "I can't make the necessary impression"; problems of activity motivation – a feeling of "unnecessary" of their activities, and lack of interest in learning or work (Arshava I. & Kutepova-Bredun V., 2018).

The **method** of quasi-experiment for two non-equivalent groups of professional and amateur musicians was chosen in the empirical study that allowed testing the hypothesis of the study by identifying intergroup differences. The sample involved 182 people (Arshava I. & Kutepova-Bredun V., 2015). The first group consisted of professional musicians: 62 people (aged from 18 to 60) among them 17 students of the musical college (aged from 18 to 20), 30 students of M. Glinka Dnipro Conservatory (aged from 20 to 25) and 15 artists of the orchestra of the T. Shevchenko Dnipro Drama Theater (aged from 25 to 60). The second group involved 60 amateur musicians: 39 students of O. Honchar Dnipro National University (aged from 18 to 24) and 21 representatives of other professions (aged from 25 to 60) who have amateur experience of playing musical instruments. The

studying of the sample was carried out by the multilevel personal questionnaire "Adaptivity", developed by A.G. Maklakov and S.V. Chermyanin (1993). The questionnaire is designed to study the adaptive capabilities of the individual based on the assessment of some psychophysiological and socio-psychological characteristics that reflect the integral features of mental and social development.

Also in the study of the musicians adaptive potential the questionnaire "Life Style Index" (LSI, 1979) was used, which was developed on the basis of psycho-evolutionary theory of R. Plutchik, structural personality theory of H. Kellerman, psychoanalytic and psychopathological research. The LSI technique is designed to diagnose the mechanisms of psychological protection, which is an important component of adaptation.

Results. Table 1 describes the statistically meaningful differences according to the results of the "Multilevel personal inventory" Adaptivity "between groups of professional musicians and amateur musicians. Statistically meaningful differences were identified on the scales "Moral Normativity" and "Asthenic states".

Table 1

Between-group differences in the character strengths variables of the "Adaptivity" inventory (A.G. Maklakov, S.V. Chermyanin, 1993)

<i>Scales</i>	<i>Professional musicians</i>	<i>Amateur musicians</i>	<i>Means value</i>	<i>Asymptotic means</i>
Behavioral regulation	3,855	3,576	1532,5	0,117
Communicative potential	4,113	4,288	1824	0,979
Moral normativity	4,403	5,441	1220	0,001**
Asthenic states	3,581	4,051	1385	0,012*
Psychotic states	3,952	3,898	1728	0,582
Disadaptive disorders	3,952	3,746	1541,5	0,119

From Table 1 we can see that amateur musicians, compared to professional musicians, have a meaningfully higher level of moral normativity, which provides the ability of the individual to perceive social roles adequately. The level of moral normativity of the individual reflects two main components of the process of socialization: the perception of moral and ethical norms of behavior and attitude to the requirements of the social environment. Amateur musicians are more prone to asthenic conditions than professional musicians.

Table 2 presents data indicating the presence of statistically meaningful differences in the results of the two groups using the questionnaire "Lifestyle Index". From the data presented in Table 2, it can be seen that statistically meaningful differences between groups of professional and amateur musicians can be found in such defense mechanisms as intellectualization and reactive formation, which are higher among professional musicians (54.01 and 67.35).

Table 2

Between-group differences in the character strengths variables of the "Lifestyle Index" inventory (R. Plutchik, H. Kellerman, 1979)

<i>Scales</i>	<i>Professional musicians</i>	<i>Amateur musicians</i>	<i>Means value</i>	<i>Asymptotic means</i>
Negation	74,74194	76,72881	1678,5	0,432

Crowding out	64,48387	57,69492	1592,5	0,215
Regression	71,82258	78,9322	1468	0,059
Compensation	80,95161	76,33898	1777,5	0,787
Projection	50,80645	47,61017	1731,5	0,611
Substitution	68,03226	75,05085	1482	0,071
Intellectualization	54,01613	49,98305	704,5	0,016
Reactive formation	67,35484	63,0678	666,5	0,005

The effect of intellectualization is manifested in the facts of "reasonable" overcoming a conflict or frustrating situation. The mechanism of psychological protection in the form of reactive formation, which is also a characteristic of professional musicians, is manifested by the transformation of internal impulses into their opposite.

The results of comparing the age aspects of the studied subgroups on the scales of the "Multilevel personal questionnaire "Adaptivity" among a group of professional musicians indicate that subgroups of students of music college, conservatory and theater representatives have similar meanings of behavioral regulation ($t = 1,28$, $p \leq 0,207$ - comparing subgroups of music college and conservatory students, $t = 1,041$, $p \leq 0,304$ - comparing college students and orchestra representatives and $t = 0,312$, $p \leq 0,757$ - comparing conservatory students and experienced orchestra representatives), communicative potential ($t = 0,367$, $p \leq 0,716$ - comparing subgroups of music college and conservatory students, $t = 0,832$, $p \leq 0,41$ - comparing college students and orchestra representatives and $t = 1,100$, $p \leq 0,28$ - comparing students of the conservatory and experienced representatives of the orchestra), moral normativity ($t = 0,306$, $p \leq 0,761$ - comparing subgroups of students of the music college and conservatory, $t = 0,729$, $p \leq 0,47$ - comparing students of the college and representatives of the orchestra and $t = 0,817$, $p \leq 0,42$ - comparing conservatory students and experienced representatives of the orchestra), predisposition to asthenic states ($t = 1,525$, $p \leq 0,135$ - comparing subgroups of music college and conservatory students, $t = 1,251$, $p \leq 0,217$ - comparing college students and orchestra representatives and $t = 0,267$, $p \leq 0,791$ - comparing conservatory students and experienced representatives of the orchestra), predisposition to disadaptive disorders ($t = 1,282$, $p \leq 0,207$ - comparing subgroups of music school and conservatory students, $t = 0,160$, $p \leq 0,874$ - comparing college students and orchestra representatives and $t = 1,247$, $p \leq 0,222$ - comparing conservatory students and experienced representatives of the orchestra).

Data obtained indicates of predisposition to psychotic states ($t = 1,178$, $p \leq 0,245$ - comparing results in subgroups of students of music college and conservatory; $t = 0,463$, $p \leq 0,646$ - comparing students of college and orchestra and $t = 0,830$, $p \leq 0,0077$ - comparing conservatory students and experienced orchestra representatives). In comparison with conservatory students, orchestra representatives are more prone to psychotic states (low scores indicate a greater tendency to feel these states). This indicates the presence of significant mental stress, a tendency to impulsive reactions and a tendency to violate the generally accepted norms of behavior characteristic of this subgroup.

The results of comparing age aspects in sub-groups of amateur musicians indicate that subgroups of the first (18-20 years old), the second (21-24 years old) and the third age sub-group of amateur musicians (25-60 years old) have similar results in terms of moral normativity ($t = 0.562$, $p \leq 0.578$ - comparing amateurs of the first and the second sub-groups, $t = 0.363$, $p \leq 0.718$ - comparing the first and the third sub-groups and $t = 0.221$, $p \leq 0.826$ - comparing the second and the third sub-groups), predisposition to asthenic states ($t = 0.512$, $p \leq 0.613$ - comparing amateurs of the first and the second sub-groups, $t = 0.101$, $p \leq 0.92$ - comparing of the first and the third sub-groups and $t = 0.367$, $p \leq 0.716$ - comparing the second and the third sub-groups) and predisposition to psychotic states ($t = 0.296$, $p \leq 0.77$ comparing amateurs of the first and the second sub-groups, $t = 0.049$, $p \leq 0.961$ - comparing of the first and the third sub-groups and $t = 0.317$, $p \leq 0.753$ - comparing the second and the third sub-groups).

The obtained data indicate that the first age subgroup of amateur musicians, in comparison with the older amateurs, has higher scores of the scales of behavioral regulation ($t = 2.390$, $p \leq 0.0024$ - comparing the first and the second amateurs' subgroups, $t = 4.008$, $p \leq 0.0011$ - comparing the first and the third age sub-group and communicative potential ($t = 2.460$, $p \leq 0.0032$), which indicates that the representatives of this subgroup have high communication skills, do not have conflicts with others, they are characterized by neuropsychological stability and adequate self-esteem. Representatives of the second age subgroup of amateur musicians show a greater tendency to disadptive disorders ($t = 1.330$, $p \leq 0.$).

Comparison of the results of the study of younger and older subgroups of amateur musicians indicate the presence of statistically meaningful differences also on the following scales: "behavioral regulation", "communicative potential" ($t = 1.770$, $p \leq 0.0084$) and "disadaptive disorders" ($t = 2.955$, $p \leq 0.007$). The younger subgroup of amateur musicians has better communication skills (compared to the older subgroup), has no conflicts with others, is characterized by the presence of neuropsychological stability, adequate self-esteem. Comparison of the results of the study of middle and older subgroups of amateur musicians indicate the presence of statistically meaningful differences on the scale of "disadaptive disorders" ($t = 2.955$, $p \leq 0.007$) which indicates a greater predisposition to disadaptive disorders of the middle-aged subgroup of amateur musicians (21-25 years). This may be due to the fact that this group of amateur musicians experience the greatest psychological stress associated with professional development.

Table 3

The subgroup differences between college and conservatoire students in the character strength variables according to the "Lifestyle Index" (R. Plutchik, H. Kellerman, 1979)

Scales	Average indicators values		t-Student's criterion	Meaningfulness of Student's t-test	P*
	1 sub-group	1 sub-group			
Negation	70,47	73,33	0,341	0,735	0,01
Crowding out	64,27	55,80	1,068	0,291	0,01

Regression	75,30	62,27	1,465	0,0015	0,01
Compensation	83,23	78,40	0,759	0,0042	0,01
Projection	48,23	45,67	0,288	0,775	0,01
Substitution	71,53	59,87	1,170	0,002	0,01
Intellectualization	55,33	53,27	0,212	0,833	0,01
Reactive formation	69,63	64,73	0,564	0,576	0,01

Quantitative indicators of intergroup differences in the indicators of the "Lifestyle Index" among a group of professional musicians (R. Plutchik, H. Kellerman, 1979) are given in tables 3,4. As can be seen from Table 3, statistically meaningful differences were found for such protective mechanisms as regression, compensation, and substitution, which were higher among school students. This characterizes the latter as individuals who respond to frustrating situations, returning to earlier stages of personality development. Intergroup differences between the results of the students of the music college and the musicians of the orchestra are given in table 4.

Table 4

The subgroup differences between college students and the orchestra representatives in the character strength variables according to the "Lifestyle Index" (R. Plutchik, H. Kellerman, 1979)

Scales	Average indicators values		t-Student's criterion	Meaningfulness of Student's t-test	P*
	1 sub-group	3 sub-group			
Negation	70,47	83,53	1,823	0,0075	0,01
Crowding out	64,27	72,53	1,097	0,278	0,01
Regression	75,30	74,12	0,153	0,879	0,01
Compensation	83,23	79,18	0,601	0,551	0,01
Projection	48,23	59,88	1,320	0,0093	0,01
Substitution	71,53	69,06	0,276	0,783	0,01
Intellectualization	55,33	52,35	0,332	0,742	0,01
Reactive formation	69,63	65,65	0,426	0,672	0,01

As it turned out, experienced musicians, compared to college students, more often use such protective mechanisms as projection and negation. As for experienced musicians of the orchestra, they, compared to conservatory students, more often use such a protective mechanism as substitution (55.8 - conservatory students, 72.53 - representatives of the orchestra, $t = 2.768$, $p = 0.0047$).

Quantitative indicators of intergroup differences on the indicators of the inventory "Lifestyle Index" in the group of amateur musicians are given in tables 5, 6. As can be seen from Table 5, statistically meaningful differences were found in such defense mechanisms as regression, compensation, intellectualization, and reactive formation. Representatives of the youngest subgroup of amateur musicians often use such a type of protective mechanism as reactive formation. Representatives of the middle-aged subgroup of amateur musicians, compared to

the younger subgroup, more often use such defense mechanisms as regression, compensation and intellectualization.

Table 5

The subgroup differences between the first and the second sub-groups of amateur musicians in the character strength variables according to the "Lifestyle Index" (R. Plutchik, H. Kellerman, 1979)

Scales	Average indicators values		t-Student's criterion	Meaningfulness of Student's t-test	P*
	1 sub-group	2 sub-group			
Negation	81,57	78,73	0,363	0,719	0,01
Crowding out	67,07	61,80	0,517	0,609	0,01
Compensation	64,21	78,33	1,313	0,002	0,01
Projection	41,14	56,33	1,260	0,021	0,01
Substitution	66,29	73,47	0,748	0,461	0,01
Intellectualization	39,14	53,27	1,213	0,0023	0,01
Reactive formation	47,00	77,40	3,160	0,0014	0,01

Intergroup differences between the younger and older subgroups of amateur musicians are presented in Table 6.

Table 6

The subgroup differences between the first and the third sub-groups of amateur musicians in the character strength variables according to the "Lifestyle Index" (R. Plutchik, H. Kellerman, 1979)

Scales	Average indicators values		t-Student's criterion	Meaningfulness of Student's t-test	P*
	1 sub-group	3 sub-group			
Negation	81,57	73,47	0,853	0,399	0,01
Crowding out	67,07	42,63	2,624	0,0012	0,01
Regression	73,43	34,17	3,223	0,002	0,01
Compensation	64,21	81,00	1,964	0,0056	0,01
Projection	41,14	46,27	0,518	0,607	0,01
Substitution	66,29	79,93	1,676	0,101	0,01
Intellectualization	39,14	62,27	2,346	0,0024	0,01
Reactive formation	47,00	63,40	1,717	0,009	0,01

Experienced amateur musicians, compared to the younger subgroup, more often use such types of protective mechanisms as compensation and intellectualization, and representatives of the younger subgroup - crowding out and regression, which are less mature mechanisms of psychological protection. With age, the mechanisms of psychological protection of amateur musicians become more mature.

Conclusions. The specifics of adaptability and psychological protective mechanisms were studied in the research. It was found out that professional

musicians have lower indicators of adaptive potential of the individual (compared to amateur musicians), at the same time they are characterized by the use of psychological protective mechanism "intellectualization" as a coping resource. Professional musicians are characterized by autonomy, moral norms, which indicates a certain isolation from the social environment. Amateur musicians have higher indicators of moral normativity, which affects the best level of their adaptation. It was found that the protective psychological mechanisms of the amateur musician personality become more mature with age.

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