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Factor Structure of Music Preference Scale and its Relation to Personality

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A number of studies in the west indicate a relationship between music listening preferences, personality and gender. The literature, which is reviewed here found no such study in the Indian context. Therefore, the present study was conducted on 445 under- and post- graduate students of Amity University, Lucknow Campus. The study examined the basic underlying dimensions of music preferences, the links between music preferences and Big-Five personality characteristics, and gender differences in music preferences. The factor analysis revealed the presence of five major factors named as – Intense and Electronic; Devotional and Cultural; Emotional and Melodious; Spiritual and Reflective; and Contemporary and Rhythmic, underlying the 23 genres. Results showed that except for contemporary and rhythmic dimensions of music preference, all other music preference styles were related to one or the other personality dimensions (for example, intense and electronic music preference is significantly and positively correlated with openness and negatively correlated with agreeableness personality dimensions). Further, gender differences in music preferences were also found. Boys tend to listen to Devotional and Cultural songs more than girls, whereas, girls enjoy listening to Emotional and Melodious songs more than boys.

Keywords: Music preferences, Personality factors, Music genres, Music dimensions.

"Differences in early experiences, preferences, opportunities, habits, training and practice are the real determinants of excellence."

- (Howe et al., 1998)

Why do we prefer different kinds of music? This question has become one of the central questions not only within music psychology but, also in various disciplines of psychology. For most of us, the importance of music as a leisure time activity can hardly be overestimated (Rentfrow & Gosling, 2003). One of the earliest studies on music preferences was Cattell and Anderson's (1953a, 1953b), I.P.A.T. Music Preference test, which interpreted preference factors as unconscious reflections of specific personality characteristics. Since then, research has focused on more explicit links between music preferences and personality (Getz, Chamorro-Premuzic, Roy & Devroop, 2011). For example, Little and Zuckerman (1986) found a positive link between sensation seeking and preference for rock, heavy metal, and punk music, and McCown et al. (1997) found a positive correlation between extraversion, psychoticism, and preference for rap and dance music.

Preference, in the affective science, is generally defined as a long-lasting affective state of a low intensity (e.g., liking a particular artist or musical genre). Over the last three decades, researchers have generally adopted Price's (1986) definition of preference as choosing or giving advantage to one thing over another. A relatively constant distinction has emerged between the concepts of taste (a relatively stable valuing) and preference (a shorter-term commitment), occupying opposite ends of a continuum (Abeles & Chung, 1996). More recently, definitions of preference have also included specific notions of temporality: 'a person's liking for one piece of music as compared with another at a given point in time', while taste is held to reflect 'the overall patterning

of an individual's preferences over longer time periods' (Hargreaves, North, & Tarrant, 2006, p. 135). In practice, short-term experiences of preference inform long-term judgements of taste and vice versa, in a cycle of reciprocal feedback (Hargreaves et al., 2006).

This study adopted the broad definition of musical preference (given by Greasley & Lamont, 2006) as referring to the music, whether style or piece, that people like and choose to listen to at any given moment or over time.

Music preference has two dimensions: type and strength. The type of preference refers to the question 'which musical style a person likes best'. The strength of preference refers to 'the degree to which one likes a musical piece/style'. Music psychology has mainly concentrated on the type of music preference and asked for the reasons why different people prefer different kinds of music. However, the strength of music preference has been ignored widely. This is peculiar because the strength of music preference represents how strongly one is involved in music and thus, it is linked with the question why one actually listens to music.

Music preference can be measured as either verbal or sounding preference (Müller, 2000). Verbal preference refers to 'a research setting, in which respondents are asked to think of a certain musical piece or style and rate how much they like it'. In contrast, sounding preference refers to 'a research setting, in which respondents are exposed to listening concrete musical pieces and then rate how much they enjoyed it'. Whether both kinds of measurement yield different results has barely been investigated so far; but, one could argue that sounding preferences are closer to real music listening (Müller, 2000) than verbal preferences. However, in the present study, verbal preference approach was adopted.

In a number of studies music preferences were assessed using the Short Test of Music Preferences (STOMP). It is a 14-item scale for assessing preferences in music genres (Rentfrow & Gosling, 2003). The STOMP-R is a revised version of the scale assessing preferences for 23 genres. In the original version, four broad music preference dimensions were identified. These dimensions are:

1. Reflective and Complex: blues, jazz, classical, and folk music
2. Intense and Rebellious: rock, alternative, and heavy metal music
3. Upbeat and Conventional: country, sound track, religious, and pop
4. Energetic and Rhythmic: rap/hip-hop, soul/funk, and electronica/dance

Rentfrow's subsequent analyses (Rentfrow, Goldberg & Lovitin, 2011) suggested that five factors provide a better fit for the data. These factors are:

1. Mellow: electronica/dance, new age, world
2. Unpretentious: pop, country, religious
3. Sophisticated: blues, jazz, bluegrass, folk, classical, gospel, opera
4. Intense: rock, punk, alternative, heavy metal
5. Contemporary: rap, soul/r&b, funk, reggae

Gosling (2003) with his team in his "Gozlab", University of Texas, is continuing to develop the STOMP by adding new genres in music. Recently, they have also come up with a Portuguese (Brazilian Portuguese) version of the STOMP. However, genres included so far mainly belong to American and European continent. There is a need to develop a scientific scale measuring preference of music genres in Asia, and particularly in India. India is a subcontinent, which offers 'n' number of music genres and subgenres to its listeners. This study is an attempt to fill this gap.

Music preferences have also been studied along with several variables. According to Rentfrow and Gosling (2003), specific dimensions of personality like "openness" have been found to correlate with preferences in music selection. For example, participants who score high in "sensation-seeking" prefer styles of music like rock, heavy metal, and punk (Rentfrow & Gosling, 2003, p. 1237). Music preferences have shown to be a reflection of a listener's

personality in several respects. People who score high on the sensation seeking trait prefer more arousing music (Arnett, 1991; McNamara & Ballard, 1999), conservative people dislike rock and rap music (Lynxwiler & Gay, 2000), and fans of 'intense and rebellious' music (such as rock) tend to be more open to new experiences (Rentfrow & Gosling, 2003) while extraversion is associated with preference for pop music (Rawlings & Ciancarelli, 1997). Note that findings about the association between personality and music preference are not yet conclusive. More often, 'problem music' such as rap or heavy metal and other forms may be associated with inducing deleterious behaviours in adolescents and young adults (Litman & Farberow, 1994).

Previous research has demonstrated that demographic aspects, such as age and gender, are important factors that contribute to an individual's listening behaviour. For instance, differences between the musical preferences of male and female listeners have been reported (Colley, 2008; O'Neill, 1997), just as gender roles have been shown to influence musical behaviour (Maidlow, 1999), while age or developmental stage of the listeners affect the type of music that is preferred (Hargreaves, Comber, & Colley, 1995). However, research findings are still not conclusive (North & Hargreaves, 2008) about the influence of gender. Nevertheless, there seems to be a tendency that females prefer softer musical styles (such as pop) and males prefer harder styles (such as rock or rap) (Christenson & Peterson, 1988).

As is evident from the review, Rentfrow and Gosling (2003) have worked intensively on examining the landscape of music preferences. They laid the groundwork for a theory in music preferences. However, Rentfrow and Gosling (2003) challenged for examining the structure of music preferences and to get a finer picture of the effects of personality on music preferences across continents, cultures and ethnic groups. Keeping this in mind, the present study is being planned with the following objectives: 1. To examine the basic underlying dimensions of music preferences (factor analysis of Music Preference Scale developed by the researcher); 2. To examine the links between music preferences and personality and; 3. To assess gender differences in music preferences. This study is exploratory in nature.

Method

Participants

The present study was carried upon three sets of respondents present in Amity University, Lucknow Campus pursuing different courses during the academic years of 2014-15 and 2015-16. Initially, 150 under- and post-graduates from various disciplines were recruited to participate in a free association task to generate a list of music genres that they preferred listening to the most. Out of this, 54.67% (82) of the respondents were boys and 45.33% (68) were girls. For examining the basic underlying dimensions of music preference scale, 445 respondents were selected. Out of this, 53.7% (239) of the respondents were boys and 46.3% (206) were girls. Finally, the data was collected on 229 students to fulfil the second and third objectives of the present study. Of which, 57.2% (131) of the respondents were boys and 42.79% (98) were girls. Overall, the age of the respondents ranged from 18-23 years.

The sample criteria followed for the study were as follows: 1. Respondents should be aged between 18 to 24 years (refer Jekielek & Brown, 2005). 2. A most equal representation of both the genders. 3. Respondents should belong to the same socio-economic strata. In order to avoid age effects as reported in previous studies (e.g., Delsing et al., 2008; George et al., 2007; Zweigenhaft, 2008), the researchers intentionally sampled a narrow age range (of young adults) for this study.

Instruments

Music Preference Scale (MPS): It is developed by the researchers and it was used to figure out the music preferences of the respondents. The scale included 23 music genres: Bollywood (sad), Melodious Film, Romantic (love), Soft, Folk, Rock, Ghazal, Bhajan, Punjabi, Patriotic, Sufi, Classic, Hip Hop, English, Remix, Rap, Pop, Blues, Islamic Songs,

New Age, Jazz, Trance, and Instrumental. Each genre is to be rated on a seven-point Likert rating scale {with endpoints at 1 (Not at all) and 7 (Very much)} by the respondents to indicate their preference for listening to a particular music genre. This scale also included one open ended item asking respondents to add, if any, to the already listed genres. Each music genre was accompanied by one open ended item asking them to respond to 'when (time, place, mood, etc.) do you prefer listening to this music genre?' The Cronbach's alpha of the scale is 0.85.

Big Five Inventory (BFI): To ascertain the personality dimensions of the respondents the 'Big Five Inventory' developed by John and Srivastava (1999) was used. The BFI contains 44 items divided into five subscales: extraversion, agreeableness, conscientiousness, neuroticism, and openness. The inventory seeks responses on a 5-point Likert rating scale ranging from "totally agree" to "totally disagree". Certain items in the inventory are reverse scored. Reliability of the BFI ranges from 0.79 to 0.88.

Procedure

Researchers suggest that music preference can be measured at different levels of abstraction. The focus of this research is on everyday music preferences among young adults, therefore, the goal was to assess music preferences by asking respondents to think of those and to jot them down on a paper. Participants were explained the definition of a genre with examples. In case they had queries, those were resolved. A sample of 150 undergraduates and post graduates of Amity University, Lucknow Campus were recruited to participate in a free association task, in which they were asked a question: 'Which music genre(s) you generally prefer listening to? List all of them that come to your mind.' This procedure generated a total of 36 music genres and subgenres. Thereafter, multistep analysis was done. Firstly, a frequency analysis was done to identify the top 26 music genres. Secondly, to conform with the suggestion given by Rentfrow and Gosling (2003) that the genre level is the most appropriate level to begin examining the preferences, subgenres reported were placed under the genre of their representations. For example, Bengali Folk, Bhojpuri Folk, etc. were put under the genre 'Folk.' For this study, 445 respondents completed the MPS and BFI in the presence of either of the authors.

Results

After collecting the data on Music Preference Scale, Exploratory Factor Analysis with varimax rotation was done to identify the underlying factors. The factors having loadings of .30 and above were the ones which were considered (Lemke & Wiersma, 1976). Prior to conducting factor analysis, inspection of the correlation matrix was done and it indicated that most of the item coefficients were 0.3 and above. The obtained results are displayed in Table 1.

Table 1: KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.848
Bartlett's Test of Sphericity	Approx. Chi-Square	2949.306
	Df	253
	P	.000

The analysis of Measure of Sampling Adequacy and Partial Correlations showed that the value of Kaiser-Meyer-Olkin for measuring of sampling adequacy (KMO/MSA) was 0.806. It exceeds the minimum value of 0.6 for a great factor analysis (0.8 – 0.9) (Hutcheson & Sofroniou, 1999). Bartlett's test of sphericity was significant at $p<0.001$ where it supported the factorability of the correlation matrix.

As can be seen in the varimax-rotated factor loadings shown in Table 2, the factor structure was very clear and interpretable, with few cross-loading genres. Rap, Jazz, Blues and Islamic songs were the genres with factor loadings greater than .40 on more than one factor. To determine the best labels for the dimensions, five psychologists (including the two authors) examined the factor structure and consensually generated labels to capture the main themes underlying the factors.

In most factor-analytic research, broad labels inevitably capture some factors better than others and should thus, be used only as guides for the content of each dimension.

Table 2: Factor Loadings of the 23 Music Genres on Five Varimax-Rotated Principle Components

Item	Greatest Beta	Factor
13 Hip Hop	.79	1. Intense and Electronic
15 Remix	.67	1
17 Pop	.66	1
6 Rock	.52	1
14 English	.49	1
7 Ghazal	.68	2. Devotional and Cultural
5 Folk	.67	2
8 Bhajan	.66	2
10 Patriotic	.58	2
11 Sufi	.58	2
12 Classical	.55	2
19 Islamic Songs	.54	2
23 Instrumental	.35	2
3 Romantic (Love) Songs	.82	3. Emotional and Melodious
2 Melodious Film Songs	.73	3
4 Soft Songs	.68	3
1 Bollywood (Sad) Songs	.65	3
20 New Age	.73	4. Spiritual and Reflective
22 Trance	.69	4
21 Jazz	.57	4
18 Blues	.47	4
9 Punjabi	.64	5. Contemporary and Rhythmic
16 Rap	.59	5

The principal factoring with varimax rotation yielded five factors in music preference scale that accounted for 53.84% of total variance. The variance of items of music preference subscale and varimax rotation (Table 2 and 3) clearly indicate the dominance of five factors, which have been named as: Intense and Electronic; Devotional and Cultural; Emotional and Melodious; Spiritual and Reflective; and Contemporary and Rhythmic.

Factor 1 – It accounted for 13.673% of variance and explained the maximum proportion of variance in the factor matrix. The genres were rock, hip-hop, English songs, remix, and pop – genres that are full of energy and in which electric instruments are used – and this factor was named as 'Intense and Electronic'.

Factor 2 – It accounted for 13.451% of variance and explained almost the same proportion of variance as Factor 1 in the factor matrix. Factor 2 was composed of folk, ghazal, bhajan, patriotic songs, Sufi, classical, Islamic songs and instrumental – genres which emphasize themes of devotion and love and belong to different cultures and religions – and was named as 'Devotional and Cultural'.

Factor 3 – It accounted for 10.341% of variance in the factor matrix. Factor 3 consisted

Table 3: Name of New Dimensions and their Variances of Genres for Music Preference Scale

Factors	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
Intense and Electronic	5.461	23.743	23.743	5.461	23.743	23.743	3.145	13.673	13.673
Devotional and Cultural	2.709	11.780	35.523	2.709	11.780	35.523	3.094	13.451	27.124
Emotional and Melodious	1.780	7.739	43.262	1.780	7.739	43.262	2.378	10.341	37.464
Spiritual and Reflective	1.403	6.101	49.363	1.403	6.101	49.363	2.355	10.240	47.704
Contemporary and Rhythmic	1.029	4.473	53.836	1.029	4.473	53.836	1.410	6.132	53.836

of Bollywood (sad) songs, melodious film songs, romantic songs, and soft music – genres which emphasize various emotions and are melodious – and was named 'Emotional and Melodious'.

Factor 4 – It accounted for 10.24% of variance in the factor matrix. Factor 4 was represented by blues, new age, jazz, and trance – genres that seem to facilitate introspection, imagination etc. and which contain spiritual elements – and this factor was named 'Reflective and Spiritual' .

Factor 5 – It has contributed 6.132% variance in the factor matrix. Only two genres Punjabi and rap had higher loadings for factor 5 – genres loaded with rhythms and which are contemporary – and was named 'Contemporary and Rhythmic'.

Table 4: Reliabilities (Cronbach's α) of the MPS Dimensions

MPS Dimensions	Number of Genres	Reliability
Intense and Electronic	5	.73
Devotional and Cultural	8	.79
Emotional and Melodious	4	.73
Reflective and Spiritual	4	.72
Contemporary and Rhythmic	2	.44

Reliability (Cronbach's α) of the 23 genres of MPS is excellent i.e. .85. Except the dimension 'Contemporary and Rhythmic', reliabilities of the rest four MPS dimensions are higher than the minimum acceptable level of .7 as suggested by DeVellis (2003).

The assumption of normality was tested via Shapiro-Wilk test, which is based on the correlation between the data and the corresponding normal scores. Review of the S-W test for normality of (1) male data (SW = .992, df = 239, p = .182) and skewness (.197) and kurtosis (-.006); and (2) female data (SW = .990, df = 206, p = .147) and skewness (.343) and kurtosis (.116) suggested that data of both the groups are normally distributed.

The responses of respondents' to the open-ended question 'when do you prefer listening to a particular music genre' were put in three categories: time, context and mood. Respondents indicated that they listened to Bollywood sad (slow) songs anytime (50%), while being alone (100%), and when they were in bad (low) mood (60%) or felt gloomy/sad (40%). On the other hand, most of the respondents (87.5%) enjoyed listening to romantic (love) songs while being alone but, when they were in happy mood (it was 90%). Genres namely rock songs (66.67%), hip-hop (85.71%), remix (57.14%) and rap (57.14%) were preferred in clubs/parties. Bhajans (88.89%) was preferred in the morning whereas patriotic songs were preferred (100%) on special occasions. Respondents also showed preferences for particular genres in terms of actions they are involved in while listening to

them. While driving respondents generally preferred romantic (love) songs, melodious film songs, English songs, Sufi and rock songs; when they felt like dancing, they indicated for rap, hip-hop, pop, remix, new age, Punjabi and rock songs; and to relax they preferred listening to genres like trance, instrumental, Sufi, classic, jazz and ghazal.

The correlations revealed a fascinating pattern of links between music preferences and personality. The music preference dimension, Intense and Electronic was positively correlated with Openness to New Experience {r (229) = .18, p = .005} and negatively correlated to Agreeableness {r(229) = .18, p = .006}. These correlations suggest that young adults who enjoy listening to Intense and Electronic music tend to be curious, imaginative, artistic, excitable, unconventional and have a wide range of interests. However, they can be less forgiving, demanding, stubborn, and apathetic and lack warmth and love to show off.

The Devotional and Cultural dimension was positively correlated to Openness to New Experience {r(229) = .27, p = .001}. Young adults who enjoy listening to Devotional and Cultural music also tend to be curious, imaginative, artistic, excitable, unconventional and have a wide range of interests.

The correlates of Spiritual and Reflective dimension reveal positive correlations with Extraversion {r(229) = .18, p = .006} and Agreeableness {r(229) = .17, p = .008}. Our analysis suggests that young adults who enjoy listening to Spiritual and Reflective music are sociable, assertive, energetic, adventurous, enthusiastic, outgoing, and also curious, imaginative, artistic, excitable, unconventional with a wide range of interests.

The Emotional and Melodious dimension was positively related to Openness to New experience {r(229) = .27, p = .000} and young adults preferring this dimension are also curious, imaginative, artistic, excitable, unconventional and have a wide range of interests.

No correlations were found between the dimension Contemporary and Rhythmic with personality.

An independent sample of t test showed gender differences statistically significant for music preference dimensions Devotional and Cultural {t(443) = 2.86, p = .004}; and Emotional and Melodious {t(443) = -2.13, p = .034}. Boys (n = 239, M = 24.70, SD = 10.19) tend to listen to Devotional and Cultural songs more (genres which emphasize themes of devotion and love and belong to different culture and religion) than girls (n = 206, M = 22.00, SD = 9.64). Girls (n = 206, M = 19.16, SD = 5.49), on the other hand, enjoy listening to Emotional and Melodious (genres which emphasize various emotions and are melodious) songs more than boys (n = 239, M = 18.03, SD = 5.67). A number of studies have demonstrated differences between male and female listeners' music preferences (Colley, 2008; North & Hargreaves, 2007; O'Neill, 1997), suggesting that systematic gender differences in music preferences are based on gender-role socialization into male toughness and female emotionality. Female listeners also use music more frequently to fulfil emotional needs (North et al., 2000).

Discussion

The purpose of this paper was to examine the basic underlying dimensions of music preferences, the associations between music preferences and personality characteristics and gender differences in music preferences.

Factor structure of music preferences

Exploratory factor analysis revealed five distinctly interpretable music-preference dimensions, which were labelled as Intense and Electronic; Devotional and Cultural; Emotional and Melodious; Spiritual and Reflective; and Contemporary and Rhythmic. The pattern of loadings poorly resembled the one reported by Rentfrow and Gosling (2003). Except two music-preference dimensions namely 'Intense and Electronic' and 'Spiritual and Reflective' and the genres viz. Rock, Heavy Metal, Jazz and Blues, no other intersecting music genres could be observed. In fact, several differences and peculiarities could be noted between Indian and American factor solutions.

Indian youngsters are exposed to more music genres than American youngsters. Though, Jazz, Blues, Rock, Heavy Metal, Religious, Pop, Rap, Hip-hop, Classical and Folk genres were found common in young adults of both the cultures, however, several unique music genres were reported by the Indian young adults. Ghazal, Bhajan, Sufi, Trance, Bollywood etc. were few amongst them. In the Indian young adult sample, the genre Folk and Classical loaded on the Devotional and Cultural factor, whereas in the United States, these loaded on the Reflective and Complex factor.

In the Indian sample, not only the nomenclature of the factors was different but, also their factor solutions were uniquely represented. For example, firstly, the factor Emotional and Melodious with factor solutions were Bollywood (sad) songs, melodious film songs, romantic songs, and soft music. Secondly, genres like New Age and Trance and genres like Jazz and Blues loaded in ascendance on the factor, Spiritual and Reflective. Factors, 'Devotional and Cultural' and 'Emotional and Melodious' had unique factor solutions amongst Indian young adults.

Associations of personality and gender with music preferences

Findings of this paper indicate that personality and gender could have roles to play in the formation of music preferences. The results of the present study were found to be corroborated by a study done by Rentfrow and Gosling (2003) to some extent. They found that individuals who prefer rock, alternative and heavy metal forms of music were more open to experiences. In other words, it can be said that individuals who were intellectually curious, aesthetically sensitive, were attentive to inner feelings preferred music, which was full of energy and in which heavy metal or intensive electric metals were used. However, such young adults could be less forgiving, demanding, stubborn, apathetic and may lack warmth and love to show off. This finding of a negative relationship between Intense and Electronic and agreeableness is, however, not in conjunction to the findings by Rentfrow and Gosling (2003). They had found that people preferring this type of music do not appear to display signs of neuroticism and disagreeableness.

Our findings establish that young adults who are open to new experiences prefer music full of energy, and in which heavy metal or intensive electric metals are used (the Intense and Electronic); music which emphasizes themes of devotion and love and represent different cultures and religions (the Devotional and Cultural); and music, which evokes various emotions and are melodious (the Emotional and Melodious).

The young adults who are extraverts and agreeable tend to prefer spiritual and reflective music. This indicates that individuals who are compassionate, cooperative and can be trusted seem to listen to music, which is thought provoking and connects with one's higher self (Spiritual and Reflective). Young adults' spiritual quest for values, identity and meaning of life can be attained, to a large extent, only through listening to spiritual music.

The absence of significant correlations between the music-preference dimensions and two Big-Five personality dimensions, namely, Neuroticism (Rentfrow & Gosling, 2003) and Conscientiousness suggests that chronic emotional states and painstakingness do not have a strong effect on young adults' music preferences.

It can be argued that discrepancies being reported in this research about the underlying dimensions of music preferences, and the associations between music preferences and personality characteristics from the pioneering work done by Rentfrow and Gosling (2003) might have been a result from the cross-cultural differences (Chamorro-Premuzic, Swami, Furnham, & Maakip, 2009).

Conclusion

The results of factor analysis of music preference scale revealed five major factors, namely, Intense and Electronic; Devotional and Cultural; Emotional and Melodious; Spiritual and Reflective; and Contemporary and Rhythmic.

Personality characteristics are found to be associated with the kind of music young adults prefer to listen to. For example, young adults who are open to new experiences prefer Intense and Electronic, Devotional and Cultural, and Emotional and Melodious music genres. Results also revealed that an extravert and agreeable young adult tend to prefer listening to Spiritual and Reflective music. Significant gender differences were also observed on two music genres, namely, Devotional and Cultural and Emotional and Melodious. Girls preferred to listen to Emotional and Melodious music as opposed to boys who preferred to listen to Devotional and Cultural music.

Limitations and Application

Certain limitations have been identified. First, the study relied only on self-reports of music use and preferences, which may differ from actual music use and preferences in real life. This limitation is compounded by the fact that participants completed the surveys in one sitting, and the results of this study are therefore, only hypothetical and not verified across a longitudinal study. Second, the present results are not consistent with the findings of studies done in the west; therefore, results couldn't be validated owing to the use of a non-western sample.

The present study, however, puts forth certain questions to be answered through future researches – How do music preferences develop? How, when and why do music preferences change? How do music preferences influence behaviour and how do individuals make use of music in their everyday lives? Answers to these questions may help researchers working in different applied fields of psychology to explain the musical behaviour of young adults that support their well-being.

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