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I. Introduction

- A. Worldwide, men and women reveal specific differences in personality from childhood through adulthood
 - 1. Saville (1972); Saville and Finlayson (1973); Saville and Blinkhorn (1976) confirmed this
 - 2. Cattell *et al.* (1970) determined that the British and American research varied slightly, but held a reasonable correspondence between the two countries
 - 3. Generally, referring back to Chapter 5: Within the general populations:
 - a. Men score higher on introversion and in some aspects of independence than women
 - b. Women score higher on sensitivity and anxiety than men
 - 4. This data supports our predispositions to behave in some predictable patterns
- B. Patterns may be taught from birth onward
 - 1. Family roles of each parent contribute to attitudes
 - 2. Research suggests that the more strongly gender roles are held in families, the more stereotyped the children's views are
 - 3. As the children grow, their preferences for teachers may be an unconscious matching of the degree to which they are stereotyped
- C. Some personality types contain a masculinity-femininity scale
 - 1. Tests in the 1950's-60's confirmed that certain groups of creative adults operated more characteristically in the norms of the opposite sex: Barron (1957); MacKinnon (1962); Hall and MacKinnon (1969)
 - 2. Bem (1974) stated that this was an oversimplification, and that masculinity and femininity are independent dimensions, which she described in her term "psychological androgyny"

II. Bem's Theory of Psychological Androgyny

- A. Androgyny: comes from the Greek word *andros* (man) + *gyne* (woman)
- B. Bem's Sex Role Inventory (BSRI, 1974) rejects the former theories and tests people into one of four types (take the test online: <http://garote.bdmonkeys.net/bsri.html>)

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- C. Bem's BSRI four types
 1. High masculine and high feminine (androgynous)
 2. High masculine and low feminine (masculine)
 3. Low masculine and high feminine (feminine)
 4. Low masculine and low feminine (undifferentiated)

- D. These roles or types would then predict a person's behavior
 1. An androgynous person could be comfortable with opposing activities, such as stopping to smell a flower (feminine norm) and dealing with an intruder in the home (masculine norm)
 2. an undifferentiated person might have a reaction that is considered inappropriate to either of those situations

- E. Bem's Gender Schema Theory
 1. Bem (1981) later extended her work to demonstrate that a child assimilates incoming information about roles and attitudes to develop its own gender schema
 2. This gender schema theory moves away from the androgynous theory by maintaining that society creates the child's gender schema
 3. Thus, androgynous persons are those who are able to disregard the norms set for them
 4. Musicians fall into this realm, having internalized their own idiosyncratic self concepts
 5. Garder (1955) collected this data with high school instrumentalists, where the male population of instrumentalists tested more feminine than the general male population
 6. Sample and Hotchkiss (1971) found young people in boy bands to be more sensitive than the general population
 7. Martin (1976) showed that among music students, women were more independent than men, and men tended to be more sensitive than the women (this included only comparisons with the general population)

- F. Kemp's Research and the BSRI (Bem Sex Role Inventory)
 1. Kemp also found these exits from norms among musicians: there is a consistent pattern of differences (1982a-see Figure 6.1 on page 112)
 2. The most consistent differences showed up in these categories:
 - a. Aloofness (A-)
 - b. Surgency (F+) – an inversion between males and females
 - c. Sensitivity (I+)
 - d. Self-Sufficiency (Q2+)
 3. When divided by age group, in the 500 students Kemp studied, the androgyny only showed up in the group 15 years of age and older
 4. BSRI: Kemp, (1985)

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- a. Initially, 80 music students were compared to the general population
 - b. Findings: the women musicians tested to be both more masculine and more feminine, but the male musicians tested only to be more feminine
 - c. Errors may have been caused by the single source for testing
- G. Other studies and conclusions
1. Wubbenhorst (1984) showed women and male music teachers and students in his group to be 48% and 38% androgynous
 2. The general conclusion is that students who wish to be musicians must be able to operate in both feminine and masculine realms
 3. Musicians in general behave abnormally to norms
 4. Csikszentmihaly and Getzels (1973) determined that creative persons must use a full range of cognitive and emotional responses, regardless of gender
 5. Mackinnon (1962) determined that creative men need to be open to feelings, sensitive, self-aware, and to hold a wide range of interests
 6. Two issues arise from these findings:
 - a. Music demands the person to become more balanced between the gender traits
 - b. Creative persons, and those wishing to be musicians, must aspire to optimum levels on these particular key traits
 7. Ruch (1984) researched with the BSRI and found some subpoints:
 - a. The femininity scale was somewhat loosely defined
 - b. The masculinity scale was rigid and tightly clustered
 8. Ruch's findings suggest:
 - a. "Firstly, it may be easier for a man to be identified in these terms as feminine than for a woman to be perceived as masculine." (p. 114)
 - b. "Secondly, it may well suggest that society imposes a far stricter view of what are perceived as masculine behaviours than it does for feminine behavior."
 - c. Bem (1981) suggests that overall, the individual's gender makes a difference in every part of daily existence
 - i. Beliefs and attitudes established by primary school tend to remain throughout life
 - ii. This fact affects children's choices in music, including whether to participate, and which instrument to select
 9. The general affects of societal norms and attitudes to music students include:
 - a. The musician's self-concept is more tied to being a musician than to societal norms

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- b. Certain instrumentalists naturally conform more to societal norms: a boy is considered OK if he carries a trombone to school, but not OK if he carries a flute)
 - c. at the critical age of 15, players of certain instruments must brazenly non-conform to societal expectations
 - d. Howe and Sloboda (1992) cite a case in which a boy moved from a music school to a public school, and he describes the new discomfort experienced when he carried his violin to the public school
 - e. The conclusion: if students are to continue in music in high school, they may need additional help to support their distance from the norms by age 15
 - f. Storr (1976) discusses the vulnerable side of the creative students, stating that they can be protected from societal norms by their “more tenuous sense of identity;” the conflict that arises by their choices strengthens their own inner standards and allows them to work through other life conflicts in more symbolic ways (Kemp, 1992)
10. The musician’s life can be likened to Classical Sonata Form:
- a. Initial theme followed by the dominant (masculine) theme;
 - b. Development: a consummation of the first and dominant themes;
 - c. Recapitulation: feelings of reconciliation between the two themes, with a shared tonic tonality

H. Gender Orientation

- 1. Although Howells (1986) makes some correlation between sex roles and sexual behavior, his work lacks any identification of other causes for sexual orientation
- 2. The research overall shows that “*separate* clusters of personality characteristics are associated with masculinity and femininity, allowing a person to be mobile across a wide repertoire of perceptual and conceptual schemata.” (p. 117)
- 3. Wyk and Geist (1984) completed research which suggests that a child’s choice of opposite sex playmates around age 10 seemed to lead to homosexual preferences in adulthood
- 4. However, children may choose playmates according to games that are played, choosing either more aesthetic or more aggressive types of games; musicians are capable of engaging in both
- 5. Storms (1980) constructed a sexual orientation graph in 4 parts (PAQ, *Personal Attributes Questionnaire*, Spence and Helmreich, 1978), parallel to Bems’ typology, and found no significant differences between heterosexual, mixed-sex, bi-sexual, and homosexuals in terms of masculinity and femininity

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6. From all studies, there appears to be little correlation between sexual orientation and gender role
7. Musicians' androgyny seems more related to the tasks required of them than to their sexual attraction
8. Post (1994) compiled a study of 291 eminently creative men, of whom 52 were composers; only 3.8% of these composers were homosexual; this is half the rate of homosexual men in the general population
9. A musician may find it much easier to "come out," due to independence and confidence against norms

I. Summary

1. We see the musician's androgyny emerging clusters of "two independent and contrary dispositions:" (p. 118)
 - a. Feminine traits: sensitivity, feeling, insight, and tuition
 - b. Masculine traits: introversion, independence, and autonomy
2. Both sets of these cluster traits are required for satisfactory progress of the musician, and the musician can actually reconcile them
3. Bem (1974, 1975) "maintained that androgyny is the most desirable condition for both sexes in terms of psychological health and adjustment." (p. 119)
4. In this role of developing well-being and confidence in the developing student, music can be justified in the public school curriculum
5. Bem's fourfold typology frees both genders from the absolute stereotypes of society by allowing people to identify themselves within various combinations of masculine, feminine, androgynous, and undifferentiated behaviors
6. Musicians tend to be more androgynous than the general population, causing these possible effects:
 - a. The musician may appear different from ordinary people
 - b. As a result, musicians be may marginalized by society
 - c. This may cause musicians to suffer from more anxiety
7. There is little evidence to suggest a correlation between the musician's androgyny and homosexuality