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Research Paper

Exploring the relationship between music engagement and music function with emotion and psychological well-being

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ABSTRACT

This study examined the relationship between music engagement, music function, music emotion, and psychological Well Being. A sample of 60 young adults (18-30years, M = 22.7 years) completed measures of the above constructs and data were analysed via correlations. Significant correlations were found between music engagement and emotion of the individuals; music engagement and psychological wellbeing; Music function and emotion of an individual; music function and music engagement but a negative correlation between music function and psychological wellbeing. The findings also show a significant positive correlation among the different variables and there dimensions. Music listening mainly served as a 'source of pleasure and enjoyment' and which 'calms, motivates, or reminds of past events'. Based on the findings, psychological benefits of music and music therapy has been discussed.

Keywords: *Music, music engagement, music function music emotion, and psychological Well Being*

Music is the specialty of communicating thoughts and feelings in huge sound structures by utilizing the components of cadence, song and amicability through voices, instruments, or both. the craftsmanship and investigation of consolidating vocal or instrumental sounds or tones in differing song, congruity, cadence, and timbre, esp. in order to frame fundamentally total and sincerely expressive organizations the sounds or tones so masterminded, or the course of action of these Music is the God skilled apparatus for living solid life to entire human society. It is a key to soul which causes us in making physically and rationally sound. Melodic is a tune which triggers constructive musings and great recollections of past time, most loved spots, people or occasions. Music is the extremely delicate and general language which tells everything gently and completes every one of the issues of us without inquiring.

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Music Engagement

It has been associated with cognitive, emotional, physical and social benefits (MacDonald, Kreutz, & Mitchell, 2012; Rickard & McFerran, 2012) . It is conceptualized as the level of active participation in a variety of music activities, and can be quantified in terms of frequency and duration (e.g., music listening, training, instrument playing, singing etc) as well as a range of engagement styles that captures processes, functions and motivations of music use (Chin & Rickard, 2012)

Musical Functions

The idea of music function is primary to melodic investigation, and basic to the comprehension of melodic styles. A melodic capacity portrays the job that a specific melodic component plays in the making of a bigger melodic unit. Capacity is attached especially to the possibility of desire. A music function normally has two characterizing highlights: the qualities of the melodic components that will in general have a place with that work (what notes will in general be found in the harmony, for instance), and the sorts of components (or capacities) that will in general go before or tail it in a progression of melodic components. Note this is altogether reliant on the regular examples of a melodic style. Diverse styles of music may display distinctive capacities or diverse practices for similar capacities. The investigation of capacity and the investigation of style are inseparably connected. The two melodic qualities most normally examined for their utilitarian properties in Western craftsmanship and prominent music are concordance and structure. The investigation of both consonant capacities and formal capacities will prompt a comprehension of symphonious and formal language structure: the standards or standards as indicated by which melodic components are joined into significant and elaborately fitting progressions. The investigation of agreement or structure, at that point, doesn't involve figuring out how to name harmonies, expressions, and modules accurately. It involves deciphering the job that harmonies, phrases, modules, and so forth play in the bigger setting in which they are found. That, obviously, requires familiarity with distinguishing (and subsequently naming) singular melodic components. In any case, recognizable proof is just the start of an a lot greater, and additionally intriguing, procedure of examination. What's more, it is that diagnostic work that will prompt genuine comprehension of the bits of music dissected, and the styles to which they have a place.

Emotion

Emotion is a complex mental wonder which happens as individuals live their lives. It is extreme inclination that are coordinated at somebody or something. Feeling is a response comprising of abstract subjective states, physiological responses, and expressive practices. They are general, predominant in each living creature at all phases of advancement from early stages to seniority (Baron, 2013). They are close to home and consequently contrast from individual to person. A few feelings can be stirred by various distinctive articles and circumstances. Feelings rise unexpectedly however die down gradually. A feeling excited will in general persevere and desert passionate aftereffect. Feelings have a nature of dislodging, for example a furious response brought about by a reprimand by the supervisor can discover articulation in the beating of the tyke at home. A feeling can bring forth various comparable feelings. Procedure of thinking and thinking power gets unfavorably influenced by enthusiastic upsurges. Their encounters are related with either impulses or organic drives. The center of a feeling will be feeling, which is excited by virtue of the comprehension of an apparent upgrade bringing forth a kind of hasty act or inclination to do. Each passionate

experience includes physiological changes and a portion of the progressions which communicate in clear conduct are effectively detectable. (Baron, 2013)

Music fulfils a broad range of functions as demonstrated in interdisciplinary research (Behne, 1997; Clayton, 2009; Hargreaves & North, 1999; Merriam, 1964; Schafer & Sedlmeier, 2010). Music psychologists focus on personal (e.g. memories, cognitive performance, emotional expression (Sloboda, 2005) and social functions e.g. social bonding, identity and value construction (Hargreaves & North, 1999). Previous research has suggested that a holistic topography of musical functions involves personal, social, and cultural experiences with music (Boer & Fischer, 2012), some of which may vary by gender (Maidlow, 1999) and personality (Chamorro-Premuzic & Furnham, 2007). Although different researchers give different lists of FoM, there is a consensus that music serves arousing/energizing, cognitive, emotional, social and cultural functions (Boer & Fischer, 2012; Schäfer & Sedlmeier, 2010). Music can communicate and induce a range of powerful emotions (Juslin & Sloboda, 2001). Among the most frequently felt musical emotions, according to survey studies, are: happiness, calm, nostalgia, love, sadness, interest, hope, excitement, and longing, as well various synonymous emotion terms (Juslin & Laukka, 2004; Sloboda, 1992; Wells & Hakanen, 1991; Zentner, Grandjean, & Scherer, 2008). Hunter and Schellenberg (2010) concluded considering all of the available evidences that music listening often leads to emotional responses that are more complex than simple liking and disliking. Nonetheless, music-induced affective responses may differ from common definitions of emotion, both in quality and because they are not directed at the source. Systematic efforts to understand emotions to music are quite recent (Juslin & Sloboda, 2010). Music psychology mostly came to explore more 'basic' perceptual and cognitive processes involved in music listening (Deutsch, 1999). In reviving Leonard B. Meyer's (1956) classic theory about musical expectations, Sloboda (1991) showed that 'cognition' and 'emotion' might not be far apart as one would think. Indeed, emotional responses to music require cognition (broadly defined). Sloboda would later be one of the researchers who helped to bring 'music and emotion' to the forefront, as a primary topic in music psychology (e.g. Thompson, 2009). In his commentary on the 'Current trends in the study of music and emotion' (Juslin & Zentner, 2002), Sloboda raised a question 'to what extent the research reported in this issue points to, explicates, and encourages an understanding of diversity and complexity in musical experience' (Sloboda, 2002, p. 242). Concept of rasa or aesthetic relish or aesthetic mood is central to this approach to understanding affective experiences as dealt in the Natyashastra of Bharathamuni (commentary by Abhinavagupta, Eleven century). Sage Bharata conceptualized the rasa theory in the context of drama and theatre, which was later, extended to all poetry and other performing art forms. In this ancient Indian text of dramatics, all three components, i.e. physiological/behavioural, cognitive, and feelings are dealt with in detail. Bharatha suggests eight aesthetic moods or rasas corresponding to eight major emotions or bhavas. Natyashastra lists 49 emotional and non-emotional states. Like all traditional Indian approaches, distinction is made between the major or basic emotions, and the accessory ones. Major emotions are permanent emotional dispositions, sentiments, or sthayi bhava. These transform other emotions into themselves. These are also considered innate. Permanent emotions are considered as permanent mental traces (samskaras). These when accompanied with source (vibhava), transitory emotions (vyabhicari bhava), and expressions (anubhava) can give rise to rasa. Transitory emotions are not innate and they give rise to permanent emotions and disappear after the permanent emotions show up. It is also suggested that transitory emotions represent the day-to-day normal life where similar emotions are expressed and experienced in changing situations. Accessory emotions are transitory states, i.e. vyabhicari bhava and are

subordinate to the permanent emotional dispositions. These theories have dealt with the causes of emotions and also provide cues for managing heightened affect.

Psychological Well Being

At the most essential dimension, Psychological Wellbeing (PWB) is very like different terms that allude to positive mental states, for example, bliss or fulfillment, and from various perspectives it isn't vital, or supportive to stress over fine refinements between such terms. Mental Wellbeing has two critical aspects.

The first of these alludes to the degree to which individuals experience positive feelings and sentiments of satisfaction. In some cases this part of mental prosperity is alluded to as abstract prosperity (Diener, 2000). the two essential fixings in PWB are the emotional glad sentiments expedited by something we appreciate AND the inclination that what we are doing with our lives makes them mean and reason.

REVIEW OF LITERATURE

Sheila Ann Smith (1989) conducted a study of Personality Factors and Music Preference, Involvement, and Use among Youth and it was concluded that there appears to be a relationship between listener personality and music preferences, level of music involvement, and major uses of music among young people; but the relationship is a complex phenomenon. William McCown, Ross Keiser, Shea Mulhearn, David Williamson (1997) conducted a study on determine whether preferences for enhanced and exaggerated bass in popular and more traditional forms of music are related to personality and gender differences and results showed that Psychoticism, gender, and Extraversion are all positively related to preference for enhanced bass.

William Forde Thompson and Lena Quinto (2012) conducted reviews theoretical accounts of the relation between music and emotion and presents a cognitive-motor framework for understanding some of its most powerful effects. Results indicated the capacity of music to resonate with psychological processes that function in human synchronization, and to elicit emotional effects related to these processes. A study conducted by Nawaz Ahmad and Afsheen Rana (2015) on "Impact of Music on Mood: Empirical Investigation" The results concluded that specific music has specific impact on mood and people take interest and feel good after listening to music.

M. Thaut (Ph.D) and G. McIntosh (M.D.) (2010) conducted a study in which they concluded that music can retrain auditory perception, attention, memory, and executive control (including reasoning, problem-solving, and decision-making. Dave Miranda , Julien Morizot & Patrick Gaudreau (2010) conducted a study on Personality Metatraits and Music Preferences in Adolescence: A Pilot Study. These studies suggest results remained substantially compatible with the literature on personality and music preferences in adolescence J.Rapp and M. Lanovaz (2011) found in their study on effects of music on vocal stereotypy in children with autism that non contingent access to music immediate engagement in vocal stereotypy for children with autism. Swathi Swaminathan E. Glenn Schellenberg (2014) found in their study on "Current Emotion Research in Music Psychology" that research supports folk-psychological ideas of a deep connection between music and emotion. Emotions influence what music listeners choose to hear, and music influences how they feel.

P. Vaiouli, L.J Ruich and K.Grimmet (2015) conducted a study on autistic children and found that all children showed improvement in joint attention and actions of social engagement. The Christopher L. Knowles (2013) conducted a Correlation of Music Preference and Personality and found that with certain music, there are collective traits the person is more disposed too. Therefore, there is a definite relationship between one's music preference and personality. The theories, dimensions, research, arguments, and how to test the relationship will be exposed from this paper. Amy Novotney (2013) conducted a study on music as medicine on premature babies of 32 weeks of gestation and she concluded that music slowed baby's heart rate, increased the amount of time babies stayed alert and music therapy also reduced parent's stress. Mariusz Kleć (2017) conducted a study on "The influence of listener personality on music choices" results indicated a correlations between low-level audio features, personality types, and the emotional states of the students. Tomas Chamorro-Premuzic, Viren Swami, Adrian Furnham, and Ismail Maakip (2009) conducted a study on The Big Five Personality Traits and Uses of Music shows that individuals higher in Neuroticism were more likely to report using music for emotional regulation, that more extraverted individuals were more likely to report using music as background or as a distractor, and that individuals higher in Openness to Experience were more likely to report using music for intellectual or cognitive reasons.

In a study conducted by Khalida Raufl & Sehrish Rasheed (2017) on "The Relation Of Music Preference And Personality Type "concluded that Energetic & rhythmic music shows a strong positive correlation with extroversion; negative correlation to agreeableness, slightly negative correlation with conscientiousness and positive correlation to openness and emotional stability. In addition to this a study conducted by Elizabeth J. Vella and Gregory Mills (2016) on the topic "Personality, uses of music, and music preference: The influence of openness to experience and extraversion" the results highlighted the prominence of openness to experience and extraversion for predicting music preference in divergent ways, with the former trait predicting preferences for RC and IR music, and the latter trait predictive of ER and UC music preferences.

Similarly in a study done by Aoife Treacy (2018) on the topic "Music Preferences, and their effect on Personality, Coping Styles and Perceived Scholastic Competence in Students" e. Results yielded no positive significant correlations between music preferences and either personality traits, coping skills or perception of academic ability. However results did show that music training increases preference for complex.

In a study conducted by Taru Numminen-Kontti (2014) on "Personality affects musical emotion processing: An fMRI-study" results show that the processing of musical emotions depends on personality traits. Neuroticism was associated with increased activity in the left prefrontal and superior temporal cortex while processing negative musical stimuli. Subcortically, activation in regards to neuroticism was found in the left caudate body and cerebellar vermis while processing happy music. Extraversion was associated with decreased activity in the right amygdala and caudate while processing happy musical stimuli. Openness to experience correlated with the activity of the inferior occipital gyrus and the fusiform gyrus while processing happy and sad musical stimuli. In addition to this a study conducted byPei-I Chen, Jen-Yu Liu, and Yi-Hsuan Yang (2016) on the topic "Personal Factors in Music Preference and Similarity: User Study on the Role of Personality Traits" the Result shows that there is no obvious correlation between personality traits and the preferred music aspects in similarity search, but people with different personalities do behave fairly

differently when it comes to whether they are in favor of the retrieved songs that they consider similar to the query one.

Bruce Ferwerda, Marko Tkalcic, Markus Schedl (2011) conducted a study of "Personality Traits and Music Genre Preferences: How Music Taste Varies Over Age Groups" and it was concluded that results show that users in their adolescence and young adulthood phases show most variation in their music listening behavior. Not only does the variation become much less when reaching middle adulthood, the correlation strength increase signicantly. indicates that music preferences of the middle adulthood group becomes more established, which is in line with the storm-and-stress argument.

Liila Taruffi, Rory Allen, John Downing,& Pamela Heaton (2013) conducted a study on "Individual Differences In Music-Perceived Emotions: The Influence Of Externally Oriented Thinking" and results suggest that the impact of alexithymia is not restricted to the processing of emotion-laden information in the visual and language domains, but also extends to music. The findings further highlight the importance of collecting alexithymia data for future studies of music perceived emotions.

In a study conducted by Frances Clandillon(2001) on "A Study of the Effect of Music on Wellbeing and Emotion Between Age Groups"results shows that that participants found to have a distinct liking for a wide range of music genres were also found to have a higher emotional response to music, indicating a strong possibility that their inherent preference for a wide range of music genres is linked to their emotional response to music. A study conducted on "Young Peoples use of Music for Well Being"by Zoe Papinczak, Genevieve A. Dingle, Stoyan R Stoyanov, Leanne Hides(2015) and results of a multiple mediation analysis revealed that music listening was significantly related to all four linking variables, but not directly related to wellbeing as measured by the Mental Health Continuum. A study conducted on "Role Of Music In The Development Of Psychological Well Being" by Minakshi Rana (2018) results stated that the music helps us connect with our deeper self and bring our emotions to the fore and hence has an impact on the Psychological well-being of people. Melissa K. Weinberg and Dawn Joseph (2016) conducted a study on "Music engagement and subjective wellbeing" and the results obtained indicated that the findings appeared to advocate for the social and physical elements of music as being associated with higher wellbeing.

The exploration has been led on "Exploring The Relationship Between Music Engagement And Music Function With Emotion And Psychological Wellbeing Of An Individual". The researcher needed to locate the consolidated impact of these factors. Since the looks into are less done around there along these lines it ends up important to examine them. Taking these factors together to study will enable individuals to know the joined impact of music. Accordingly, this investigation investigates how these factors influence the eastern culture. This investigation would likewise be beneficial for further looks into on the subject and working more a similar way will likewise produce mindfulness with respect to whether music is imperative in one's typical life as a craftsmanship to be contemplated for in general development. On the off chance that music enhances ones physiological and mental state shouldn't it be made a piece of school educational programs or utilized as a movement all the more regularly and should it be made an essential workmanship to consider or to investigate in order to contribute it to the prosperity of a man.

METHODOLOGY

Sample

Sample size of 60 participants, trained in Hindustani Music was taken. Age range was from 18 years to 29 years with a mean age of 21 years. A purposive sampling technique was used.

Tools

Music Engagement Scale

This Likert-type rating scale was utilized to survey the music commitment of the members (cf. Wöllner, Ginsborg, and Williamon, 2010Wöllner, C., Ginsborg, J., and Williamon, A. (2010). Music specialists' melodic commitment. Brain research of Music, 39, 364–382.10.1177/0305735610381592[Crossref], [Web of Science ®], [Google Scholar]). It secured things relating to number of hours gave every week by every member and their favored methods for tuning in to music.

Function Of Music Scale

This Likert-type rating scale (cf. Sloboda, 1999Sloboda, J. A. (1999). Ordinary employments of music: A fundamental report. In S. W. Yi (Ed.), Music, mind, and science (pp. 354– 369). Seoul: Seoul National University Press. (Reproduced in Sloboda, J. A. (2005). Investigating the music mind: Cognition, feeling, capacity, work (pp. 319-331). Oxford: Oxford University Press). [Google Scholar]) involved 10 things was utilized. Cronbach's alpha for this scale has been .76.

Music emotion scale

This rating scale, proposed by creator, has been received from Koduri and Indurkhya (2010Koduri, G. K., and Indurkhya, B. (2010). A social investigation of feelings in south Indian established music and its suggestions in music proposal frameworks. In Proceedings of the ACM workshop on Social, versatile and customized sight and sound communication and access (pp. 55– 60). New York, NY: ACM. [Google Scholar]) and Misra (2014Misra, G. (2014). Brain science of feelings: Some social points of view. In M. Cornelissen, G. Misra, and S. Varma (Eds.), Foundations and Applications of Indian Psychology (Vol. 2, pp. 205–221). Delhi: Pearson. [Google Scholar]). It has 11 rasa (with bunches of feelings) to be evaluated on seven-point scale. The unwavering quality coefficient (Cronbach's alpha) is .83.

Psychological Wellbeing Scale

Created by analyst Carol D. Ryff, the 42-thing Psychological Wellbeing (PWB) Scale estimates six parts of prosperity and bliss: self-governance, ecological authority, self-improvement, positive relations with others, reason throughout everyday life, and self-acknowledgment (Ryff et al., 2007; adjusted from Ryff, 1989).

SPSS

SPSS is a generally utilized program for factual investigation in sociology. It is additionally utilized by economic analysts, wellbeing scientists, overview organizations, government, instruction specialists, advertising associations, information miners, and others. The first SPSS manual (Nie, Bent and Hull, 1970) has been portrayed as a standout amongst "human science's most persuasive books" for enabling conventional scientists to do their own factual analysis not withstanding measurable examination, information the executives (case choice, record reshaping, making determined information) and information documentation (a metadata word reference is put away in the datafile) are highlights of the base programming.

Procedure

The study has been designed based on the pervious literature that depicts the relationship between music and emotions and psychological well being. The data has been collected from a defined population of 60 musical trained persons. A healthy rapport was formed with the participants before the collection of data in person. Emotional engagement scale, Function of Music Scale, Music Emotional Scale, Psychological Well Being Scale were administered on all the participants. Analysis of the data was done using the SPSS (Statistical Package for the Social Sciences) software. The results were interpreted and discussion was done. The implications and scope for future research has been discussed.

RESULTS

The results after testing the hypotheses for different variables are as follows. The first hypothesis was that there will be no correlation found between Music engagement and emotion of the individuals. The hypothesis was not retained. Table 1: Correlation coefficient was calculated between the Music engagement and emotion of the individuals. Significant relation of Music engagement and emotion of the individuals was found.

Table 1. Correlation between Music Engagement and Music emotional Scale

Correlations			
		ME	**MES**
ME	Pearson Correlation	1	.376**
	Sig. (2-tailed)		.003
	N	59	59
MES	Pearson Correlation	.376**	1
	Sig. (2-tailed)	.003	
	N	59	59

***Correlation is significant at the 0.01 level (2-tailed).*

The second hypothesis was not retained. The hypothesis stated that there will be no correlation between Music Engagement and Psychological Well Being. Table 2 reflects the results of the Correlation between Music Engagement and Psychological Wellbeing

Table 2. Correlation between Music Engagement and Psychological Wellbeing

Correlations			
		ME	**PWB**
ME	Pearson Correlation	1	.114
	Sig. (2-tailed)		.389
	N	59	59
PWB	Pearson Correlation	.114	1
	Sig. (2-tailed)	.389	
	N	59	59

The third hypothesis stating that there will be no correlation between Music Function and Music Emotions, was also not retained. As table 3 shows the correlation between Music Function and Music emotional Scale.

Table 3. Correlation between Music Function and Music emotional Scale

Correlations			
		MF	**MES**
MF	Pearson Correlation	1	.197
	Sig. (2-tailed)		.135
	N	59	59
MES	Pearson Correlation	.197	1
	Sig. (2-tailed)	.135	
	N	59	59

Our fourth hypothesis was retained which stated that there will be no Correlation between Music Function and Psychological Wellbeing As table4: reflects a negative Correlation between Music Function and Psychological Wellbeing.

Table 4. Correlation between Music Function and Psychological Wellbeing

Correlations			
		MF	**PWB**
MF	Pearson Correlation	1	-.020
	Sig. (2-tailed)		.880
	N	59	59
PWB	Pearson Correlation	-.020	1
	Sig. (2-tailed)	.880	
	N	59	59

Our fifth hypothesis was also not retained which stated that there will be no Correlation between Music Function and Music Engagement As table5: reflects correlation between Music Function and Music Engagement

Table 5. Correlation between Music Function and Music Engagement

Correlations			
		MF	**ME**
MF	Pearson Correlation	1	.522**
	Sig. (2-tailed)		.000
	N	59	59
ME	Pearson Correlation	.522**	1
	Sig. (2-tailed)	.000	
	N	59	59

*** Correlation is significant at the 0.01 level (2-tailed).*

DISCUSSION

The objective of the current study is to explore the relationship between music engagement and music function with emotion and psychological wellbeing of an individual. Music has been found to effectively affect the prosperity and feeling of people, with much research directed here as of late. During a time when pharmaceutical organizations turn more than billions of dollars in produce by helping to improve the wellbeing and prosperity of numerous patients through sedated tranquilize use, elective treatments such as music have likewise been found to have useful impacts, with almost no unfriendly symptoms on patient's wellbeing (Jamabo and George, 2014). Moreover, music has likewise been found to have a capacity to

summon sentiments of both bliss and misery for people with connections to enthusiastic reactivity to music for people (Goycoolea, Levy and Ramirez, 2013; Baltes and Miu, 2014).it was hypothesized that there will be no correlation found between Music engagement and emotion of the individuals, but the results obtained clearly stated that the hypothesis was not retained as results show a significant relation of music engagement and emotion of the individuals. The second hypothesis was not retained as the hypothesis stated that there will be no correlation between Music Engagement and Psychological Well Being but the results reflects the correlation between music engagement and psychological wellbeing. The third hypothesis stating that there will be no correlation between Music Function and Music Emotions, was also not retained. As results obtained shows the correlation between Music Function and emotion of an individual. Our fourth hypothesis was retained which stated that there will be no Correlation between Music Function and Psychological Wellbeing As the results reflects a negative Correlation between Music Function and Psychological Wellbeing. Our fifth hypothesis was also not retained which stated that there will be no Correlation between Music Function and Music Engagement but the results reflects correlation between Music Function and Music Engagement. This study provides insight into the relationship between music engagement, music function, emotion and PWB in a sample of the trained musician population, and provides an impetus for further exploration. In particular, international researches has considered the importance of Psychological wellbeing (e.g., Krueger et al., 2009), and so the voluntary versus intentional engagement, function and emotion with music as a leisure activity could be an avenue for investigation. With continued accessibility to music through different means as technology improves, the musical environment is dynamic and constantly changing. Future research may even come to consider the effects on wellbeing of engaging with music in a virtual or simulated space, where the social component of music engagement may be mimicked artificially. The findings herein appear to advocate for the elements of music as being associated with higher emotional and psychological wellbeing.

CONCLUSION

The findings clearly show a correlation between music engagement and emotion of the individuals; music engagement and psychological wellbeing; Music function and emotion of an individual; music function and music engagement but a negative correlation between music function and psychological well-being. The findings also show a significant positive correlation among the different variables and there dimensions. As we have not established a cause and effect relation, future studies should explore whether there is any cause and effect relationship between the variables. Music can be a major contributor in improving the emotional intelligence of individuals. Different interventions and programs of music can be used to generate EQ and wellbeing in individuals.

Scope for Future Research

A sample of diverse population could be taken in further studies to have more valid generalized results. The sample size can be increased as the one in this research is fairly modest. Future researches could be done separately for different music style so as to know the effect of different music style on individual's emotional intelligence, perception of emotions and psychological well-being. Further studies could be conducted to see the effect of age and gender difference in the emotional intelligence of musical trained and untrained individuals.

Implications

Interventions could be planned for developing emotional intelligence and psychological wellbeing among children from very young age. People can be educated regarding how learning music can help them improve their emotional intelligence and thus add on to their personality. Hindustani classical music being rich in its knowledge of different emotions and there expressions, it can be included in Music Therapy and aid to other psychotherapeutic techniques. Music training to children from an early age can be made part of school curriculum to increase their skills.

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