

# The Relationship between Musical Preferences and Emotional Regulation in Emerging Adulthood in Jakarta

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## ABSTRACT

Music can express, induce, change, strengthen, or mitigate emotions in an individual. However, several genres of music around the world are being utilized as psychotherapeutic devices with various resulting impact depending on the music preferences. A number of studies have shown that many people often use music as an emotional regulation strategy. These people include emerging adults in Jakarta. They are experiencing period of transition from adolescence to adulthood. They are challenged to handle stress and to avoid psychological problems. The purpose of this study is to determine the relationship between preferences for certain music genres and emotional regulation (particularly strategies for reducing negative emotions and improving positive emotions) among emerging adulthood in Jakarta. This study involved 458 emerging adults in Jakarta using convenience sampling technique. The result shows that the preference for certain music genres has a statistically significant correlation with emotional regulation. Preferences for blues and rock music genres were positively associated with the use of music to reduce negative emotions and improve positive emotions. Preference for heavy metal music was only positively associated with improving positive emotion, and the intense and rebellious music preference dimension was positively associated with the use of music to improve positive emotion. These results are also considered to be central to the potential use of music as a medium of emotional regulation strategies among emerging adults in Jakarta.

**Keywords:** *music preferences, emotional regulation, and emerging adulthood*

## 1. INTRODUCTION

Widhyatama [39] explained that music is common in human life. A person can listen to music at a restaurant, bookstore, shopping center, public transportation, during sports, and so on [35]. IFPI [19], the organization that represents the recorded music industry worldwide, studied and discussed the latest music listening trends among music consumers aged 16-64 in 21 countries. Based on the report, it is explained that: (a) respondents usually spend 18 hours per week listening to music; (b) most people (54%) self-identify as someone who 'loves' or becomes a 'fanatic' about music between the ages of 16 - 24; and (c) the older age group (ages 35 - 64 years) increasingly embrace audio streaming services. Thus, listening to music has become a routine of each individual, and a part of our daily life.

According to Sunarko [39], music is a form of sound with an orderly arrangement of melodies or rhythms with beautiful elements or harmony. In an arranged musical form or composition, the composer generally expresses their thoughts and feelings through several musical elements [22]. According to Djohan [10], the basic elements in music consist of tempo, timbre, dynamics and pitch. Various genres of music that exist

show similarities and differences based on these elements, and music is usually grouped into a genre based on similarities in all or most of the elements [33].

Genres can be defined based on musical themes, context, musical techniques, and musical styles [16]. Rentfrow and Gosling [29] reclassified genres into four dimensions, namely reflective and complex (blues, jazz, folk, and classical music), intense and rebellious (heavy metal, alternative, and rock genres), upbeat and conventional (soundtrack, religious, pop, and country music genres), and energetic and rhythmic (soul/funk, electronica/dance, and rap/hip-hop). However, according to Tzanetakis and Cook [39], a musical genre can emerge with a complex interaction between historical, marketing, public and cultural factors in a place or region so that a genre is said to have no strict definitions and boundaries. It also explains how music is very diverse around the world. Different genres of music tend to have different impacts on each person [5]. It can be inferred that everyone has varied preferences for music genres [32].

Musical genre preference is a condition in which the individual shows a stronger preference for some musical genres than others, which is a manifestation of one's personality. Personality, self-views, and cognitive abilities can all play a

role in the formation and maintenance of musical preferences. If music preferences are partly determined by personality, self-views, and cognitive abilities, then knowing a person's preferred music genre can be a clue to knowing these aspects [29]. Also, although music is often an important way of expressing self-identity, past research has shown that people listen to music for a variety of purposes [6].

Many music psychologists agree that eliciting emotions is one of the most important reasons why we listen to music. Music can express, encourage, change, amplify, or dampen emotions [31]. Given the strong emotional effects of music, individuals may wish to use music to regulate their emotions in several ways possible [7]. Furthermore, individuals may seek certain musical genres to regulate their perceived emotional state [29]. Studies on emotional regulation that mostly focus on specific musical genres have had quite mixed findings. Research Labbé et al. [23] showed that listening to classical and self-selected music resulted in reduced anxiety after exposure to a stressor, whereas heavy metal music increased anxiety. In another study, research by Sharman and Dingle [36] showed that extreme music (such as rock or heavy metal) did not make an angry person angrier, but on the contrary, it seemed to match the physiological arousal of an individual and lead to an increase in positive emotions.

If we look at the different results of several studies, it is very clear that certain music genres have different effects and are used as emotional regulation strategies according to the context and situation of each individual. Also, the results of previous studies regarding the relationship between musical genre preferences and their role in emotional regulation conducted by Cook, Roy, and Welker [7] may not necessarily yield the same results as in Indonesia, considering that music and culture are closely related [35]. In addition, this research is also focused on emerging adulthoods in Jakarta, where individual music genre preferences tend to be more stable with age so that the preferred music preferences can be known with certainty [8], and that emotional self-regulation increases substantially in early adulthood, which consequently improves overall emotional well-being [34]. Therefore, researchers are interested in investigating the relationship between music genre preferences and emotional regulation among emerging adults in Jakarta who potentially may use music as a means or strategy for emotional regulation.

### **1.1. Our Contribution**

The results of this research provide some adjustments and improvements based on previous research conducted by Cook, Roy, and Welker [7]. So, this research is expected to be able to provide theoretical benefits to deepen theoretical studies regarding the relationship between musical preferences and emotional regulation in emerging adulthood, especially in Jakarta. In addition, the results of this research are expected can enrich library resources, such as in the fields of music psychology, clinical psychology, and developmental psychology, especially the emerging adulthood. For the community or readers, this research is expected to be able to provide practical benefits or knowledge in order to know the relationship between musical preferences and emotional

regulation. So that in the future people will be able to explore more deeply related to certain musical genres that are associated with their own emotions and help them in the process of improving emotional regulation strategies by using certain musical preferences.

### **1.2. Paper Structure**

The rest of the paper is organized as follows. Section 2 introduces the preliminaries used in this paper, which include musical preferences, emotional regulation, and emerging adulthood. Section 3 presents the background of related research and correlation each variable. Then, the demographic data of participants, research design, measurement (Short Test of Music Preference [STOMP] Questionnaire and Music Uses and Gratifications Scale Questionnaire) were in Section 4. Section 5 was results and discussion about this research. Finally, Section 6 concludes the paper and suggestions for further research.

## **2. BACKGROUND**

### **2.1. Musical Preference**

#### *2.1.1. Definition of musical preference*

Music is defined as a sound or tone arranged to form a rhythm, song, and harmony (especially by using instruments that can produce a beautiful sound) [20]. According to Djohan [9], music is often associated as a medium to express one's feelings, but also considered to be able to arouse feelings for the listeners. Music itself is categorized into various music genres, where music genre has its own definition. A music genre is a set of musical activities or categories that emerges based on a complex set of cultural interactions, artists, and market forces to characterize similarities between musicians or compositions and organize music collections according to socially accepted rules [11][30]. In addition, the music genre can also be defined as a system of orientations, expectations, and conventions that unite the industry, music players, critics, and fans in making what these individuals identify as distinctive musical genre [24].

While the definition of preference is a priority or right to take precedence over other things. In addition, preferences are also defined as choices, tendencies, and preferences [21]. So, it can be said that musical preference is an activity or tendency in which individuals choose one music genre over other music genres [29]. Musical preferences can be measured at various levels of abstraction ranging from broad stylistic categories to preferences for specific artists and tracks, track citations, and musical characteristics [13].

#### *2.1.2. Dimensions of musical preference*

Rentfrow and Gosling [29] explored the underlying dimensions of musical preference (how preferences for different musical styles are grouped) and classified several musical genres into four dimensions, namely Intense and

Rebellious (rock, alternative, and heavy metal), Reflective and Complex (jazz, classical, blues, and folk), Energetic and Rhythmic (soul/ funk, electronica/ dance, and rap/ hip-hop), and Upbeat and Conventional (religious, country, and soundtrack).

### 2.1.3. Factors affecting musical preference

According to Finnäs [12], several causal factors can have an impact on individual music preferences, namely: (a) factors related to the music itself, where many research results show that the effect of repeated listening (familiarity and repeated listening) on preferences for a particular genre of music is determined in part by the complexity of the music; (b) factors relating to various concrete aspects of the influence method, where the effect of an "intra-music-oriented" listening approach or repetitive listening may depend on the extent to which this is coupled with social influence (the listener's affective experience of listening music and social influences), or by motivating and activating actions; and (c) factors related to the affected individual, most of which involve background variables. Certain musical characteristics (e.g., tempo, loudness, complexity, emotional expression) appear to differ to preference, depending on gender, personality, musical background, status as listener or performer, and so on. Although many factors influence individuals in choosing their musical genre, the most underlying is their personality trait [18].

## 2.2. Emotional Regulation

### 2.2.1. Definitions of emotional regulation

According to the American Psychological Association [APA] Dictionary of Psychology [2], emotional regulation is an individual's ability to modulate emotions or sets of emotions. Emotional regulation is divided into two types, such as: (a) Implicit emotional regulation, operates without deliberate oversight and modulates the intensity or duration of an emotional response regardless of the level of consciousness; and (b) Explicit emotional regulation, requires conscious supervision, using techniques such as changing the target emotion (e.g., anger) in a way that is likely to produce more positive outcomes, learning to interpret situations differently to better manage emotions, and recognizing how different behaviors may be perceived. can be used to satisfy certain emotional states. In general, emotional regulation increases throughout a person's life.

### 2.2.2. Dimensions of emotional regulation

Lonsdale and North [25] explain that the goal of individuals to regulate their emotions is to meet the individual's needs. One of the mediums used in regulating emotions, namely the mass media in the form of music. They explore the dimensions that underlie how a person uses the mass media in the form of music to meet individual's needs. In general, they divide the needs provided by the mass media in the form of music into eight dimensions or categories, namely Personal Identity [PI],

Positive Mood Management [PMM], Negative Mood Management [NMM], Reminiscing [R], Diversion [D], Arousal [A], Surveillance [S], and Social Interaction [SI].

### 2.2.3. The function of emotional regulation

There are several functions of emotional regulation, especially for emerging adulthood. First, individuals who practice emotional regulation tend to be better able to cope with life's stressors and are more resilient because individuals have better-coping strategies and tolerance for stress [27]. This is suitable for emerging adulthood, where at this stage of development, individuals are undergoing a transition from adolescence to adulthood and there are challenges that they must face. One of the challenges faced by emerging adulthood is to develop intimate bonds between love and friendship, as well as to maintain intimate relationships and to pursue a profession/job [4]. If these challenges are not addressed, it will lead to stress and other psychological disorders. Second, emotional regulation is also a protective factor against symptoms of depression and anxiety disorders [27]. This can prevent the possibility of the appearance of depressive symptoms that can increase until the age of 30 years in the developmental stage of emerging adulthood [37], especially in women.

Third, individuals who practice emotional regulation tend to feeling better in a short period of time, strong emotional regulation skills can also improve long-term well-being, improve performance at work, enrich personal relationships, and even lead to better overall health. In addition, regulating emotions through problem-solving, self-affirmation, reassessment of situations, and so on, makes these emotions less likely to escalate and lead to regrettable situations. Although moods are not the same as emotions, they do affect mood. This means that emotional regulation can lead to improved mood, which in the long run can increase compassion and empathy for others [1].

### 2.2.4. Emotional regulation strategies

James J. Gross proposed a model of the emotion regulation process in 1998 [3]. The emotion regulation process model is a model that proposes that emotion regulation can occur at two different points in the process. emotional generative processes, namely: (1) antecedent-focused emotion regulation, which appears at the front, or at the beginning of the process; and (2) response-focused emotion regulation, which occurs at the back, or after an emotional response is triggered. Gross [15] explains that emotions can be regulated either by manipulating the input to the system (antecedent-focused emotion regulation) or by manipulating its output (response-focused emotion regulation). For example, emotion regulation that focuses on antecedents could include *situation selection*, in which a person approaches or avoids certain people or situations based on their likely emotional impact; *situation modification*, in which a person modifies the environment to change its emotional impact; *attention deployment*, in which a person turns his attention towards or away from something to influence his emotions; and *cognitive change*, in which a

person re-evaluates the existing situation or his capacity to manage the situation to change one's emotions.

Response-focused emotion regulation also includes various types, such as strategies that intensify, reduce, prolong, or limit the ongoing emotional experience, expression, or physiological response [15]. According to Gross [14], this type of strategy is also known as *response modulation*. Response modulation refers to the direct influence on the experiential, behavioral, or physiological components of an emotional response after the emotion is well developed. Examples include using alcohol, cigarettes, drugs, and even food to change one's feeling state or using physical exercise and deep breathing to change a person's physiological responses. However, one well-studied form of response modulation is expressive suppression, which refers to a sustained effort to inhibit one's emotional expressive behavior.

### 3. METHODS

#### 3.1. Research Design and Respondents

This type of research is a non-experimental quantitative research, using a non-probability sampling method, which is convenience sampling. This study uses statistical correlation techniques to determine the relationship between music genre preferences and emotional regulation among emerging adults in Jakarta.

Participants in this study have several characteristics. First, the participants were in the emerging adult developmental stage (aged 20-40 years). Second, the participants consist of both male and female. Third, participants live in Jakarta without restrictions of ethnicities, races, cultures and religions. Fourth, participants like to listen to music in their daily lives to regulate their emotions, both to reduce negative emotions and improve positive emotions.

Overall, the participants in this study amounted to 458 people, consisting of 309 (67.5%) women and 149 (32.5%) men. Other general descriptions of the participants in this study were grouped by age, religion, domicile, ethnicity, the number of participants who listened to the preferred music genre for emotional regulation, the frequency of listening to the preferred music genre for emotional regulation, the selection of music genres other than the preferred music genre for emotional regulation, and the frequency of listening to music genres other than the preferred music genre for emotional regulation.

Based on age, there are 109 participants aged 20 years (23.8%), 165 participants aged 21 years (36%), 67 participants aged 22 years (14.6%), 46 participants aged 23 years (10 %), 14 participants aged 24 years (3.1%), 11 participants aged 25 years (2.4%), 10 participants aged 26 years (2.2%), 4 participants aged 27 years (0.9%), 10 participants aged 28 years (2.2 %), 1 participant was 29 years old (0.2%), 3 participants were 30 years old (0.7%), 3 participants were 31 years old (0.7%), 1 participant was 33 years old (0.2%), 2 participants were 34 years old (0.4 %), 2 participants 35 years old (0.4%), 1 participant 36 years old (0.25%), 1 participant was 37 years old (0.2%), 1 participant was 38 years old (0.2%),

3 participants were 39 years old (0.7 %), and 4 participants were 40 years old (0.9%).

Based on the religion of the participants, one claimed to be an atheist (0.2%), 48 participants were Buddhist (10.5%), 5 participants were Hindu (1.1%), 162 participants were Muslim (35.4%), 110 participants were Catholic (24%), 2 participants were Confucian (0.4%), one Christian (0.2%), one Adventist Christian (0.2%), 126 Protestant Christians (27.5%), and 2 participants did not answer (0.4%).

Based on the place of residence of the participants, there are 234 participants who live in West Jakarta (51.1%), 38 participants who live in Central Jakarta (8.3%), 67 participants who live in South Jakarta (14.6%), 66 participants who live in East Jakarta (14.4%), and 53 participants who live in North Jakarta (11.6%).

Based on the ethnicity of the participants, there are 211 participants who are Chinese (46.1%), 94 participants who are Javanese (20.5%), 18 participants who are Betawi (3.9%), 33 participants who are Sundanese (7.2%), 16 participants who are of Batak ethnicity (3.5%), 9 participants are of Minangkabau ethnicity (2%), 10 participants are Malay (2.2%), 2 participants are Bugis (0.4%), 3 participants are of Banjar ethnicity (0.7%), 37 participants are other or mixed ethnicities (8.1%), and 25 participants did not answer.

There are 401 participants who listen to their preferred music genres for emotional regulation (87.6%) and 57 participants do not listen to their preferred music genres (12.4%). Based on the frequency of listening to the preferred music genre for emotional regulation, 29 participants never listen to their preferred music genres for emotional regulation (6.3%), 13 participants rarely listen to their preferred music genres for emotional regulation (2.8%), 52 participants occasionally listen to their preferred music genres for emotional regulation (11.4%), 189 participants often listen to their preferred music genres for emotional regulation (41.3%), and 175 participants very often listen to their preferred music genres for emotional regulation (38.2%).

Based on the selection of music genres other than the preferred music genre for emotional regulation, there are 14 participants who listen to classical music for emotional regulation (3.1%), 2 participants who listen to blues music for emotional regulation (0.4%), 1 participant who listens to country music for emotional regulation (0.2%), 7 participants who listened to dance music/ electronica for emotional regulation (1.5%), 3 participants who listened to folk music for emotional regulation (0.7%), 9 participants who listened to rap/hip-hop music for emotional regulation (2%), 2 participants who listened to soul/funk music for emotional regulation (0.4%), 25 participants who listened to religious music for emotional regulation (5.5%), 6 participants who listened to alternative music for emotional regulation (1.3%), 14 participants who listened to jazz music for emotional regulation (3.1%), 13 participants who listened to rock music for emotional regulation (2.8%), 48 participants who listened to pop music for emotional regulation (10.5%), and 314 participants who continue to listen to their preferred music genres for emotional regulation (68.6%).

Based on the frequency of listening to music genres other than the preferred music genre for emotional regulation, there are 47 participants who never listen to music genres other than the

preferred music genre for emotional regulation (10.3%), 8 participants who rarely listen to music genres other than preferred music genres for emotional regulation (1.7%), 57 participants who occasionally listen to music genres other than preferred music genres for emotional regulation (12.4%), 185 participants who often listen to music genres other than preferred music genres for emotional regulation (40.4 %), 161 participants who very often listen to music genres other than the preferred music genre for emotional regulation (35.2%).

### 3.2 Measurement

#### 3.2.1 Reliability of short test of music preference [STOMP] questionnaire

The instrument to measure musical genre preference variable is the Short Test of Music Preference [STOMP] developed by Rentfrow and Gosling [29]. STOMP consists of 14 items which are divided into four dimensions, namely: (a) reflective and complex (folk, classical, jazz, blues), (b) intense and rebellious (heavy metal, alternative, rock), (c) upbeat and conventional (soundtrack/ theme song, religion, pop, country), and (d) energetic and rhythmic (electronica/ dance, soul/ funk, rap/ hip-hop). The researcher also adapted the questionnaire from English to Indonesian in order to measure music preferences of emerging adults in Jakarta. Content validity test was conducted through expert judgment with the assistance of 3 (three) experts, namely by Roswiyani, PhD., Psi.; Dr. Riana Sahrani, S.Psi., M.Sc., Psi.; and Yohana Theresia, M. Psi., Psi. This measurement uses a Likert scale with option 1 which states "I Dislike it Very Much [STS]" to 7 which states "I Like it Very Much [SS]". Based on the results of the reliability test, the dimensions of musical genre preference sequentially have cronbach's alpha of 0.674 (reflective and complex), 0.733 (intense and rebellious), 0.465 (upbeat and conventional), and 0.672 (energetic and rhythmic). In this study, the upbeat and conventional dimension was excluded because the Cronbach's alpha value was below 0.60 which indicated that the item was not valid and reliable. Meanwhile, the other three dimensions are valid and reliable.

#### 3.2.2 Reliability of music uses and gratifications scale questionnaire

The instrument to measure emotion regulation variable is the Music Uses and Gratifications Scale, which was developed by Lonsdale and North [25] and has been modified by Herrera [17]. In addition, the researchers also adapted the questionnaire from English to Indonesian in order to measure emotional regulation strategies musically of emerging adults in Jakarta. The researcher conducted a similar content validity test with 3 experts who evaluated the musical genre preference variable measuring instrument. This instrument has 48 items, divided into eight dimensions, namely: (a) personal identity [PI], (b) negative mood management [NMM], (c) positive mood management [PMM], (d) reminiscing [R]; (e) diversion [D]; (f) arousal [A]; (g) surveillance [S]; and (h) social interaction [SI]. This measurement also uses a Likert scale

from 1 which states "Very Inaccurate [STS]" to 7 which states "Very Accurate [SS]". Based on the results of the reliability test, the dimensions of the musical emotional regulation strategy sequentially have cronbach's alpha of 0.888 (PI), 0.884 (NMM), 0.846 (PMM), 0.844 (R), 0.771 (D), 0.704 (A), 0.826 (S), and 0.788 (SI). It is evident that every dimension is valid and reliable.

## 4. RESULTS AND DISCUSSION

Based on the normality test using the One Sample Kolmogorov-Smirnov Test on both music genre preference variable and musical emotional regulation, the significance value (p) of the music genre preference variable is greater than 0.05. However, the significance value (p) of the musical emotional regulation variable is smaller than 0.05. It can be concluded that the distribution of data on the musical genre preference variable is normally distributed, while the musical emotional regulation variable is not normally distributed.

Then, the researchers tested the hypothesis by using the Spearman Rank correlation test. In the first analysis, researchers examined the relationship between preferences for certain musical genres and musical emotional regulation strategies. Classical music genre was positively associated with music use for arousal ( $r = .101, p < 0.05$ ), surveillance ( $r = .114, p < 0.05$ ), and social interaction ( $r = .098, p < 0.05$ ). Blues was positively associated with music use for negative mood management ( $r = .093, p < 0.05$ ), positive mood management ( $r = .098, p < 0.05$ ), and social interaction ( $r = .112, p < 0.05$ ). The jazz genre was positively associated with music use for arousal ( $r = .109, p < 0.05$ ) and social interaction ( $r = .115, p < 0.05$ ).

Alternative music genre were positively associated with reported music use for social interaction ( $r = .095, p < 0.05$ ). Rock was positively associated with music use for negative mood management ( $r = .117, p < 0.05$ ), positive mood management ( $r = .098, p < 0.05$ ), diversion ( $r = .092, p < 0.05$ ), and arousal ( $r = .104, p < 0.05$ ). Heavy metal music genre was positively associated with music use for negative mood management ( $r = .102, p < 0.05$ ), diversion ( $r = .113, p < 0.05$ ), arousal ( $r = .109, p < 0.05$ ), surveillance ( $r = .092, p < 0.05$ ), and social interaction ( $r = .096, p < 0.05$ ). Dance/electronic music genre was positively associated with music use for reminiscing ( $r = .107, p < 0.05$ ). For a clearer explanation and description of the data, see table 1.

**Table 1.** Result of correlation analysis between music genre preference and musical emotional regulation strategy.

Genre	Emotional Regulation Strategy							
	PI	NMM	PMM	R	D	A	S	SI
Classical	.230**	.210**	.175**	.158**	.207**	.101*	.114*	.098*
Blues	.211**	.093*	.098*	-.005	.185**	.176**	.142**	.112*
Folk	.263**	.145**	.163**	.033	.199**	.179**	.216**	.135**
Jazz	.185**	.248**	.235**	.219**	.183**	.109*	.184**	.115*
Alternative	.196**	.122**	.135**	.042	.131**	.161**	.201**	.095*
Rock	.164**	.117*	.098*	-.012	.092*	.104*	.044	.008
Heavy								
Metal	.201**	.102*	.043	-.004	.113*	.109*	.092*	.096*
Electronica/ Dance	.259**	.222**	.199**	.107*	.271**	.280**	.269**	.218**
Rap/ Hip- hop	.231**	.202**	.200**	.049	.211**	.185**	.317**	.199**
Soul/ Funk	.252**	.176**	.196**	.013	.207**	.169**	.194**	.169**

Note. PI = personal identity; NMM = negative mood management; PMM = positive mood management; R = reminiscing; D = diversion; A = arousal; S = surveillance; SI = social interaction.

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

\* Correlation is significant at the 0.05 level (2-tailed).

In the second analysis, researchers examined the relationship between the dimensions of preference and musical emotional regulation strategy. The researcher first combines the musical genre preferences into the dimensions set by Rentfrow and Gosling [29]. After the data was categorized into musical dimensions, the researchers found a significant correlation between the dimensions of music genre preference and emotion regulation strategies. Preferences for intense and rebellious music genres were found to be positively related to the positive mood management ( $r = .116, p < 0.05$ ). For a more details, see table 2.

**Table 2.** The result of the correlation analysis between the dimensions of musical genre preference and musical emotional regulation strategy

Emotional Regulation Strategy	Musical genre preference		
	Reflective and Complex	Intense and Rebellious	Energetic and Rhythmic
PI	.298**	.227**	.315**
NMM	.220**	.146**	.243**
PMM	.207**	.116*	.243**
R	.125**	.011	.069
D	.247**	.146**	.282**
A	.193**	.148**	.260**
S	.222**	.121**	.330**
SI	.143**	.080	.254**

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

\* Correlation is significant at the 0.05 level (2-tailed).

These findings explain that the preference for intense and rebellious music is associated with the use of music to improve positive emotions in emerging adults in Jakarta. Music genres in this dimension are specifically related to emotion regulation strategies, such as how rock music genre preference is positively associated with the use of music to reduce negative emotions and increase positive emotions. Meanwhile, preference for heavy metal music was only positively associated with the use of music to increase positive emotions. This suggests that extreme music (such as rock or heavy metal genres) does not make an angry person angrier, but on the contrary, it seems to match the physiological arousal of an individual and result in an increase in positive emotions [36]. It was also found that reflective and complex music, especially the blues music genre, was positively associated with strategies to reduce negative emotions and increase positive emotions. This shows that individuals can look for different genres of music for different emotion regulation strategies because each individual will have a different response to a piece of music [7][28]. This statement is supported by data showing that there are around 161 of 458 participants who very often listen to genres other than their preferred genres to regulate emotions, both negative and positive.

In addition to the correlation test, the researcher also conducted additional analysis in the form of a differential test using the Mann-Whitney Test. First, the researchers analyzed music genres based on the three dimensions (Reflective & Complex, Intense & Rebellious, and Energetic & Rhythmic) by gender. It was found that there were differences in the preferences of folk music genres (Asymp. Sig. (2-tailed) of  $0.04 < 0.05$  probability value), rock (Asymp. Sig. (2-tailed) of  $0.00 < 0.05$  probability value), and heavy metal (Asymp. Sig. (2-tailed) of  $0.00 < 0.05$  probability value) between males and females. Second, the researcher analyzed three dimensions of musical genre preference (Reflective & Complex, Intense & Rebellious, and Energetic & Rhythmic) by gender. It was found that there were differences in the preference dimensions of intense and rebellious music genres (Asymp. Sig. (2-tailed) of  $0.00 < 0.05$  probability value) between men and women. Third, the researchers analyzed the dimensions of the musical emotional regulation strategy, specifically the [NMM] and [PMM] by gender. Based on the results of the analysis, the researchers found that there were differences in the negative emotion regulation [NMM] (Asymp. Sig. (2-tailed) of  $0.003 < 0.05$  probability value) and positive emotion regulation [PMM] (Asymp. Sig. (2-tailed) of  $0.01 < 0.05$  probability value) between men and women.

The researcher also conducted another differential test using the Kruskal-Wallis Test to analyze the dimensions of music genre preference and age. Based on the results of the analysis, the researchers found that there were no differences in the three dimensions of musical genre preference (Reflective & Complex, Intense & Rebellious, and Energetic & Rhythmic) based on age (Asymp. Sig. (2-tailed)  $> 0.05$  probability value). For more details, see table 3.

**Table 3.** Kruskal-Wallis test on the dimensions of music genre preference and age

	<i>Reflective &amp; Complex</i>	<i>Intense &amp; Rebellious</i>	<i>Energetic &amp; Rhythmic</i>
Chi-Square	14.804	29.374	19.957
df	19	19	19
Asymp. Sig.	.735	.060	.397

Researchers performed Kruskal-Wallis Test to analyze musical emotional regulation strategies, specifically negative emotion reduction [NMM] and positive emotion improvement [PMM] based on age. It was found that there was a difference in positive emotion improvement strategy [PMM] based on age (Asymp. Sig. (2-tailed) of  $0.002 < \text{probability value of } 0.05$ ). And lastly, the researchers analysed the negative emotion reduction [NMM] and positive emotion improvement [PMM] strategies based on the dimension of musical genre preference. The researchers found no differences (Asymp Sig (2-tailed)  $> 0.05$  probability value).

## 5. CONCLUSION AND SUGGESTIONS

It was found that there is a statistically significant correlation between preferences for certain music genres and emotional regulation in emerging adults in Jakarta. This explains that the preference for certain musical genres is correlated with emotion regulation, and there is a potential for the use of certain musical genres as a means or tool for emotion regulation (particularly strategies for reducing negative emotions and increasing positive emotions) in emerging adults in Jakarta.

This study has some limitations. First, there are some participants who still do not know or recognize the category of the music genre that the individual often listens to. This forced the participants to first search for the category of the music genre on the internet to find out what category of music they usually listen to. Therefore, the researcher's suggestion for further research is to provide examples of songs that are common in each category of music genres on the research questionnaire.

Second, the musical emotional regulation strategy measured by the researchers focuses more on increasing positive emotions and reducing negative emotions. In fact, there are forms of emotion regulation strategies that have been identified, which were not investigated in this study, such as up-regulating negative emotions or down-regulating positive emotions, according to Mauss and Tamir regarding the purpose of emotional regulation [26]. Therefore, it is hoped that the next researcher can develop or use a measuring instrument for musical emotion regulation strategies that can measure all aspects of emotion regulation to get a clearer and more in-depth picture.

Third, not all participants who filled out the research questionnaire understood the meaning of the term "emotion regulation". This of course can affect the answers of participants when filling out the questionnaire or understanding the answer options. Therefore, the researcher's suggestion for further research is for the term "emotion

regulation" to be replaced with a more common or well-known term to the general public. Fourth, the sample in this study was dominated by female participants at 309 participants, while there were only 149 male participants. This may lead to the sample not representing the preferences of the music genre of the population in Jakarta. Therefore, the suggestion for further research is to keep a balanced number between genders in order to get better results and representation.

The researcher also suggests several things for further research. First, the researcher suggests that the next research should be carried out qualitatively or quantitatively with experiments to get a better picture. Second, the researcher would like to suggest further development of the Music Uses and Gratifications Scale measuring instrument so that the dimensions or factors measured are more balanced between reducing negative emotions or increasing positive emotions and increasing negative emotions or reducing positive emotions.

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