A STUDY OF THE PERSONALITY OF MUSIC STUDENTS

AS COMPARED WITH OTHER STUDENTS ON THE

BASIS OF NINE TRAITS

THESIS

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CHAPTER I

PROBLEM FOR INVESTIGATION

Introduction and Purpose

As early as 1919, Seashore said that "the musical mind is first of all a normal mind. . . . We must take it for granted that the musical mind is an aspect of a normal personality with endowments for a general mental life."[1] He pointed out that the musician who is well physically, morally and mentally, who has a good disposition, who is socially attractive, reasonable and well-balanced is the musician with an advantage over the warped personality, and that such a well-balanced individual should represent the goal for musicians.[2] But to anyone who has been in a community life that contains a large musical element, the fact that the popular conception of the personality of musicians represents almost the complete antithesis of the view of Seashore will come as no surprise. Music students are continually the subject of remarks that characterize them as "strange," "mad", "warped," and many other terms

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[1] C. E. Seashore, The Psychology of Musical Talent, p. 6.

[2] Ibid.

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popularly used to denote a maladjusted personality. Such attitudes are not altogether confined to persons outside the music group, but the writer has found similar attitudes to exist within the group as well.

This study was undertaken to try to determine if objective measurement of certain personality traits would indicate that music students are characterized by marked differences in personality make-up. In carrying out this investigation, a group of 100 music students and a control group of the same size were used. The type of measurement used was of such objective nature that evaluations could be made by other persons on identically the same trait indicators as were used in securing information from the person himself. This fact is of great importance, as it makes possible an evaluation of a person's personality by the group in which he is striving for social acceptance.

Data for this study were obtained at North Texas State Teachers College during the spring semester of 1946, using cases from the Music Department and the remainder of the college for the two groups.

Delimitation of the Concept of Personality

The term "personality" is subject to such a wide variety of uses and interpretations that it is necessary to make a clear exposition of the writer's point of view in this study

in order that there may be a clear understanding of the methods used and the results obtained. Popular usage has assigned this term to everything from the frantic gesticu- lations of a three year old child singing "The Man I Love" to the aesthetic qualities of an inanimate object. It is necessary that this investigation be founded on a scientific point of view, and it is the point of view and definitions of Stagner that are used here.[3] He says that "personality depends upon the individual differences in non-adaptive behavior."[4]

Adaptive and non-adaptive behavior.--For a thorough understanding of this definition, it is necessary that one understand the difference in adaptive and non-adaptive be- havior. Adaptive behavior is that behavior which is con- cerned with meeting the necessities of life; it is usually proper and conventional, and rarely presents any unusual or interesting aspects. Reflexes would be classed as adaptive behavior, as would biologically inherited traits. However, certain reflexes and biological traits may be said to contribute to the sum total of an individual's personali- ty if they deviate so markedly from those of others in the

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[3]
  Ross Stagner, Psychology of Personality, Chapter 1.

[4]
  Ibid., p. 7.

same social group that they constitute something peculiar and differentiating about the person. By non-adaptive behavior, then, is meant all other aspects of a person's behavior. It is that behavior used to meet and solve the conflicts encountered in the social group of which a person is a part. There may be great similarity in the non-adaptive behavior used by members of a group in meeting conflict situations, but it is only that behavior which is different from that of the rest of the group which contributes to a person's personality.

On the basis of differences in non-adaptive behavior and those aspects of adaptive behavior which are sufficiently different to contribute to personality make-up, Stagner's definition may be re-worded to read: "Personality depends upon the degree of individual uniqueness." A good, or acceptable personality will depend upon the degree of uniqueness that is within the bounds of acceptability of the group involved. An unpleasant personality represents a degree of uniqueness that is not acceptable by the group. It is felt that this study makes a definite contribution, as already stated, because the use of other students' ratings of music students gives a clear picture of how society evaluates that degree of uniqueness which characterizes the personality of music students.

Personality and habit.--If personality is to have a

degree of consistency, there must be something habitual about
the behavior which makes it recognizable as belonging to a
particular person. Personality may be seen to be a system
of habits largely made up of non-adaptive ways of adjust-
ing to conflict situations. What is habit? Habit is be-
havior directed toward a very familiar goal. It is not just
repeating a thing until it becomes automatic, nor is it a
true habit unless the goal toward which behavior is directed
is a goal that has been set by an individual himself. It
follows, then, that even though a person has an habitual
type of behavior which is acceptable, and which is suffi-
ciently different from that of the group to contribute to
his personality, he may not be of much interest to the
group because his behavior is so consistent within itself
that he is highly predictable in almost all situations.
His goals are unchanging and his behavior is of such a
rigid pattern that he is in no way a source of surprise or
new experience to his group.

Personality traits.--Personality is composed of
various aspects known as "traits," and it is these traits
which must be measured and studied in order to study per-
sonality. A trait is a composite of things, and it is
only the indications of the trait which one sees. Just
as one cannot see the "spoiledness" of a child, but only
those actions and indications which lead him to the

conclusion that the child is "spoiled," so it is with personality traits. Specific actions precede and determine a trait, and it is these indicators which one must study in order to arrive at any conclusions concerning a trait of personality. One may criticize many "personality scales" on the basis that they do not really measure a trait by means of such overt indicators as are perceptible to the group by which an individual's personality is really evaluated. A discussion of the instrument used for trait measurement in this study will be found in Chapter III.

It has been the purpose of this chapter to present the problem for investigation, and to give a delimitation of the concept of personality.

CHAPTER II

DESCRIPTION OF RELATED DATA

Although the importance of personality as related to success in many fields has long been recognized, and although increasing interest in the field of sociometry has produced many studies on the relation of personality and group acceptance and popularity, there has been almost no research conducted of the kind here presented. It seems rather strange, when one thinks of the progressively prominent place music has taken in public school education, that no one has been sufficiently interested or concerned about the personality of the potential leaders in this field to make a study of them during their formative state in such a school as North Texas State Teachers College, where training in music education constitutes a very important aspect of the music program. Because of the lack of much directly related data, the writer has presented here the results of similar studies that my contribute to the formation of a better idea about the personality of college students in general. They may also serve as bases for comparison of music students with other special groups studied.

In an effort to predict the quality of teaching, Odenweller studied 500 teachers, and concluded that personality has a closer relation to the quality of teaching

than successful student teaching, or any other trait.[1]

Ragsdale, in a study of men who were physical education majors and men from the fields of letters and science found physical education majors and others to be fairly equal, with the letters and science men tending more toward averages in scholarship, while the physical education group tended toward the extremes.[2]

In a similar study, Duggan found women physical education majors to be more emotionally stable than non-majors. They were more extroverted and dominating.[3]

From her study of a particular home economics group, Worley reported the home economics group to be lower in intelligence scores and in personality ratings than were the other students.[4]

From a comparative study of personality test scores of

[1]
A. L. Odenweller, Predicting the Quality of Teaching, p. 122.

[2]
C. E. Ragsdale, "Personality Traits of College Majors in Physical Education," Research Quarterly of the American Physical Education Association, III (1932), 243-248.

[3]
A.S. Duggan, A Comparative Study of Undergraduate Women Majors and Non-Majors in Physical Education with Respect to Certain Personal Traits, p. 96.

[4]
Helen Worley, "Changes in Personality as Result of Home Economics Training," Master's Thesis (1937).

rural and urban college women, Robertson and Stromberg concluded that the fundamental measurable personality traits of the college girl are formed before she enters college.[5] This fact would be of interest to those who might criticize the inclusion in this study of first year college students.

Although concerned with a very highly specialized and rather isolating aspect of music, the study of Gross and Seashore on composers is of interest.[6] In the various components of temperament, all their groups averaged "borderline" on the "normal" component, indicating that they were about halfway between persons who are extremely conservative in their emotional expressions and persons whose temperaments are so poorly controlled that they develop definitely recognizable mental disturbances.

> The most significant findings on temperamental differences is on the cycloid components, 'manic' and 'depressive'; the composers rank in + 3 or highest group in both cases, while the superior students also rank in the + 3 'manic' group and in + 2 'depressive' group, high positive steps on the scale.[7]

[5]
Arrie E. Robertson and Eleroy L. Stromberg, "A Comparison of the Personality Test Scores of Rural and Urban College Women," _Journal_ _of_ _Social_ _Psychology_, XI (1940), 411-14.

[6]
Bethuel Gross and Robert H. Seashore, "Psychological Characteristics of Student and Professional Musical Composer," _Journal_ _of_ _Applied_ _Psychology_, XXV (1941),159-170.

[7]
Ibid., p. 167.

The personality traits of drama students were studied by Golden,[8] and a comparison of means on the Willoughby (Clark-Thurstone) Personality Schedule shows a very slight, but not statistically reliable difference in favor of the drama students' being more neurotic. In a study of values, the drama students were higher on aesthetic values than on theoretical values. The critical ratio on this difference in aesthetic values was statistically significant (11.03). Drama students were found to be more extroverted than non-drama students, but they were not really in the class of extroverts. On the basis of a questionnaire, which instrument this writer considers to be of little value,[9] Golden found drama students to admit being called "queer duck" and other similar names; and he found that in general, drama school students possess attitudes in direct contrast to those of non-drama students in his

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[8]
Alfred L. Golden, "Personality Traits of Drama School Students," The Quarterly Journal of Speech, XXVI (1940), 564-75.

[9]
This questionnaire contained such questions as "Do people consider you a 'queer duck'"?, and "Do you have bad personal habits you will have to break before you have success?", etc. Such questions could not, the writer feels, be considered as measuring personality traits, and highly questionable would be the answers to any questions which suppose one person to know what a group of other people thinks of him.

control group. However, he believes the unusual conduct
and attitudes to be largely the result of affectation on
the part of the drama students.

When measuring by means of the Bernreuter Personality
Inventory, Bryan found freshman art students to be no more
and no less neurotic than college freshmen in general.[10]

Before examining the findings of the one investigation
which is directly related and very similar to this study,
it is well to note two studies on factors relating to
selection of friends and social success, as such factors are
of great importance to this study.

Smith found that among high school students, the most
important factor in the choice of friends was the fact that
they were of the same sex.[11]

In a study of some factors related to social success
among college students, Burks has presented some very im-
portant findings.[12] Her results are based on the responses

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[10] Alice I. Bryan, "Grades, Intelligence and Per-
sonality of Art School Freshmen," The Journal of Educational
Psychology, (1942), 50-64.

[11] Mapheus Smith, "Some Factors in Friendship Selections
of High School Students," Sociometry, VII (1944), 303-10.

[12] Frances W. Burks, "Some Factors Related to Social
Success in College," Journal of Social Psychology, IX
(1938), 125-40.

of university students to a battery of tests involving some
original solutions to difficult social situations, personal
interests, and an inventory of personal characteristics and
modes of behavior. She found that the following rather
general behavior characteristics appear to facilitate suc-
cessful social relations:

1. Natural, unforced humor that is based upon exag-
geration, self ridicule, incongruity, and unexpected language.

2. A genuinely sympathetic interest in people.

3. Vividness and originality of expression.

4. Conservative ideas in relation to difficult situa-
tions.

5. Sincerity and directness of expression, but without
impertinence.

6. An active sense of responsibility.

7. Adaptability.

The one work found which is closely related to this
study is that of Lawhon.[13] This study of music students
was made at North Texas State Teachers College in the sum-
mer of 1940. His problem was to see if advanced music
students can be distinguished from non-music students on

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[13]
John E. Lawhon, "A Study to Determine the Extent to
Which Music Students Have a Well Adjusted Personality,"
Masters Thesis, (1940).

the bases of intelligence and personality as measured by specific objective tests. The study utilized a group of ninety advanced music students (forty-five who expressed preference for solo performance and forty-five who expressed preference for group performance) and fifty advanced students from other fields. By "advanced students" was meant students from the classifications of junior, senior and graduate. Because the study was made in the summer, at which time many teachers return to college to do additional work, the ages ran from fifteen to sixty-five years, which is a much wider range than would normally characterize the group of music students during their formative period of training in music. The writer feels that the inclusion of only "advanced" students gives an artificial "coloring" to the groups, which fact should be of some concern if one is to arrive at conclusions concerning a whole group of individuals when using only certain selected strata of the whole as a basis for study. As can be seen from the preceding discussion on personality, the writer's present investigation may be considered to make a definite contribution to that work already done by Lawhon because it is believed that it represents an approach of greater objective value, an approach utilizing greater refinement in evaluation of traits, and one that is more closely related to the sociometric understanding of

personality as it relates to social success of the individual in his chosen group because of the use of ratings by others in evaluating the personality of music students.

The California Test of Personality was used as the instrument of measurement in this related study. The writer feels this is not really as accurate an instrument as the one used here because it is answered by "yes" or "no." A later discussion will show the improvement of the present questionnaire over the California test in degree of gradation of answers and refinement of evaluation. This same test is subject to criticism in the light of studying personality as it relates to others because it contains many questions dealing with the individual's "feelings" on a matter or situation. Lawhon places considerable value on this subjective evaluation of implicit attitudes and feelings, but to any student of psychology this must appear as a weakness when he considers how involved one's "feelings" may become, and to what extent a person is often completely unaware of his true attitude toward something. It must be evident that only overt indicators of traits, indicators which can be perceived and understood by the society to which an individual belongs, are of value in a truly objective measurement of personality.

As measured by the California Test of Personality, the music students rated higher than the control group. Their

best scores were in self-reliance. They were lower than the control group in social standards and community relations. There was little difference on sense of personal freedom, anti-social tendencies and occupational relations; but in other items, the music students were definitely higher. Lawhon found music students to be lower in social adjustment than in personal adjustment. There was also little difference in men and women.

CHAPTER III

SECURING DATA

For measuring traits in this study, personality ques-
tionnaires were used which had been prepared by M.E.Bonney,
head of the psychology department at North Texas State
Teachers College.[1] Two questionnaires were used, one a
"self rating" and one a "rating by others." Each person
filling out a self rating was asked to rate a friend of his,
also. As these questionnaires were being used to obtain
data for a larger study being carried on by the college, the
writer did not administer all the tests personally. Pre-
viously, various departments of the college had been asked
to devote one period to the completion of these question-
naires, and the writer used two "free" periods in the music
school in order to try to reach all the music students who
had not filled out questionnaires in other classes outside
the department.

From the questionnaires received, the writer selected

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[1]
The specific questions, grouped according to traits,
will be found in Appendix. A.

only cases from among those students who were classified as
music majors, not using those who were not full-time music
students. All cases selected were such as had both a self
rating and at least one rating by another person. All
ratings of both types that had been received from testing
outside the music department were checked to sort out all
music students. These were checked against a list of music
majors provided by the music department to be sure that they
were music majors and not just interested in music. Though
the actual number of students found to have both a self-
rating and at least one rating by another person was
slightly more than one hundred, the round figure of one
hundred was chosen as a more convenient working group.
Students from the classifications of freshman through
graduate were included.

Nature of Questionnaires

The self rating personality scale used was designed
to obtain information in eleven categories. The completed
first page provided information as to name, sex, age, clas-
sification, church preference, siblings, major subject,
and ambition. The second half of Section III pertained to
offices held in the previous three years. The remainder
of the questionnaire was devoted to 170 questions pertain-
ing to nine traits important in determining a person's

personality and the resulting degree of social acceptance as based on that personality.[2] The questions used all pertained to overt indicators of the traits to be measured, making possible the type of questionnaire used when rating another person. In the scale for rating others, the questions were identical with those on the self rating scale except for the substitution of third person wording. They were numbered the same as on the self rating. Section IV of the self rating was not duplicated in the rating by others as it pertained to attendance at church and other group functions, and it was believed that this would not be subject to very great accuracy on the part of another person. The second half of Section III was also omitted from the rating by others. This information does not figure in this study. Page one provided substantially the same information as the corresponding page on the self rating scale.

The traits measured by this instrument were:

1. Physical appearance, health and vigor.

2. Emotional stability and control.

3. Social aggressiveness.

4. Tolerance and adaptability.

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Eight questions were included which were not assigned as indicators of a particular trait, but the compiler of the scales was interested in a study of them to see if they had differentiating significance, and if they should be assigned to certain traits. They did not figure in this study.

5. Dependability.

6. Dependence on others.

7. Being a source of new experience to others.

8. Social service motivation.

9. Abilities and skills.

Questions pertaining to a trait were distributed among those pertaining to other traits to avoid the possible "coloring" of successive questions by the answer made to the first one or two of a series. This arrangement was not used in respect to abilities and skills as the answer to one question would not color the answer to another concerning an entirely different skill.

Rating was done by circling one of five digits[3] (one through five) following a question, "3" being taken as the scale norm, the degree of rating being in direct proportion to the size of the digit circled. Preceding the questions in each section was an interpretive scale for ratings by numbers as "seldom," "always," "about the same as most people you know," etc.[4]

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[3] In the first half of Section III and in Section IV, an "0" was added for the rating of "no ability at all" and "never," respectively.

[4] The validity of the use of such categories for obtaining data has been established by M.E. Bonney in studies with school children. (*Journal* *of* *Social* *Psychology*, "The Validity of Certain Techniques of Gathering Psychological Data with Special Reference to Personality Questionnaires," XIII (1941), 103-21).

Each person was asked to fill out a rating scale on himself and on a friend of the same sex who was also in school at North Texas State Teachers College. At the end of the rating of his friend, he was asked to give the name of an additional friend of the same sex. This latter information figures in the larger study already mentioned, one aspect of which has to do with the number of times a person was selected as a friend, either for the rating of another or as an additional friend.

For the like number of cases to be used for comparison, a selection of 100 cases was made from the non-music student group on file in the psychology department of the college. An effort was made to include in the non-music group a sufficient number of questionnaires from the group having the most choices, both first and second, as friends to make this group about equal to the music group in number of students with more than one rating by others. As it turned out, there were twenty-seven music students with two or more ratings by others and nineteen non-music students with two or more ratings by others. It is interesting to note that among music students there were two persons who had four ratings by others, and four persons with three ratings by others. In the non-music group only one person had as high as three ratings. In this selection, only eleven men were found in the non-music group and twenty-four in the

music group; but, because of the method of making the non-music group selection, no importance can be attached to this difference.

Tabulation and Averaging of Data

In order to record the data from these questionnaires, the writer made large charts from graph paper with squares of such size as to permit the easy writing of numbers, a sufficient number of sheets of paper being joined together horizontally to provide 170 squares, space for the person's name, and space for the averages on all traits. One horizontal line was assigned to each person, and one horizontal line to each of the ratings of him made by others. (Though space was provided for the ratings by others in the case of the non-music group, these were not recorded at this time.)

To facilitate the extraction of all questions pertaining to one trait at the same time, fenestrated overlays were made, one for each trait, with a separate column for each page in the questionnaire. On the charts, all questions pertaining to a particular trait were grouped together in numerical sequence in designated areas, and the rating digits (including "0"'s) were entered in the appropriate squares.

When this recording was completed, the horizontal sums of the figures in each trait division and on each line were divided by the number of questions actually answered in each case, and the averages were entered in the appropriate

squares on the extreme right-hand side of the chart.

Frequency distributions were made for each trait and for each of the three big divisions, i.e., self ratings of music students, self ratings of non-music students, ratings by others on music students, all being further subdivided by sex. In preparing frequency distributions on the ratings by others, all the averages on a particular trait were in turn averaged to provide only one figure to compare with the self rating. Median, mean, and range were derived from the frequency distributions in the customary manner. In all averaging, divisions were carried to the first two decimal places, and the second decimal place was not adjusted to the next nearest whole number.

RESULTS OF INVESTIGATION

Composite Comparisons

From Figure 1, it is apparent that as measured in
this study, the personality of music students as a com-
posite group of men and women snows no significant unique-
ness when compared with non-music students on the basis of
self ratings.
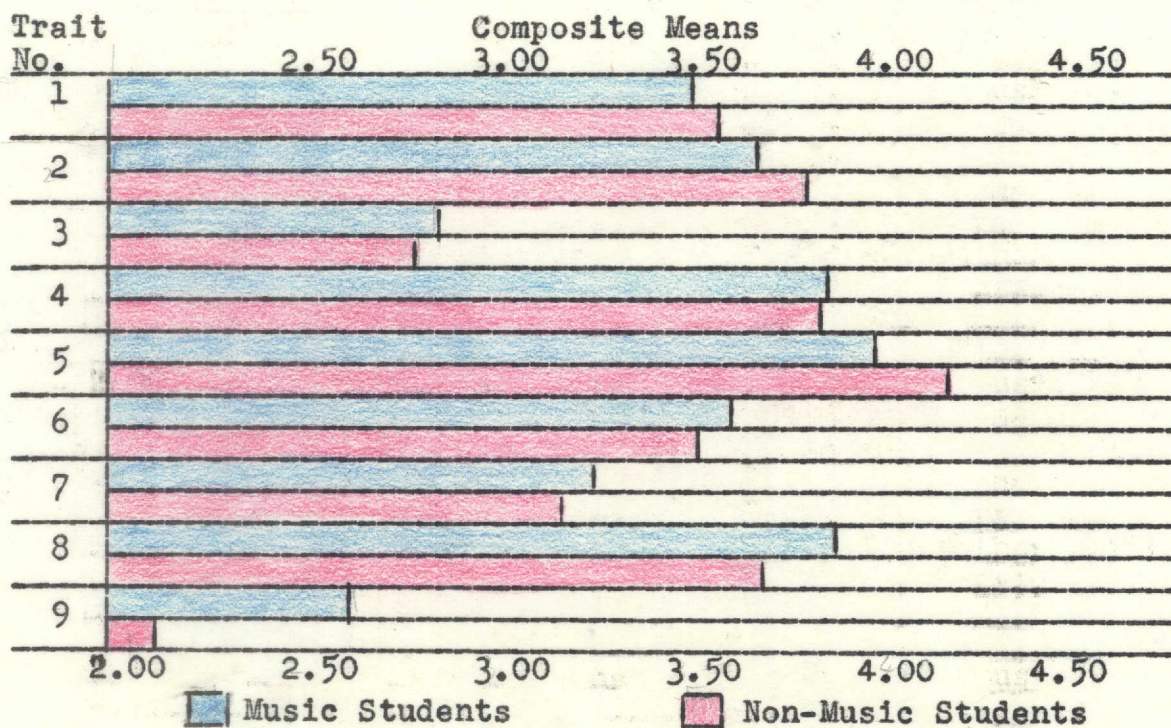
1. Physical appearance, health and vigor. 2. Emotional stabil-
ity and control. 3. Social aggressiveness. 4. Tolerance and
adaptability. 5. Dependability. 6. Dependence on others. 7. Being
a source of new experiemce to others. 8. Social service motiva-
tion. 9. Abilities and skills.[1]

Fig. 1.--Comparison of means of music and non-music students
on the basis of self ratings.[2]

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[1] In all tables, this system of numbering traits is followed.

[2] For specific differences see table in Appendix B.

Taking 3.00 as the norm assumed in the construction
of the scale, one finds music students and non-music stu-
dents fall below normal in the traits of social aggressive-
ness and abilities and skills. The difference in the means
on social aggressiveness is .03, but this is too small to
be considered significant. In abilities, music students
show their most marked superiority, with a difference in
the means of .55. This superiority is considered very signif-
cant since an examination of the questions pertaining to
abilities will show that there is no "loading" in favor
of music students by the inclusion of an unduly large num-
ber of questions dealing with musical abilities. One might
have expected ratings on athletic abilities to have pro-
duced a significant lowering of music students' average
rating, but such does not seem to be the case.

The next greatest difference in means was on depend-
ability, with the non-music students surpassing music stu-
dents by a difference of .18. It is interesting to note
that on this trait, the ratings of others places music
students at a higher level, with a mean of 4.10, which is
.15 higher than the mean of self ratings. As the mean of
ratings of others on non-music students on this trait is
not available, too much cannot be made of the higher mean
of music students, but it is significant, the writer feels,
to see that on this particular trait, music students

evaluated themselves somewhat lower than their actual practice of dependability would justify.

On social service motivation, the music students were higher than non-music students, with a difference in means of .17, with the mean .82 above the scale norm. It should be encouraging to see that music students, a great majority of whom are preparing to be teachers, rate well in this trait, which is certainly necessary for happiness and success in public school teaching.

Using the formula $\sigma_d = \sqrt{(\sigma M_1)^2 + (\sigma M_2)^2}$, the standard errors of the differences between the means on traits 5, 9, and 10 were determined.[3] Using the formula $CR = \dfrac{M_1 - M_2}{\sigma_d}$, the critical ratio of the difference was obtained. The results are shown in Table 1.

TABLE 1
DIFFERENCES, STANDARD ERROR OF THE DIFFERENCES
OF MEANS, AND CRITICAL RATIOS FOR
THREE TRAITS

Trait No.	Music	Non-Music	Difference	σ_d	CR
5	3.95	4.13	.18	.061	2.95
9	3.82	3.65	.17	.053	3.20
10	2.60	2.05	.55	.095	5.79

The critical ratio on trait 5 is so close to statistical reliability that it may be included with the other

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[3] Numbers of traits taken from Figure 1.

two to give three traits which show differences of such
reliability that differences in the same direction could
be expected to be found in studies of similar samples. It
may be assumed that all other differences manifest in the
comparison of music and non-music students are too small
to be of statistical significance.

In addition to those significant differences already
mentioned, non-music students rated slightly higher on
physical appearance, health and vigor, and on emotional
stability and control. On all other traits, the dif-
ferences between music and non-music students were negli-
gible.

Although the study of the relationship of ratings
by others to self ratings will constitute another in-
vestigation which is not a part of this study, it should
be of interest to examine the relationship between the
means of self ratings and ratings by others on music
students as set forth in Table 2.

The criticism is often made of self ratings that they
are not a satisfactory instrument for collection of data
because people tend to rate themselves as they think they
should be. But it is apparent that such has not been the
case in this particular study. In the trait of social
aggressiveness, music students rated themselves .20 below
the scale norm of 3.00, but ratings of others placed them

at 3.40, which is .40 above this norm, and .60 above their self rating.

TABLE 2

DIFFERENCES IN MEANS OF SELF RATINGS AND RATINGS
OF OTHERS ON MUSIC STUDENTS AS
A COMPOSITE GROUP

Trait No.	Self Rating	Rating by Others	Difference
1	3.50	3.81	.31
2	3.66	3.81	.15
3	2.80	3.40	.60
4	3.83	3.74	.09
5	3.95	4.10	.15
6	3.56	3.45	.11
7	3.19	3.19	.00
8	3.82	3.68	.14
9	2.60	2.55	.05

Next greatest in difference were the means on physical appearance, health and vigor. Ratings of others placed the mean at 3.81, which is .31 above the self rating of 3.50.

On the traits of emotional stability and dependability, the ratings of others placed the mean .15 higher than that of the self ratings. There is agreement on the means for "being a source of new experience to others."

On the remaining four traits, the differences were in favor of the music students' self ratings being higher than those of others. However, none of these differences were as great as those already discussed. The greatest difference was only .14 on social service motivation, but the

ratings of others still placed music students .68 above
the scale norm.

From these comparisons it can be seen that the music
student's rating of his personality shows no significant
tendency toward over-evaluation, but that the greatest dif-
ferences are to be found in the opposite direction. It
would seem that the popular notion that "professional
jealousy" and "egotism" on the part of music students cause
them to underestimate the qualities of fellow students both
within and outside the music group is an error in judgment,
doubtless made on the basis of one or two known cases of
such behavior.

Sex Comparisons

An examination of Table 3 shows that in the music group
women rated themselves higher than men in all traits ex-
cept "Being a source of new experience to others," in which
case men rated themselves .03 higher than did women. All
differences but one are smaller when the ratings of others
are compared. On emotional stability and control, women
rated themselves .23 higher than men, but the ratings of
others show a difference in the opposite direction, with
men rating .22 higher than women. Women also rated them-
selves .40 higher on dependability than did men, but rat-
ings of others reverse this difference to .10 in favor
of the men. On abilities and skills, women rated themselves

TABLE 3

DIFFERENCES IN MEANS OF MEN AND WOMEN MUSIC STUDENTS
ON SELF RATINGS AND RATINGS OF OTHERS

Trait No.	Self Rating			Rating by Others		
	Men	Women	Difference	Men	Women	Difference
1	3.31	3.70	.39	3.79	3.83	.04
2	3.55	3.78	.23	3.92	3.70	.22
3	2.63	2.97	.34	3.36	3.45	.09
4	3.75	3.91	.16	3.73	3.75	.02
5	3.75	4.15	.40	4.15	4.05	.10
6	3.49	3.63	.14	3.47	3.44	.03
7	3.21	3.18	.03	3.20	3.19	.01
8	3.74	3.90	.16	3.68	3.68	.00
9	2.52	2.69	.17	2.44	2.66	.22

.17 higher than did men, and this difference is increased
to .22 as evaluated by others. All other differences are seen
to be reduced to such small degrees as to be of little or
no concern. The differences in means of men and women on
these traits as measured by others are very small, with
only the three cases cited above showing enough difference
to warrant discussion. It is of interest to see, then, that
as rated by the groups of which they are a part, men and women
of the music school are found to be very similar.

An examination of Table 4 will show that self ratings
of men of the music group tended toward very close agreement
with the ratings of others, or to be rather markedly lower;
and that though there is one very marked difference (trait
3), the general tendency was for women to overrate themselves

slightly as compared with the ratings of others.

TABLE 4

DIFFERENCES IN MEANS OF SELF RATINGS AND RATINGS
OF OTHERS FOR MEN AND WOMEN
MUSIC STUDENTS

Trait No.	Men			Women		
	Self	Other	Differ-ence	Self	Other	Differ-ence
1	3.31	3.79	.48	3.70	3.83	.13
2	3.55	3.92	.37	3.78	3.70	.08
3	2.63	3.36	.73	2.97	3.45	.48
4	3.75	3.73	.02	3.91	3.75	.16
5	3.75	4.15	.40	4.15	4.05	.10
6	3.49	3.47	.02	3.63	3.44	.19
7	3.21	3.20	.01	3.18	3.19	.01
8	3.74	3.68	.06	3.90	3.68	.22
9	2.52	2.49	.03	2.69	2.66	.03

When comparing self ratings by sex, music and non-music groups are again found to be very similar. The differences in means is shown by Table 5. In the case of men, only three differences are worthy of mention. On dependability, the non-music men rated themselves higher. The other two differences were on social service motivation and abilities, and in both cases, the music group rated higher.

There is only one difference between the means of self ratings of women that is large enough to warrant comment. This is on abilities and skills. The music group surpasses the non-music group by .74. The range of means

on this trait for the non-music group was from .41 to 3.67, inclusive, and for the music students, it was from 1.05 to 3.88, inclusive. As has been pointed out, the questions

TABLE 5

COMPARISON BY SEX OF MEANS OF MUSIC AND NON-MUSIC
STUDENTS ON SELF RATING

Trait No.	Men			Women		
	Music	Non-Music	Differ-ence	Music	Non-Music	Differ-ence
1	3.31	3.46	.15	3.70	3.63	.07
2	3.55	3.69	.14	3.78	3.81	.03
3	2.63	2.73	.10	2.97	2.81	.16
4	3.75	3.74	.01	3.91	3.89	.02
5	3.75	4.02	.27	4.15	4.24	.09
6	3.49	3.46	.03	3.63	3.50	.13
7	3.21	3.15	.06	3.18	3.09	.09
8	3.74	3.52	.22	3.90	3.79	.11
9	2.52	2.16	.36	2.69	1.95	.74

on this trait were not unduly "loaded" in favor of the music student, so that one can see that women music students apparently surpass other women students in abilities and skills in general. Otherwise, the two groups are seen to be very similar.

CHAPTER V

SUMMARY AND CONCLUSIONS

Summary of Results

From the foregoing study and the results given in
Chapter IV, these findings may be considered important:

1. A comparison of the composite groups of music and
non-music students on the basis of self ratings shows the
personalities of the two groups to be very similar, but
with the following statistically reliable differences
manifest:

    a. Music students were found to be higher in social
       service motivation and in abilities and skills.

    b. Non-music students were found to be higher in
       dependability.

2. A comparison of the self ratings of music students
with the ratings by others shows that music students did not
tend to over-evaluate themselves to any marked degree in any
trait, but that they did under-evaluate themselves on the
traits of social aggressiveness; physical appearance, health
and vigor; emotional stability and control; and dependability.

3. On the basis of self ratings, women of the music
group were found to rate themselves higher than the men.

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4. On the basis of ratings by others, men and women of the music group were found to be very similar, but with the following differences noted:

    a. Men were rated higher on emotional stability and control and on dependability.

    b. Women were rated higher on abilities and skills.

5. A great similarity was found between the self ratings and ratings of others on both men and women of the music group.

6. A comparison of the self ratings of men of the music and non-music groups shows the two groups to be very similar, but with three differences worthy of mention:

    a. Non-music men rated themselves higher on dependability.

    b. Music men rated themselves higher on social service motivation and on abilities and skills.

7. A comparison of the self ratings of women of the two groups shows only one marked difference. Music women were higher in abilities and skills.

Conclusions

From the results of this investigation, it is concluded that there is no significant degree of uniqueness found in the personality of music students, as measured on the basis of nine personality traits in the manner herein described,

that would characterize music students as being any different from other college students in personality make-up.

On the basis of comparison of self ratings and ratings by others, it is concluded that music students have a good sense of personal evaluation in terms of personality as well as an honest evaluation of others in their groups.

In conclusion, the belief is presented that the popular tendency to characterize music students as anything other than students of normal personalities is the result of people's generalization on the basis of one or two unusual individuals.

Careful investigation reveals no very marked difference in personality between music and non-music students.

APPENDIX A

QUESTIONS USED IN PERSONALITY RATING

Physical Appearance, Health and Vigor[1]

Do you have a feeling of buoyancy and well-being?[2]

From the standpoint of physical vigor, do you feel "up to" the requirements of your work?

From the standpoint of physical vigor, do you feel "up to" your opportunities for social life?

Are you a lively, "on the go" type of person?

Do you feel refreshed and "ready to go" when you wake up in the morning?

Do you dress as well as others of your own sex?

How do you compare with others of your own sex in regard to general personal appearance, i.e., in being good looking, handsome, or beautiful?

Do you have a pleasing voice?

Emotional Stability and Control

Can you keep from "going to pieces" or "losing your head" in emergency situations, such as accidents, or any kind of situation involving impending physical danger?

Can you take well-intentioned criticism from teachers, supervisors, or others in positions of authority over you

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[1] Trait headings were not used in the questionnaire, and related questions were not grouped together.

[2] Questions were changed to third person wording in the form of the scale used to rate others.

without showing resentment or anger?

Are you calm and relaxed (not excitable and restless)?

When some very unexpected and shocking circumstance arises, such as reception of bad news, or a serious disappointment, do you adapt yourself to these facts without crying, making demands for sympathy,or excessive discouragement?

Can you accept well-intentioned criticism from your friends or co-workers without showing resentment or anger?

Can you "brush off" slights and other minor offenses to your ego (feelings not easily hurt)?

Can you lose in a game without being irritated or upset?

When you have apparently lost a point in an argument over a matter of little importance, do you let the matter drop (rather than returning to the point to try to prove that after all you were right)?

When you are irritated about something, do you avoid "taking out" your irritation on members of your family, or other associates, by some kind of unjustified attacks upon them?

When you are moved to anger, do you get it under control rather quickly (as contrasted with holding grudges or resentment over a long period of time)?

Can your friends depend upon you to treat them very much the same all the time (as opposed to being "hurry" or distant at times)?

Do you overlook minor offenses committed against you when the event has "blown over"?

Do you keep from showing anger when involved in a conflict with other persons?

Do you keep from showing grief when you are sad or depressed (not easily moved to tears)?

When you suffer a disappointment, do you "rise above" it rather quickly (as opposed to letting it "get you down")?

Can you stand to be kidded or teased without becoming irritated?

When you are disturbed or anxious over an unpleasant situation, do you "rise above" it rather quickly (as opposed to letting it "get you down")?

Do you think before you act when aroused to anger or fear (not impulsive)?

Are you in good spirits (optimistic, cheerful) when around others?

Social Aggressiveness

When you go to any kind of meeting place or public gathering, do you invite one or more other persons to go with you? (If married, include husband or wife.)

Do you endeavor to make newcomers into your groups feel welcome?

Do you effectively resist any efforts of others to take advantage of you?

When a new game is introduced at a party or a picnic, are you one of the first ones to volunteer to learn how to play it?

When you are in an informal situation with one or more individuals, do you offer suggestions as to what might be done for entertainment, change or novelty?

In a social situation do you take the lead in promoting games, stunts, or projects?

Do you remember people's names, and call them by their names on subsequent meetings?

Do you get what is coming to you (as contrasted to letting others "run over you" or ignore your rights)?

When volunteers are asked for in a social situation, for the purpose of playing a game, putting on a stunt, or demonstrating some procedure -- do you volunteer?

In informal conversations with other persons, do you draw them out on things which are of particular interest to them?

When you are in an informal social situation, do you introduce yourself to persons you do not know?

Do you invite others to your living quarters (room, apartment, home) for companionship, or for some kind of entertainment?

Do you entertain groups in public performances, such as by taking part in plays, giving readings, putting on stunts and impersonations, etc.?

Do you stand up for what you think is right or true even when your views are contrary to those held by most other members of a particular group you are in?

Are you characterized by having a wide range of friends but with none of them meaning very much to you?

Do you take time out during your working hours to visit with friends?

Do you visit (call on) other people in their living quarters?

Do you establish friendly contacts with members of the opposite sex?

In group situations, do you take the initiative in introducing people to others they do not know?

When in an informal group, do you initiate conversations about topics of general interest to the persons present, such as: sports, politics, literature, school programs, etc.?

Do you take up, and participate in, the interests of your friends in order to have more in common with them?

Have you started any kind of club or project in your school or community?

(The following questions pertaining to frequency of attendance in group situations were not included in the scale for rating others.)

Sunday School

Church worship services

Church young people's society

Social dances

School club meetings for programs or business meetings, including sororities and fraternities.

Parties in school groups or clubs

Parties in church groups or clubs

Lectures (economics, politics, science, etc.)

Musical programs (including student performances, but not those in which you perform)

Picnics (in seasons when possible)

Sports events as a spectator (include both indoor and outdoor sports).

Picture shows

Stage and dramatic productions (including student productions, but not those in which you perform).

Tolerance and Adaptability

Are you friendly with associates who have weaknesses and faults which irritate you?

When you are around people you don't like, do you nevertheless hide your antagonism toward them?

When your personal plans are blocked due to such factors as a change in the weather, unexpected visitors, or illness in the family, do you adapt yourself to these facts without much fuss or irritability?

Do you react to the ordinary inconveniences of life with a sense of humor?

Are you tactful in dealing with people, so that you do not antagonize them or hurt their feelings?

When your usual activities are temporarily interrupted by others, do you adapt yourself to this fact without showing annoyance or irritability?

Do you get along quite well with all kinds of people (rather than just a few selected ones)?

Are you friendly with people whose ideas about what is right and wrong differ from yours?

Are you just as friendly with persons who belong to a different church from yours, as you are with those who belong to your own church?

Do you participate in an activity agreed upon by the majority of your group (when no important principles are involved) even though you are not much interested in the kind of thing being done?

Can you adapt yourself to the mood of an individual or group you are with, even though you do not really feel as the others do?

When you have to associate with someone who does a lot of little things (care of personal toilet, household chores, etc.) differently than you do, can you adapt yourself to these differences without showing annoyance?

Have you modified for a few days or weeks at a time any of your personal habits (time of eating or sleeping, smoking, etc.) in order to accommodate a roommate or a friend?

Do you try to see the best side or the humorous side of a bad situation, -- as when a trip, a picnic, or a party takes a bad turn and a lot of the people present are "feeling blue"?

Are you just as friendly with persons who belong to a different political party from yours as you are with those who belong to your own party?

Are you just as friendly with those persons who differ from you in their views on social and economic questions (labor unions, strikes, social reforms, etc.) as you are with those who agree with you on such matters?

When things don't go to suit you in a group situation, do you make the best of it and go along with the others (as opposed to pouting or sulking)?

Do you pretend to be interested in some topics just to be sociable with certain individuals or groups you are with?

Do you take up current fads in regard to clothing: hair styles, slang, wisecracks, etc.?

Dependability

Do you return borrowed materials and borrowed money?

Are you loyal to your friends; do you stand up for them when they are not present?

Can your friends trust you to keep confidences which they have shared with you?

When you are involved along with others in some kind of difficulty, do you accept your full share of responsibility (rather than trying to shift blame)?

Do you carry out an obligation when to do so means that you are prevented from going somewhere else to have a good time?

When given a task to perform by a teacher or supervisor, do you carry it out to the best of your ability, even though you do not see any value to yourself in what you are asked to do?

Do you fulfill an obligation (such as taking a part on a program, playing in a group game, etc.) even though you do not feel like it at the time due to a minor health ailment or to mood changes?

When you have promised someone that you will do something for him, and it turns out to be more inconvenient or difficult to do it than you had expected, do you nevertheless fulfill your promise?

When you promise to help others do something, do you carry out your promise to the limit of your ability?

When you promise to meet someone at a certain time, are you there promptly at the time agreed upon?

When you are given a committee assignment, do you work hard at it in order to do the best job possible?

When you make an agreement with a person in respect to a mutual obligation (such as keeping a room clean, paying your part of a bill, etc.) do you keep your agreement?

Are your verbal statements to others true and accurate as far as you know?

When a group of which you are a member has a problem before it, do you offer suggestions on how it might be met (as contrasted to letting the others work it out unassisted by you)?

Dependence on Others

When you have a task to perform which involves working with others (such as committee assignments) do you make it a point to get others to help you, as contrasted with doing nearly all the work yourself?

Are you a good listener when another person is talking to you?

Do you trust your associates to do the right thing by you (not suspicious)?

If you find out that you have been wrong on some point involved in a disagreement with one of your associates, do you later admit to him that you were wrong?

When you disagree with a person do you suggest that he consider other viewpoints, as opposed to telling him flatly that he is wrong?

Do you modify your ideas about how something should be done as a result of suggestions offered by your associates?

Would you rather work at something you are interested in with three or four other persons, as contrasted with doing it all by yourself?

Are you glad to have your friends or associates point out in a friendly manner ways of improving your work?

When a conflict arises between you and some of your associates, are you willing to make concessions on the stand you have taken in order to promote harmony?

Do you ask favors of your friends?

Do you ask your associates for advice and suggestions regarding your work (even though you do not always follow the assistance offered)?

Are you characterized by having a few intimate friends who mean a lot to you?

Do you avoid talking about your own petty affairs, ailments, or troubles?

Do you avoid harping on one subject which is of great interest to you but not of equal interest to others?

Do you make confidants of some of your friends by telling them intimate details of your personal life?

Do you ask your friends for advice and suggestions regarding your personal affairs (even though you do not always follow the assistance offered)?

Are you modest in regard to your abilities or past achievements?

Being a Source of New Experience to Others

Can you relate experiences, or report things you have seen or read, in an interesting manner?

Is your ability to amuse others by humorous remarks, jokes, nonsense, etc., expressed only when you are with a few of your best friends (as contrasted to larger social groups)?

Can you think of a clever remark when you are kidded, or "put on the spot" about something you have done -- do you respond with a "snappy comeback"?

Do you amuse others by telling humorous stories?

Do you play pranks or practical jokes on others whom you know quite well?

Can you see the funny side of situations?

Do you tell jokes on yourself, or report embarrassing things you have done?

Do you have a stock of jokes, tricks, riddles, or stunts that you can draw upon to amuse others when opportunities arise?

Are you good at any one of the following: fortune telling, palmistry, hypnotism?

Are you good at one of the following: card tricks or parlor magic?

Do you amuse others by making wisecracks and clever remarks?

In talking to others, do you dramatize or obviously exaggerate things you have read or experienced just to make your account more interesting to your listeners?

Do you surprise or shock your associates by making unusual remarks, or by stating stimulating points of view?

Do you "kid" or tease others in a good-natured way?

Do you "act a fool", or "cut up," or engage in nonsense when among friends?

Social Service Motivation

Do you compliment others you know for their achievements?

Do you try to smooth out disagreements between two or more of your associates?

Are you friendly with all members of your usual groups regardless of how low their social status may be (not cliquish)?

Do you try to console your friends when they are sad or depressed?

Do you express appreciation to others for their assistance or kindnesses to you?

Do you do your best in working on a group project, when you know that if success is attained the recognition will be given to the group as a whole rather than to you individually?

When a friend of yours has a personal defect which you consider to be a serious handicap to him, do you try to do something to help him over come it?

Do you get a lot of satisfaction out of the successes or your groups (in school, church, or community) even though you have contributed very little, or nothing, toward these successes?

If you do not like a person in one of your groups, do you nevertheless try to mix with him some just to understand him better, or to find out something about him you might like?

When others have helped you carry out a task for which group approval is given, do you make sure to give the others recognition for their assistance?

Do you go out of your way to render assistance to friends and associates by such acts as loaning materials, helping them find things, doing part of their work, etc.?

Do you give your time (without expectation of pay) to various kinds of social service work, such as teaching a Sunday School class, singing in a church choir, working with under-privileged children etc?

Do you contribute money or materials to social service projects, such as those promoted by churches, the Red Cross, or charity groups?

Do you try to anticipate the wants (or needs) of others and endeavor to meet these wants without being asked to do so?

Do people come to you to tell you about their troubles?

Do you help raise money by taking part in drives for social service projects, such as for church functions, youth organizations, under-privileged children, etc.?

Do you speak well of others or praise them when they are not present (as contrasted with criticizing them)?

When you feel that some kind of unfairness is being done against members of your group, do you try to do something about it?

Abilities and Skills

"Large muscle" group games (football, basket ball, hockey, baseball, etc.)

Competitive "large muscle" sports not necessarily involving organized groups (track, tennis, boxing, wrestling, hand ball, etc.)

Competitive games not involving a high degree of "large muscle" activity (volley ball, golf, bowling, pool, ping pong, horseshoes, squash, etc.).

Individual sports, usually not involving competition (swimming, archery, hunting, fishing, rowing, horseback riding, skating, bicycling, etc.)

"Sitting down" games (bridge, checkers, chess, dominoes, poker, etc.)

Participation in competitive musical contests.

Participation in competitive writing contests.

Participation in debate or other forms of competitive speaking contests.

Planning social events and parties.

Dramatics

Writing for publication (include school publications).

Singing.

Instrumental music.

Management of a project (such as a school newspaper, athletic event, or program).

Conducting a meeting (as in the capacity of chairman or president).

Social dancing.

APPENDIX B

DIFFERENCES IN MEANS OF MUSIC AND NON-MUSIC STUDENTS ON SELF RATINGS (COMPOSITE GROUPS)

Trait No.	Means		
	Music	Non-Music	Difference
1	3.50	3.54	.04
2	3.66	3.75	.09
3	2.80	2.77	.03
4	3.83	3.81	.02
5	3.95	4.13	.18
6	3.56	3.43	.08
7	3.19	3.12	.07
8	3.82	3.65	.17
9	2.60	2.05	.55

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