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Power of Traditional Music: Exploring the Type of Music which Change the Mood Swings of Females of Pakistan

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ABSTRACT

Aim of the Study: This study investigates the complex relationship between music and people's lives, concentrating on listening habits, emotional ties, and the influence of music on daily routines and mood.

Methodology: In a poll with 316 respondents, it was found that many people also like to share music with friends and family, even while a sizable portion preferred to listen to music alone, indicating its function as a private haven.

Findings: The results emphasize how musical preferences are dynamic, with frequent genre shifts demonstrating how music can adapt to changing psychological and emotional requirements. Many people enjoy uplifting and positive lyrics, and a significant number of participants think that music has a big impact on their mood. Additionally, according to the statistics, listeners prefer music that expresses their current emotional state, and a sizable percentage of respondents utilize music as a stress-reduction and emotional-uplifting aid.

Conclusion: Although opinions about instrumental music are divided, its relaxing qualities are recognized. Live music is not as popular as recorded music, probably because digital platforms are more convenient. Overall, the study highlights the significant and widespread impact of music on everyday life and emotional health, offering insightful information for future studies and useful applications in music therapy and mental health therapies.

Keywords: Music and Emotion, Mood Regulation, Music Therapy, Affective Response to Music, Psychological Effects of Music, Music-Induced Emotions, Music and Mood Swings.

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1. INTRODUCTION

Adolescents' lives are greatly impacted by music, an immersive and expansive creative medium. Adolescence, as it is often called, is considered to be a critical time for cognitive, social, and psychological development, and music plays a big part in all of these domains. According to Ouergui et al.'s research (2023), Young people communicate frequently and show a strong connection to music. Nowadays, in the digital age, music is all around us. Music permeates young people's life, whether

through traditional radio and television, social media, streaming services, or other media. Teenagers have always had access to music, which gives them a way to communicate their thoughts and feelings. It has also become a vital medium for social relationships.

Many teenagers choose to use playlists they've created and shared to express who they are and how they're feeling (Taruffi, 2021; Feneberg et al., 2023). Beyond only expressing their musical aesthetic, this conduct reflects their search for resonance and their use of music to build social bonds. A depressing playlist, for example, can convey an adolescent's bad mood, while an upbeat music might show their joy and optimism. Sharing these playlists also helps young people discover common ground with friends and peers, strengthening social ties. Simultaneously, music has a significant influence on how teenagers view themselves and their identities (McFerran et al., 2010; Haeyen and Noorthoorn, 2021; Shabir et al., 2015; Safdar and Abbasi, 2023).

Research on how music affects the mental health of teenagers has become more and more prominent in recent years. Neal-Barnett et al., 2019; Knoerl et al., 2022) found, for instance, that young people usually use music as a coping method for their emotions, such as reducing stress and improving mood. Additionally, a number of studies have shown that group musical activities, such as playing in an orchestra or chorus, can improve the social skills and self-esteem of teenagers (Porter et al., 2017). But several studies have also drawn attention to the possible dangers of music, such as distraction and hearing impairment (Halevi-Katz et al., 2015). All of these research point to the significant impact that music has on teenagers' mental health. There's music in every aspect of our lives. music frame our spiritual rituals, toddlers learn their alphabet through music, and we rarely find silent malls or cafes during our free time. However, to what extent may this constant influence our behavior and emotions? According to research, music has a big impact on us. It can affect health, melancholy, expenditure, output, and how we view the world.

Recent psychology research has focused a lot of attention on the impact of music on emotional states, especially on how different kinds of music might affect mood swings. The precise qualities of music that support mood enhancement and emotional control have been the subject of recent research. For example, a study by Baltazar et al. (2021) shows that listeners' moods can be lifted and their emotions of despair can be reduced by lively and rhythmic music. According to their research, dance and pop music, which are known for their upbeat lyrics and quick tempos, have the ability to elevate one's mood (Shabir et al., 2015a; Shabir et al., 2015b; Safdar et al., 2015).

Furthermore, a thorough analysis of the neurological foundations of music-induced mood swings by Fink et al. (2022) highlights the profoundly calming effects of slow-tempo, mellow music, including ambient and classical pieces, on stress reduction and relaxation. These results highlight the complex ways in which music regulates mood, indicating that musical genre and pace have a significant impact on emotional health.

1.1 Problem Statement

The transformational power of music and listening therapy on our mental and emotional well-being has garnered increasing attention in recent years. The purpose of this study was to "Investigating the specific genres, musical elements, and contextual factors that contribute to altering the mood swings of listeners through music. "This problem statement summarizes the research's goal, which is to learn how various musical genres impact people's mood swings in the hopes of one day using music as a tool for emotional control and wellbeing.

1.2 Significance of the Study

Studying the kinds of music that influence listeners' mood swings is important because it can deepen our knowledge of how effective music is as a tool for emotional control and wellbeing. By determining which musical genres or components have the biggest effects on mood swings. This information can be very helpful for those who are depressed, anxious, or stressed out because it provides them with easy and fun

ways to control their mood. Music streaming services or mental health apps may be able to offer personalized playlists that are meant to calm or cheer the listener by matching song choices to the user's emotional state. This study could reveal cultural variations in musical tastes and emotional expression, which would further our knowledge of human nature and cross-cultural psychology.

1.3 Theoretical Framework

The general opinion of music listeners about different type of music which can change their mood swings. Utilizing the Uses and Gratifications Theory is one such theoretical framework. This theory focuses on people's motivations for listen music, as well as their mood swings, emotional control and well-being.

Using this paradigm, scholars can investigate the Mental health, Types of music, Lyrical content, Listener preference of music listener This framework can assist in comprehending how the music can satisfy listeners desires and mold a more favorable opinion in the eyes of the listener.

1.4 Study Variables

1.4.1 Independent variable

Music is the independent variable of the study.

1.4.2 Dependent Variable

Mental health, Types of music, Lyrical content, Listener preference are dependent variables of the study.

1.5 Research Objectives

1. To examine the impact of different types of music on the mental health of listeners.
2. To assess the significance of lyrical content in influencing emotional well-being.
3. To analyze listener preferences in relation to music genres, lyrics, and emotional connection.
4. To investigate the role of demographic variables (age, income, education, and marital status) in shaping music-related behaviors and psychological outcomes.
5. To determine the correlation between music listening patterns and mental health variables such as stress, mood swings, and emotional regulation.

2. LITERATURE REVIEW

Ahmad et al. (2020) the study sought to determine whether insights from Western research on adolescents' music preferences and benefits were applicable to a non-Western population. Data were collected from 1,000 Pakistani postgraduate students through a structured survey. Approximately 98.1% of participants reported enjoying music, with a mean listening time of 1.45 hours per day. The most favored genres included Western pop, Pakistani classical music, and ghazals. About 8.9% of participants reported playing an instrument, averaging 1.69 hours per day. Listening to music was preferred over all other leisure activities, while playing an instrument ranked second to only one. Gender differences emerged in musical engagement, and distinct perceived benefits of listening and playing music were identified, categorized into six and seven factors respectively. The study highlighted both cultural specificities and parallels with Western findings, suggesting a strong inclination toward music consumption among Pakistani youth with nuanced gender-based and activity-based differences.

Siddiqui & Sibghatullah (2014) the study examined public opinion and patterns of music preference among Pakistani youth. A survey involving 240 university students (125 men, 115 women) aged 18–34 was conducted, with data subjected to factor analysis. Six listener profiles emerged: Moody, Modern, Manifest, Mild, Milieu, and Mingy. Each represented distinct music preferences tied to personality and behavioral traits. Preferences were found to vary significantly by age and gender, with younger participants reportedly “addicted” to music. The study concluded that Pakistani youth display

multifaceted and demographically influenced musical tastes, reflecting broader cultural and psychological orientations.

Miranda et al. (2013) this literature review aimed to contextualize the cultural-developmental psychology of music in adolescence and synthesize relevant research. A critical review approach was employed, drawing from developmental, cultural, and psychological literature. The review identified two key domains: theoretical framing of cultural-developmental psychology and empirical work related to music's functions in adolescence. Covered areas included dance, music preference, language, identity formation, and therapeutic interventions. The authors proposed new theoretical and methodological directions, emphasizing music's cultural embeddedness and its developmental relevance in adolescence.

Chen (2023) to examine the effects of music on adolescent mental health, both positive and negative, and propose mitigation strategies. A comprehensive literature review was conducted, focusing on classification, mechanisms, and impacts of music exposure. Music was shown to support emotional expression, creativity, and social bonding. However, inappropriate music exposure could result in distraction, emotional dysregulation, addiction, and hearing issues. Recommendations included promoting positive music environments and music education while calling for multisectoral collaboration to safeguard adolescent mental health through appropriate music exposure.

Habe et al. (2023) to explore the relationship between music listening and psychological well-being among university students during late adolescence. A survey of 603 university students (356 women, 247 men) using validated psychological and music-related scales (PANAS, SPWB, RESPECT). Women reported higher frequency of music listening in social and intrapersonal contexts and scored higher in interpersonal growth and positive affect. Regression analyses indicated that music listening in social and sociocultural settings significantly explained personal growth and positive relationships, while intrapersonal listening predicted positive affect. The study underscored gendered patterns of music use and emphasized music's role in promoting psychological well-being within academic and healthcare settings.

Barete et al. (2024) to analyze how contemporary music addresses mental health themes through a narrative psychological lens. Descriptive qualitative analysis of 12 purposefully selected songs using thematic analysis grounded in Narrative Psychology Theory. Recurring themes included resilience, struggle, and mental health awareness. Songs served as mediums of emotional communication and cultural discourse. Music functioned as both personal and collective expression, facilitating empathy, dialogue, and awareness of mental health issues in modern society.

Sun (2022) to investigate the impact of music education on academic performance and psychological well-being, with attention to self-esteem and self-efficacy as mediators. A quantitative survey of 319 Chinese university students analyzed via structural equation modeling (SEM). Music education significantly improved psychological well-being, which in turn enhanced academic performance. Self-esteem and self-efficacy served as mediating variables. The study advocated for the institutionalization of music education policies to bolster student well-being and performance in Asian educational contexts.

Picardo (2021) to explore the psychosocial and developmental roles of music from infancy through adulthood. A narrative review synthesizing findings from developmental psychology and music therapy. Music influenced language acquisition, social bonding, motor coordination, and emotional regulation across developmental stages. Music therapy emerged as a vital tool in fostering developmental competencies, particularly in children with psychological disorders.

Karageorghis et al. (2021) to assess how volume and lyrics in music affect emotional arousal and performance during simulated urban driving. A counterbalanced within-subject design involving 34 young drivers exposed to varying auditory conditions. Soft, non-lyrical music was associated with lower emotional arousal. Gender differences emerged in physiological responses. Subjective emotional responses varied by musical condition, though objective heart rate variability measures remained

unchanged. Soft instrumental music may be optimal for minimizing distraction and promoting emotional stability during driving.

North & Hargreaves (2008) to analyze everyday musical preferences through psychological models. Conceptual synthesis based on listener characteristics, music attributes, and listening environments. Preferences were influenced by emotional responses, context, and listener identity. A reciprocal response model was proposed to account for emotional engagement. Musical preference is a dynamic interplay between individual, environmental, and musical factors, with emotional resonance at its core.

DeDiego (2013) to review the therapeutic use of song lyrics in emotion processing within counseling. A literature review covering clinical applications of music and song lyrics in expressive arts therapy. Lyrics served as effective tools for emotional exploration and expression across diverse clinical populations. The review advocated for broader integration of music in counseling, along with recommendations for future empirical research.

Stewart et al. (2019) to investigate how young individuals with depressive tendencies select music and interpret its emotional effects. A qualitative study involving seven participants, using in-depth interviews and thematic analysis. A disjunction existed between listening intentions and emotional outcomes, mediated by the degree of self-awareness in music use. Understanding emotional self-regulation is key to optimizing music's benefits among youth vulnerable to depression.

Bisu (2023) to explore the psycho-spiritual impact of secular music on youth. An embedded mixed-methods design involving 105 youth from a Kenyan Catholic parish. Secular music reduced stress but offered no spiritual benefit. Participants reported increased psychological engagement but spiritual disengagement. The findings emphasized the need for awareness and coping strategies concerning the spiritual risks of secular music among youth.

Bellapu et al. (2021) To compare the effectiveness of music therapy with conventional treatments for adolescent depression. A comprehensive literature review of empirical studies across diverse populations. Music therapy demonstrated superior efficacy in reducing depressive symptoms, enhancing emotional, behavioral, and neurological outcomes. The authors called for increased access to music therapy and further research using standardized clinical trials.

Sedikides et al. (2021) to examine the psychological benefits of nostalgia evoked by music. Narrative review of interdisciplinary research. Music-evoked nostalgia enhanced self-worth, social connectedness, optimism, and existential meaning. It also buffered negative emotions and promoted intergenerational continuity. Music-induced nostalgia functioned as a potent psychological resource, with applications across clinical and developmental contexts.

McFerran & Saarikallio (2014) to investigate how youth perceive the role of music in mood regulation during distressing times. Grounded theory approach with interviews from 40 Australian adolescents aged 13–20. Youth perceived music as a tool for empowerment rather than dependency. Both helpful and unhelpful experiences with music were documented. Practitioners should recognize the agency of adolescents in using music for self-regulation rather than attributing therapeutic effects solely to music itself.

3. RESEARCH METHODOLOGY

The researcher employed a quantitative survey design to gather data from a sample of individual's students of Rawalpindi, Exploring the type of music which changes the mood swings of listener. The target population for this study comprised students aged 16 to 30 residing in Rawalpindi, Pakistan. In this study, data was collected from 316 the students of Rawalpindi, Pakistan. A non-probability sampling technique, specifically the convenience sampling method, was employed to select a sample of 316 individuals from the target population. Convenience sampling was chosen due to its practically and accessibility, allowing the researcher to readily recruit participants from various level of education within

Rawalpindi. A self-design questionnaire served as the primary data collection tool. The questionnaire consisted of the 34 questions, encompassing demographics, general information and other aspects relevant to the study variables. Most questions utilized a Likert scale format. The researcher utilized SPSS version 26 to analyze the collected data. The results were presented in tabular format, providing insights into the various aspects of the study.

4. RESULTS

Table 1: *Demographics of the respondents*

Demographics	Responses	*f*	%
Age	16-19	60	19.0
	20-25	248	78.5
	26-30	4	1.3
	31 or older	4	1.3
	Total	**316**	**100.0**
Marital Status	Single	312	98.7
	Married	4	1.3
	Total	**316**	**100.0**
Education Level	Matric	6	1.9
	Inter	24	7.6
	BS	282	89.2
	MPhil	4	1.3
	Total	**316**	**100.0**
Income	<=50000	212	67.1
	50000-100000	52	16.5
	100000-150000	20	6.3
	150000 or above	32	10.1
	Total	**316**	**100.0**

The demographics of the respondents show that the population is varied but primarily young and single. A tiny percentage (2.6%) of the sample is older than 26.5%, with the majority (78.5%) being between the ages of 16 and 19.0%. Just 1.3% of respondents are married, making up the vast majority (98.7%) of single people. A substantial majority (89.2%) of the population is well educated, with smaller percentages having completed Inter (7.6%), Matric (1.9%), or MPhil (1.3%). The income distribution of the participants reveals a broad economic background, with 67.1% earning less than $50,000, 16.5% earning between $50,000 and $100,000, 6.3% earning between $100,000 and $150,000, and 10.1% earning more than $150,000.

Table 2: *Mental Health*

QUESTION	SDA	D	N	A	SA	Total	M	S.D
I feel happy most of the time.	24 (7.6)	28 (8.9)	148 (46.8)	96 (30.4)	20 (6.3)	316 (100.0)	3.19	.957
I often feel anxious or stressed.	8 (2.5)	60 (19.0)	124 (39.2)	92 (29.1)	32 (10.1)	316 (100.0)	3.25	.962
I have experienced mood swings in the past month.	8 (2.5)	36 (11.4)	100 (31.6)	116 (36.7)	56 (17.7)	316 (100.0)	3.56	.992
I find it difficult to manage my emotions.	20 (6.3)	76 (24.1)	80 (25.3)	100 (31.6)	40 (12.7)	316 (100.0)	3.20	1.131
Listening to music helps improve my mental health.	32 (10.1)	64 (20.3)	72 (22.8)	108 (34.2)	40 (12.7)	316 (100.0)	3.19	1.193

The survey replies provide different perspectives on the emotional and mental well-being of the respondents. In terms of happiness, 16.5% disagree, 46.8% are neutral, and 30.4% agree that they feel cheerful most of the time (M = 3.19, SD =.957). Stress and anxiety are common; 39.2% of respondents reported feeling neutral and 39.2% agreed that they experience stress or anxiety frequently (M = 3.25, SD =.962). 54.4% of respondents reported mood fluctuations (agreeing or strongly agreeing), whilst 31.6% had no opinion (M = 3.56, SD =.992). Many people find it difficult to moderate their emotions; 44.3% agree, 25.3% are neutral, and 30.4% disagree (M = 3.20, SD = 1.131). Of the participants, 46.9% thought that listening to music was good for their mental health, whereas 22.8% were neutral and 30.4% disagreed (M = 3.19, SD = 1.193).

Table 3: *Types of Music*

QUESTION	SDA	D	N	A	SA	Total	M	S.D
I enjoy listening to upbeat and fast-paced music.	32 (10.1)	80 (25.3)	88 (27.8)	80 (25.3)	36 (11.4)	316 (100.0)	3.03	1.171
I prefer calm and slow music.	12 (3.8)	36 (11.4)	92 (29.1)	128 (40.5)	48 (15.2)	316 (100.0)	3.52	1.006
Classical music helps me relax.	20 (6.3)	68 (21.5)	128 (40.5)	76 (24.1)	24 (7.6)	316 (100.0)	3.05	1.007
I listen to different types of music depending on my mood.	24 (7.6)	20 (6.3)	40 (12.7)	168 (53.2)	64 (20.3)	316 (100.0)	3.72	1.092
I find energetic music helps lift my mood.	20 (6.3)	56 (17.7)	96 (30.4)	92 (29.1)	52 (16.5)	316 (100.0)	3.32	1.133

The survey's findings show that respondents had a wide range of musical tastes and opinions. Regarding the enjoyment of lively and fast-paced music, there is a mixed response: approximately equal percentages of respondents agree (25.3%) and dislike (25.3%), with 27.8% being neutral (M = 3.03, SD = 1.171). On the other hand, there is a greater inclination for quiet and slow music, with 55.7% agreeing or strongly agreeing (M = 3.52, SD = 1.006). The calming effect of classical music is neutral for the majority of participants (40.5%), with less agreeing (24.1%) and disagreeing (27.8%) (M = 3.05, SD = 1.007). Depending on their mood, a sizable majority (73.5%) listen to different kinds of music (M = 3.72, SD = 1.092). 45.6% of respondents said that energetic music improved their mood, compared to 30.4% who were neutral and 24% who disagreed (M = 3.32, SD = 1.133).

Table 4: *Lyrical content*

QUESTION	SDA	D	N	A	SA	Total	M	S.D
I pay close attention to the lyrics when I listen to music.	24 (7.6)	44 (13.9)	104 (32.9)	104 (32.9)	40 (12.7)	316 (100.0)	3.29	1.094
Lyrics that tell a story resonate with me.	24 (7.6)	44 (13.9)	104 (32.9)	124 (39.2)	20 (6.3)	316 (100.0)	3.23	1.020
I prefer music with positive and uplifting lyrics.	20 (6.3)	40 (12.7)	96 (30.4)	128 (40.5)	32 (10.1)	316 (100.0)	3.35	1.033
Songs with sad or melancholic lyrics affect my mood negatively.	20 (6.3)	72 (22.8)	116 (36.7)	100 (31.6)	8 (22.5)	316 (100.0)	3.01	.949
I feel emotionally connected to the lyrics of my favorite songs.	24 (7.6)	28 (8.9)	76 (24.1)	148 (46.8)	40 (12.7)	316 (100.0)	3.48	1.067

The survey's findings shed light on how participants interacted with song lyrics. When listening to music, a sizable percentage (45.6%) focus intently on the lyrics, whilst 32.9% have no opinion (M = 3.29, SD = 1.094). 45.5% of respondents find story-telling lyrics to be meaningful, whereas 32.9% are neutral (M = 3.23, SD = 1.020). Fifty-six percent of participants liked upbeat and positive lyrics, whereas thirty-four

percent were indifferent (M = 3.35, SD = 1.033). 31.6% of respondents reported that listening to songs with depressing or tragic lyrics made them feel worse, while 36.7% reported feeling indifferent (M = 3.01, SD =.949). Of the respondents, 59.5% had a strong emotional connection to the words of their favorite songs, whereas 24.1% had a neutral opinion (M = 3.48, SD = 1.067).

Table 5*: Listener Preference*

QUESTION	SDA	D	N	A	SA	Total	M	S.D
I prefer listening to music alone.	20 (6.3)	44 (13.9)	84 (26.6)	132 (41.8)	36 (11.4)	316 (100.0)	3.38	1.061
I enjoy sharing my favorite music with friends and family.	28 (8.9)	48 (15.2)	92 (29.1)	112 (35.4)	36 (11.4)	316 (100.0)	3.25	1.121
I have a specific genre of music that I listen to most often.	24 (7.6)	40 (12.7)	96 (30.4)	112 (35.4)	44 (13.9)	316 (100.0)	3.35	1.105
My music preferences change frequently.	12 (3.8)	40 (12.7)	124 (39.2)	112 (35.2)	28 (8.9)	316 (100.0)	3.33	.939
I often listen to new and trending music.	28 (8.9)	40 (12.7)	76 (24.1)	132 (41.8)	40 (12.7)	316 (100.0)	3.37	1.129
I use music as a way to escape reality.	12 (3.8)	64 (20.3)	112 (35.4)	84 (26.6)	44 (13.9)	316 (100.0)	3.27	1.054
I prefer listening to live music over recorded music.	28 (8.9)	88 (27.8)	112 (35.4)	76 (24.1)	12 (3.8)	316 (100.0)	2.86	1.005
I enjoy discovering new artists and songs.	32 (10.1)	52 (16.5)	120 (38.0)	92 (29.1)	20 (6.3)	316 (100.0)	3.05	1.056
I prefer music that matches my current emotional state.	28 (8.9)	8 (2.5)	104 (32.9)	132 (41.8)	44 (13.9)	316 (100.0)	3.49	1.056
Music is an essential part of my daily routine.	56 (17.7)	96 (30.4)	72 (22.8)	60 (19.0)	32 (10.1)	316 (100.0)	2.73	1.242
I feel that music has a strong impact on my mood.	28 (8.9)	72 (22.8)	80 (25.3)	100 (31.6)	36 (11.4)	316 (100.0)	3.14	1.157
I prefer instrumental music over vocal music.	28 (8.9)	48 (15.2)	164 (51.9)	60 (19.0)	16 (5.1)	316 (100.0)	2.96	.949
I often create playlists to match my mood.	24 (7.6)	48 (15.2)	92 (29.1)	120 (38.0)	32 (10.1)	316 (100.0)	3.28	1.080
Listening to music helps me focus better on tasks.	44 (13.9)	60 (19.0)	80 (25.3)	96 (30.4)	36 (11.4)	316 (100.0)	3.06	1.228
I believe that the type of music I listen to can change my mood.	24 (7.6)	60 (19.0)	80 (25.3)	112 (35.4)	40 (12.7)	316 (100.0)	3.27	1.135

The survey's findings shed light on a number of topics related to participants' habits and tastes in music. While 26.6% are impartial, a significant 53.2% prefer to listen to music alone (M = 3.38, SD = 1.061). 46.8% of people say they like listening to their favorite music with friends and family, while 29.1% are neutral (M = 3.25, SD = 1.121). 49.3% of respondents frequently favor a certain genre, while 30.4% are neutral (M = 3.35, SD = 1.105). 44.1% report having regularly changing musical tastes, whereas 39.2% report being indifferent (M = 3.33, SD =.939). 54.5% of people listen to new and popular music frequently, whereas 24.1% are neutral (M = 3.37, SD = 1.129). 40.5%of people say they use music as an escape, while 35.4% are neutral (M = 3.27, SD = 1.054). 27.9% of respondents say they prefer live music over recorded, while 35.4% are neutral (M = 2.86, SD = 1.005). 35.4% of respondents say they appreciate discovering new musicians, while 38% are neutral (M = 3.05, SD = 1.056). 55.7% of people like music that reflects their emotional condition, whereas 32.9% are neutral (M = 3.49, SD = 1.056). Just 29.1% of

people say that music is a necessary part of their everyday life, while 22.8% are neutral (M = 2.73, SD = 1.242). 43% of people feel that music affects their mood, whereas 25.3% are indifferent (M = 3.14, SD = 1.157). 24.1% of respondents say they prefer instrumental music, while 51.9% are neutral (M = 2.96, SD =.949). Of them, 48.1% make playlists that reflect their mood, whereas 29.1% are neutral (M = 3.28, SD = 1.080). While 25.3% are neutral (M = 3.06, SD = 1.228), 41.8% find that music helps them concentrate. To sum up, 48.1% of respondents think that music can alter their mood, whereas 25.3% are unsure (M = 3.27, SD = 1.135).

Table 6: *Marital Status (Independent Samples Test)*

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Mental_Health	Equal variances assumed	6.077	.014	.288	314	.773	.39744	1.37797	-2.31379	3.10866
	Equal variances not assumed			2.551	311.000	.011	.39744	.15578	.09092	.70395
Types_of_Music	Equal variances assumed	4.949	.027	.337	314	.736	.64103	1.90234	-3.10192	4.38397
	Equal variances not assumed			2.981	311.000	.003	.64103	.21506	.21787	1.06418
Lyrical_Content	Equal variances assumed	5.337	.022	.687	314	.493	1.38462	2.01635	-2.58265	5.35188
	Equal variances not assumed			6.074	311.000	.000	1.38462	.22795	.93610	1.83313
Listener_Preference	Equal variances assumed	5.673	.018	.320	314	.749	1.82051	5.69172	-9.37822	13.01925
	Equal variances not assumed			2.829	311.000	.005	1.82051	.64345	.55445	3.08658

Results from Independent Samples Tests shed light on how four variables—Mental Health, Music Types, Lyrical Content, and Listener Preference—differ between groups. It is necessary to utilize the "Equal variances not assumed" results for the t-tests because Levene's Test for Equality of Variances reveals substantial differences in variances for all variables ($p < 0.05$). The t-test for mental health reveals a p-value of 0.011, indicating a significant difference between the groups. Moreover, there is a significant difference in types of music (p-value = 0.003). A substantial difference (p-value of 0.000) is found in Lyrical Content, while a significant difference (p-value of 0.005) is found in Listener Preference. When equal variances are not assumed, these results show that there are significant variations between groups for every variable.

Table 7: *Age (ANOVA)*

		Sum of Squares	df	Mean Square	F	Sig.
Mental_Health	Between Groups	7.441	3	2.480	.330	.804
	Within Groups	2347.901	312	7.525		
	Total	2355.342	315			
Types_of_Music	Between Groups	142.717	3	47.572	3.415	.018
	Within Groups	4346.701	312	13.932		
	Total	4489.418	315			
Lyrical_Cont	Between Groups	412.846	3	137.615	9.260	.000

ent	Within Groups	4636.572	312	14.861		
	Total	5049.418	315			
Listener_Preference	Between Groups	2451.008	3	817.003		
	Within Groups	37736.030	312	120.949	6.755	.000
	Total	40187.038	315			

Different factors show different levels of importance according to the ANOVA results. With a p-value of 0.804 and an F-value of 0.330 for Mental Health, there is no discernible difference between the groups. On the other hand, Types of Music exhibits a significant difference between groups, as indicated by its F-value of 3.415 and p-value of 0.018. An F-value of 9.260 and a p-value of 0.000 indicate a highly significant difference between the groups in Lyrical Content. Likewise, Listener Preference exhibits a 0.000 p-value and an F-value of 6.755, indicating a significant difference. These findings imply that despite listener taste, lyrical content, and music genres do show substantial disparities, mental health does not change considerably across groups.

Table 8: *Educational Level (ANOVA)*

		Sum of Squares	**df**	**Mean Square**	**F**	**Sig.**
Mental_Health	Between Groups	78.462	3	26.154		
	Within Groups	2276.879	312	7.298	3.584	.014
	Total	2355.342	315			
Types_of_Music	Between Groups	101.616	3	33.872		
	Within Groups	4387.801	312	14.063	2.409	.067
	Total	4489.418	315			
Lyrical_Content	Between Groups	44.482	3	14.827		
	Within Groups	5004.936	312	16.041	.924	.429
	Total	5049.418	315			
Listener_Preference	Between Groups	82.003	3	27.334		
	Within Groups	40105.035	312	128.542	.213	.888
	Total	40187.038	315			

Different levels of significance are revealed by the ANOVA findings for different factors. An F-value of 3.584 and a p-value of 0.014 for Mental Health show a significant difference between the groups. The data for Types of Music, on the other hand, is not statistically significant, with an F-value of 2.409 and a p-value of 0.067. With a p-value of 0.429 and an F-value of 0.924 for Lyrical Content, there is no discernible difference between the groups. Likewise, Listener Preference exhibits a p-value of 0.888 and an F-value of 0.213, indicating no significant difference. These findings imply that, in contrast to listener preference, lyrical content, and music genre, there are substantial disparities in mental health amongst groups.

Table 9: *Income (ANOVA)*

		Sum of Squares	**df**	**Mean Square**	**F**	**Sig.**
Mental_Health	Between Groups	96.805	3	32.268		
	Within Groups	2258.536	312	7.239	4.458	.004
	Total	2355.342	315			
Types_of_Music	Between Groups	222.798	3	74.266		
	Within Groups	4266.619	312	13.675	5.431	.001
	Total	4489.418	315			
Lyrical_Content	Between Groups	45.214	3	15.071	.940	.422
	Within Groups	5004.204	312	16.039		

	Total	5049.418	315			
Listener_Preference	Between Groups	954.378	3	318.126		
	Within Groups	39232.660	312	125.746	2.530	.057
	Total	40187.038	315			

The results of the ANOVA indicate significant differences for a number of factors. With a p-value of 0.004 and an F-value of 4.458, Mental Health shows a significant difference between the groups. A significant difference is also evident in Types of Music, with a p-value of 0.001 and an F-value of 5.431. On the other hand, Lyrical Content, with a p-value of 0.422 and an F-value of 0.940, does not demonstrate a significant difference. Listener Preference is slightly non-significant, with an F-value of 2.530 and a p-value of 0.057. These findings imply that while listener preference and lyrical content do not show significant variations, there are substantial differences in mental health and music genres among the groups.

Table 10: *Correlations among the variables*

	1	2	3	4	5	6	7	8	M	SD
Age	1								1.85	.480
Marital status	.036	1							1.01	.112
Education level	-.048	.029	1						2.90	.393
Income	.218**	-.068	.139*	1					1.59	.989
Mental Health	.055	-.016	.037	.068	1				16.3924	2.73446
Types of Music	.158**	-.019	-.145**	.031	.335**	1			16.6329	3.77520
Lyrical Content	.260**	-.039	-.081	-.033	.464**	.588**	1		16.3671	4.00374
Listener Preference	.186**	-.018	-.033	.103	.461**	.638**	.707**	1	47.7975	11.29504

**. 0.01 level (2-tailed). *. 0.05 level (2-tailed).

The correlation matrix illustrates the relationships between demographic variables (age, marital status, education level, and income) and music-related psychological factors (mental health, types of music, lyrical content, and listener preference). A significant positive correlation was observed between age and income ($r = .218$, $p < .01$), indicating that older individuals tend to report higher income levels. Age also positively correlates with preference for types of music ($r = .158$, $p < .01$), suggesting that musical tastes may evolve with age. Mental health is significantly associated with types of music ($r = .335$, $p < .01$), lyrical content ($r = .464$, $p < .01$), and overall listener preference ($r = .461$, $p < .01$), implying that music consumption may play a role in psychological well-being. Notably, strong positive correlations exist among types of music, lyrical content, and listener preference (ranging from $r = .588$ to $r = .707$, $p < .01$), reflecting an interconnected relationship between the form and content of music and individual preferences. Negative correlations between education level and both types of music ($r = –.145$, $p < .01$) and lyrical content ($r = –.081$) may indicate variation in music interpretation or selection based on educational background. Overall, the results highlight important links between demographic and music-related variables.

5. DISCUSSION

The results from this study provide compelling evidence that music plays a multifaceted role in shaping emotional and psychological well-being. A significant portion of respondents indicated that they experience anxiety and mood fluctuations, yet also acknowledged music as a tool for emotional regulation. As supported by prior studies (Thoma et al., 2013; Saarikallio, 2011), music listening appears to serve as a form of self-medication for mood management, particularly through lyrical content and genre preference.

The results from the mental health section of the survey show that while only a modest number of respondents report consistently high happiness, a considerable percentage experience stress and mood swings. Notably, 46.9% agree that music positively impacts their mental health. This aligns with research

by Fancourt and Perkins (2018), which showed that music can reduce stress levels and aid emotional processing, particularly among young adults.

Preferences for slow, calm, or classical music were strongly associated with emotional relief and mental health improvement. A large portion of respondents indicated that they listen to music based on their mood (73.5%) and found energetic music to be uplifting (45.6%). This supports Juslin and Västfjäll's (2008) theory that listeners use music to regulate emotions and enhance their affective states. Moreover, upbeat music was found to be polarizing, with equal parts of the population either favoring or disliking it, highlighting the subjective nature of musical preferences and emotional resonance.

Lyrical content also played a critical role. The findings suggest that nearly half of the respondents pay close attention to lyrics and feel emotionally connected to them. Respondents preferred music with positive, uplifting messages and were more likely to report negative emotions when listening to sad or melancholic lyrics. This observation echoes the findings of Ali and Peynircioğlu (2006), who concluded that lyrical content influences mood and emotional perception, often intensifying listeners' internal states.

Listener preferences reveal individualized behaviors in music consumption. More than half preferred listening to music alone, while many enjoyed sharing it socially. Frequent genre preference, mood-based playlist creation, and the use of music as a coping mechanism suggest a strategic approach to music listening. These behaviors indicate a psychological alignment between individual emotional states and selected musical experiences, as emphasized by Schäfer et al. (2013), who argue that music use is often intentional and goal-directed for emotional self-regulation.

From a demographic perspective, correlation and ANOVA results indicate that age, income, and education level significantly influence music preferences and mental health outcomes. For instance, income had a positive correlation with mental health ($p = .004$), and age influenced preference for types of music ($p = .018$). Interestingly, educational level was negatively correlated with types of music ($r = –.145$) and lyrical content ($r = –.081$), potentially suggesting that individuals with higher education may interpret or engage with music differently. These findings are consistent with Rentfrow and Gosling's (2003) work on music preferences and demographic predictors.

Moreover, independent samples t-tests and ANOVA revealed that marital status, age, income, and education significantly influence music-related behaviors. Listener preference and lyrical content significantly differed between marital status groups ($p = .005$ and $p = .000$ respectively), while age was a predictor of significant differences in lyrical content and listener preferences. These variations emphasize that demographic factors are essential in understanding how people consume and emotionally respond to music.

In summary, this study confirms that musical experience is not merely an aesthetic activity but deeply rooted in psychological and emotional functions. Music serves as a tool for emotion regulation, reflection, mood enhancement, and even social bonding. The findings offer meaningful implications for educators, mental health professionals, and media psychologists seeking to understand or harness the therapeutic potential of music in diverse populations.

6. CONCLUSION

The results of this study highlight the importance of music as social and personal phenomena and provide insightful information on the varied roles that music plays in people's lives. According to the statistics, while many people love listening to music by themselves, which highlights its value as an escape and emotional release, there is also significant delight gained from sharing music with others, underscoring its social aspects. The fact that many participants' musical choices are dynamic and subject to frequent change highlights the flexibility of music in addressing changing emotional and psychological demands.

The widespread awareness of music's therapeutic effects is consistent with the strong desire for music that corresponds with the listener's current emotional state and the conviction that music may dramatically

change mood. Particularly popular lyrics are those that are upbeat and positive, indicating that a lot of people utilize music as a stress-reduction and emotional lift technique. The fact that many respondents had mixed feelings about instrumental music indicates that, despite the importance of lyrics for fostering emotional connection, instrumental music is nevertheless very important for its relaxing qualities.

Traditional and live music is still preferred over recorded music, however this choice may be influenced by the ease of use and accessibility of digital music platforms, which are the norm in today's listening society. All things considered, these results demonstrate how deeply and frequently music affects daily living and emotional health.

In summary, this study advances our knowledge of the ways in which people engage with and are affected by music. It highlights how vital music is to everyday life and mental health by highlighting its significance in emotional expression, mood control, and social interaction. Future research and practical applications in mental health interventions, music therapy, and the creation of technology related to music can all benefit from these findings.

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Conflict of Interest

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