

Comparative Study

A Comparative Study Exploring the Influence of Indian Classical Music Practice on Psycho-Spiritual Well-Being During COVID-19 Pandemic

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ABSTRACT

In this already demanding world, COVID-19 brought many new challenges, including social distancing, isolation, joblessness, lack of stimulation, and many other significant changes in the life of community. Anxiety, and Depression, was significant psychosocial issues faced by the community as COVID-19 challenged the overall well-being. Therefore, in this novel and uncertain situation, a readily available resource to combat stress was the need of the hour. Music is known to create a harmonious relationship among mind, body, and soul. Indian Classical Music in this context had been scientifically studied to enhance physical and psychological well-being, alleviating anxiety and depression. The current study has explored how Indian Classical Music has helped its practitioners during the COVID-19 Pandemic, compared to the Non-musicians concerning psycho-spiritual well-being. The empirical data was collected through distributing questionnaires among 120 individuals. Measurements used were Unconditional Self-Acceptance Questionnaire (USAQ), Social Connectedness Scale (SCS), and Spiritual Well-being Scale (SWS). Descriptive Statistics (Mean and S.D.) and independent t-test were the statistical models used. Further, the analysis of empirical data found significant group differences between Indian Classical Musicians and Non-Musicians concerning Psycho-spiritual Well-being.

Keywords: COVID-19, Indian Classical Music, Self-acceptance, Social Connectedness, Spiritual Well-being

On 30th January 2020, the World Health Organization (WHO) in Geneva declared Corona Virus Disease 2019 (COVID-19), which was first identified in the city of Wuhan in China, as a Public Health Emergency of International Concern (PHEIC) as a protection measure in India social distancing and lockdown were declared from March 2020. Working sectors, schools, Colleges, Universities, Entertainment services were shut down, which created massive jeopardy in the country's economy. It is also known that any large-scale disaster leads to an increase in the incidences of mood disorders, anxiety disorders, post-traumatic stress disorder (PTSD), substance abuse, a spectrum of

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A Comparative Study Exploring the Influence of Indian Classical Music Practice on Psycho-Spiritual Well-Being During COVID-19 Pandemic

psychological disorders, social violence and abuse. Nevertheless, gradually in June 2020 first Unlock was declared in India, and office sectors started opening gradually; employees were allowed to visit the sectors in roster duties. However, in the case of Colleges and Universities, they remained closed, and no particular date of opening was clarified to the students. It created profound anxiety and uncertainty among the young adult population. Sreelakshmi et al., 2020 and Bhowmick et al., 2021 found that young Indian populations, predominantly female and young students, are the most vulnerable to psychological disorders and the Bengali population of West Bengal, India, suffered from significant anxiety and low well-being. COVID-19 also negatively impacted self-esteem and body image, lowering self-acceptance and the sense of being connected with the world. Chen et al. (2020) found a conflict between the trauma caused by COVID-19 and meaning in life, which created an effect of impact and which urged people to put forward efforts for meaning-making to improve the sense of the meaning of life further, modify the generalized goals to achieve psychological adaptation further. Therefore, the psychological impacts of COVID-19 were limited to a sense of self-acceptance and a sense of feeling connected to the world. It also unbalanced the spiritual well-being and existential meaning and purpose of life. Hence, to cope with the negative state of mind and jeopardy, finding a readily available and affordable resource was needed to serve the community members' well-being. Music in this context could serve as a factor contributing to reduction of stress and enhancing the wellbeing. In last two years, various studies reflecting the role of music in reducing the covid-19 related stress and psychological symptoms have been conducted throughout the world, but in Indian context there were a paucity of such research. Ziv and Shabtai (2021), found that use of music could improve the mood regulation, which further provided an understanding where music acted as a mean for social contact; working as a coping resource during the covid-19 crisis in Israel. Community people significantly used music and related activities like listening to music or singing as their coping resource during the Pandemic, this increased usage of activities related to music were found to contribute to better mood regulation (Mas et al., 2021 & Carlson et al., 2021). However, not all kinds of Music may promote well-being; Indian Classical Music has enough evidence to provide psychological wellness, unlike western Music (Elise Labbe & et al., 2007).

Role of Indian Classical Music

The indigenous resource of Indian Classical Music has been in research since its significant healing potential. It not only cures physical ailments but also alleviates stress and other psychological conditions. The raga Sangeeta, Nada Yoga, Omkar Nad, are some of the critical components of Indian Classical Music which serves to heal specific psychological and physical conditions.

Emotional experience

Every raga is based on a particular tonal or sound frequency. As it is already known, sound frequencies are powerful to heal psychological ailments; the Hindustani Classical ragas serves to catharsis and spiritual awakening, too (Pudaruth, 2016). Saarikallio (2007) reflected on the role of emotional experience related to Music, which was found to be a functional and meaningful part of psychosocial development in adulthood, influencing human behaviour. Indian Classical Music has a great impact in improving the trait anxiety and many dimensions of psychological well-being like “personal growth”, “environmental mastery” and “purpose in life” enhancing the overall well-being (Osmanoglu and Yilmaz, 2019).

A Comparative Study Exploring the Influence of Indian Classical Music Practice on Psycho-Spiritual Well-Being During COVID-19 Pandemic

Self-esteem

Culp (2016) explored students' self-esteem in and outside of the music classroom, where he found that students with exemplary musicianship had self-esteem. In contrast, students with poorer musicianship have lowered self-esteem. Music has a significant role in boosting self-esteem, but its influence on self-acceptance has remained unexplored in Indian context. Though, Osmanoglu and Yilmaz (2019), highlighted positive effects of Classical Music in promoting greater self-acceptance among Turkish young adult. Thus, the current research aimed to explore it further.

Social Connectedness

Social Contact act as a significant coping resource during stressful life events. In the times of Pandemic due to physical distancing, it challenged the social relationships further; but music was found to foster social contact, enhancing emotional regulation. (Osmanoglu and Yilmaz (2019) & Ziv and Shabtai (2021). Rawlings (2015) also investigated the effect of music ensemble participation on the relationship between connectedness, bullying and peer victimization. It was further found that non-music ensemble students exhibited aggressive behaviour without school connectedness, whereas music ensemble students showed less aggressive behaviours. Hence, the current research aimed to study the influence of Indian Classical Music on its practitioners' social connectedness despite the paucity in the literature.

Spirituality

Apart from self-acceptance and social connectedness, Indian Classical Music has an age-old significant relationship with spirituality. In their qualitative study, Mcclean and Daykin (2012) found that one-off group music therapy at a cancer care centre reflected themes of spiritual transcendence, connectedness, will to meaning and search for meaning, hope, and faith in a higher power. Wlodarczy (2007) also explored the role of music therapy on spirituality in an in-patient hospice care unit, where a significant increase in the scores of spiritual well-being was found after music therapy interventions.

Therefore, taking the constraints and gaps into consideration, the present study focused on bridging the gap by investigating the differences in self-acceptance, social connectedness and spiritual well-being between non-musicians and Indian Classical musicians to understand the influence of Indian Classical Music among its practitioners.

METHODOLOGY

The research objective was to find out if there would be any significant difference between Non- Musicians and Indian Classical Musicians concerning Self-acceptance, Social Connectedness and Spiritual Well-being. Based on the research objectives, testable null hypotheses were delineated.

Research Design

The current study was a correlational research study seeking to know about the group differences among Non-musicians and Indian Classical Musicians concerning Self-acceptance, Social Connectedness and Spiritual Well-being.

Participants

The Sampling technique for drawing the sample was Homogenous Purposive Sampling and Exponential Non-Discriminative Snowball Sampling technique. The sample initially comprised 78 participants, out of which 42 were non-musicians. Of the 42 participants, 11

A Comparative Study Exploring the Influence of Indian Classical Music Practice on Psycho-Spiritual Well-Being During COVID-19 Pandemic

were screened out to meet the exclusion criteria, and 31 were selected for the research. Out of these 31 participants, 28 were female, and 3 participants were male. Thus, the final number of non-musicians who participated in the present research was obtained to be $n=31$. Similarly, the group of participants for the Indian Classical Musicians was obtained. Out of 78 participants, 36 participants were Indian Classical Musicians. From the 36 participants, 6 participants were screened out as they met the exclusion criteria, and 30 participants were selected for the research. Out of these 30 participants, 26 were female, and 4 were male participants. Thus, the final number of Indian Classical musicians who participated in the present research was obtained to be $n=30$. Therefore, the total number of participants for the present research was obtained to be 61. Both the non-musicians (control group) and the Indian Classical Musicians (experimental group) were matched in sex, age and socioeconomic status.

Research Inclusion Criteria for Control Group:

1. All the participants fall between the age range of 18-25 years and live in Kolkata.
2. All the participants received minimum education till standard 12th
3. Participants who can understand and read about English language.
4. Participants having Smart Phone with Internet Access.
5. Participants having knowledge and understanding about Internet Access.
6. Participants who have never received any kind of formal training in any domain of Music.
7. Participants who are non-working since pre-pandemic.
8. Participants belonging from middle socioeconomic status.

Exclusion Criteria for Control Group:

1. Participants who have a history of any serious, persisting physical disease.
2. Participants having any disability.
3. Participants having history of head injury and seizures.
4. Participants having any history of substance abuse.
5. Participants having any history of psychiatric illness.
6. Participants who are Atheist.
7. Suffered from COVID-19, Positive diagnosis in RT-PCR.
8. Participants having preference for Heavy metal music.
9. Participants frequently listening to Heavy metal music.

Inclusion Criteria for Experimental Group:

1. All the participants fall between the age ranges of 18-25 years, living in Kolkata.
2. All the participants received minimum education till standard 12th
3. Participants who can understand and read about English language.
4. Participants who are formally trained in Indian Classical Music as singers.
5. Participants who have completed Sangeet Visharad in Indian Classical Music.
6. Participants who are taking training from their early/ late childhood years in Indian Classical Music.
7. Participants who normally practice Indian Classical Music regularly.
8. Participants who have practiced Indian Classical Music frequently during COVID-19 Pandemic.
9. Participants who are non-working since pre-pandemic.
10. Participants belonging from middle socioeconomic status.

A Comparative Study Exploring the Influence of Indian Classical Music Practice on Psycho-Spiritual Well-Being During COVID-19 Pandemic

Exclusion Criteria for Experimental Group:

1. Participants who are associated with any other kind of Instrumental Music.
2. Participants pertaining Junior Diploma in other Musical Forms like Rabindra Sangeet or Nazrul Sangeet.
3. Participants are associated with Western Music, like heavy metal or Bengali Bands.
4. Participants who are experts and teach Indian Classical Music.
5. Participants who are Atheists.
6. Participants who are diagnosed with any serious, persisting physical disease, like COVID-19.
7. Participants who have recently suffered from any kind of physical illness.
8. Participants having any disability.
9. Participants having history of head injury and seizures.
10. Participants having any history of substance abuse.
11. Participants having any history of psychiatric illness.
12. Suffered from COVID-19, Positive diagnosis in RT-PCR.

Tools

- **Informed Consent Form:** The participants had to digitally provide their consent form whereby they agreed to participate in the present research, keeping their details confidential and only to be used for research purposes.
- **Information Schedule:** Keeping in view the purpose of the present research, the Information Schedule was prepared. It included different relevant information regarding the present research.
- **Unconditional Self-Acceptance Questionnaire:** The tool was developed by Chamberlian and Haaga, 2001. The purpose of this tool in this research is to measure the extent of Self-Acceptance among the Indian Classical Musicians and Non-Musicians, that is, how much they accept themselves as they are. The scale is a self-report measure consisting of 20 items in total, where participants have to respond ranging from 1 to 7, where one means Almost Always Untrue and 7 means Almost always True. 11 items are to be scored reversely. Internal Consistency of USAQ is moderate ($\alpha = 0.72$)
- **Social Connectedness Scale:** This scale was developed by Lee and Robbins, 1995. In the context of the current research, this scale was used to measure the sense of being connected with the world and others among the Indian Classical Musicians and Non-Musicians. The scale is a self-report measure consisting of 8 items, where four items measure connectedness, three measure affiliation, and one measure companionship. The participants have to respond ranging from 1 (Strongly Agree) to 6 (Strongly Disagree). Internal reliability of this scale estimated is high ($r_s = 0.96$) with Cross-validation greater than 0.90 achieved from confirmatory factor analysis with an incremental fit index.
- **Spiritual Well-being Scale:** This tool was developed by Ellison and Paloutzian, 1982. In this present research, this tool aimed to measure the spiritual well-being among Indian Classical Musicians and Non-Musicians. The scale measures the two domains of Spiritual Well-being is Religious well-being and Existential Well-being. The scale is a self-report measure consisting of 20 items where the participants have to rate from 6 to 1 where 1 is strongly disagree and 6 means strongly agree. Test-retest reliability of above 0.85 had been found upon the research with SWBS in several samples.

A Comparative Study Exploring the Influence of Indian Classical Music Practice on Psycho-Spiritual Well-Being During COVID-19 Pandemic

Procedure

Participants were selected based on Homogenous Purposive Sampling and Exponential Non-Discriminative Snowball Sampling technique. The data collection was done online with Google Forms to avoid face-to-face interaction during the COVID-19 Pandemic. The data was collected during the end of the first wave in India, October' 2020. Scoring for the scales was done manually according to the respective manuals of the tools used. The statistical treatment of the scores was done using IBM SPSS version 21.0. The Statistical models used for the research were Shapiro Wilk Test, Skewness and Kurtosis, Levene's Test, Mean, Standard Deviation, and Independent t-test. Probability values were fixed to be accepted for the tests of significance which was equal to or beyond 0.05 levels. Mean, and Standard Deviation was done to show the nature of the data. The mean and Standard Deviation of all the variables were calculated for the total sample and the control and the experimental groups. Independent t-test was done to determine whether non-musicians and Indian classical musicians differ significantly or not concerning the said variables. Thus, null hypotheses were tested.

RESULTS

Analysis of Demographic Variables:

Swekness, Kurtosis and Shapiro Wilk Test, and Levene's Test were conducted to test the Normality of the sample and Homogeneity of Variances of all the groups concerning each variable. For Demographic Variables, their association with all the main variables and influence to the primary variable and percentage for all the Demographic variables were computed. The association was computed with the help of Pearson Chi-Square, and their influence on the main variables was ruled out with the help of t-test and one way ANOVA. The following table reveals the further details:

The percentage of Demographic Variables for the total sample (N=61):

Demographic Variables	Percentages
Sex	
Male	11.5%
Female	88.5%
Family Type	
Nuclear	75.4%
Joint	16.4%
Extended	8.2%
Mother Tongue	
Bengali Speaking	91.8%
Hindi Speaking	8.2%
Religion	
Hindu	83.6%
Islam	13.1%
Jain	3.3%
Education	
Graduate	24.6%
Post Graduate	75.4%
Marital Status	
Unmarried	98.4%
Married	1.6%

A Comparative Study Exploring the Influence of Indian Classical Music Practice on Psycho-Spiritual Well-Being During COVID-19 Pandemic

From the above table, out of 61 participants, 88.5% were female, 11.5% were male, 75.4% belonged to Nuclear families, 16.4% belonged to Joint families, and 8.2% belonged to Extended Families. Bengali speaking was found to be 91.8%, Hindi speaking was found to be 8.2%, along with 83.6% Hindu, 13.1% Islam, and 3.3% Jain. In educational qualification, 24.6% were Graduates, 75.4% were post Graduates, and 98.41% were unmarried, whereas only 1.6% was married.

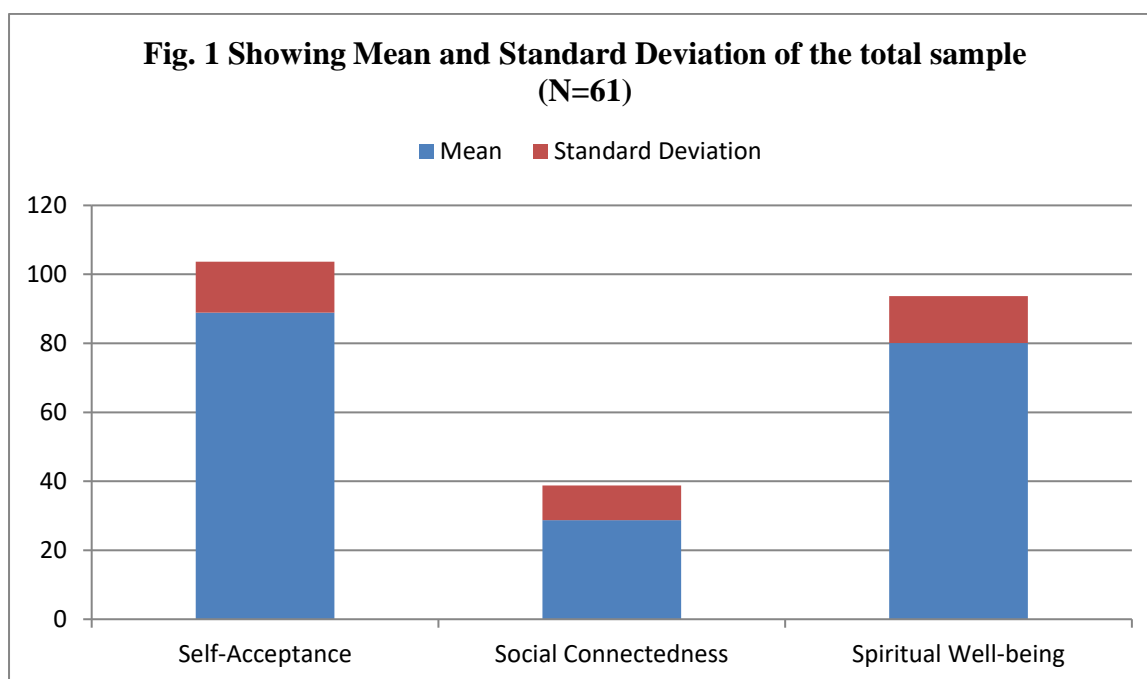
Further analysis showed a significant association of Religion with Music, the obtained Pearson Chi-Square (X^2) value was found to be 7.446, which was significant at 0.05 level. Significant association of Marital Status was found with Social Connectedness, where obtained Pearson Chi-Square (X^2) value was found to be 61.000, which was significant at 0.01 level.

Descriptive and Inferential Statistics:

The mean, standard deviation of research variables, i.e., Self-Acceptance, Social Connectedness, and Spiritual Well-being for the total sample and both the non-musicians and Indian Classical musicians groups, were calculated. T-test was calculated to determine whether there were any significant differences among non-musicians and Indian Classical musicians concerning Self-acceptance, social connectedness, and Spiritual Well-being.

The mean and standard deviation of the variables for the total sample (n=61):

Variables	Mean	Standard Deviation
Self-Acceptance	88.93	14.73
Social Connectedness	28.72	10.09
Spiritual Well-being	80.08	13.62



From the above table, the Mean of Self-Acceptance for the present sample is 88.93, which falls in the average range according to the norms of the respective scale. The mean of Social Connectedness is 28.72, indicating that the mean score of the present sample lies in the average range according to the norms. For Spiritual Well-being, the mean score of the total

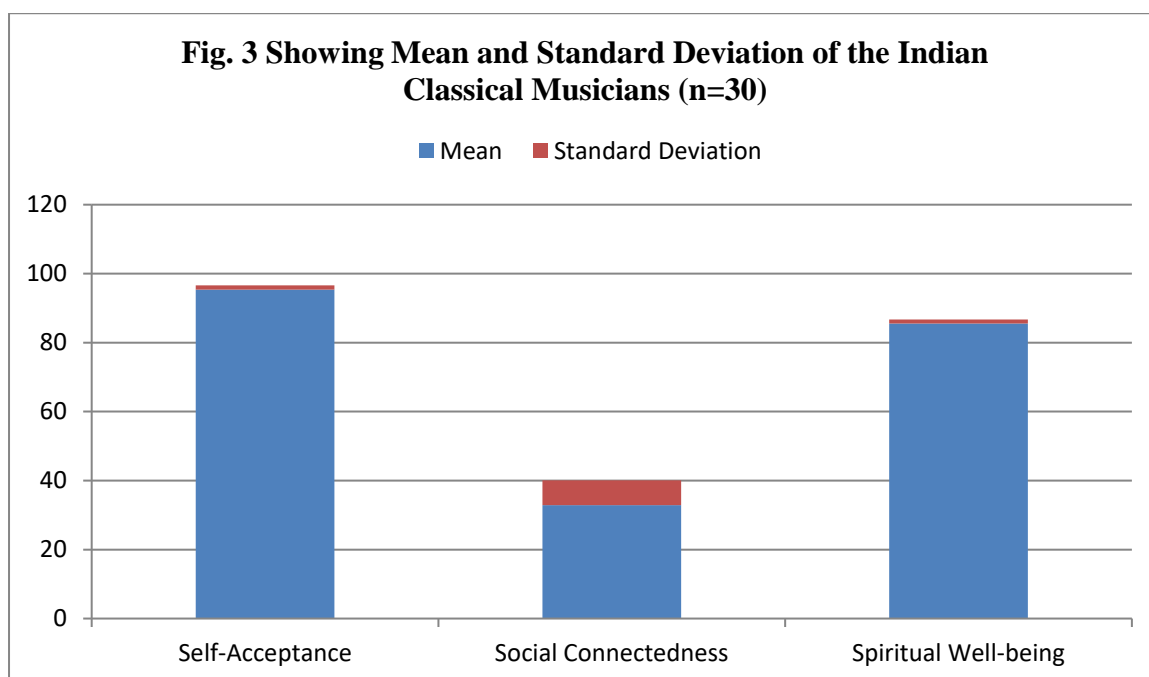
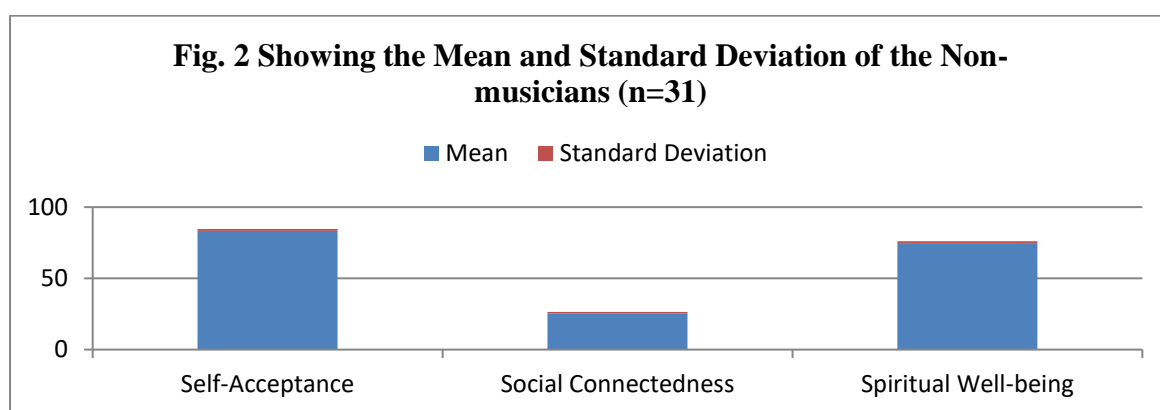
A Comparative Study Exploring the Influence of Indian Classical Music Practice on Psycho-Spiritual Well-Being During COVID-19 Pandemic

sample was 80.08, indicating the mean scores lying below average range according to the norm.

Showing the t-values representing significance of difference, mean and standard deviation between non-musicians (n=31) and Indian Classical musicians (n=30) of all the variables:

Variables	Non-music Practitioners		Indian Classical Music Practitioners		t-value
	Mean	S.D.	Mean	S.D.	
Self-Acceptance	83.29	1.44	95.40	1.21	3.713**
Social Connectedness	25.38	1.08	32.86	7.20	3.426**
Spiritual Well-being	74.70	1.34	85.53	1.16	3.321**

** $p < 0.01$



From the above table, it can be seen that in the case of Self-Acceptance, the mean score is found to be 95.40 for the Indian Classical Musicians, which is greater than the Non-musicians, i.e., 83.29. The mean difference between the two groups is 3.713 (t-value), which is significant at 0.01 level. For Social Connectedness, the mean score is 32.86 for the Indian Classical Musicians, greater than the Non-musicians, i.e., 83.29. The mean difference between the two groups is 3.426 (t-value), which is significant at the 0.01 level. Finally, for

A Comparative Study Exploring the Influence of Indian Classical Music Practice on Psycho-Spiritual Well-Being During COVID-19 Pandemic

Spiritual Well-being, the mean score is 85.53 for the Indian Classical Musicians, greater than the Non-musicians, i.e., 74.70. The mean difference between the two groups is 3.321 (t-value), which is significant at the 0.01 level. Hence, the delineated null hypotheses were all tested and further rejected based on discussed result findings.

DISCUSSION

In the present study, it has been found that Music is significantly associated with Religion. Traditionally speaking, every Religion has its association with Music. In Hinduism and Sikhism worship traditions, Indian Classical Music has always been an integral part. *Kirtan* (chanting of mantras with call and response and usage of dance movements and multiple instruments) and *Devotional Songs*, also known as *Bajan*, are widely performed during worship in the temples. In the temple worship traditions *Raga with Tala*, and *Solo Tala* (rhythmic pattern of beats) produced by percussion instruments, *Tabla* and *Harmonium* are used. *Bhajari* is another critical component of Hindu Worship traditions which means adoration and indicates worship with love and is often referred to as devotional singing or hymns (Parrott, 2009). Worship in Islamic traditions also incorporates 'music'. The call to God is a form of art that incorporates rhythmic and tonal variations. Tonal and rhythmic variations are being beautified in the recitation of the Quran with the shaping of words. Hence, this section of discussion demands more attention and provides further scope of research.

Interpersonal relationships play a pivotal role in psychological well-being. It has been found in many kinds of research that the individuals living with dense networks (Liem and Liem, 1978; Fischer, 1982), or the solid predominant ties networks (Lin and Ensel, 1989; Haines and Hurlbert, 1991; House et al., 1988), show greater emotional stability and well-being than those with less organized networks or weak ties network. In the current research, it has been found that Marital Status is significantly associated with social connectedness. House et al. (1988) stated that "Health and well-being are strongly related to Marital Status and social integration is the chief measure of marital status." Happiness, well-being and satisfaction (Raschke, 1978; Brown and Fox, 1978; Gove, 1972; Glenn, 1975; Lynch, 1977; Verbrugge, 1979), criminal behaviour and suicide (Shover, 1983) are some of the outcomes found to be affected by Marital Status. Characteristics of networks have also been shown to be proportional to marital status; varying marital status resulted in varying network characteristics (Burt, 1987; Hurlbert and Acock, 1990). Hence, the association of Marital Status with social connectedness is a fruitful finding. Therefore, it can further provide scope for more exploration in this area.

In this current research, Indian Classical Music has been found to have significantly influenced Self-Acceptance, Social Connectedness and Spiritual Well-being. Self-Acceptance is a vital process in one's life, a journey of noticing and embracing oneself and experiences without judgement or defence. It is the process of distancing oneself from one's distressing experiences which automatically leads to acceptance. As per Pudaruth (2016), the various components of Indian classical Music like *Bilamvit*, *Drut*, *Dhrupad*, and *Dhamar* express various kinds of emotions, and the variations in the tempo among these components also serve as the key to alertness and awareness; restraining 'mind wandering' (Sharma et al., 2021). Hence, Indian classical Music helps notice and embrace the experiences, being mindful resulting in Self-Acceptance. In this current study, it has been found that the Indian Classical Musicians had a significantly higher score in Self-Acceptance than the Non-musicians and had a significant mean difference. Association with the emotive look of the

A Comparative Study Exploring the Influence of Indian Classical Music Practice on Psycho-Spiritual Well-Being During COVID-19 Pandemic

melodic form of the Indian Classical Music results in detachment and awareness of the ego and the emotional experiences (Padaruth, 2016), which results in self-awareness and fulfilment. In agreement with the current findings, it has been found by Culp (2016), Acharya and Jain (2017) that Indian Classical Music has significantly improved the self-esteem of its practitioner. It has also been found that among Indian classical dancers, mastery of the environment, personal growth and relationships, sense of autonomy, and self-acceptance were higher than the non-dancers.

Social Connectedness is a sense of self concerning the world, which is long-lasting and ubiquitous' where early attachments are the significant factor in forming social connections, extending throughout one's lifespan (Kohut and Stepansky, 1984). Lee and Robbins, 1998, pointed out that 'the foundation for a sense of connectedness is an amalgamation of the entire social experiences which gets gradually internalized by the individual'. The social world is viewed through the unique and individual lens and experiences in a reasonably stable way, but it is not rigid. Significant and long-lasting changes in relationships in life may contribute to the change in social connectedness (Williams and Galliher, 2006). Incongruence between the social connections (quality and quantity) desired and the quality and quantity provided by the environment brings about problems in social connectedness (Cacioppo and Patrick, 2008). Hence the COVID-19 Pandemic became an environmental or situational constraint in social connectedness due to precautionary measures of social distancing home isolation and home quarantine. Naser et al. (2020) found that the COVID-19 Pandemic has negatively affected social connectedness, resulting in disastrous health implications.

Whereas, the findings in the current study reflected that the Indian Classical musicians had a high social connectedness compared to the Non-musicians with a significant mean difference in the times of COVID-19 Pandemic. From here, it can be said that Indian classical Music had a positive effect on social connectedness despite the COVID-19 pandemic situation. In agreement with the current findings, Murphy (2017) found that music participation increases social connectedness, and social relationships, breaking the barriers of normalcy instead of embracing the diversity among the community people and people with disabilities. Sunitha et al. (2018) found that music therapy or musical act significantly decreases feelings of loneliness and serve for better mood regulation, decreasing depression and anxiety. It is also evident that the experience of positive emotions while listening to pleasant Music is mechanized by releasing dopamine from the ventral striatum and ventral tegmental area (Boso et al., 2006; Menon and Levitin, 2005). The role of endorphins and nitrous oxide are also evidenced with musical experience, local warming of the skin, blood pressure reduction with vasodilatation are involved with emotional perception of Music which promotes a sense of well-being and sense of being connected with oneself and the larger world (Boso et al., 2006).

Spirituality is concerned with "a sense of ultimate meaning, purpose and values; a relationship with a transcendent being or higher power; or share a sense of the sacred or holy" (Fallot, 1998), which is responsible for the psychological well-being. Magill (2002) writes, "so much of what we do is beyond words, and it is really because of this transcendental nature of music that important healing in music therapy can and does occur". Hence, the role of Music in spiritual well-being is worth investigating. This current study found that Indian Classical Musicians had high spiritual well-being compared to the non-musicians, and a significant mean difference has been found. Since the beginning of history,

A Comparative Study Exploring the Influence of Indian Classical Music Practice on Psycho-Spiritual Well-Being During COVID-19 Pandemic

Music has shared an integral relationship with spirituality (Gilbert, 1977). Music creates a sacred space with its symbolic or spiritual language (Salmon, 1993). While Indian Classical Music, traditionally called as Raga Sangita is performed, performers express or experience multiple “*bhava-s* (emotions)” an “unindividualized”, and the connoisseurs (*rasika-s*) are too experienced in a yet impersonal way where the main emotions are awakened, and *rasa* (*emotive look of the melodic form*) are realized in both live and recorded Music. Some detachment is experienced by both the performers and listeners where ego-sense is surrendered partially for some time but not completely rubbed away, as in mystical experience and the individuality or ego-consciousness is upgraded. *Raga-Sangita* is, therefore, the journey from emotional to spiritual awakening (Pudaruth, 2016). In agreement with the current findings, Aldridge (1995), Cook et al. (2013), Wlodarczyk (2007), and Kidwell (2014) found the effectiveness of music therapy while working with hospice clients suffering from a terminal illness. They all used music therapy to cater to the spiritual needs and well-being of the hospice clients, which showed significant and positive effects on their spirituality, spiritual needs, and well-being. Musical interventions could help the patients find the meaning in their existence and help them connect to the Almighty more, improving their well-being.

It is also pointed by Pudaruth (2016) that Indian Classical Music plays a vital role in contributing to spiritual consciousness and the bliss of self-realization, traditionally known as *rasasnubhutor* aesthetic experience and *rasanandaor* aesthetic delight, but they are not similar. Aesthetic experience is an educative and transcendental experience and helps to reach the ideal spiritual goal of life. Therefore, it can be well understood not why most accomplished musicians like Saint Tyagarara, and Swami Haridas, were highly spiritual and worship-worthy saints. People who feel connected to the higher power and have greater spiritual involvement can positively appraise and be satisfied in their lives (Vishkin et al., 2016; Ramsay et al., 2019). The connection with higher powers helps maintain a practical and positive evaluation of life, despite life's possible negative experiences. Spiritual involvement may also empower a feeling of self-worth and a sense of belonging to a network (Lim and Putnam, 2010).

Cook and Silverman (2013) worked on the cancer patients to restore their psychological well-being through increasing their spiritual well-being with the help of music therapy. This study is of particular importance, which sheds light upon the fact that Indian Classical Music empowers self-transcendence, the meaning of life and relationship with God, which again positively influences psychological well-being.

On the other hand, existentialist Spinelli (2001) denied accepting actualization as a tendency of self to be inevitable and pointed out that incompleteness, like wholeness, is the lived experience. Acceptance of negative existential given, conflicts, limitations with the affirmation of possibilities of authentic living and personal growth are needed for spiritual well-being and meaning in life through creative and experiential values of work and social relationships (Spinelli, 2001; Frankl, 1969). Nevertheless, the precautionary measures of COVID-19 Pandemic have created deprivation in the creative and experiential values of human beings, social disconnectedness, loneliness, lowered self-esteem, self-doubting, uncertainty towards the situation leading to frustration of the will to meaning in life (Frankl, 1984; Naser et al., 2020; and Chen et al., 2020). Due to frustration of will to meaning in life, people develop noogenic or existential vacuum, which is a state of generalized meaninglessness or emptiness, like a state of boredom due to industrialization and

A Comparative Study Exploring the Influence of Indian Classical Music Practice on Psycho-Spiritual Well-Being During COVID-19 Pandemic

dehumanization of individuals (Frankl, 1984). However, Frankl (1984) believed that "it is possible to say yes to life despite all the tragic aspects of human existence" and "life is potentiality meaningful under any circumstance, sufferings provide us with the quest for the will to meaningfulness" (Frankl, 1986). Hence, human beings can always find their resource, which can catalyze knowing oneself, leading to well-being. So, through this present study, it can be seen that Indian Classical Music is a meaningful resource leading to meaningfulness in life, positively influencing spiritual well-being.

CONCLUSION

The COVID-19 pandemic situation has brought many challenges to the community people. Social distancing, uncertainty, death of near ones, home isolation, negative news, boredom, work pressures, economic deprivation and many more in the list has created a worldwide apocalypse. Survival became the most basic need in this current situation, and life became nothing but a source of suffering; hence it drew people to experience stress, anxiety, insomnia, depression, and post-traumatic stress disorder. As a remedy, digital and online psychotherapy came into place. However, human beings are capable of embracing their creative potentials even in stressful conditions. Hence, the research work studied the differences between Non-musicians and Indian Classical Musicians corresponding to their self-acceptance, social connectedness and spiritual well-being in the times of Pandemic and tried to explore the positive effects of Indian Classical Music in its practitioners. Indian classical musicians had better self-acceptance, social connectedness and spiritual well-being compared to the non-musicians. Hence, Indian Classical Music helped its practitioners in accepting themselves as they are, feeling connected with their social world with purpose and will to meaning in life.

Most importantly, the study contributed to thinking about Music Therapy using Indian Classical Ragas as an intervention towards the current impending stressful situation. As primary prevention, there can be a standardized intervention model with Indian classical music ragas for mental health campaigns, programs or development of software applications so that the community masses can be reached.

Further Scopes of the Study

1. Researches can be conducted to investigate the effect of Music therapy on the community people.
2. Other areas of 'Self' can be explored like, Self-esteem, Self-efficacy, Self-concept.
3. Further longitudinal studies can be implemented to see how these variables interact among other age groups.
4. Further research can be conducted to see the other resources community people use to cope with the stressful situation, like the COVID-19 Pandemic. Those can be applied to a mass of community people to help them combat the stress.
5. Research regarding the relationship between Music and Religion can be further explored in detail.
6. Research regarding the relationship between marital status and social connectedness and its impact on well-being can be further explored.

Limitations:

The present research was nevertheless without limitations. If certain factors were considered, the higher degree of sophistication and increased generalizability would have been achieved:

A Comparative Study Exploring the Influence of Indian Classical Music Practice on Psycho-Spiritual Well-Being During COVID-19 Pandemic

1. Sampling was non-randomized
2. The current study is a cross-sectional study; a longitudinal study could have better understood the variables.
3. Sample size (n=61), decreasing generalizability
4. The sample comprised of more female participants; hence gender differences could be investigated.
5. The socioeconomic status could not be focused on.
6. Only digitally educated participants were included in the study
7. Ex post factor research could not be conducted
8. Personality predispositions towards the preference of Music were not focused in the case of Indian Classical Musicians.

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Conflict of Interest

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