Research Paper

Rap Music Listeners, Neuroticism, Stress and Flow among Students

Benita Raj Prince[1]*

ABSTRACT

The main objective of the study was to determine if there is a significant relationship between Rap music listeners, neuroticism, stress and flow among students. The sample consists of 100 students between age range of 13-25. Out of which 62 were males and 38 were females. The rap attitude and perception (RAP)scale was used to collect rap music listeners data, perceived stress questionnaire was used to measure stress, the Big Five Inventory personality scale was used to measure neuroticism and Flow state questionnaire (FSS) to measure flow state among students. A comprehensive statistical analysis was conducted using descriptive statistics, Pearson correlation and independent t test. According to the study findings, it was found that there was a negative correlation between the variables. And There was no significant gender difference found in terms of rap music listeners.

Keywords: *Rap Music, Stress, Neuroticism and Flow State*

Since rap music became popular in the 1980s, critics have claimed that it has a negative impact on its listeners (Dixon & Linz, 1997; Rose,1994). However, evidence for both detrimental and positive influences on rap fans has been discovered by media effects study. For instance, research has shown that listening to rap music might unfavorably encourage attitudes toward materialism and violence (Johnson, Jackson, & Gatto, 1995). (Zillman et al. 1995) discovered that people who listen to rap music, as opposed to other genres, demonstrated Difficult social and emotional experiences are a common experience among adolescent age groups, as they go through a lot of emotional changes and situations that report a more vulnerable situation to stress.

They are more likely to encounter risky situations, and nearly three-fourths of the kids are more likely to endure a traumatic event before the age of seventeen (McLaughlin et al., 2013).

Because they can relate to songs, lyrics, and energy better than adults, students or adolescents make up the majority of the study's sample. Rap singers are currently on the increase, and the youth are always in touch with trend setters and Music what new someone can provide. As a result, there is a smaller age gap between the singers who create rap songs and the students who listen to rap music. Rap music holds a prominent position in

[1]Department of Psychology Kristu Jayanti College (Autonomous), Bangalore, India
*Corresponding Author

adolescence (Arnett, 1995, Zilmann and Gan, 1997). Hence the sample for this study would be students ranging from the ages 12 to 18 years of age who listen to Rap music.

It is one of those experiences that students really enjoy taking part in. It sparks a certain amount of fascination that allows them to join a particular peer group where they have similar ideas and viewpoints about a certain musical genre, and they support one another in learning more and creating music subcultures (Zillman and Gan, 1997). This somehow fuels more diverse viewpoints and discussions about the impact that rap music has on students. (American Academy of Pediatrics, 1996, 2001; American Academy of Child and Adolescent Psychiatry, 2000).

Rap music
Research has found that both positive and negative messages are advanced in rap music. Given the availability of both rap songs and rap videos, these messages might be contained in both the Lyrical passages of the music and the images found in the videos. For example, some research has found that rap music contains positive messages which may have positive effects on its listeners. These positive images may operate as a vehicle to fight oppression from the dominant culture (Rose, 1994, Zillmann et al., 1995). For example, (Kubrin 2005) found that 68% of 'gangsta' rap focuses on the idea of giving and earning respect. Alternatively, a much larger body of research has suggested that rap music contains negative portrayals of violence, sex, and materialism (Kubrin, 2005; Smith,2005; Zillmann et al., 1995). For example, Smith's 2005 review of Music Television Each person's relationship with music is unique to them, and it plays diverse roles in their lives. Some people adore music, while others do not, and the likes and dislikes of these individuals are influenced by their racial, cultural, and personal preferences. Every word we hear when we listen to music affects our mood or how we feel, whether that impact is positive or bad. There are many different types of music, including rock, melody, love, sad, rap, and country music. These days, there are also many more that are introduced, but somehow this study is going to bring them all together. We also choose to listen to certain types of genre of music based on our will and how we feel at that particular moment. Rap became one form of expression for the people in Africa, who refer to it as the "voice of the voiceless." Rap is just one form of expression among many (Lightstone, 2012). Young people and teenagers are increasingly drawn to this type of music since the rappers of today are closely associated with fashion icons and influence the audience not only through their songs but also through their appearance. Rap is more of a narrative of a person's life; whether it is a good or a sad one, it undoubtedly has a tale to tell. Rap has now developed into a language that communicates with both teenagers and adults; it is an emotion that someone can relate to (MTV) videos found an emphasis on violence, sexual content, and substance abuse.

The current study is part of a program of research advanced by the authors that began with a recent content analysis of rap videos aired on three major video outlets (Conrad, Dixon, &Zhang, in press). Multiple themes could be contained In a single video, but the goal was to identify the dominant themes contained in each. Our analysis found that videos high in themes of materialism (48%), misogyny (43%), and expression of Culture (39%) tended to dominate the videocasts.

However, more political, and positive themes of Political awareness (11%) and disaffection toward mainstream society (18%) were less likely to occur. Based on this analysis, the likelihood is extremely high that one will encounter a problematic theme rather than a more benign or positive theme when watching mainstream videos.

Several scholars and critics have argued that rap Music is a form of cultural expression rooted in African American culture (Dixon & Linz, 1997; Dyson, 1996; Powell, 1991; Rose, 1991, 1994; Stephens, 1991). They claim that rap music is deeply rooted in African American oral traditions such as signifying, toasting, and playing the dozens (Bennett, 1999; Dixon & Linz, 1997; Rose, 1994). They also contend that rap music arose from the oppressive status of Blacks in the United States (Rose, 1994). According to this (MTV) videos, there was a focus on violence, sexual content, and drug usage.

The authors' research programme, which includes the current study, was launched with a recent content analysis of rap videos broadcast on three major video channels.

Multiple themes might be included. However, the objective was to determine the key themes that were present in each film with a single viewing. According to our data, videos with a focus on consumerism (48%), misogyny (43%), and cultural expression (39%) tended to predominate the videocasts.

Political awareness (11%) and disaffection with modern society (18%), two more political and uplifting themes, were less likely to be present. This study shows that there is a very high possibility of encountering a problematic theme rather than a more benign or positive theme when watching mainstream videos.

Several scholars and critics have argued that rap Music is a form of cultural expression rooted in African American culture (Dixon & Linz, 1997; Dyson, 1996; Powell, 1991; Rose, 1991, 1994; Stephens, 1991). They claim that rap music is deeply rooted in African American oral traditions Such as signifying, toasting, and playing the dozens (Bennett, 1999; Dixon & Linz, 1997; Rose, 1994). They also contend that rap music arose from the oppressive status of Blacks in the United States (Rose, 1994). According to this argument, Blacks created rap due to the unique experiences of poor urban youth. (L et al., 2009).

The potentially negative influence of rap music was found in some empirical studies (Barongan and Hall, 1995; Johnson et al., 1995 a,b; Kandakai et al., 1999; Orange,1996; Wester et al., From a psychosocial perspective, Roe (1995) considered that academic problems and deviant behaviors in tend to guide them towards a preference for music with antisocial themes. This idea is also in keeping with (Gardstrom 1999) who found that juvenile delinquents considered their musical preference as a mirror of their reality, rather than as a cause of their deviant behavior. These 2 authors' conclusions are also compatible to1995 a. Russel (1997) summarize the literature by stressing that adolescents who preferred Rap music and heavy metal were at higher risks of poor academic achievement, delinquency, antisocial behaviors, substance use, than other adolescents. However, these bivariate correlational links cannot certify causality. This ambiguous situation depicts 2 main theoretical and methodological perspectives in the study of musical influence in adolescence: socio cognitive and psychosocial.

The socio cognitive perspective aims at demonstrating the influence of music on adolescents in experimental settings, whereby the active agent is music and adolescents have passive roles. Alternatively, the psychosocial perspective strives to understand why adolescents choose certain types of music according to their socio affective reality. In this last perspective, adolescents are considered active agents and music is not only a potential cause of their behavior, but also the direct consequence of their own persona choice. Within a socio cognitive perspective, (Hansen 1995) (Johnson et al. 1997) demonstrated a direct

influence of rap music based on the mechanisms of social schemas, cognitive priming, and social heuristics. They suggested that rap music with antisocial content activates antisocial schemas through cognitive priming. Cognitive priming referred to the significant influence that new information has on schemas stocked in memory. These authors also suggested that regular listening of rap music's antisocial messages could thereby constantly activate and reactivate the same antisocial schemas in adolescents' memory. Thus, maintenance of these antisocial schemas would eventually develop into social heuristics and then possibly into actual antisocial behaviors (Hansen,1995). Therefore, it is through cognitive priming that rap music could possibly influence adolescents' behaviors.

From a psychosocial perspective, (Roe 1995) considered that academic problems and deviant behaviors in adolescents tend to guide them towards a preference for music with antisocial themes. This idea is also in keeping with (Gardstrom 1999) who found that juvenile delinquents considered their musical preference as a mirror of their reality, rather than as a cause of their deviant behaviour. These 2 authors' conclusions are also compatible to the work of Arnett (1995) who suggested that adolescents intentionally choose the media they will use for their socialization process. Hence, adolescents would make use of media for 5 reasons: entertainment, identity formation, sensation seeking, coping, and youth culture identification (Arnett, 1995). Recently, (Steele and Brown 1995) also proposed a model called the Media Practice Model. This psychosocial model suggests an interactive influence between media and individuals. Thus, adolescents would select media according to who they are and also interact with media in order to attain their desired identity (Brown et al., 2002).

Harnessing talents is a sustainable way to fight crime, hopelessness, many people feel that using one's talents to fight crime and other problems is sustainable way to deal with them. Talents can be used in many different ways, such as writing, art, music, or counseling. This type of approach allows for a variety of people to contribute their skills and knowledge in order to make a difference. In addition, it helps individuals who are struggling find new opportunities and channels for expression. Rap music is a great avenue to teach young people about healthy lifestyles. There is no doubt that rap music can have a powerful impact on young people's lives. It has the ability to bridge cultural gaps and help youths learn about important issues such as healthy eating and exercise habits. In addition, it can provide an outlet for expression and creativity, which often leads to positive changes in individuals' lives. The Kenyan music industry has seen a resurgence in recent years. There is no question that the Kenyan music industry has seen unprecedented growth in recent years. This is due, in large part, to the increasing popularity of rap music throughout the African continent. As a result, many talented artists have found success and can now enjoy a healthy income from their artistry. The rap it up concept seeks to discover and expose fresh rap talent in Meru County. By doing this, it will ensure that the youths are able to get the limelight they need to propel them towards their music career goals. One of the challenges that Meru County has faced but very successful individual shave met is related to financial problems. For example, musicians in this county often record their songs at home and rely on royalties from radiobroadcasts and shows for income. Struggling youths are particularly likely to fall into tough situations such as these due to issues facing most African countries today including poverty, political unrest, and a lack of opportunities (see: Causes of Violence in Kenya.). Empowered youths who have access to opportunities and financial success, for the most part, would be able to eliminate a major source of stress from their lives and position them to overcome hardships. AS part of the project, hip-hop will also be taught in schools so that all youths are better informed about issues related to the environment and social ills. Additionally, it provides opportunities for youths to learn more than just music at a young

age (Kumin et al., 2010), using their voices as an impetus towards greater self-expression and change within themselves in different capacities such as stress management discovered by adolescents through raptor training and guidance. One of the first steps in creating and sustaining a raptor project is finding individuals or organizations who wish to invest in it.

Neuroticism
It is a dimension related to the disposition to suffer what classically is known as neurotic disorders, including both anxiety and emotional disorders in general. An individual with high neuroticism used to be anxious, depressed, tense, irrational, shy, sad, emotional unstable.

The limbic system comprises a group of structures, including those in the limbic lobe and Paper circuit, which are anatomically ism used to be anxious, depressed, tense, irrational, shy, sad, emotional unstable, memory and learning (Mark, 2010). There is no doubt about the importance of continuing to study the health implications of neuroticism. Neuroticism has been identified as a strong correlate and predictor of various mental disorders (especially depression and anxiety) and the morbidity and mortality of various physical diseases (i.e., diabetes, cardiovascular disorders, dermatological, respiratory and gastrointestinal problems, fibromyalgia, temporomandibular disorder, chronic pain in general, and even cancer). Furthermore, the comorbidity among the above reported diseases and neuroticism has been suggested to lead to a greater number of complications, an increase in the frequency of use of health services, worse prognosis, and lesser health-related quality of life (Truman, 1999) Neuroticism has also been considered a risk factor for developing Post-Traumatic Stress Disorder (PTSD) and chronic pain in general. Moreover, personality seems to determine the coping strategies that people will use in stressful situations, being those, in turn, that will allow the subject a high or low-level of adaptation. The studies that are framed, assuming these statements, evaluate the possible relationship between the levels of a certain dispositional personality variables and the use of certain coping strategies. Specifically, these studies try to determine whether certain variables of personality lead to use coping strategies that at the same time lead to a low level of adaptation to the disease (Crumbel, Aloysious,2000). In this sense, most of the research has focused on neuroticism, and the results show the existence of a significant relationship between high levels of neuroticism and coping strategies that predict poor adaptation to the disease. Thus, empirical evidence has been found that supports an increase in the probability of using ineffective coping strategies for stress management by subjects with high scores in neuroticism, such as, for instance, catastrophizing. High levels of neuroticism might be also be related to pain catastrophizing and a more passive-oriented stress and pain coping strategies At. the same time, passive coping strategies predict higher perceived pain intensity. In addition, the relation between neuroticism and chronic pain is mediated by the propensity of high-neuroticism individuals to catastrophize their pain. At this regard, catastrophizing appears to reduce the health-related quality of life and worsen symptoms in several chronic pain conditions, such as fibromyalgia and migraine. Therefore, studying neuroticism is useful in order to better understand the pain coping strategies and improve them and the treatment of these patients. In the same line, it has been reported that the use of maladaptive coping strategies and some personality characteristics such as neuroticism and the presence of personality maladjustments can be considered vulnerability factors for a worse evolution in general and specifically in adaptation disorders. In fact, it seems that the use of these types of coping strategies modulates the relationship between neuroticism and psychological distress. Therefore, they should be considered both in the evaluation and in the development of preventive or intervention strategies.

The current study examined the association of different uses of music, music consumption, and individual differences in personality, trait emotional intelligence, and demographics. A total of 535 British participants completed a battery of scales including the Uses of Music Inventory, the International Personality Item Pool, and the Trait Emotional Intelligence Questionnaire (Short-Form), a novel scale designed to assess music consumption, and provided their demographic details. Results showed significant positive effects of all music uses factors, as well as negative effects of age, onto music consumption. In addition, effects of Neuroticism on emotional music use and Openness on cognitive music use were replicated, though the hypotheses of a positive effect of Extraversion onto background music use or trait EI onto emotional use of music were not supported. Results are discussed in terms of their applied implications for consumer research, as well as their theoretical implications with regard to the psychology of musical preferences. (Sharon, 1997)

Stress

As an emotional state caused by various emotional or circumstantial factors, stress can cause a multitude of physical manifestations. The concept has a long history (Lazarus1999). Stress is part of everyday life (at home, in work, in personal relations), as well as a psychological condition that is part of a crisis (trauma, wartime, illness, etc.).

Outside the laboratory, stress is accepted as an unavoidably by product of living and is an especially complex phenomenon in the modern technological society. While many profess to thrive in a stressful environment, there is little doubt that an individual's success or failure in controlling stressful situations (real or perceived) can have a profound effect on the ability to function. The ability to manage stress has figured prominently in anxiety and psychosomatic research and in discussions of health psychology or behavioral medicine. Reports of a statistical link between coronary heart disease and individuals with a particular personality profile that is characterized by a behavioural Pattern manifesting a life style of impatience, a sense of time urgency, hard-driving competitiveness and a preoccupation with vocational and related deadlines (''Type A Personality'') have been reported numerous times. Similar correlations with other behaviour profiles have suggested Potential links to cancer, diabetes and other chronic medical conditions.

Many researchers have tried to understand the sources of emotions we experience in response to music. Thompson (2009) points out to the different possible sources of emotional responses to music that can either reflect direct sources such as psychophysical cues or expectancy mechanisms or indirect sources such as personal memories or cultural significance. Psychophysical cues (such as a sudden loud or soft sound) are grasped as ''emotional'' since they may signal a forthcoming event that may have a biological significance; it may put us on alert and challenge us. Expectancy mechanisms involve emotions, since being able to predict forthcoming events is a biological advantage. These direct sources are powerful, immediate and personal. When both sources are activated, the experience can be rich and intense (Thompson 2009). The author suggest that these two mechanisms are interesting from a theoretical point of view since they reflect direct links between the components of music and the emotional systems. Expectancy mechanisms also exist among music listeners in a different sense: people expect music to be a change agent in the sense that it will alter their psychological state and relax them when they are anxious or stressed (Sloboda 1996).

Music Can Both Relax and Cause Stress

Subjects from different cultures are able to identify the type of emotion described by the music regardless of their Cultural background (Fritz et al. 2009), yet music can Induce emotional states in the listener or change the mood (Mc Craty et al. 1998). It has been claimed that music is widely used to enhance well-being, reduce stress and distract patients from unpleasant symptoms. Music seems to effectively reduce anxiety and improve mood for medical and surgical patients, especially for patients in intensive Care units and patients undergoing aversive procedures.

Music improves the quality of life for patients receiving palliative care, enhancing a sense of comfort and relaxation. While music can help one to cope with stress, it may also evoke stress, anxiety and intolerance. Frith (2004) asks: Why does music make people so cross. He lists several examples where music was used as a weapon: Playing classical music through a Tannoy to drive bored teenagers off railway station (this tactic is used in Britannia, Australia and the USA against vandalism). US military Interrogators use a combination of high amplitude rock and Happy-smiley children's songs that are reported to break the will of the hardest terrorist. Frith quotes Berger (from The Guardian, May, 20 2003) who cites a US ''operative'' Telling Newsweek magazine: ''These people have not heard Heavy metal before. If you play it for 24 h, your brain and body functions start to slide, your train of thought slows down and your will is broken. That's when we come in and talk to them'' (Frith 2004 pp. 64). Elvis Presly and the Beatles led their young audience to frantic behaviour, and the pianist and composer Franz List inspired manic excitation or deep melancholy in his listeners (Rose and Bartsch 2009). The film industry has discovered that music Is a powerful stimulus that can evoke fear and stress to greater extent than visual images. Sound is experienced both outside and inside. Music can move us along the 'stress continuum', it can both relax us and at the same time can stress us.
Culture can be a reason for different reactions to different musical styles. The boundaries of cultural experience.

Flow

Music education specialists describe music performance as a complex motor, cognitive and emotional activity which depends on a variety of individual factors not always related to musical competence. For example, students' psychological states may effectively influence the level of their artistic proficiency, as they may facilitate or impede students in revealing their true musical potential.

The concept of flow has been developed by Csikszentmihaly in his model of optimal experience as one fundamental concept associated with positive psychology. Flow state research originated from Csikszentmihaly's intention to understand the phenomenon of intrinsically motivated activity (later called autotelic activity). He created the idea of flow by observing people who dedicate themselves almost totally to activities like sports, literature, music making, rock climbing, dancing, games, sailing, chess etc. The flow state that occurs during these activities is characterized by subjective sense of well-being and control, intense and focused concentration, an appropriate balance between challenge and skills, unambiguous feed-back, merging of action and awareness, loss of self- consciousness, distortion of time and clear goals. Subsequently, Csikszentmihalyi published an exhaustive theoretical model of the flow state operationalized through nine factors. The model also included the implications of Flow on personal development, personality, skills, happiness, family life and work, (Csikszentmihalyi & Hunter, 2003; Nakamura & Csikszentmihalyi).

The flow state theory has recently been employed in a variety of research contexts (Jackson et al, 2001; Pates & Palmi, 2002; Jackson & Marsh, 1996; Pates et al, 2002) that found a significant influence of flow on people's efficiency in doing different activities, mainly sports performance. Flow has also been analyzed in analogy with Hypnosis (Dafinoiu & Vargha, 2003; Pates & Palme, 2002).

Some studies (MacDonald et al, 2006; Bakker, 2005; Fritz & Aves, 2007) have demonstrated that the flow state is also relevant for the musical domain. Bakker's (2005) research on 178 teachers and 605 students has discovered the presence of flow in music teachers. Moreover, music teachers' job resources (such as autonomy, performance feedback, social support from colleagues and supervisory coaching) proved to have a positive relationship with the balance between challenges and skills and therefore increase the frequency of flow among music teachers. Remarkably, teachers' flow state seemed to crossover to their students through emotional contagion.

A Slovenian study (Fritz & Avsec, 2007) carried out on 84 students from the Academy of Music found that Several aspects of flow are positively related to measures of subjective well-being of music students. The researchers revealed that students experience flow during different musical activities, frequently during music performance, in a concert, rehearsals or individual instrumental study (Lusca, 2014).

Need for the study
Many studies that were conducted with concern to rap music were very less and most studies paid more attention on the negative effects of rap music where as there is very less attention paid to the positive effects of rap music in the days today. There are studies which state the negative effects and aspects of listening to Rap music where as there are positive aspects too which need to be brought into the light. The study aims to look into the different feelings, attitudes and perceptions of Rap music listeners.

REVIEW OF LITERATURE

Min-Jung Song, Sae-Young Han (1889) effects of Mother's Neuroticism, Parenting Stress and Young Children's Stress on Problem Behaviors a study to investigate the level of neuroticism and parenting stress and young children's stress in both internal and external behavioural problems and the results stated the effect of mother's neuroticism on young children's externalizing problem behaviors was mediated by parenting stress.

Emmanuel Angel (1990) conducted a study in on the study of individual differences in stress among north American musicians, the study was conducted to know the individual differences between musicians in all aspects of life. Multivariate and univariate tests found both occupational stress and psychosomatic troubles to be significantly higher in neuroticism in non musicians.

James Ronald (1990) An investigation of cognitive test performance across conditions of silence, background noise and music as a function of neuroticism Conducted a study to investigate the role of neuroticism on cognitive performance under distraction, the results stated that the mental abilities and reasoning would be adversely affected by noise and neuroticism is negatively correlated.

Edgar. H Tyson and Darrin Porcher (1999) conducted a study Examined cross racial study of the effect of Rap music on perspectives and attitudes of people on 300 males and females

and the results showed that the more they liked or enjoyed the rebellious music , the more it resulted in neurotic behaviours but had negative effects .

Elizabeth monk Turner and Sylvertooth (1999) conducted a study on the gender differences in the response to rap music with derogatory word use and the results stated that men used more profanity and women use it less comparatively but it is aimed at men more than women.

Craig Steven litman (2000) studied the effect of Rap music and aggression in elementary school kids, the study states that when an individual is exposed to aggressive stimulus it later prompts aggressive thoughts and aggressive behaviour, he conducted the study on 400 students from different places.

Roger (2000) Coping by music listening predicts neuroticism changes in adolescence, the aim of the study was to Examine the three styles of Coping strategies by listening to music and predict changes in the neuroticism of the Adolescents and the results stated high neuroticism and low avoidance Oriented coping showed less neuroticism and higher avoidance and emotion oriented had a lower neuroticism.

Chamorro-Premuzic (2008), Individual differences in music consumption are predicted by uses of music and age rather than emotional intelligence, neuroticism, extraversion or openness on the association of different uses of music, music Consumption and individual differences in personality. The Results showed significant positive effects of all music uses factors, as well as negative effects of age, onto music consumption. In addition, effects of Neuroticism on emotional music use and Openness on cognitive music use were replicated.

William J Wrigley (2010) The experience of the flow state in live music performance was conducted to study and observe the optimal psychological state of the flow in a live music performance and the flow experience was found to be consistent with findings from sport performance and did not vary substantially according to instrument type, year level, or gender.

Stephen R Wester (2013) conducted a study on the effect of violent rap on the attitudes on men towards women and the study resulted that these men had negative sexual intrusive thoughts although they did not indulge in any abusive behaviour, their thoughts were highly negative.

Eliamar Aparicida. et.al., (2014) Music therapy in stress: proposal of extension to Assisted Reproduction was a study conducted on infertility in women and how music plays a role in reducing the emotional stress that is faced by women during their assisted reproduction the objective of the study was to find out how music effects pregnant women, it was conducted on 250 women in France. The findings revealed a statistical relationship between the two.

Ruven, Edgar (2018) Neuroticism and emotion regulation through music listening was a study conducted to see how neuroticism disposes people to use music listening as way to regulate their emotions, and the results state that effect of neuroticism on musical emotion regulation is relatively moderate.

METHODOLOGY

Research Design

Quantitative approach and correlation research design was used.

Research Questions

1. Is there a significant relationship between Rap music listening, Neuroticism perceived stress and flow state among students.
2. Is there any gender differences in rap music listeners among students.

Objectives

1. To find the relationship between Rap music listening, Neuroticism. Perceived stress and flow state among students.
2. To find the gender differences in rap music listeners.

Hypothesis

- Ho1 – There is no significant relationship between Rap music listening, Neuroticism, Perceived stress and flow state among students.
- Ho2- There is no significant differences in gender in Rap music listeners.

Statistical analysis

Spearman Correlation and independent t test was used as the statistical analysis in the study

Variables

- Rap music which is an independent variable
- Neuroticism
- Perceived stress
- Flow state

Operational definitions

- **Rap music:** Rapping is a rhyming, repeated speech or sound, it is the most popular type of music in which the verbal delivery is very fast used with disc jockeys and sometimes can contain aggressive themes.
- **Stress:** Stress is an emotional feeling that is experienced from any object, person, situation, that can exert tension, nervousness or frustration. It's a natural reaction of the body to any challenging situation, sometimes its helpful as it is the reason why you move away from danger.
- **Neuroticism:** Its is all the negative feelings like anger, irritability, depression, fear, emotional stability, it is a trait that could be present in certain individuals. It could be experienced at any situation that is prone to exert negative feelings.
- **Flow state:** It is known to be the condition where you fully involve yourself in doing a particular task, under the right conditions, the feeling of enjoying yourself doing something even when you are tired that you barely even notice that you are tired.

Demographic variables

The information collected from the samples were name, age, gender, economic status, geographical location.

Universe of the study
- The current study was conducted in a population of emerging students from the age 13 to 30 years were conducted as the universe of the study.

Inclusion Criteria
- Participant should be a listener of rap music
- Participants should be ranging from the ages of 18-25.

Exclusion Criteria
- Participants who are not listeners of rap music
- Participants who do not follow English as their medium of Instruct are excluded from the study.

Sample and sampling technique
The sample used in the current study was 100 males and females. There were four Questionnaires used in the study, Rap (attitude and perception scale), perceived stress questionnaire, neuroticism was assessed by the big five inventory questionnaire and the flow state scale questionnaire, which was via Google forms that the information was collected for the study.

Research ethics followed
Informed consent
The study included full freedom of the subjects to decide whether they want to be a part of the study or not. It was a voluntary decision they made and was informed that their information will be kept protected and in welfare of their privacy. They were also informed about the study it is need for participation and the benefits of the study.

Tools for the study
Rap music, attitude, and perceptions scale-(RAP) – (2005)
RAP was developed by Tyson in 2005The 26 items of the original RAP scale was hypothesized to represent three primary constructs of rap music. A violent misogynistic (VM) construct, which represents the perception that the content (i.e., Lyrics) and culture of rap music primarily reflect violent, misogynistic, and homophobic images, was hypothesized. This scale assesses an Individual's attitude toward and perception of rap music lyrics.
It's a 25-item self-report scale with each item presented in a 5-Point Likert-type scale format (1=strongly disagree, 2 = disagree, 3 = neutral, 4 =Agree, 5 =strongly agree). It takes approximately 10 minutes to complete the RAP.
Negatively worded items are reversed coded for higher scores on the total scale and its three subscales to indicate more positive attitudes and perceptions. Total Scale scores and subscale scores of the RAP are calculated using the summed scores of the corresponding items. Reliability – (.87 to .92).

Perceived stress scale by Sheldon Cohen (1988)
It is a 14-item scale and 5-point Likert scale in which 0- never and 4 – Very often. Perceived stress scores are obtained by reversing responses (e.g., 0 = 4, 1 = 3, 2 = 2, 3 = 1 & 4 = 0) to the four positively stated items (items 4, 5, 7, & 8) and then summing across all scale items.

Flow state scale by Susan. A Jackson (1990)

Its a 36-item instrument representing the dimensions of Flow and Is measured by 4 items. The questions relate to thousand feelings going through the mind while doing the task or while the phenomenon is happening. The ratings are 1- strongly disagree, 2- disagree, 3- neither agree or disagree,4- agree,5- strongly agree.

Reliability - .84

Neuroticism scale questionnaire (NSQ) - Scheier, I. H., & Cattell, R. B(1961)

The Neuroticism Scale Questionnaire (NSQ) is a brief measurement of neurotic trends or degree of neuroticism. This instrument consists of 40 items. Yield's part scores on tender-Mindedness, Depression, Submissiveness, and Anxiety as well as a total neuroticism score.

Reliability - .83

RESULTS &DISCUSSION

Table 1 Socio-demographic variable

Age range (13-25)		N	Percentage
Gender	Male	62	60.8%
	Female	38	37.3%
Socioeconomic status	Upper class	10	9.3%
	Middle class	89	87.3%
	Lower class	1	1.0%

Table 1 shows the percentage of the sociodemographic details of the subjects such as Gender, and socioeconomic status, stating a high percentage of males 60.8% and 37.3% percentage of females have participated in the study, the socioeconomic classes were 87.3% of middle-class students, 1% of lower class and 9.3% upper class students who have participated in the study.

Table 2 Correlation between Rap music and Neuroticism

Variables	M	SD	Rap Music	Neuroticism	P
Rap	77.35	6.65	-	-.162	.108 ns
Neuroticism	147.50	12.30	-		

Table 2 Shows the correlation between Rap music and Neuroticism among students, the table shows a negative Pearson correlation of value -.162 between Rap and neuroticism at a significance level of .108 resulting that when rap music listening increases neuroticism decreases.

Therefore, the null hypothesis that is there is no significant relationship between the Rap music and Neuroticism has been accepted.

As per the results in this study (Dunbar, 2019) there is a significant relationship between Rap music, race and criminal behavior and hence does not support the study.

In this study (Johnson-Baker et al., 2016) the results say there is a significant relationship between Rap music and sexual initiation in adolescents which is also partly mediated by peer groups and hence does not support the study.

This study reveals (Daxton & Conrad, 2009) that there is an increase in the self-esteem and was negatively related to the belief that rap music degrades women hence the study has been supported.

According to the study (Johnson & Anderson, 1995) there is an increase in violent behaviors with exposure to violent rap music hence does not support the study.

Table 3 Correlation between Rap music and Perceived Stress

Variables	M	SD	RAP	Perceived Stress	P
RAP	77.35	6.65	-	-.114	.258ns
Perceived Stress	168.92	828.52			

Table 3 Shows the correlation between Rap music and Perceived stress among students. The p value is found to be .258 which is not statistically significant at 0.05 level.

Therefore, the null hypothesis is accepted which states that there is no significant relationship between Rap music and Perceived Stress.

According to the study (Peskier, 2020) the results support the current study as the results state rap music negatively affects the reduction of stress level.

Table 4 Correlation between Rap music and Flow

Variables	M	SD	Flow	Rap	p
Flow	149.93	25.06	-	-.096	.342ns
Rap	77.35	6.65			

Table 3 Shows a negative correlation between Rap music and Perceived stress among students The p value is found to be .342 which is not statistically significant at 0.05 level and the pearson correlation is -.096. Therefore, the null hypothesis is accepted which states that there is no significant relationship between Rap music and Flow.

Adams, 2009 study state that there is a great level of flow was experienced by both rappers and audience but the level of flow usually depends on the style and feature of rap and hence does not support the current study as there is no significant relationship between Rap music and flow state.

The results of present study was supported by Robert 2017 whose study reveals that there is a great deal of flow in music music and differs from person to person and hence is an increased level for people who truly enjoy the music.

Table 5 The independent t test table shows the differences in gender

Variable	Gender	Mean	SD	t	P
RAP	1	76.56	6.76	-1.51	.870ns
	2	78.63	6.34	-1.54	

Table 5 shows the mean of both the genders male and female, the number of females is 62 with a mean of 76.56 and the number of males is 38 with a mean of 78.63 which denotes that there is no gender differences between the two as the significant value is greater at the level of 0.05 level. Therefore, there is no significant gender difference between the two.

SUMMARY & CONCLUSION

Summary

The aim of the study is to study if there is a significant relationship between Rap music listeners, neuroticism, stress, flow state among students. There are four hypotheses made in the study. H01: There is no significant relationship rap music listeners and neuroticism among students. H02: There is no significant relationship between rap music listeners and stress among students. H03: There is no significant relationship between rap music listeners and flow state among students. H04: There is no significant relationship between rap music listeners and flow among students. The consent form is taken from the participants and the data was collected from 100 participants from Bangalore. After collecting the data, it was analyzed using Statistical Package for the Social Science (SPSS).

Conclusion

- The results interpreted showed there was no significant relationship between rap music listeners and neuroticism.
- The study revealed that there was no significant relationship between rap music listeners and stress.
- The study revealed that there was no significant relationship between rap music listeners and flow state.
- The study revealed that there was no gender differences found in the study.

Implications of the study

1. The questionnaires used in the study were too long and time consuming
2. The sample used in the study was too small
3. There were very less studies conducted on this topic
4. Most of the studies focus on the negative effects and ignore the positives.

Direction for future research

- The study can be implemented to the large population in future. The study can be done on adolescents and older adults in future.
- It can be interesting to do future research on the people having some psychological issue.

Research gap

Many studies that were conducted with concern to rap music were very less and most studies paid more attention on the negative effects of rap music where as there is very less attention paid to the positive effects of rap music in the days today.

REFERENCES

Adams, K. (2009). On the Metrical Techniques of Flow in Rap Music. Music Theory Online, 15(5). https://doi.org/10.30535/mto.15.5.1 Craft. (2004, January). Rap music genres and deviant behaviors in French Canadian Adolescents.

Dixton, Travis. L, & Conrad, K. (2009). An examination of the relationship between rap music Consumption and African American perceptions. Dunbar, A. (2019). Rap music, race, and perceptions of crime. Sociology Compass, 13(10). https://doi.org/10.1111/soc4.12732

Dunbar, A. (2019). Rap music, race, and perceptions of crime. Sociology Compass, 13(10). https://doi.org/10.1111/soc4.12732

Iusca, D. (2015). The Relationship between Flow and Music Performance Level of Undergraduates in Exam Situations: The Effect of Musical Instrument. Procedia – Social and Behavioral Sciences, 177, 396–400. https://doi.org/10.1016/j.sbspro.2015.02.376.

Johnson, D., & Anderson. (1995). Violent attitudes and differed academic aspirations, deleterious effects of exposure to rap music.

Johnson-Baker, K. A., Markham, C., Baumler, E., Swain, H., & Emery, S. (2016). Rap Music Use, Perceived Peer Behavior, and Sexual Initiation Among Ethnic Minority Youth. Journal of Adolescent Health, 58(3), 317–322. https://doi.org/10.1016/j.jadohealth.2015.11.003

JUSLIN, P. N., & LINDSTRÖM, E. (2010). Musical Expression of Emotions: Modelling Listeners' Judgements of Composed and Performed Features. Music Analysis, 29(1–3), 334–364. https://doi.org/10.1111/j.1468-2249.2011.00323.x

McEwen, B. S., Nasca, C., & Gray, J. D. (2015). Stress Effects on Neuronal Structure: Hippocampus, Amygdala, and Prefrontal Cortex. Neuropsychopharmacology, 41(1), 3–23. https://doi.org/10.1038/npp.2015.171

McGaugh, J. L. (2004). The amygdala modulates the consolidation of memories of emotionally arousing experiences. Annual Review of Neuroscience, 27(1), 1–28. https://doi.org/10.1146/annurev.neuro.27.070203.144157

Miranda, D., & Claes, M. (2004). Rap Music Genres and Deviant Behaviors in French-Canadian Adolescents. Journal of Youth and Adolescence, 33(2), 113–122. https://doi.org/10.1023/b:joyo.0000013423.34021.45.

Music and Counseling. (2016). The Creative Arts in Counseling, 23–48. https://doi.org/10.1002/9781119291961.ch02

Pascarella, E. T., Goodman, K. M., Seifert, T. A., Tagliapietra-Nicoli, G., Park, S., & Whitt, E. J. (2007). College Student Binge Drinking and Academic Achievement: A Longitudinal Replication and Extension. Journal of College Student Development, 48(6), 715–727. https://doi.org/10.1353/csd.2007.0060

Paszkiel, S., Dobrakowski, P., & Łysiak, A. (2020). The Impact of Different Sounds on Stress Level in the Context of EEG, Cardiac Measures and Subjective Stress Level: A Pilot Study. Brain Sciences, 10(10), 728.

Sinnamon, S., Moran, A., & O'Connell, M. (2012a). Flow Among Musicians. *Journal of Research in Music Education*, 60(1), 6–25. https://doi.org/10.1177/0022429411434931

Yehuda, N. (2011). Music and Stress. Journal of Adult Development, 18(2), 85–94. https://doi.org/10.1007/s10804-010-9117-4

Zhang, Y., Dixon, T. L., & Conrad, K. (2009). Rap Music Videos and African American Women's Body Image: The Moderating Role of Ethnic Identity. Journal of Communication, 59(2), 262–278. https://doi.org/10.1111/j.1460-2466.2009.01415.x