

PREDICTORS OF MUSIC IDENTITIES AND THEIR RELATIONSHIP WITH SELF-CONCEPT CLARITY

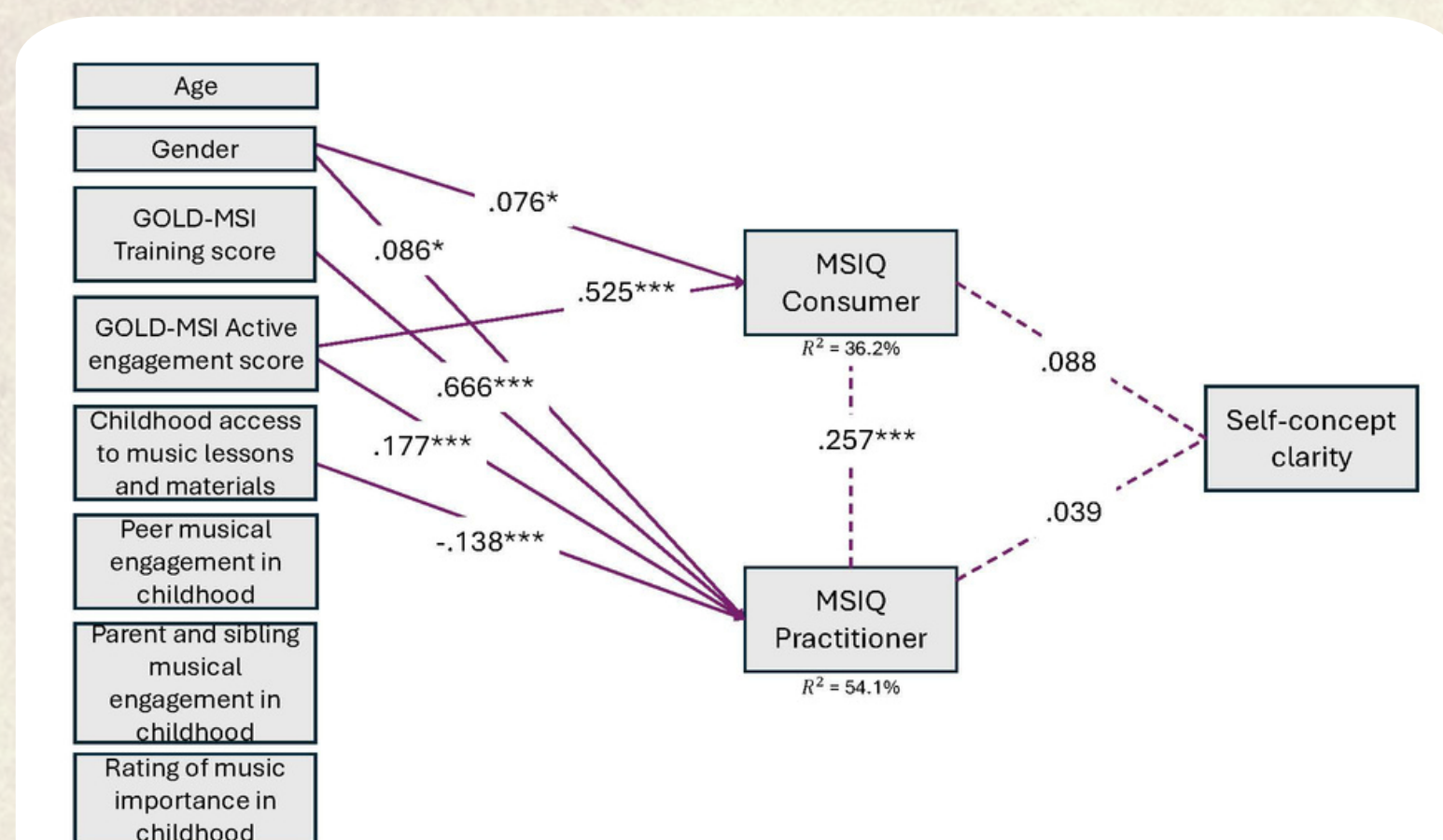
BACKGROUND

In Western cultures, “musician” is narrowly defined. This narrowness extends to music listening research, which often focuses on music genre preferences. However, musical identity involves more than talent or preferences and may relate to the ways people understand themselves more broadly. Dys et al. (2017) hypothesised that music identity may relate to self-concept clarity, or “the extent to which self-beliefs are clearly and confidently defined, internally consistent, and stable” (Campbell et al., 1996, p. 141).

Aim: This exploratory research asks,

1. What factors contribute to defining a person’s musical identity?
2. How does the expression of musical identity relate to self-concept clarity?

RESULTS & DISCUSSION



Only significant paths are shown (Standardised Estimates); * $p < .05$, ** $p < .01$, *** $p < .001$.

References

- Campbell et al. (1996). 10.1037/0022-3514.70.1.141
Dys et al. (2017). 10.1093/acprof:oso/980199679485.001.0001
Langford (2003). 10.1016/S0191-8869(02)00323-9
Krause & Hargreaves (2013). 10.1177/0305735612440612
Krause et al. (2019). 10.3389/fpsyg.2019.00405
Müllensiefen et al. (2014). 10.1371/journal.pone.0089642

METHOD

JCU HREC approval (H8209 and 26H-0029)

Sample: 474 Australian residents

- $M_{age} = 30.43$, $SD_{age} = 12.66$
- 70.10% female, 29.50% male, 0.40% non-binary

An online mixed-methods survey

- Demographics (age, gender)
- Musical self-image (Krause & Hargreaves, 2013)
- Importance of music during childhood (author-developed)
- Musical support during childhood (Krause et al., 2019)
- GOLD-MSI (Müllensiefen et al., 2014)
- Self-concept clarity (Campbell et al., 1996)

A path analysis using full-information maximum likelihood ($N = 470$) was tested. The fit indices showed acceptable fit ($SRMR = .054$; $CFI = .933$, $RMSEA = .159$). The model indicates that

- musical training is strongly predictive of the practitioner identity;
- active engagement is strongly predictive of the consumer identity and weakly predictive of the practitioner identity;
- neither identity is directly dependent on family or peer engagement or the importance of music during childhood;
- the two identities are weakly correlated with each other;
- neither musical identity is associated with self-concept clarity.



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