

Aspects of Motivation in Shaping the Vocational-Musical Identity

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Abstract: *The present study is interdisciplinary and it intersects psychology, educational sciences and music. Vocational identity is a concept and a reality, on which we rely, in the educational-vocational environment. It is the marker, which allows in a reference field like this of music, to form and contain artists, valuable creators, as future managers of a truly aesthetic cultural-musical environment. Starting from personality, values, skills, needs, and discovering motivation and its awareness mechanisms, a young person can be truly active in the professional-artistic environment. Intrinsic motivation and extrinsic motivation, each represent a type of predictor of vocational identity. Often, gratification, in its various forms, can transform and modify vocational identity, by elevation or decline. The research I have carried out on the target group of students of the Faculty of Arts, Music field, Music and Musical Interpretation-Canto specializations (bachelor and master), is an approach to objectify the fidelity of the choice of vocational identity, correlated with motivation and gratification.*

Keywords: *music; motivation; gratification; vocational identity; aesthetic needs;*

Introduction

Music is equally art and science. It is a cognitive, practical and, above all, spiritual dimension, because it is a “Work of art, as a product of the spirit”². It is a form of manifestation of emotions, cognition, needs, archetypes of humanity, horizontally and vertically. Through music, artists with a vocation discover sides of expression of the musical mastery, constantly refocusing through the light of history, past eras, affects, feelings, ideals. Over time, a musical identity has been formed through the coagulation of these separate individualities, at the level of national culture. We thus understand that a national culture is the sum of individual vocational-musical identities. In fact, what is vocation?

1. Concepts

In order to be closer to understanding the human individuality, it is appropriate to have equally as reference factors, the physical structure, the psychic structure, and the social environment, as it has been proven that the human being is a bio-psycho-social being.

Vocational identity. Identity is defined from different and complementary perspectives, psychological, philosophical, sociological. Personal identity denotes an ascension of consciousness, in which a certain perception and representation of the self is noted, in relation to the skills, to one’s own resources, to the scale of values. It is about that subjective, sufficiently stable structure, the identity assumed by the person as an effect of self-recognition, according to particular

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² G.W.F. Hegel. *Lectures on aesthetics*. Bucharest; Publishing House of the R.S.R. Academy, p. 36.

and unique dispositions”³. Identity is built gradually, with each experience, being in perpetual dynamics and always in relation to cultural identity. In this context, together with the spaced approach of psycho-social maturation, we can also debate the concept of vocational identity. Self-image is the most relevant in the formation of identity, and this is supported by the personality profile, biological components, value, resource-skills. In determining this particularly important parameter of growth and integration in society, personal development, within the family, primary, secondary and high school, and social framework is proven. There are three stages, which demarcate the stages of the search and highlighting of the vocational identity: that of an initial commitment, of the search and of the revalorization of resources, of the talent.

The musical identity of an individual, a school, a culture or a nation is formed over time, revealing temperament, aptitude, as well as character traits. The musical virtues of anyone can be easily revealed, in a routine test, with the competence of a professional, as a guarantor. From here to being yourself in musical expression is the vocational path that expands, proportionally with your own investment. “Because the genuine artist possesses the natural impulse and immediate need to immediately give an artistic form to all his feelings and representations”⁴. The personality of the being manifests itself, tacitly, unconsciously and consciously and augmentatively often (from a more mature age), in every type of musical communication. As “Man is not born with a personality, but becomes a personality”⁵. Thus, his musical becoming is the intrinsic relationship, more or less harmonious, between the components of personality. The strength of the temperament can configure a momentum, balance or slowness, identifiable in one of the sound dimensions, melodic, rhythmic, dynamic, or timbral, or it can manifest different accents for syntactic structures (monodic, heterophonic, polyphonic or harmonic), or any of the intonation systems. All temperamental typologies, oriented to patterns of cognitive activity create musical specificity and identity.

The motivation has its etymology in moveo/movere, from Latin, which means to move, to continue actions. Motivation is a fundamental concept from general psychology and from one of its divisions, the behavioural division, which defines a conscious effort that has as substrate, an unconscious consideration, which pursues a goal to be achieved. The motivational process is carried out by motive, being *the incipit, the initial determination that subsequently manifests a behaviour*. So, motivation depending on the level of consciousness, is conscious and unconscious. The purpose of an action focuses us on the **conscious level**, showing the proposed objective, the concreteness of the proposed target. Human desires and needs often direct us to **the unconscious level, without which unconscious motivation cannot be understood**. “Motivation has the role of activating and mobilizing energy, as well as orienting, directing behaviour in a certain sense. Motivation is a source of activity and that is why it is considered the “engine” of personality».⁶ Also, M. Zlate defines the concept of motivation as “an important *lever* in the process of self-regulation of the individual, a *driving force* of his entire psychic and human development”⁷. **The concept of motivation** has three distinct forms (C-tin. Eţco, 2007), which com-

³ Alin Gavrieliuc. 2011. *Intercultural psychology. Theoretical landmarks and Romanian diagnoses*. Iaşi: Polirom Publishing House, p. 52.

⁴ Georg W. F. Hegel. 1966. *Lectures on aesthetics*. Bucharest: Publishing House of the R.S.R. Academy, p. 291.

⁵ Zlate, Mielu. 2009. *The foundations of psychology*. Iasi: Polirom Publishing House, p. 319.

⁶ Dorina Sălăvăstru. 2004. *The psychology of education*. Iasi: Polirom Publishing House, p. 69.

⁷ Zlate, Mielu. 2009. *The foundations of psychology*. Iasi: Polirom Publishing House, p. 187.

plement each other in duality: a) positive and negative; b) cognitive and affective; c) intrinsic and extrinsic. Since the spheres of internal and external nature inter-condition constantly with each person, there are various categories of motivations that shape his/her personality: needs, desires, motives, aspirations, interests, beliefs, ideals.

A reward is a reinforcement of a desirable behaviour that can be gratified. Reward is an external stimulus that fulfills needs and desires. When these are satisfied, they correlate with full gratifications from the childhood period. "It seems very clear that many characteristic features of the healthy adult are positive consequences of the early satisfaction of the need for love - for example, the ability to offer independence to the loved one, to bear the lack of love, to love without giving up autonomy..."⁸. In the education system, reward becomes important, in order to validate the young person. In professional life, reward, like in the previous context, creates a fleeting gratification of the manifestation of skills. When it is diminished, the interest of the individual decreases, as well. Therefore, it is easy to understand that the reward, through the intention of the person or the external context, becomes a form of manipulation. Rewards focus attention on the outside of the person. Personal virtues can be rewards.

2. Methodology

This study is a research following the observation of the academic behaviour of students from Music, their attitude and their involvement in the educational activity. Being students of the Faculty of Arts, who have a vocation, a freely chosen, desired, consistent framework of artistic expression, I wanted to find out if their musical concern is really motivated and in what direction. Thus, I have issued two hypotheses:

Hypothesis 1. It is assumed that there is a positive correlation between the vocational identity and the intrinsic motivation of students from the Music program.

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Variables. In the present study, we aim to investigate a correlation between motivation and vocational identity, as a manifestation of personality factors.

Group description. I have chosen this group of Music students to provide, with greater certainty, a valid research. The group was made up of 51 students from the Faculty of Arts, Ovidius University of Constanta, Music field, belonging to the two levels of university education: bachelor, Music - years 1, 2, 3 and master, Art of Music Education, years 1, 2. Also, from the group of participants, I would like to highlight a percentage of 64% female and 36% male:

⁸ A. Maslow. 2013. *Motivation and personality*. Bucharest: Trei Publishing House, p. 132.

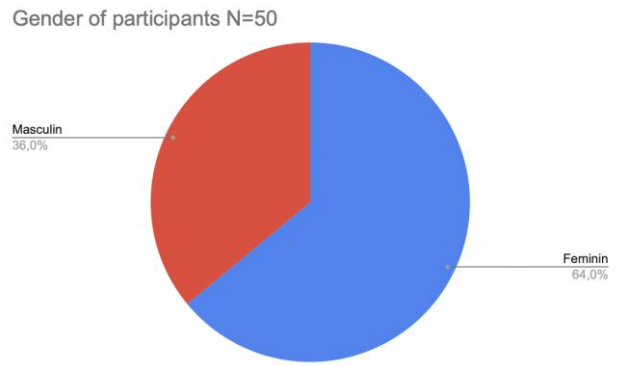


Fig. 1: Number and gender of participants

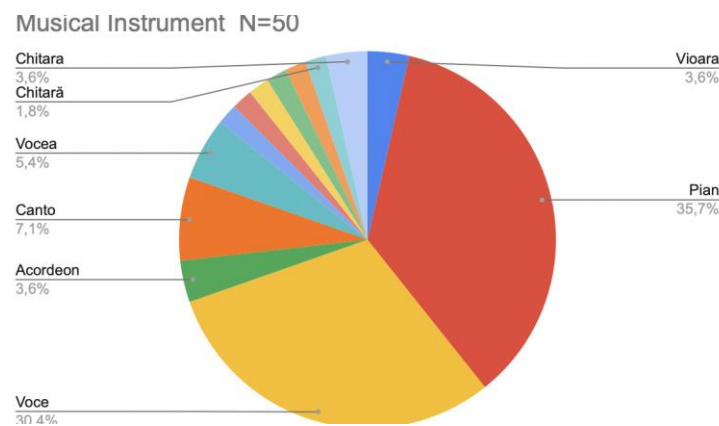


Fig. 2: The instruments that the participants play

The tools used for data collection. For the purpose of my research, I have designed a questionnaire which supports the research. The procedure for applying the questionnaire was recognized. The students, after addressing the direct request, answered the questions of the questionnaire, posted on the Google forms platform. Data analysis was performed with computational statistics in R programming language software.

The questionnaire aims to highlight the vocational identity and, in order to emphasize it, the motivation. **Questions regarding the survey of Music students, OUC.** What would be the motivation of the students surveyed? To follow their vocation? To achieve a coveted status, of an intellectual of the society? To earn income commensurate with the education? To be able to support society, future generations, as a teacher?

3. Research

After applying the questionnaire, the result confirmed the two hypotheses.

Hypothesis 1. There is a positive correlation between the vocational identity and the intrinsic motivation of students from the Music program.

Figure 3 shows a strong positive correlation between the vocational identity (Self-confidence variable) and the intrinsic motivation, $r = 0.927$:

Pearson's Correlations

Variable		Self-Confidence T	Intrinsic Motivation T
1. Self-Confidence T	Pearson's r	—	
	p-value	—	
2. Intrinsic Motivation T	Pearson's r	0.927	—
	p-value	< .001	—

Fig. 3: *Correlation between the vocational identity and the intrinsic motivation*

Hypothesis 2. There is a positive correlation between the vocational identity and the extrinsic motivation of students from the Music program.

Figure 4 shows a strong positive correlation between the vocational identity (Self-confidence variable) and the extrinsic motivation, $r = 0.952$:

Pearson's Correlations

Variable		Self-Confidence T	Extrinsic Motivation T
1. Self-Confidence T	Pearson's r	—	
	p-value	—	
2. Extrinsic Motivation T	Pearson's r	0.952	—
	p-value	< .001	—

Fig. 4: *Correlation between the vocational identity and the extrinsic motivation*

Explanation of results. Psychological considerations. Students in the Music program prove to be harmonized with their vocational identity, and both types of motivation are obvious in their dynamics and professional development. Without surveying a personality profile as well, which would have added enlightening explanations, students' motivation to perform in the field of Music turns out to be both intrinsic and extrinsic. This result reveals the multiple researches in the specialized literature. The causality of this manifestation is multiple, interacting and conditioning the stratified behaviour: personality type, emotional behaviour, cognitive behaviour, adaptability, self-efficacy, cultural environment. The students admit their vocational identity, having a significantly higher extrinsic motivation, however, the intrinsic motivation is equally present, ensuring their presence in the musical field and a professional and educational trajectory.

Education through musical art. Art is an attitude of manifestation of beauty, which is expressed for oneself and then for others. Music becomes a vocation when it is an emotional determination, when goals are outlined in the manifestation of vocational identity. Following the investigations in the educational and professional system, in the mirror of neuroscience, it is proven that motivation, both intrinsic and extrinsic, is always at the base of **vocational identity**. In the music field, the highlighting of this fact is particularly visible, artists being a particularly exposed category, always in the attention of a large number of people, the public, publications, mass media, and their motivation to be an integrated part of this system is considerable. Every-

one's perception of vocational identity becomes relevant and fundamental. As "It is not the work itself, but the person's attitude towards that work, that determines the happiness felt. If you love what you do, you're more likely to be happier in life than otherwise"⁹. In highlighting this aspect, several variables are considered: genetic pattern, personality type, emotional behaviour, self-esteem, but also the culture of origin. "Genes determine the emotional and cortical circuits in the brain to a certain extent, after which it is up to fate how the environment will shape your brain from that point forward, producing you as an individual"¹⁰.

Also, **self-efficacy** is a good predictor in being congruent with one's own vocational identity. The concept belongs to A. Bandura (1987) and describes the level of one's belief in the abilities that serve personal goals, personal, social and professional fulfillment. And in the dimension of the vocational identity, the person configures his/her cognitive, motivational and behavioural resources, emphasizing his/her self-efficacy. So, in relation to the self, motivation is determined by self-efficacy.

Motivation is a component of the human psyche that configures human behaviour, therefore, first appears the motive, which becomes "a main cause of a behaviour"¹¹. According to the researches of psychologist Mielu Zlate, the motive "becomes a cognitive-dynamic structure that directs the action towards concrete goals"¹². Andrei Cosmovici defines motive as "that psychic phenomenon that has an essential role in triggering, orienting and modifying behaviour, and motivation is made up of the set of motives, or rather the structuring of all motives, because they are not on the same level"¹³. A. Maslow suggests that "almost any state of fact that characterizes the organism is itself a motivational state, as well"¹⁴. Unlike motivation, a **desire** is a cognitive, volitional manifestation of a conscious need, and "a need that is aware of its purpose is called 'intention'"¹⁵. A need signifies a lack. A. Maslow was the first psychologist who represented, the symbolic model of the pyramid, the scale of human needs, in which the primary needs are at its base, and, as they are fulfilled, gradually, without skipping a step, you reach the top of the figure, fulfilling self-actualization and the fulfillment of personal potential. The needs are what show the stage of our evolution in relation to accessing the necessities, because "man's primary needs are organized in a hierarchy of dominance"¹⁶. The top perspective demarcates the stage of needs, with that of a mentality of abundance, of individuation.

Specialized studies in psychology and neuroscience develop connections between **personality type and motivation**. Thus, extroverted people seem to be sensitive to reward, being motivated to carry out activities. "For example, there is a general tendency for extroverts to learn better when they are rewarded, while introverts learn better in punitive situations"¹⁷. **Professional, vocational motivation** is revealed when the objectives are met, being accepted the fact that people propose objectives, on different terms, in various fields. Determination to achieve these goals signifies motivation based on achieving the goals. **Intrinsic motivation** represents the in-

⁹ Roy, Baumeister. 2019. *Meanings of life*. Cluj-Napoca: ASCR Publishing House, p. 279.

¹⁰ V.S. Ramachandran. 2019. *What the brain tells us*. Bucharest: Litera Publishing House, p. 321.

¹¹ Andrei, Cosmovici. 2005. *General Psychology*. Iasi: Polirom, p. 199.

¹² Zlate, Mielu. 2009. *The foundations of psychology*. Iasi: Polirom Publishing House, p. 186.

¹³ Andrei, Cosmovici. 2005. *General Psychology*. Iasi: Polirom Publishing House. p. 198.

¹⁴ Abraham Maslow. 2013. *Motivation and Personality*. Bucharest: Trei Publishing House, p. 76.

¹⁵ Abraham Maslow. 2013. *Motivation and Personality*. Bucharest: Trei Publishing House, p. 199.

¹⁶ Abraham Maslow. 2013. *Motivation and personality*, Bucharest: Trei Publishing House, p. 96.

¹⁷ G. Matthews, Ian. J. Deary, M. C. Whiteman. 2012. *The Psychology of Personality*. Iasi: Polirom, p. 242.

ner impulse itself, the inner pretense, at psychological level, which compels the being to a general mobilization. “Sometimes the motivation merges with the very action to which it gives rise...”¹⁸. Regarding **extrinsic motivation, it can be emphasized that**: “However, if the action carried out represents only a means to achieve a goal, then its motivation is extrinsic”¹⁹. It is the type of motivation where reward or punishment conditioning occur. That is why, through the reward, it is often noted the diminution of creativity, of the inventive potential, of the so-called proper study, so determining in the development of skills, of the intrinsic motivation.

The motivation for the musical field has the significance of dynamizing the knowledge process in the field, helping to discover and refine the vocational identity, to create and train skills. Motivation has the same coordinates as the concept, from an intrinsic and extrinsic, but also affective-cognitive perspective. A causal relationship is built between motivation and vocational identity, one being supported by the other. **The aesthetic need**, to manifest beauty in all its aspects, **is an intrinsic motivation**. A. Maslow believes that “Attempts to study the phenomenon on a clinical and personalistic basis, in certain individuals, have shown that *some* people have a really primary aesthetic need”²⁰. A. Maslow states that “healthy people are primarily motivated by the need to develop and actualize their potential and capacities to the maximum”²¹. The presence of intrinsic motivation, in people from the music field, signifies an awareness of vocational identity, passion and enthusiasm for the art of music, so that concentration in the artistic act can be independent of other external rewards. In adulthood, this aspect is more persistent, considering a long musical education, which modulated the intentions, the quality of the artistic life, the scale of values. Thus, through intrinsic motivation, music becomes a free choice. Manifesting an **extrinsic motivation**, a validation is claimed, an external acceptance is implicitly requested from the person. It is the reward that reinforces the attitude of orientation and choice towards the targeted field. Conditioning is implicit, and denotes a dependence between choice and gratification, the outer motive being more influential than the inner one.

Physiological considerations. Neuro-researcher V.S. Ramachandran exposes the fact that “the production of art itself has no survival value. We make art because we love it, and we don’t need any other justification for it”²². In support of this assertion, other advanced researches have distinguished that the brain, conditioned by the impulse received and the performance of the activity, secretes the neurotransmitter called **dopamine**, which triggers the state of happiness and delight. Discovered in 1957 by Katleen Montagu (D. Liebermann, M. Long), “Dopamine is a tiny molecule made up of only 22 atoms: hydrogen, carbon, oxygen, azote”²³. Research shows that dopamine activates parts of the brain when we listen to or perform music. The overflow of this neurotransmitter enables us to manifest joy, curiosity, happiness, creativity, empathy, pleasure, euphoria. An extensive range of physiological nuances creates a varied picture, following the activation of dopamine: tingling, *cutis enserina* (goosebumps), slight palpitations, thrills of pleasure. Dopamine has also been shown to support other neurotransmitters, each creating the synergy that makes brain activation possible. Due to the mechanism for activating the state of

¹⁸ Andrei Cosmovici. 2005. *General Psychology*. Iasi: Polirom Publishing House, p. 200.

¹⁹ Andrei Cosmovici. 2005. *General Psychology*. Iasi: Polirom Publishing House, p. 200.

²⁰ A. Maslow. 2013. *Motivation and personality*, Bucharest: Trei Publishing House, p. 111.

²¹ Abraham Maslow. 2013. *Motivation and personality*, Bucharest: Trei Publishing House, p. 121.

²² V. S. Ramachandran. 2019. *What the brain tells us*. Bucharest: Litera Publishing House, pp. 351-352

²³ Klein, Stefan. 2005. *The formula of happiness*. Bucharest: Humanitas Publishing House, p. 85.

well-being, happiness, the neurotransmitter is associated with selected metaphors, *the hormone of happiness, the molecule of pleasure, of reward*. Laura Ferrini and her multinational team of researchers experienced the presence and intensity of this neurotransmitter, on a group of 145 people, and the conclusion was that due to music, anatomy, functionality and living were activated and modulated beneficially, the dopamine neurotransmitter being the determining factor. “S5 General drug effect (i.e., % change under levodopa - % change under risperidone) for both self-selected (i.e., favorite) and experimenter-selected (i.e., pop) music for real-time ratings where differences between pharmacological interventions resulted significant (i.e., chills, high pleasure -HP-, and low pleasure -LP-). No significant differences were found according to music selection”²⁴.

4. Conclusions

Music is the artistic and cultural dimension that signifies life itself, real and fanciful, exhibited in sound images. Artistic-musical education is the one that establishes personal, social and cultural qualitative growth, from an individual model to a general, universal one. The musical code - the musical language - is learned over time, through education, therefore, music contributes significantly to our personal growth.

A. Maslow states that “healthy people are primarily motivated by the need to develop and actualize their potential and capacities to the maximum”²⁵. **Extrinsic motivation** manifests itself through emotional congratulation - applause, affective benefits, or cognitive - recognition and professional appreciation, it also outlines a mentality of lack, claiming a reward. The presence of intrinsic motivation, in people from the music field, signifies an awareness of vocational identity, passion and enthusiasm for the art of music, so that concentration in the artistic act can be independent of other external rewards. In adulthood, this aspect is more persistent, considering a long musical education, which modulated the intentions, the quality of the artistic life, the scale of values. Thus, through intrinsic motivation, music becomes a free choice. This aspect is also confirmed by the physiological manifestations determined by the chemical tests. The brain reacts to emotional stimuli, sounds, durations, shades, timbres. Dopamine is an important neurotransmitter, but not the only one, in triggering the state of happiness, pleasure. And this confirms that happiness “Like all emotions, originates both in the body and in the brain. Well-being only occurs when the brain receives the appropriate signals from the heart, muscles and skin”²⁶.

The transition from extrinsic motivation to intrinsic motivation, from the outside to the inside is the manifestation that confirms the commitment to the musical field. Intrinsic motivation is the one that denotes a mindset of fulfillment, in contrast to extrinsic motivation. The art of musical composition, of interpretation, becomes a source of joy, of happiness, when everyone’s attention is directed inward, towards their own values. (R. Baumeister, 1991).

²⁴ Laura Ferrini, Ernest Mass-Herrero, R. Zatorre, Laura Ferreri,a,b,c,1,2 Ernest Mas-Herrero,d,e,1 Robert J. Zatorre,d,e Pablo Ripollés,f Alba Gomez-Andres ,a,b Helena Alicart,a Guillem Olivé,a,b Josep Marco-Pallarés,a,b,g Rosa M. Antonijoan,h,i Marta Valle,i,j,3 Jordi Riba,k,3 and Antoni Rodriguez- Fornellsa,b,1,2,3 „Dopamine modulates the reward experiences elicited by music”. In the journal *PubMed Central (PMC)*, of *National Library of Medicine*, 2019, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6397525/>.

²⁵ Abraham Maslow. 2013. *Motivation and personality*. Bucharest: Trei Publishing House, p. 121.

²⁶ Ștefan, Klein. 2006. *The formula of happiness*. Bucharest: Humaitas Publishing House, p. 21.

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