8.0 APPRAISAL

8.1 Summary

We developed an instrument that can measure music receptivity and then field tested it and assessed the psychometric properties and as the result of which we developed a 20 item long form and a 12 item short form of the Music Receptivity Scale. The scale has four domains namely, Emotional experience, Attention, Interest and Hurdles. In addition to the field testing, we also conducted the study involving musicians and also another study amongst Yoga population (involving a bhajan setup). The major findings of these studies are listed below:

- 1. Following field testing and analysis of data, we got a four factor and two factor solution for the 20 item MRS (items 3 and 18 were removed as they weakly loaded).
- 2. Also another short form of the MRS which has 12 items, with two factor solution, was found adequate.
- 3. Cumulative variance explained by the 20 item scale is 46% and that of the 12 item scale is 45%.
- 4. The internal consistency measured using cronbach's alpha was found to be 0.89. For the 20 item four factor solution, the alpha were: 0.81 (emotion), 0.84 (interest), 0.68 (attention), and 0.59 (hurdles). For the 20 item two factor solution, the alpha were: 0.87 (affect) and 0.75 (attention).
- 5. The test reliability was found to be very high, r (45) = 0.87, p < .001 for 15 days interval, and r (49) = .91, p < .001 for 30 days interval. This indicates high temporal stability of the tool.</p>
- 6. The mean MRS score of the musician group was significantly higher than the main study group, t (69.17) = 5.515, p < .001, d = 0.46. Also, the variance of the musician group was significantly lower than the main study group, F (1,355) = 4.89, p = .028. This indicates discriminant validity of MRS.
- 7. The Music Receptivity Scale (MRS) showed mixed results of convergent and divergent validity, in the study involving Yoga population.

8.2 Conclusion

The Music Receptivity Scale was developed and it has a 20 item long form and a 12 item short form. As this tool was primarily intended for music therapy purposes, this tool needs to be field tested in music therapy settings. Further, the mode of application of this tool could be via a mobile application for the ease of use.

8.3 Strength of the study

The psychometric instrument developed in this study is a novel one and the construct itself is novel. A construct that attempts to measure the extent of internalization of music is a first one of its kind. The Music Receptivity Scale (MRS) had good discriminant validity. It could clearly differentiate between musicians and non-musicians; i.e., musicians had significantly higher music receptivity scores compared to non-musicians. The MRS also had excellent Cronbach's alpha (0.89).

8.4 Limitations of the study

We expected that all the five domains (Emotional experience, Lyrical appraisal, Interest, attention and hurdles) would come out distinctly following factor analysis. This did not happen.

The domain of lyrical appraisal merged into the domain of emotional experience. Another limitation of our study was that we did not try out the field testing of the MRS with different types of musical stimulus. Doing this would have added to the validity of the instrument. Also, as the MRS was developed for music therapy settings, field testing should also have been done in music therapy settings.

8.5 Applications of the study

The MRS could be applied both in clinical and non-clinical settings. Also it can be self-administered. In clinical settings, the MRS would act as a feedback tool that aids the music therapist to know to what extend an individual could internalize the music he administered as therapy and also the nature and intensity of an individual's subjective experience could also be known. The MRS could be used in real life settings, such as, during a train journey, randomly we could choose a person and make him listen to a piece of music and then administer the MRS and know his

experience and internalization level to that piece of music. Such an experiment would have high ecological validity.

8.6 Suggestions for future work

Studying music receptivity further may help us understand theories related to experience of higher order mind-body phenomena in music psychology. For further ecological validation, we would need to carefully design and control the experimental conditions to have experience of such higher order emotions and then study using this tool. The developed MRS could be integrally employed as a module in a smartphone based application, which could enable automating music therapy in clinical settings. Automated music therapy in clinical settings would largely reduce the effort and frequency of intervention from the music therapist, henceforth bringing down the overall cost incurred by the clients undertaking music therapy.

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APPENDIX

Institutional Ethics Committee approval



RES/IEC-SVYASA/87/2016

May 17, 2017

To, Dr. V. Judu Ilavarasu Assistant Professor, S-VYASA University, Bangalore.

Reference:

"Development of a tool to measure Music Receptivity in the context of Indian Classical Music-Music Receptivity Scale (MRS)". - Committee Approval of the above mentioned study.

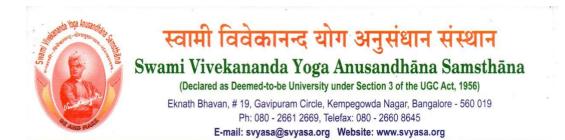
Dear Dr. V. Judu Ilavarasu,

We have received from you the following study related documents vide your letter dated March 20, 2016

1	Project Proposal
	Informed consent form

Ethics committee meeting was held on April 23, 2016 at 2:00 PM to 5:00 PM at Eknath Bhavan, Bangalore. Above documents were examined and discussed in the meeting. After due consideration, the committee has decided to approve conducting the aforementioned study.

	APPROVED
	Subra manyal.
IN	STITUTIONAL ETHICS COMMITTEE
	SVYASA, BANGALORE



This is to confirm that neither Dr.V.Judu Ilavarasu nor any staff participating in this study were involved in the voting procedures and decision making.

The Institutional Review Board / Independent Ethics Committee (IEC) are expected to be informed about the progress of the study / any changes in the protocol and patient information / informed consent. The investigators are also expected to submit a copy of the final report to IEC for records.

This approval is valid up to the completion of the study at the site.

Please submit to the IEC, the status report of the study as per the SOPs.

The IEC is organized & operates according to the requirements of ICH-GCP, Indian Council of Medical Research Guidelines & Schedule Y.

Best Wishes,

Subra manyal Dr. Subramanya P, Member Secretary, Institutional Ethics Committee, S-VYASA, Bangalore.



Swami Vivekananda Yoga Anusandhana Samsthana, Bangalore

Participant Informed Consent

Study title: Development of a tool to measure Music Receptivity in the context of Indian Classical Music-Music Receptivity Scale (MRS)

Principal Investigator: Mahesh George, Ph.D. Student, SVYASA University, Bangalore

(Mobile: 9980450334)

This study aim to develop an instrument to measure Music Receptivity of an individual to a given music piece. This may tell us about how human subjective experiences are in music listening. Towards the development of this tool, we need to conduct an In-depth Personal Interview with you, as you are a subject matter expert. The interview will be of 45 minutes duration. The aim of the interview will be to elicit your valuable opinions and thoughts to various ideas within the domain of the subject of Music.

Kindly note that there are no incentives for participating in this study. Your valuable participation would help us understand how human subjective experiences are in music listening.

No potential risks are anticipated during the interview. You are free to express any discomfort or problem during the interview. You are free to withdraw your participation at any point of the interview without penalty.

All information obtained in this study is strictly confidential unless disclosure is required by law.

Voluntary Consent by Participant

I agree that I have read this informed consent fully. I fully understand the contents of this document and am openly willing to consent to take part in this study. I am 18 years of age or older and I am agreeing to participate in this study voluntarily. All the queries related to my participation were clarified to me and in case of any problem or further clarification I may contact the above mentioned person.

Date: Place: Trivandrum

O I agree

O I do not agree



Swami Vivekananda Yoga Anusandhana Samsthana, Bangalore

Participant Informed Consent

Study title: Development of a tool to measure Music Receptivity in the context of Indian Classical Music-Music Receptivity Scale (MRS)

Principal Investigator: Mahesh George, Ph.D. Student, SVYASA University, Bangalore

(Mobile: 9980450334)

This study aims to develop an instrument to measure Music Receptivity of an individual to music. This will tell us about how human subjective experiences are in music listening. Towards this I need to conduct a Focus Group Discussion (FGD) involving you along with 7 other individuals in order to understand various details regarding the subject.

All information obtained through this interview, your personal views, will all be kept confidential and while publishing data, identity will not be revealed.

Voluntary Consent by Participant

I agree that I have read this informed consent fully. I fully understand the contents of this document and am openly willing to consent to take part in this interview. I am 18 years of age or older and am agreeing to participate in this study voluntarily. All the queries related to my participation were clarified to me and in case of any problem or further clarification I may contact the above mentioned person.

Date: Place: Trivandrum

O I agree

O I do not agree



Swami Vivekananda Yoga Anusandhana Samsthana, Bangalore

Participant Informed Consent

Study title: Development of a tool to measure Music Receptivity in the context of Indian Classical Music-Music Receptivity Scale (MRS)

Principal Investigator: Mahesh George, Ph.D. Student, SVYASA University, Bangalore

(Mobile: 9980450334)

This study aims to develop an instrument to measure Music Receptivity of an individual to a given piece of music. This may tell us about how human subjective experiences are in music listening. We will be using only self-report measures (questionnaires). You will be given a 7 minute long musical to listen to and after which a questionnaire will be given to you which you may please fill out and give back.

No incentives will be provided for participating in this study. However, if you wish results of your test scores will be sent to you through e-mail. Your valuable participation would help us understand how human subjective experiences are in music listening.

No potential risks are anticipated by undergoing these tests. You are free to express any discomfort or problem during your test session to the test administrator. You are free to withdraw your participation at any point of the study without penalty.

This assessment session is coded. In demographic page, giving your name is optional. If you need your results, you may provide your e-mail ID. No other sensitive information is collected. All information obtained in this study is strictly confidential unless disclosure is required by law.

Voluntary Consent by Participant

I agree that I have read this informed consent fully. I fully understand the contents of this document and am openly willing to consent to take part in this study. I am 18 years of age or older and I am agreeing to participate in this study voluntarily. All the queries related to my participation were clarified to me and in case of any problem or further clarification I may contact the above mentioned person.

Date: Place: Trivandrum

O I agree

O I do not agree

Probe questions – Unstructured In-depth personal interview.

Translated from Malayalam to English

- How can we understand the nature of one's experience and quantify one's overall intensity of experiencing music?
- 2. Individuals internalise music in a variety of different ways, their internal processes are varied, how do we understand this?
- 3. What all emotional experiences can Indian classical music possibly evoke in an individual?
- 4. I will explain in detail how our proposed psychometric survey tool measures internalization of music through its various items or questions and its domains. Please be attentive and give your valuable feedback and remarks.
- 5. Consider the hurdles; the external or internal disturbances that one may feel while listening to a piece of music. Suppose I'm going to a clinic to give music therapy. Won't their music listening be influenced by their illness condition, bodily difficulties/pain, financial issues, etc.?
- 6. Will an individual be able to self-report to the following questions? To what extent did the piece of music that you just heard evoke emotions in you? And what all emotions were evoked in you?
- Isn't it very important to be able to know, to what extent an individual was able to internalize a given piece of music?
- 8. On what all factors does the music receptivity or internalization of an individual depend on?

FGD Guide – Translated from Malayalam to English.

- 1. Do you think the extent of the internal mental processes, emotions and feelings evoked when one listens to a piece of music can be measured?
- 2. What all emotions could possibly be evoked in listeners using the various ragas, cleverly manipulating the musical arrangements?
- 3. Detailing the proposed domains of the tool through which music receptivity may be measured. Invite, ideas, thoughts on it.
- 4. Discuss the emotions/feelings matrix and invite ideas, thoughts on it.
- 5. On what all factors would an individual's music receptivity/internalisation depend?

Relevant parts from the unstructured in-depth personal interviews

Interview 1: OM (1:08:17)

1. Further evidence is required in the case of clinical efficacy of music therapy. Specificity is very important in terms of what kind of music, for what duration, confounding factors, etc. Therefore developing such a tool that would measure subjective experiences in music listening is very much essential.

2. Individuals should be counseled to understand their musical preferences/inclinations.

3. Music that were childhood favorites are often very effective for therapy. They always bring about fond, positive memories.

Interview 2: SK (36:28)

1. Nature sounds that are soothing are readily enjoyed by a layman. But for that same person to be able to enjoy a sophisticated classical raga, he has to get himself used to listening to such music, learn to appreciate such music.

2. An individual's ability to internalize music primarily depends on his ability to appreciate music. If we could identify and quantify the emotions and feelings that one experience while listening to music, then that would be a major contribution to the science of music and such a tool would be a great aid in music therapy settings.

Interview 3: VV (19:51)

1. Emotion generation through music is largely dependent on cultural context.

2. Any musical note when it is in perfect sync with the pitch and in harmony it has a potential to create a meditative effect.

Interview 4: RR (45:41)

1. Such a tool that could measure subjective experience in music listening would be very helpful in music therapy settings.

2. In general, instrumental music is ideal for music therapy and among them, flute is the most effective. It can bring about a deep meditative effect. The timbre of flute is such that one gets involved deeply with it. Someone singing cannot get the job done to that perfection.

3. Slow and soothing instrumental music, raga based or western or any genre, improvised in a slow tempo will have a therapeutic effect.

4. Hindustani music is way more effective that Carnatic music for therapeutic purposes.

5. It is very important to assess musical preferences in music therapy settings to avoid any misfortunate events (a person being affected in a negative way listening to a piece of music).

Interview 5: SD (59:09)

1. For musicians, instrumental music is very enjoyable and they can internalize it to a great extent. But for a layman, meaningful lyrics and good music alongside, is an ideal combination for high music receptivity to suffice.

2. Flute would be the ideal instrument for music therapy.

3. The idea of such a tool that would measure subjective experiences in music listening is a novel idea; It would be very useful in music therapy settings.

Interview 6: OV (37:30)

1. Music has a universal character. Beyond the boundaries of race, culture or anything, everyone enjoys music. Only limitation is the language. Even that is transcended by outstanding pieces of music.

2. While trying to measure an individual's internalization to a piece of music, you have to take into account, his mental state at that point also. A person who is depressed may not be able to internalize music.

3. However great be the lyrics, only when the backing of great music comes, it can lead to generation of feelings or emotions in man.

4. A person's attention would be obviously greater to a song that he loves.

5. The emotional nature of a piece of music is the most important feature that leads to high musical internalization in man.

6. Attention, interest, emotions, lyrics, hurdles and an individual's mental state at the time of listening, all these contribute to musical internalization.

Interview 7: PB (1:44:58)

1. For a layman, folk song, light music, country music etc., influences him mostly.

2. Emotion generation in an individual depends on the individual's general musical aptitude or ability to enjoy music.

3. Music that resonates with a person's mental state will be great for therapy and leads to high musical internalization.

4. Music associated with life events/phases which are fond memory for one, would be effective in therapy for that individual.

5. Music that maybe great for majority of people might create adverse effects in few. Often in case when they have unpleasant/traumatic memories associated with such music.

6. Musical preferences of individuals should be assessed beforehand in therapy settings.

7. To a music piece which influences emotions and thoughts, one would have high internalization.

In-depth Personal Interviews - CODED

OM

#further evidence is required in the case of clinical efficacy of music therapy - OMA

Specificity is very important:

#what kind of music? - OMB

#what duration? - OMC

#confounding factors? - OMD

#developing such a tool that would measure subjective experiences in music listening is very much essential – OME

#individuals should be counselled to understand their musical preferences/inclinations – OMF

#music that were childhood favourites are often very effective for therapy. They always bring about fond, positive memories – OMG

SK

#nature sounds that are soothing are readily enjoyed by a layman - SKA

#for a layman to be able to enjoy a sophisticated classical raga, he has to get himself used to listening to such music, learn to appreciate such music – SKB

#an individual's ability to internalise music primarily depends on his ability to appreciate music - SKC

#if we could identify and quantify the emotions and feelings that one experiences while listening to music, then that would be a major contribution to the science of music and such a tool would be a great aid in music therapy settings – **SKD**

VV

#emotion generation through music is largely dependent on cultural context - VVA

#any musical note when it is in perfect sync with the pitch and in harmony it has a potential to create a meditative effect – VVB

RR

#a tool that could measure subjective experience in music listening would be very helpful in music therapy settings – RRA

#for therapeutic purposes, instrumental music is the best - RRB

#flute is the most effective of all instruments when it comes to therapy - RRC

#Flute music can bring about a deep meditative effect in the listener - RRD

#the timbre of flute is such that one gets involved deeply with it. Someone singing, cannot get the job done to that perfection – **RRE**

#slow and soothing instrumental music, raga based or western or any genre, improvised in a slow tempo will have a therapeutic effect – **RRF**

#Hindustani music is way more effective that Carnatic music for therapeutic purposes – RRG
#it is very important to assess musical preferences in music therapy settings to avoid any
misfortunate events (a person being affected in a negative way listening to a piece of music)
– RRH

SD

#musicians internalize instrumental music better than laymen - SDA

#for a layman, meaningful lyrics and good music alongside, is an ideal combination for high music receptivity to suffice – **SDB**

#Instrumental music would be the best when it comes to therapeutic application of music -**SDC**

#flute would be the ideal instrument for music therapy - SDD

#a tool that would measure subjective experiences in music listening is a novel idea. It would be very useful in music therapy settings – SDE

ov

#when it comes to varied cultures, the only barrier in appreciating music is, language. Even this barrier is transcended by outstanding pieces of music - **OVA**

#while trying to measure an individual's internalisation to a piece of music, you have to take into account, his mental state at that point also. A person who is depressed may not be able to internalise music - **OVB**

#however great be the lyrics, only when the backing of great music comes, it can lead to generation of feelings or emotions in man - OVC #a person's attention would be obviously greater to a song that he loves - OVD #the emotional nature of a piece of music is the most important feature that leads to high musical internalization in man - OVE

#attention, interest, emotions, lyrics, hurdles and an individual's mental state at the time of listening, all these contribute to musical internalization – **OVF**

PB

#for a layman, folk song, light music, country music etc., influences him mostly - PBA

#emotion generation in an individual depends on the individual's general musical aptitude or ability to enjoy music - PBB

#music associated with life events/phases which are fond memory for one, would be
effective in therapy for that individual – PBC

#music that maybe great for majority of people might create adverse effects in few - PBD

#when individuals have unpleasant/traumatic memories associated with a piece of music, listening to that piece of music may adversely affect them - PBE

#musical preferences of individuals should be assessed beforehand in therapy settings - PBF

#to a music piece which influences emotions and thoughts, one would have high internalization - **PBG**

Common points – Unstructured in-depth personal interview

 Musical preferences of individual's should be assessed beforehand in music therapy settings.

- (OMFRRHPBF)

 Developing such a tool that would be able to measure the extent of musical internalisation and the nature of subjective experiences in music listening is something very essential.

- (OMESKDRRASDE)

 In general, instrumental music is ideal for music therapy and wind instruments (e.g., flute, bagpipes) are most effective amongst all kinds of instruments.

- (RRBSDC)

4. Flute is the most effective of all instruments when it comes to music therapy.

- (RRCSDD)

5. One would have high musical internalization to a piece of music which influences/evokes emotions and thoughts in him.

(OVEPBG)

 An individual's ability to internalise music depends upon his general ability/musical aptitude in enjoying and appreciating music.

- (SKBPBB)

 Music associated with life events/phases (e.g., Childhood memories) which are a fond memory for one, would be effective in therapy for that particular individual.

- (OMGPBC)

Unique comments CODED- Unstructured in-depth personal interview

- In order to effectively employ music as therapy in clinical settings, specificity is further required and it is very important to know, what kind of music, for what duration is suitable for a particular individual. What are the possible confounding factors that may influence the music therapy process? - (OM1)
- Nature sounds that are soothing are readily enjoyed by a layman. But for that same person to be able to enjoy a sophisticated classical raga, he has to get himself used to listening to such music, learn to appreciate such music.

(SK1)

3. Emotions generated through music is largely dependent on the cultural context of the individual. A traditional song in Malayalam which generally brings about feelings of peace and calmness in a Malayali population most probably may not bring about the same feelings in an Egyptian population.

(VV1)

 Any musical note when it is in perfect sync with the pitch and in harmony, it has the potential to create a meditative effect in listeners who voluntarily subject themselves to it.

(VV2)

Slow and soothing instrumental music, raga based or western or be it any genre, improvised in a slow tempo will bring about therapeutic effect in listeners.

(RR1)

 Hindustani music is way more effective than Carnatic music for therapeutic purposes, owing to the very nature of Hindustani music.

- (RR2)

For musicians/connoisseurs of music, instrumental music is very enjoyable and they
may be able to internalise it to a great extent. But, for a layman, meaningful lyrics and
good music alongside, is the ideal combination for high musical internalisation.

(SD1)

 Music has a universal character. Beyond the boundaries of race, culture or anything, everyone enjoys music. The only limitation is language. Even that is transcended by outstanding pieces of music. - (OV1)

Common comments from FGD - CODED

- A. Music preferences should be assessed beforehand in music therapy.
 - 1. Each individual's musical preference should be assessed through interviewing.

(RJM2)

- Raga or music should be selected based on music preferences and the individual's personality. (INC1)
- For music therapy to be effective, first identify the pleasant ragas that are known to evoke positive feelings and known to be effective in therapy/healing. Then create music based on those ragas on flute. (RJM4)
- 4. When preferred music is played, it energises an individual. It keeps him attentive to a great extent and more likely, he has a good experience overall and enables him to become active and get tasks done. (PRI4)

Combined CODE: RJM2INC1RJM4PRI4

- B. Certain kind of music may only be appreciated by musically trained individuals.
 - A layman may not accept or enjoy the intricacies of certain ragas which are generally appreciated by expert musicians or music listeners. (INC2)
 - A lay person may not usually enjoy or appreciate 'vivadi'ragas. Vivadi/dissonant notes are not generally appreciated by most listeners who are not trained in music.

(INC3)

Combined CODE: INC2INC3

Unique comments from FGD - CODED

- Internalization of music could be better understood if we can categorise what all factors would constitute such a construct and then try to measure it. (PRI1)
- 2. Pure instrumental music without lyrics can genuinely evoke devotion/'bhakti rasa'.

(INA1)

- Some individuals may not conform to the existing knowledge in that, one may not feel peak sadness to a raga known to evoke very sad emotions, rather another raga which usually doesn't evoke sadness may evoke sadness in that person. (INB1)
- Only if a piece of music is performed in its perfection in such a way that the emotions inherent in a composition is communicated to the listeners, it can generate genuine emotions in listeners. (UDU1)
- The emotional effect is generated in individuals owing to the nature of frequency of the notes in the respective ragas. (UDU2)
- For the common man, the intricacies and subtle nuances of music may not matter much. But he would still have high internalisation to music. Therefore such a tool is very essential in a music therapy setting. (UDU3)
- Only a very creative individual can create or imagine novel ideas or creations when listening to a new piece of music. (INC4)
- How creative an individual becomes while listening to music depends a lot on his ability to appreciate and enjoy music. (PRI3)
- However, even for trained musicians and connoisseurs of music, once they understand and enjoy the lyrics, the overall musical experience is intensified. (SYM1)
- Hearing songs that are personal favourites repeatedly is effective. If one loves a song and if he hears it more, he tends to develop more interest towards it. (UDU4)
- When one is interested towards a piece of music, obviously his attention increases directly proportional to it. (RJM6)
- 12. I require to be in a particular mood state in order to internalise music. Better put, in certain mental states/mood, I don't feel like listening to music. So I think individuals need to be in a mood state conducive to music listening if they have to

be able to internalise it. Nowadays, research shows that people who generally tend to dislike music may have some sort of learning disability. **(RJM7)**

- Individuals who practise yoga regularly may generally have more focus/attention towards music compared to general population and the hurdles that affect a layperson may not affect them to the point where they lose focus from music listening. (SYM2)
- 14. Music does not require lyrics in order to bring therapeutic effects in people. (PRI5)
- 15. People tend to notice specialised sounds, peculiar sounds that are not commonly used in music. Example, nature sounds in a music piece when they are not expecting it. Certain novel rhythms used in electronic music. Hans Zimmer uses quite a lot of such novel rhythms that he creates. (RJM8)
- 16. The sound of a wild forest stream is genuinely musical. However the sound of the waves at a seashore is having that therapeutic effect owing to the overall experience, rather that the effect of the musical nature of the waves, standalone. In this case it is the visual experience which plays a larger role. (RJM9)

SOCIOGRAM

Focus Group Discussion with

Facilitator

Recorder

Number of participants

Place

Kerala

Date

: Musicians/Music experts

: Mahesh George

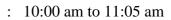
: Manshu Agrey

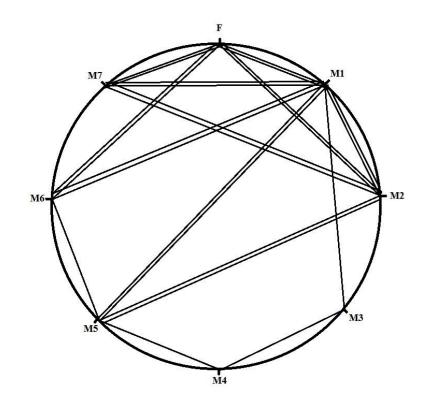
: 7

: Department of Music, University of

: 24-5-2016

Time





F – Facilitator

M- Musician/music expert

MUSIC RECEPTIVITY SCALE – Content Validation Sheet

Instructions to the expert evaluator: Please read the instructions and the items below and give your response at the end of each item. You may comment on any aspect of the item like sentence structure, response structure, etc. Please see the response box GIVEN AFTER EACH ITEM and express your agreement or disagreement by Ticking or Crossing inside the brackets, and please give your valuable comments if any. (The table given on the next page (*Subjective emotion(s)/feeling(s) Chart*) does not contribute to the Music Receptivity score, its purpose is for the music therapist/test administrator to appraise the subjective experiences of the individual and to correlate the Music Receptivity score of that individual to his subjective experiences and draw a meaningful conclusion.

NB: The Music Receptivity Scale would primarily be a feedback tool for the Music Therapist, using which he/she can have a continuous evaluation of his clients/patients for the various Music Therapy modules that he/she designs for an individual or a certain select group of individuals. There are 35 emotion(s)/feeling(s) listed in these CELLS below. Please go through each of them; You may have experienced many number of emotions / feelings given below, while you listened to the given music; go on, identify all those and rate them on a scale of 1-5 (Score 1 as lowest level of experience; score 5 as highest level). Give your rating within the brackets. *Please don't think much, your immediate response will be the best.*

			1	· · · · · · · · · · · · · · · · · · ·
Happiness ()	Chills due to happiness ()	Feeling pumped up / Energizing ()	Emotionally uplifting ()	Stress relieving/ Relaxing ()
Inspiring ()	Graceful / Blessed ()	Requesting God for mercy / Repenting ()	Accepting yourself ()	Peaceful ()
Calmness ()	Pacifying / Soothing ()	Love ()	Parental Love/ Affection ()	Romance ()
Love towards God / Devotion / Surrender ()	Hope /Positivity/ Optimism towards life ()	Meditative/ Contemplative ()	Reflections/ Flashback of your life events ()	Interaction with / Presence of God/ The Divine ()
Sadness ()	Depressing ()	Dislike ()	Guilty ()	Did not feel any particular emotion / feeling ()
Mixed / Vague emotions / Feelings ()	Fears going away ()	Heroism / Brave / Courageous ()	Enchanting / Put a spell on me ()	Enigmatic / Mysterious ()
Wonder / Fascination ()	Eroticism ()	Becoming one with the nature / Universe ()	Transcending / involved deeply beyond senses ()	Suffocating ()

SUBJECTIVE EMOTION(S) / FEELING(S) CHART

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()		

Comments: Please suggest if any more emotions/feelings could be added or deleted from this emotions/feelings chart.

Sir/ Madam,

Given below, 22 items are listed under the various domains of the construct Music Receptivity and you may please evaluate each item and respond within the boxes and comment below each item.

Emotional Experience

1. I got emotionally triggered while listening to the given music.

- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()		

Comments:

2. The music brought back good memories.

- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential	()	Very Essential ()
Item is culturally relev		Item is easily Comprehendib	le()		

- 3. The music took me to another world.
- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()		

- 4. The music evoked images and /or connected thoughts in my mind.
- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential	()
Item is culturally relevant ()	Item is easily Comprehendible()			

Comments:

- 5. While listening to the music, I was imaginative / creative.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential () Essential ()	Very Essential ()	
Item is culturally relevant Item is easily () Comprehendible()		

- 6. The music 'moved me' / 'Touched my heart'.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()	

Lyrical Appraisal

- 1. I did not like the lyrics of the given music.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()		

Comments:

- 2. I understood the meaning of the lyrics well.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant ()	Item is easily Comprehendible()		

- 3. The lyrics of the music 'moved me' / 'touched my heart'.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()	

Attention

- 1. I was distracted due to daydreaming while listening to the given music.
- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()		

Comments:

2. It was difficult for me to be attentive while I was listening to the given music.

- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()	

- 3. My intensity of focus was varying while listening to the given music.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential (Ess	ential	()	Very Essential ()
Item is culturally relevar		n is easily nprehend)		

- 4. Although I wanted to be attentive on the whole, my attention was not up to the mark.
- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()		

Comments:

- 5. While listening to the given music, I was losing focus, going back and forth on daydreaming.
- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

	()	Very Essential)	(Essential)	(sential	Not ess
Item is culturally relevant Item is easily () Comprehendible())	e(levant)	lly r (all	cultura	Item is

Interest

- 1. The given music was not interesting to me.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()	

Comments:

- 2. The given music sounded boring to me.
- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()		

Comments:

- 3. I would love to listen to this music again.
- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()		

Hurdles

- 1. I was comfortable with my posture while listening to the given music.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential	()	Essential	()	Very Essential ()
Item is cultural		Item is easily Comprehendible	e()		

Comments:

- 2. Disturbing thoughts came into my mind while listening to the given music.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()		

Comments:

3. I associated disturbing / unpleasant memories or events with this music.

- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Essential ()	Very Essential ()
Item is easily Comprehendible()		
-	Item is easily	Item is easily	Item is easily

- 4. The music played was loud for my ears.
- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()	

Comments:

5. While listening to the music, I was disturbed / distracted by external factors.

- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Not essential ()	Essential ()	Very Essential ()
Item is culturally relevant	Item is easily Comprehendible()	

Comments:

Content Validation Certificate

I hereby certify that I have validated the Music Receptivity Scale developed by Mr. Mahesh George, PhD Scholar, Department of Yoga and Physical Sciences, SVYASA Yoga University, Bangalore, who is undertaking the following study: Development of a tool to measure Music Receptivity in the context of Indian Music.

Name & Designation of Expert:

Address with contact details:

FACE VALIDITY - (n=15; m=7; f=8), (R - Respondent; Respondents 1-15)

- R1. It looks like it is trying to measure ones experiences to music.
- R2. This measures musical experience.
- R3. This test measures different aspects of a person's music listening ability.
- R4. This is a test trying to measure a person's responses to music.
- R5. This measures what all happened to an individual mentally while listening to music.
- R6. It looks like it is trying to measure ones musical taste to a particular song.
- R7. This tool can measure ones musical experiences to a given piece of music, pretty well.
- R8. It tries to assess a person's music listening ability.
- R9. This tool measures a person's experience to music.
- R10. It measures music listening skills of a person.
- R11. It tries to find out how a person listens to music.

R12. This tool has the potential to understand a person's musical tastes, if we make him listen to lots of different songs and then make him take this test.

R13. It measures musical experiences.

- R14. This measures how much aesthetic sense a person has to music.
- R15. It tries to measure musical experience of an individual to a given piece of music.



Swami Vivekananda Yoga Anusandhana Samsthana,

S-VYASA Yoga University, Bangalore

Participant Informed Consent

Study title: Development of a tool to measure Music Receptivity in the context ofIndian Music - Music Receptivity Scale (MRS).

Principal Investigator: Mahesh George, Ph.D. Scholar, SVYASA Yoga University, Bangalore; email ID: <u>seangeorgios@gmail.com</u>; Mobile no: 9980450334

This study is to develop a tool to measure Music Receptivity of an individual to music. This is a study aimed at developing a feedback tool which would assist in therapeutic application of music. We will be using only self-report measures (questionnaires). You will be given a 7-10 minute long music piece to listen to and after which a questionnaire will be given to you which you may please fill out and give back. 45 minutes of your time needs to be spent towards this study, and this is a single session, one-time assessment.

No incentives will be provided for participating in this study. However, if you wish results of your test scores will be sent to you through e-mail. Your valuable participation would help us understand how human subjective experiences are in music listening.

No potential risks are anticipated by undergoing these tests. You are free to express any discomfort or problem during your test session to the test administrator. You are free to withdraw your participation at any point of the study without penalty.

This assessment session is coded. In demographic page, giving your name is optional. If you need your results, you may provide your e-mail ID. No other sensitive information is collected. All information obtained in this study is strictly confidential unless law requires disclosure.

Voluntary Consent by Participant

I agree that I have read this informed consent fully. I fully understand the contents of this document and am openly willing to consent to take part in this study. Iam 18 years of age or older and am agreeing to participate in this study voluntarily.All the queries related to my participation were clarified to me and in case of any problem or further clarification I may contact the above-mentioned person.

Date: Place: Trivandrum

I agree I do not agree

Name and Signature of the participant:

Name (optional):

Age:

Gender:

Residence: Rural /

Urban Educational

qualification(s):

Course undergoing currently:

Your interest in music:

a. Low b. Average c. High d. Very high

Do you wishfully listen to music daily? How long do you

listen?Choose one from the options below:

- a. A few times in a week b. daily c. more than once daily
- b. d. Multiple times daily

Style(s)/Genre(s) of music that you prefer:

- a. Classical music (Indian/European/any)
- b. Rock/Pop music
- c. Melody
- d. Folk/Country music

Are you having any sort of hearing impairment/disability? Yes / No

Are you blind, or have any impairment to your vision, such as low vision?

>>Please specify?

	Are you having any loco motor disability?	Yes / No
--	---	----------

Currently having any mental illness?

Did you have any mental illness inside the last 10 years? Yes / No Currently troubled by any ailments other than the ones mentioned? Yes / No

Yes / No

1637110

>>Please specify?

Are you going through a difficult phase in life? Yes / No

Email:

(If you want your test scores to be mailed to you):

MUSIC RECEPTIVITY SCALE

 There are 35 emotions / feelings listed in these CELLS below. Please go through each of them; You may have experienced many number of emotions

/Feelings given below, while you listened to the given music; go on, identifyall those and rate them on a scale of 1-5 (Score 1 as lowest level of experience; score 5 as highest level). Give your rating within the brackets. *Please don't think much, your immediate response will be the best.*

Happiness ()	Chills due to happiness ()	Feeling pumped up / Energizing ()	Emotionally uplifting ()	Stress relieving/ Relaxing ()
Inspiring ()	Graceful / Blessed ()	Requesting God for mercy / Repenting ()	Accepting yourself ()	Peaceful ()
Calmness ()	Pacifying / Soothing ()	Love ()	Parental Love/ Affection ()	Romance ()
Love towards God / Devotion / Surrender ()	Hope /Positivity/ Optimism towards life ()	Meditative/ Contemplative ()	Reflections/ Flashback of your life events ()	Interaction with / Presence of God/ The Divine ()
Sadness ()	Depressing ()	Dislike ()	Guilty ()	Did not feel any particular emotion / feeling ()
Mixed / Vague emotions / Feelings ()	Fears going away ()	Heroism / Brave / Courageous ()	Enchanting / Put a spell on me ()	Enigmatic / Mysterious ()
Wonder / Fascination ()	Eroticism ()	Becoming one with the nature / Universe ()	Transcending / involved deeply beyond senses ()	Suffocating ()

- 2. The given music was not interesting to me.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree
- 3. I was comfortable with my posture while listening to the given music.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree
- 4. I was distracted due to daydreaming while listening to the given music.
- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree
- 5. The given music sounded boring to me.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree
- 6. It was difficult for me to be attentive while I was listening to the given music.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

- 7. My intensity of focus was varying while listening to the given music.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree
- 8. I got emotionally triggered while listening to the given music.
- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree
- 9. Although I wanted to be attentive on the whole, my attention was not up to the mark.
- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree
- 10. Disturbing thoughts came into my mind while listening to the given music.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree
- 11. The music brought back good memories.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

- 12. While listening to the given music, I was losing focus, going back and forthon day dreaming.
- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

13. I would love to listen to this music again.

- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

14. I did not like the lyrics of the given music.

- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

15. The music took me to another world.

- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

16. I associated disturbing / unpleasant memories or events with this music.

- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

- 17. The music 'moved me'/'Touched my heart'.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

18. The music played was loud for my ears.

- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree
- 19. The music evoked images and /or connected thoughts in my mind.
- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree
- 20. I understood the meaning of the lyrics well.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree
- 21. While listening to the music, I was imaginative / creative.
 - Strongly Agree
 - Agree
 - Neither Agree nor Disagree
 - Disagree
 - Strongly Disagree

- 22. While listening to the music, I was disturbed / distracted by external factors.
- a. Strongly Agree
- b. Agree
- c. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree
- 23. The lyrics of the music 'moved me'/'touched my heart'.
- a. Strongly Agree
- b. Agree
- C. Neither Agree nor Disagree
- d. Disagree
- e. Strongly Disagree

Intelligent translation of lyrics of the song, 'Samayamithapoorva sayahnam' from Malayalam to English:

This time, that is tending to twilight! It is truly auspicious! This music which is full of Lord Shiva's grace, is nothing but *amrutham* (elixir) for life!

The name that is Lord Hari (Vishnu), is eternal bliss I am eternally blessed to have this mind that is full of music! In my inner soul, only thing that is there, is your music! This life of mine, is so content and full of your grace, O Goddess Saraswati! (Goddess of knowledge) Your graceful smile, will always be my anointment, And your music (raga) lights up my dawn and dusk Your expertise in Yoga, is analogous to the ocean of music which is comprised of the seven *swaras* (7 musical notes) O eternally beautiful, O aesthetic abundance Your feet movements are truly musical! ...vocally sung musical notations... Your presence is felt in my inner auspicious silence and when I chant Pranava (the holy syllable 'OM') ...vocally sung musical notations... In your presence, my tears will turn into beautiful flowers My laments will turn into holy water The darkness due to my deluded, sinful mind will disappear Your blessings and grace will envelope me, all through my path Even when I do not have anyone to help me, Your essence within me will show me the way! ...vocally sung musical notations...

> Lyricist: Shri Kaithapram Damodaran Namboodiri Composer: Shri Ouseppachan Singer: K J Yesudas.

Listed below are a number of statements concerning personal attitudes and traits. Read each item and decide whether the statement is true or false as it pertains to you.

1. It is sometimes hard for me to go on with my work if I am not encouraged.	True	False
2. I sometimes feel resentful when I don't get my own way.	True	False
3. On a few occasions, I have given up doing something because I thought too	little of m	y ability.
	True	False
4. There have been times when I felt like rebelling against people in authority e	ven thou	gh I knew
they were right.	True	False
5. No matter who I'm talking to, I'm always a good listener.	True	False
6. There have been occasions when I took advantage of someone.	True	False
7. I'm always willing to admit it when I make a mistake.	True	False
8. I sometimes try to get even, rather than forgive and forget.	True	False
9. I am always courteous, even to people who are disagreeable.	True	False
10. I have never been irked when people expressed ideas very different from my	own.	
	True	False
11. There have been times when I was quite jealous of the good fortune of other	S.	
	True	False
12. I am sometimes irritated by people who ask favours of me.	True	False
13. I have never deliberately said something that hurt someone's feelings.	True	False

Interest in Music Scale (IiM) - English Version

On this page you will find a list of attitudes and opinions that people can have about music. Please read each item carefully, and select the answer that best describes your attitude. Answer by setting a cross into the box of the answer that fits best for you. Please do not skip any items. If you change your mind, please erase your first answer completely.

		Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
1	I like to make music alone					
2	I like to make music together with other people					
3	I like to listen to music alone					
4	I like to listen to music together with other people					
5	I like to go to concerts or other musical ´events`					
6	I get a feeling of joy and pleasure in making music					
7	I get a feeling of 'flow` in making music					
8	I use music to avoid contact with others					
9	I like to discuss music with other people					
10	I often listen to music so that I do not have to talk to others					
11	I like to read music magazines					
12	Music touches me deeply					

Mind-Wandering Scale

Response options were designated along a 6-point Likert scale.

S. No.	Questions	1-almost never	2 – very infrequently	3 - somewhat infrequently	4 - somewhat frequently	5 - very frequently	6 - almost always
1	I have difficulty maintaining focus on simple or repetitive work						
2	While reading, I find I haven't been thinking about the text and must therefore read it again						
3	I do things without paying full attention						
4	I find myself listening with one ear, thinking about something else at the same time						
5	I mind- wander during lectures of presentations						

Positive and Negative Affect Schedule (PANAS-SF)

	you have way over	Very slightly or not at all	A little	Moderately	Quite a bit	Extremely
PANAS 1	Upset					
I		1	2	3	4	5
PANAS 2	Hostile					
		1	2	3	4	5
PANAS	Alert					
3		1	2	3	4	5
PANAS	Ashamed					
4		1	2	3	4	5
PANAS 5	Inspired					
5		1	2	3	4	5
PANAS	Nervous					
6		1	2	3	4	5

PANAS	Determined					
7						
		1	2	3	4	5
PANAS	Attentive					
8						
		1	2	3	4	5
PANAS	Active					
9						
		1	2	3	4	5
PANAS	Afraid					
10						
		1	2	3	4	5

Scoring:

Positive Affect Score:

Add the scores on items 1, 3, 5, 9, 10, 12, 14, 16, 17, and 19. Scores can range from 10 - 50, with higher scores representing higher levels of positive affect. Mean Scores: 33.3 (SD±7.2)

Negative Affect Score:

Add the scores on items 2, 4, 6, 7, 8, 11, 13, 15, 18, and 20. Scores can range from 10 - 50, with lower scores representing lower levels of negative affect. Mean Score: 17.4 (SD ± 6.2)

Your scores on the PANAS: Positive: _____ Negative: _____

Watson, D., Clark, L. A., & Tellegen, A. (1988). Development and validation of brief measures of positive and negative affect: the PANAS scales. Journal of personality and social psychology, 54(6), 1063

Field study data

Pilot (n=63); main study (n=313); musicians study (n=44)

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43 Pilot	20 Female	B.Tech	Urban	High		3 1 :	3 3	1 1	2	1	1 3	1	0 1	4	2	3 1	3	al a	3	4	3 3	3 3	4	2	2 2	2	1	2 -	2	3	4	2 3	1 3	2	2	1 2	1	1	1	1 3	4	2	4	1	1	3	2	1	1
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48 Pilot	20 Female		Urban			4 4						4		-		3 3	3	4 4			3 5		5	5	4 5	5	3	5 4	4	4	3	4	4	5	4	1 4	1	1	1	1 1	1	5	5	4	1	4	4 4	4	Ť.
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50 Pilot	20 Female		Bural			4 4					4 4	4	4 3	4	4	4 3	3	3 4	4	8	3 5	5 5	5	4	5 4	5	2	4 E	5	3	5	2 3	4	5	4	5 2	1	1	1	1 1	1	4	3	3	1	3	2 3	1 2	1
51 Pilot	20 Female		Bural	High	-	4 4			3 4		3 4	4	4 3	4	4	4 3	3	3 4	4		31 5	i 4	4	4	5 4	5	-	4 5	4	4	5	2 3	5	5	4	3 3	1	1	1	1 1	1	3	4	3	1		2 3	1 2	1
52 Pilot	20 Female	B.Tech	Urban	High		3 3 3	2 0	3 3	1 2	1	0 3	2	3 3	3	3	1 3	1	3 3	2	4	8 3	3			4	4		5	4		3																		
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56 Pilot	21 Female	B.Tech	Urban	High		2 3 3	3 3	2 1	2 1	2	1 3	2	2 1	3	1	42	1 :	2 1	1	4	3								2												3								
57 Pilot	21 Fernale	B.Tech	Urban	High		3 3 3	3 3	3 2	2 (3	2 3	3	3 3	3	4	23	3	4 3	3	1	51 4	1 4	5	4	54	4	4	5 5	3		5	3	1 4	3	4	2 3	3	2	1	1 3	4	2	4	3	3	4	3 4	1 3	2
58 Pilot	20 Female	B.Tech	Urban	High		4 3 3	34	3 0	2 0	2	2 4	4	4 3	4	4	33	4	4 3	4	e	7 4	1 1	5	3	5 2	4	1	2 5	3		2	2	1 3	4	5	2 3	1	1	1	1 1	4	3	5				4	4	2
59 Pilot	20 Female	B.Tech	Urban	Very I	High	0 1	1 1	0 0	1 0	0	2 0	1	2 1	1	1	D 2	0	1 1	1		7 1	1			2 1	2		3	3						2	3	2			5									3
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61 Pilot	20 Female	B.Tech	Rural	Very I	High	2 2 3	3 3	2 1	3 .	3	2 3	2	3 2	3	2	1 1	3	2 1	2	4	7 4	4	3	3	3 2	3	2	4 4	1	3	3	3	1 2	4	4	1 2	4	4	4	4	2	3	4	3	1	1	1 4	1 2	1
62 Pilot	21 Fernale	B.Tech	Urban	Very I	High	1 3 3	3 3	1 0	3 3	0	4 1	2	3 4	3	3	3 1	2	3 1	2	4	9			2	5											4			3										
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92 Main	20 Male	B.Sc	Rural	High		4 2 3	33	1 3	3 1	3	3 3	4	4 2	3	3	3 3	3	3 3	3	e	3 3	3 3	4	5	5 2	4		2 3	3	5	4	4 2	5	3	4	2	1				3					2		2	
93 Main	21 Male	B.Sc	Urban	Very I	High	2 2 3	2 1	3 2	0 1	4	0 4	0	2 0	2	0	2 0	2	0 4	1	3	4																			5									
94 Main	20 Male	B.Sc	Urban	High		4 3	14	1 1	3 -	1	3 1	4	4 1	3	2	31	1	1 1	1	4	5			3		4										4													
95 Main	21 Male	B.Sc	Rural	Very I	High	23	12	3 1	3 *	1	2 3	2	1 1	3	2	31	3	2 3	3	4	6 1	í 1	1	2	2 2	3	1	2 3	1	1	2	2 2	2	1	1	1 2	2	1	4	1 1	1	1	1	1	1	1	1 2	: 2	2
96 Main	20 Male	B.Sc	Rural	Avera	ige	4 4	4 4	4 3	3 3	3	4 3	4	4 3	2	4	34	4	4 4	4	7	9 5	j 4	5	5	5 4	5	5	5 4	4	4			5	4	5	4						5		5			3	3 4	
97 Main	21 Male		Rural	High		3 3 3					-	3			3	32	4	1 4	2		51 5			5	4	5	1	54	4	4	3		5	4	5	4						4							
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99 Main	21 Male		Rural	Avera	ige	3 3	13	2 3	1 3	3	4 2	3	4 4	2	3	32	3	2 4	3		51 5		2	5	4 3	3	2	4 4	3	3	2	4 2	: 4	4	5	2 2	1	1	2	2 1									
100 Main	20 Male		Rural	Avera		4 3			34		4 1	3	3 3	4	3	13	3	2 4	4		6 5		2	5	4 4	3	_	3 2	3	2	4	4 3	5	3	5	3 2						5				4	4		
101 Main	20 Male		Rural			3 3 3					-	3				31		3 3				1 1	1	1	2 1	3	4				1	2	1	5		2 3	1	1	1	1 1	1	1	1	1	1	_1	1 1	, 1	1
102 Main	20 Male		Rural	High		3 2 3				-		-			2		2		2		7 3							3	4						3														
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104 Main	21 Male		Urban		-	3 3 3						3			4		4	3 3	-	6	6 5	54	4	5	5	5		5 5	5	5			5	4	4	3											4		
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106 Main	20 Male		Rural			4 3			3 1			4			4	1 2	3	3 3	-		4 5		3	1	53	4	4	1 3	4	1	5	5 5	5	4	3	1													
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108 Main	20 Male		Rural	High		3 3 3			3 1	-		3			3	3 3	3	3 3			5 3			2	54	5	5	4 2	5	5			5		4	5										\rightarrow			
109 Main	20 Male		Urban		-	3 3 3			2 3		2 2				4	4 3		3 3	-		6 5			~	5	5		4 5		5			4		5	4										_			
110 Main	20 Male		Urban	Avera		33						3				32	2	2 3			61 5			4			_		5	5				4	5	_						1				4			
111 Main	20 Male		Urban	High		3 3 3			3 2		-	4				3 3	2	1 1	_		4 3				5	2	3	4		-		_			_	3		_		-	-			4				\vdash	\rightarrow
112 Main	20 Male		Rural	High		3 2					-				2							2 2	1		2 1	1	3	2 2	2	2	1	1	1 2	4	5	2 1	1	1	1	1 3	3	1	1	1	1	1	1 1	1	1
113 Main	20 Male	B.Sc	Rural	Avera	ge	3 2 1	J 1	U 1		3	11 2	2	3 1	3	1	3 2	4	2 1	2	3	8 3	3 2	1	1	2 1	1	1	1 2	3	3	2	1	ų 1	1	2	1 1	1	1	1	1 4	3	1	1	1	1	1	1 2	1	1

114 Main	20 Male	B.Sc	Urban	Ve	ry Hig	ih 3	3 3	3	3 3	3 3	3	3	1 3	3	3	3	1 4	4	4	1	3	4	1	3	e	2 4	4 3	4	3	5	5			4	4								4	4								5						
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16 Main	21 Male	B.Sc	Urban	Hi	gh	4	4 0	4	4 4	4 4	0	4	4 C	4	0	4 1	0 4	0	4	0	0	0	4	0	4	8 3	3							4	3							4																
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19 Main	20 Male	B.Sc	Bural	Hi	gh	3	3 1	1	3	1 1	1	1 3	3 1	4	3	4	3 3	3 1	4	1	1	3	1	1	4	5 3	3 3	2	3	1	2	4					2																					
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23 Main	20 Male	B.Sc	Urban	Hi	gh	3	3 1	3	3 3	3 3	3	2	4 3	2	3	4 :	3 4	4	3	0	2	3	4	4	e	4				4	3	4		5	5		5																					
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32 Main	20 Male	B.Sc	Rural	Ve	ry Hig	jh 3	3 3	3	3 3	3 3	1	3 3	3 3	3	3	3	2 3	2	3	2	3	1	3	2	5	8 5	54	4	5	5		5	2	4	5	5				5	4	4		4														
33 Main	20 Male	B.Sc	Urban	Ve	ry Hig	yh 3	3 1	3	3 3	3 3	- 1	3 3	3 2	3	3	3	2 3	3 3	3	3	1	2	3	3	5	7 3	3			4		2		2	3		1																					
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30 Main	20 Female	B.Sc	Rural	A	erage		12	2	3	1 1	1	0	3 3	2	2	1	1 3	2 1	0	2	3	1	4	2	3	8																						5										
81 Main	20 Female	B.Sc	Urban	Ve	ry Hig	h .	1 3	1	3 3	3 1	1	1 :	3 1	3	1	1	1 3	8 1	3	1	3	1	3	1	4	0 2	2				1				1																					1		

282 Main	20 Female	B.Sc	Rural	High	3	3 1	3 0	1 3	2 1	2 2	2 1	4 1	4 4	1	3 1	2	4 4	50 4			5	1	3	3							2											1			
283 Main	20 Female	B.Sc	Urban	Veru Hi	ah 4	10	3 3	3 3	1 3	4	1 4	4 3	1 /	3	4 3	3	1 4	60 5		3	4	5	3	3	2	5 5				4 4.	55		4												
284 Main	20 Female	B.Sc	Urban	Verv Hi	- ah 1	4 4	14	1 0	3 4	0 4	3	4 0	4 .	1 3	3 1	1	3 1	50 2			4		2	5		3 5				5	55							3							
285 Main	20 Female	B.Sc	Urban	Veru Hi	ah 1	3 1	3 3	1 3	1 3	1 3	3 1	1 1	3 1	1 3	1 3	1	3 1	42 2								2			1															1	
286 Main	20 Female	B.Sc	Rural	Verv Hi	ah 3	3 1	4 4	1 3	3 1	3 3	4	4 3	3 3	3 3	3 3	3	4 2	64 3	2	3 4	4	5	4	5	4	5 4				5	4 4	2													
287 Main	20 Female	B.Sc	Rural	High	- 4	4 4	4 4	4 0	4 4	2 4	4	4 3	4 /	4	4 3	0	4 3	75 5	4	5 5	4	4	5	5	4	3 5				5	55		3					1	5			4		4 .	4
288 Main	22 Female	B.Sc	Rural	High	4	03	0 2	2 3	2 3	3 2	2 3	1 2	4 7	0	2 1	2	4 2	48 3		3	3		4	4		4 4				3	3 3														
289 Main	21 Female	B.Sc	Rural	High	4	3 3	4 4	1 3	1 3	3 3	3 4	4 3	4 3	3 4	3 3	1	1 3	65 3	2	2	4		5	5	5	3 5				5	5 5		4											4	3
290 Main	20 Female	B.Sc	Rural	Veru Hi	ah 4	3 3	4 4	13	1 3	3 3	3 4	4 3	4 3	3 4	3 3	2	1 3	66 3	3	3 4	4		5	5	5	1 3				5	5 5		3												
291 Main	20 Female	B.Sc	Rural	High	- 4	4 3	4 2	1 2	2 1	1 2	2 3	3 1	1 2	2 2	1 2	2	1 2	46 3		3 2	4	1			3	4				2			3												
292 Main	20 Female	B.Sc	Rural	High	2	33	4 2	2 2	3 2	2 2	3	3 1	3 3	3 2	2 2	2	2 3	53 3	4	3 2	4	3	2 2	2 3	5	2 3		2	2	4	4 3	1	4	1	1 1	1	1	1	1 1	1	1	2	1		1 1
293 Main	20 Female	B.Sc	Rural	High	1	2 1	3 3	1 1	1 3	1 2	2 2	1 1	3 .	1 1	1 3	2	1 2	37																			5								
294 Main	20 Female	B.Sc	Rural	Very Hi	ah 3	33	3 3	1 2	1 3	3 3	3 1	3 1	2 2	2 3	3 3	3	3 2	54 4	3	4	4		2	2 5	3	4				3	4 3		5					3	3						
295 Main	19 Female	B.Sc	Rural	High	- 4	4 2	4 2	1 2	1 1	3 .	1 4	0 3	2 4	2	3 3	2	1 4	53 3		4	5	3	3	1 3	3	3	3		3					2											
296 Main	19 Female	B.Sc	Rural	High	3	33	4 2	1 2	2 3	1 2	3	3 1	3 2	2	1 2	2	1 2	48 3	4	3 2	4	3	3 2	2 3	5	3 2	3	2	2	2	4 3	1	4	1	1 1	1	1	1	1 1	1	1	2	1	4	1 1
297 Main	20 Female	B.Sc	Rural	High	3	3 3	3 3	1 1	3 1	3 2	2 3	2 2	1 3	3 2	3 3	3	2 3	53 3				1		4	3	4 5				3	4		2	1											
298 Main	20 Female	B.Sc	Rural	High	2	32	3 3	1 2	2 1	1 2	3	1 1	2 1	12	2 1	2	1 3	 41 4	2	3 1	1 3	2		2	4	4					4					1						2			
299 Main	19 Female	B.Sc	Rural	Average	e 3	4 3	3 1	14	0 1	4	14	3 3	3 3	8 1	4 2	2	0 3	53 5					6	L I		2				4	3 4		5		1										
300 Main	19 Female	B.Sc	Rural	High	3	4 3	4 2	1 2	2 1	1 2	2 3	3 1	1 2	2 2	1 2	2	1 2	45 5	4	3 1	12		2	2 3		3 2		2	2	4	4 3	1		1 1	1 1	1	1	1	1 1	1	1	2	1		1 1
301 Main	20 Female	B.Sc	Rural	Very Hi	gh 3	22	3 3	1 2	3 3	3 3	3 1	3 2	3 2	3	3 1	3	3 2	54 3	4	5	; 2	3	5 4	L I		3				3	2		3					3						2	
302 Main	20 Female	B.Sc	Rural	High	3	3 3	3 3	1 1	3 1	3 2	2 3	22	2 1	2	3 1	3	2 2	51 5	4	5	i	1		4	4	4				4			2												
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304 Main	21 Female	B.Sc	Urban	Very Hi	gh 4	4 3	4 4	4 1	4 4	4 4	4	4 4	3 /	3	1 4	3	3 3	76 5		4 5	i 4		5	5	5	4 5	4			5	5 5		4											5	5
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306 Main	21 Female	B.Sc	Urban	High	1	3 3	1 1	1 1	1 2	1	1 0	1 0	1 0	3	1 1	1	1 1	26 2		3	}		3			4					4														
307 Main	21 Female	B.Sc	Urban	High	1	3 3	1 0	1 1	1 0	1	1 1	1 1	1 1	12	1 1	2	1 1	26 3								3																			
308 Main	21 Female	B.Sc	Urban	Very Hi	gh 4	13	3 3	3 3	1 4	4 4	4	4 3	4 4	3	4 4	4	3 4	74 5		4	5		4 4	5	5	5 5	4			4	5 5		3					5	5	4				4	5
309 Main	19 Female	B.Sc	Urban	Very Hi	gh 3	2 3	4 2	2 2	3 3	2 4	3	3 2	4 2	2 4	2 2	2	3 2	59 4		4	5	4		4	5	5 5			1		4 5							3						5	1
310 Main	20 Female	B.Sc	Urban	High	2	4 3	3 2	1 1	1 1	1 1	1 1	3 1	3 3	3	1 2	3	2 2	44 4			3		3		5	5				4															
311 Main	20 Female	B.Sc	Rural	Very Hi	gh 4	3 1	3 3	1 1	3 3	2 4	3	0 3	2 3	3	4 3	1	4 4	58 3		5	i 4	4	5	5	5	5				4	5 5		5											4	ŝ
312 Main	20 Female	B.Sc	Urban	Very Hi	gh 1	4 4	14	1 0	3 4	0 4	0	3 0	4 C) 3	1 0	0	1 1	39					4							3					2		4								
313 Main	20 Female	B.Sc	Rural	Very Hi	gh 4	3 1	4 3	3 4	1 0	4	1 4	4 4	1 7	4	4 4	4	3 4	68 4	2	5	5	4	5 4	3	1	4 3	4		2	5	3 5		5					3	3	5				4	5
1 Main	19 Male	B.Tech	Rural	High	3	32	1 1	1 0	1 1	0 .	1 0	2 0	4 '	13	1 3	1	4 4	37			2				3	3							3												
2 Main	19 Male	B.Tech	Urban	Average	e 3	3 3	3 3	3 1	3 3	3 3	3	3 1	3 3	3	1 3	1	1 2	55 4	1	1 2	3	1	3 4	4	1	1 3	1	1	1	5	5 5	4	1	1	1 1	1	1	3	1 1	1	1	1	1	5	4 1
3 Main	19 Male	B.Tech	Urban	Very Hi	gh 1	33	4 4	1 3	4 4	3 4	3	4 3	4 3	3 2	3 3	3	4 3	69 5	3	5	5	5	4 4	5	4	3 5	5	5	5	5														4	
4 Main	19 Male	B.Tech	Urban	High	1	1 1	1 1	1 1	13	1	1 1	3 1	3 -	13	1 1	1	1 1	30 3			4		3								3 3														
5 Main	19 Male	B.Tech	Rural	Very Hi	gh 2	2 3	3 2	1 1	2 3	1 3	3 1	3 1	3 -	13	1 3	1	1 1	42								3																			
6 Main	19 Male	B.Tech	Rural	High	4	04	0 4	1 0	4 3	0 4	0	1 0	0 0) 4	0 2	0	4 0	35			3																				3				3
7 Main	20 Transgend	ler B.Tech	Rural	Very Hi	gh O	2 1	14	0 2	2 3	1 4	0	4 0	4 () 4	0 0	0	4 0	36																	5		5								
8 Main	19 Male	B.Tech	Urban	Average	e 2	14	2 1	1 1	3 3	3 4	4	3 0	3 1	13	2 4	1	3 0	49 3	2	1	1	4	2	1	3	3 3	4	1	2	1	2 2		4	1 3	3 2	4	2	4	1 2		3	3	4	1	1
9 Main	19 Male	B.Tech	Urban	High	3	3 3	3 3	3 1	3 3	3 3	3	3 3	4 3	3	0 3	0	4 3	60 5	5	5 5	5	5	1	15	5	5 1	1	2	1	1	1 1	1	1	1	1 1	2		1 /	4 4	1	4	1	5	1	1 1
10 Main	19 Male	B.Tech	Urban	High	3	3 3	3 2	2 3	22	3 3	3	32	4 3	3 2	1 2	2	3 2	56 2		3			5	5		5		3	3	5		3						3							
11 Main	19 Male	B.Tech	Urban	High	1	3 3	1 3	1 2	2 1	2	1 1	2 3	1 1	1 4	2 1	2	1 0	38		2	2				3	4 1						2													
12 Main	20 Male	B.Tech	Urban	High	1	4 1	2 0	1 3	0 0	0	1 4	3 2	0 0) 4	2 0	3	4 2	37																	5										
13 Main	20 Male	B.Tech	Rural	Very Hi	gh O	3 3	0 4	3 0	3 3	1 3	8 0	3 0	4 0) 4	0 3	0	4 0	41																	5		5								

14 Main	20 Male	B.Tech L	Jrban	Very H	ligh	3 3	3 3	3	1 3	3 3	4	3 3	3	4 3	3 4	3.	4 1	4	3	4	68	3 2	5	5	3	4 5	5	3	3	5	1	1	1	4	5	4	5 2					5	4	4	3	2	5			
15 Main	20 Male		Jrban	Hiah	-	3 3	3 1	3	1 1	1 1		1 3					31		1	1	44																			5										
16 Main	20 Male	B.Tech L	Jrban	Averad	æ	32	3 3	3	12	3 3	2	2 3	3	2 3	3 2	3 3	32	3	1	2	54	4		4	4	3	3	4		4	4			5	3	5	3 4												4	
17 Main	20 Male		Jrban	Very H	-	4 3	4 4	3	22	0 1	3	3 4	4	3 /	4 3	2 .	4 4	3	1	3	64	3 2	3	5	5	3		5	3	4				5	5	5	5													
18 Main	19 Male	B.Tech L	Jrban	Avera	ae	33	3 3	3	03	3 3	3	3 1	3	1 3	3 2	3 1	31	2	1	2	52	2	3	2	4	1 3	3 1	4	2	2 3	3	1	2	5	2	4	54	2	1	1				2					5	
19 Main	20 Male	B.Tech L	Jrban	High		4 3	3 4	4	32	24	3	3 4	4	3 7	3 4	4 ′	32	3	1	3	69	3		3	4	4 5	5 4	5	5	4 5				5	4	5														
20 Main	19 Male	B.Tech L	Jrban	Averag	ge	3 3	3 4	3	32	4 4	4	3 3	4	2 1	1 3	4 :	32	2	3	3	69	2 3	4	5	4	3 2	2 5	4	4	5 4	3	2	1	4	5	5	3 4					1	4						5	4
21 Main	20 Male	B.Tech F	Rural	Very H	ligh	34	3 3	3	32	3 3	4	3 4	3	4 3	\$ 4	3 /	44	4	3	4	74	4		5	4	5	5	4		5				5	5	4	4 4						3	1					5	4
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23 Main	19 Male	B.Tech L	Jrban	Very H	ligh	32	0 1	1	1 3	3 3	3	1 0) 1	3 /	1 3	1 (0 0	2	1	3	39								3				2							1										
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26 Main	19 Male	B.Tech L	Jrban	Very H	ligh	4 3	1 3	3	13	1 1	3	1 4	4	3 7	2 3	3 :	31	3	1	2	53	4		4	2	2 3	3 4	4	3	2 4	4			3	4	4	4	3			2		4						4	
27 Main	19 Male	B.Tech L	Jrban	Very H	ligh	1 1	3 1	0	12	1 2	1	1 1	1	1 7	1	3	13	1	1	1	31	2	1						2	2 2						2					4	4								
28 Main	18 Male	B.Tech L	Jrban	Very H	ligh	23	3 3	3	32	33	2	3 3	3	2 3	3	3 (0 1	0	1	3	52	2		4	2	4	1	4	2	4				4	4	4	4												4	
29 Main	19 Male	B.Tech L	Jrban	Very H	-				3 3	3 4	2	3 3	4	2 1	1 2	3 2	23	3	0	2	59			2	2	4	1	5	2	2 4				4	5	5	3 4	2											5	4
30 Main	20 Male	B.Tech F	Rural	Very H	ligh	33	3 3	4	32	22	3	3 3	4	1 3	3 3	1 1	34	3	3	2	61	3 4	4	4	4	3 4	1 5	5		4	3	3	3	4	5	5	3	2					4	3					5	4
31 Main	19 Male	B.Tech L	Jrban	Hiah	-	33	3 3	3	33	3 3	1	3 1	3	1 7	3	3	1 1	1	3	3	54	2	4			4	1		2	1				5	5	5													4	
32 Main	20 Male	B.Tech L	Jrban	Averad	je –	2 1	3 3	1	21	3 3	1	3 2	: 1	0 3	3 0	3	1 1	1	3	0	38				3				4	2																				
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34 Main	20 Male	B.Tech L	Jrban	High		33	3 2	3	1 1	23	1	3 2	2	1 3	3 0	4	12	1	1	1	43				3				3	3																				
35 Main	20 Male	B.Tech L	Jrban	Very H	liah	3 3	3 3	3	32	13	3	3 3	3	3 3	3 3	3 3	3 3	3	3	3	63			3	4	1		4	3	4				3	5	5	3												4	5
36 Main	19 Male	B.Tech L	Jrban	Verv H	liah	4 3	3 4	3	3 1	23	3	4 3	3	1 3	3 3	3 1	33	4	3	3	65	5 5	5	5	4	4 4	1 3		2								3													
37 Main	20 Male	B.Tech L	Jrban	Very H	ligh	42	3 4	2	13	22	2	3 3	3	2 3	3 2	3 2	21	2	1	2	52	4	3	3	2	3 4	1	5	2	3				5	3	2	2						4						4	4
38 Main	19 Male	B.Tech L	Jrban	High	-	4 4	2 3	3	22	2 3	3	3 3	3	3 1	1 2	2 :	32	3	4	2	62	4	2	3	1	2	2	5	2	2 3	4			5	4	5	2 5					3	4						5	5
39 Main	19 Male	B.Tech L	Jrban	Very H	ligh	4 3	3 4	1	23	4 4	3	4 4	4	3 4	1 3	2 '	33	3	0	2	66	4 2	2	2	3	1 5	5	4	3	3 3	2		2	5	5	5	4 4					2			4	2	3			4
40 Main	22 Male	B.Tech F	Rural	High	-	4 1	3 4	3	1 1	34	3	3 4	3	1 (J 4	3 :	31	3	1	3	56	3 3	2	3	1	4 3	3 4	5	5	2 2	3	2	3	5	4	5	2					1 3	2	2	1		3			
41 Main	20 Male	B.Tech F	Rural	Very H	ligh	0 1	2 0	0	0 1	1 1	0	3 1	13	1 2	2 1	3 1	33	1	3	1	31																				5	5								
42 Main	19 Male	B.Tech F	Rural	High	-	1 3	3 1	3	1 1	2 2	1	3 1	3	1 7	: 1	3 3	33	1	3	1	43									4				3																
43 Main	20 Male	B.Tech F	Rural	High		33	3 3	1	1 3	0 3	4	2 3	3	2 .	1 3	3 3	31	1	0	2	48																				5	ō								
44 Main	20 Male	B.Tech L	Jrban	Averag	je	4 3	4 4	4	33	3 3	2	4 3	3 4	2 4	4 3	3 :	2 1	3	3	3	68		4		4					2 4				4		5									5		5			
45 Main	20 Male	B.Tech L	Jrban	Low		32	3 3	3	13	1 1	2	3 2	. 3	3 3	1	3	1 1	1	1	3	47			3	3				2																					
46 Main	20 Male	B.Tech L	Jrban	Averag	je	4 3	3 4	1	23	1 1	3	3 4	4	3 7	\$ 4	2 4	43	3	1	4	63	5 5	5	4	5	4 3	3 3	5	4	4 4	3	4	3	5	4	5	4 5	1	1	1	1 .	1 1	2	3	4	2	4	4	5	4
47 Main	19 Male	B.Tech F	Rural	Averag	je l	1 3	3 1	2	1 1	14	2	2 0	2	2 7	1	2	1 0	0	3	0	35	2 2		5	5	3			3	2 2				1						2	3	3			1	3				
48 Main	19 Male	B.Tech F	Rural	Very H	ligh	1 3	1 1	1	04	0 3	3	1 4	4	3 4	1 3	2 :	33	3	1	1	49		1	2	2	3 2	2 1	3	4	3 5		2		3	2	2	32					3				4	1			
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50 Main	18 Male	B.Tech L	Jrban	Very H	ligh	4 3	1 3	4	1 3	3 0	2	1 3	1	3 .	1 3	1 3	33	3	1	3	50	3			3				4	4								2		1	1	2	2	1			1			
51 Main	20 Male	B.Tech L	Jrban	Averag	je l	33	2 3	3	14	1 0	0	2 3	2	4 (J 3	3 :	23	4	2	3	51																				5	ā								
52 Main	21 Male	B.Tech F	Rural	High		4 4	2 4	3	1 3	3 3	4	1 4	3	3 7	3 4	4 :	3 0	4	3	3	66	4		4	5	3 2	2			4 4				5	4	5	4 5					4				2			5	
53 Main	18 Male		Jrban	Very H	ligh	3 1	2 3	3	1 3	1 2	2	4 3	3	3 /	1 3	3 3	32	3	1	3	56	4	2	2	3	5	5 3	3	3	4 3	3		2	4	3	5	2 3	4			2		4				4		5	3
54 Main	20 Male	B.Tech L	Jrban	High	-	4 4	4 4	4	0 3	24	2	4 4	4	2 1	3	2 '	3 3	2	4	3	69	4		5	3	3	3	4		2 4				4	5	3	5						4		5				3	4
55 Main	20 Male		Rural	Very H	liah	3 3	3 3	3	33	3 3	3	1 3	3	2 3	3 3	0 2	23	3	3	3	59				4												4													
56 Main	20 Male		Jrban	Avera			3 2			2 3	-	3 2			1 1	1	1 0		3	1	44		1	2	3	3 .	1 1	1	2	2 2	1	1	1	1	1	1	1 1	1	1	1	1 3	3 3	1	1	1	1	1	1	1	1
57 Main	20 Male		Jrban	Very H		4 3	2 4	1	1 3	1 3	4	2 3	3 4	3 /	1 3	3 ′	3 3	4	1	2		4	4		3	- 3	3	4		4 5				5	4	5	4													
58 Main	21 Male		Jrban	Very H		1 2	0 1	0	0 1	2 2				0 /	1	3	1 1	1	1	1	23	-			-					1				-		-					5	5								

59 Main	18 Male	B.Tech	Urban	Very H	ligh O	02	0 1	0 0	04	1 1	0 0) 2	1	2 1	2	1	1 1	1	3	23																				5								
60 Main	18 Male	B.Tech	Urban	High	2	2 1 2	2 3	2 1	12	1 1	3 -	13	1	3 1	3	1	3 1	3	1	41	1	1 1	1	3	1 1	1	2	4	1	1	1	1	1 1	1	1	1 :	1	3	1	4	1 1	1	1	1	1	1	1 1	1
61 Main	19 Male	B.Tech	Rural	High	4	3 1	3 3	3 2	24	4 3	3 3	3 3	2	3 3	3	2	3 1	3	3	60	4	1 1	4	3	1 5	5	4	3 1	4	2		5	i 5	5	4	5	1	1	1	1 2	2 1	1	1		1	1 4	4 4	
62 Main	19 Male	B.Tech	Urban	Very H	ligh 4	33	4 3	1 2	2 -	12	3 3	3 3	2	3 3	3	2	3 3	3	3	59	4	21	5	5	5		4		3	3		5	5 5	5		4						3				4		
63 Main	19 Male	B.Tech	Urban	High	3	3 2 2	3 2	2 3	23	3 2	2 3	3 3	2	2 3	3	2	22	2	3	53	3			2			4	3					3	5		2										Ę	54	,
64 Main	20 Male	B.Tech	Rural	High	3	33	3 3	13	13	3 1	3 4	4 3	1	3 1	3	1	1 1	1	1	47			3	4	2								4			2										7	3	
65 Main	20 Male	B.Tech	Rural	Very H	ligh 1	132	1 1	0 1	1 2 2	2 1	2 1	12	1	3 1	4	3	0 3	0	2	36			2	1				4 2	3																			
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67 Main	19 Male		Rural		-	3 3		1 2	23	3 3	3 2			2 1	3	2	32	2	2		3	12	2	3	4 4	4	1	0 0	2	1	4	1 3	3	3	-	3 4				1						1 5	j 4	/
68 Main	20 Male	B.Tech	Rural	Very H	ligh 1	1 1 2	1 3	2 3	32	23	1 2	23	3	2 3	2	3	41	3	1	49		3		4	4			2								4												
69 Main	21 Male		Rural	High		33		-	123		3 3	34	3	4 3	4	1	21		2	59				4				4 4	4														5					
70 Main	20 Male		Urban		-	33			3 3		4 4		3	4 3	3	3	33	3	3	70	-	2	5	3	1 5		5	4 5	5	5		4		5	5	4					4		2.5		4		54	
71 Main	20 Male		Urban	Avera	- ·	3 1					3 3			3 3	3	3	23	0	3	51	4	3	4		2	2	4	51	3	4		5	i 3	5		4 .			1	3						Ę	54	
72 Main	21 Male		Rural	High		23			1 2		3 1		-	3 1	2	1	21	1	2	38				3				1 1													1							
73 Main	19 Male		Urban	Avera		333			1 3	3 1	3 3			3 1	3	1	1 1	1	1	44	-		4		4			3 3	2				-	5							4							
74 Main	18 Male		Urban	High		143				1 2	2 '		-	4 0	4	3	1 3	2	0	39	-				1 4		3		1				3	2						3								
75 Main	18 Male		Urban		-) 4 2			124		2 0			4 0	3	2	0 0	4	0	34																				5								
76 Main	19 Male		Urban	Avera	- ·	333					3 .			3 1	3	4	1 1	3	1	52			4		5			3 5					4					2			4					4		
77 Main	20 Male		Rural	Avera		33		1 1	13.		4 2			3 1	2	1	33	3	1	50			4	2	4		4	1 4	5			4	5	5													4	
78 Main	19 Male		Urban		-	0 4		0 0	4 4		3 0			4 0	4	0	0 0	0	0	24																	5	5										
79 Main	19 Male		Urban	High		131	-		123		4 2			1 4	3	1	22	0	1	38	-	34	_	-	2 2			4 4				_	-	3		_		2					3				3	
80 Main	18 Male		Urban	High		8 1 1			133			4 3	-	3 3	3	1	33	3	3	55		3			3	4	3	3	5	3.5		5	5 3.5	5		5					4				4	5	i	
81 Main	18 Male		Urban	Avera		2 3 4					2 3			4 1	2	1	33		2	49			4	3				4			_	_				_				_								-
82 Main	19 Male		Urban		-	2 1 1			1 1		1 4		-	1 3		3	1 3	-	1		-	22	-	2	3 4	-	1	4 3	3	1	2	1 2		3	4	3 2	3	2	5	-	23	2	3	2	3	3 3	3 3	4
83 Main	18 Male		Urban	High		1 3 3					3 1						33	-		44	-		3		4				4					4						4					_			
84 Main	19 Male		Urban			33									· · · · ·		· · · · · ·			43			4.5		3				ļ			3.5	******										2					
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86 Main	21 Male		Urban	High		2 2 2					2 2				2	2	22	2	2	44																				5								
87 Main	20 Male		Rural		-	12			2		2 2			0 2	3	2	3 0	1	1	30																				5					\rightarrow			
88 Main	20 Male		Urban	Avera		104				1 0	4 0			1 0	2	3	33	1		35		2		0												3												
89 Main	21 Male		Rural		-	1 1 3				1 1		2 1		3 1	3	2	43	2	2	42		1		3						3		4	2 5												+			
135 Main 136 Main	19 Female 19 Female		Urban Urban	High		3 2 1					1 3			3 1	4	1	3 I 0 1	1	2	42 55				3	3								5	-						5					-			
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137 Main 138 Main	19 Female 19 Female		Urban Rural	High		3 2 3			4 4	. –	3 1			3 1	3	2	2 I 3 2	3	2		1	1 1		1	1 5		1	1 1	1	- 1	1	1	1 1	1	3	1	1	- 1	1	4 5	<u> </u>	5		-		-	1 1	-
i38 Main I39 Main				High		3 2 3					2 3		-	1 2	3	3	3 Z	2		52	3		4	4	3		3	0					5		-	4				1					_			-
139 Main 140 Main	19 Female 20 Female		Urban Urban			3 3 2				3	2 3		3	3 3	2	3	3 3	2	~	56		4	4	-	4		4	3	-			5	· •	4		4 4									\rightarrow		5	
140 i™lain 141 Main	20 Female 20 Female		Urban Urban			333					3 3		2	3 3 3 2	3	3	22	1	-	96 60		4	•		3		4 5		5	2			5 4 A	5	5	4				2					_		-	
41 Main 42 Main	20 Female 20 Female		Urban			333			1 4 3	-				3 3	2	2	3 2		2	64	-	5			3		5	-	5	2		-	4	F	2					-			3		_			
42 Main 43 Main	20 Female 20 Female		Urban Urban	High	_	133			33		3 3		-	3 3 3 1	3	3	1 3	3	3	64 41	4	0	4				5		3			2	, 0	2	-	4 2					2		3		-			
43 Main 44 Main	20 Female 20 Female		Urban Urban	Avera		33	2 2	1 1	1 3 3		2 3			0 1	3	4	1 0	2	1	41		2	3	4	E		2	4 5	3				3	2		2					2				+			
144 Main 145 Main	20 Female 19 Female		Urban Urban	High	-	2 3 3	3 3	1 3	1 1 3	5 3	2 3			3 2	3	3	1 2	2	3	43 53		۷	-	4	J		2	5	-				4															
45 i≊iain 46 Main	20 Female		Urban Urban			333	2 3		23		3 2		-	3 2 3 1	3	1	2 3	2		- 53 46		2	4	4	2		3	5	4			4	3												-			
146 i⊻lain 147 Main	20 Female 19 Female		Urban Urban	High	-	333			133		3 2			-	2	0		2	0	46		2	1	-	3	1	~	2 2	1	1	1	1 1		1	1	1 .	1	5	1	5	1 1		1	1	-	1	1 1	1
l47 i™lain 48 Main	20 Female		Urban Urban	High		2 2 2									~	2	1 2	_	1	32 48		1 1	- 1	4	1	5		2 Z	2	- 1	-		4	2	1	4		5	-	9	++	-	-+	-		-	-	+
+o main	20 remale	D. rech	orbah	High	2	. 3 3	3 3	1 2	1 1 3		1 3	5 3	2	3 2	3	3	1 3	-	1	48	9			4		2	3		2			-	9 4	2	-	4									_			

149 Main	19 Female	B.Tech	Urban	High	2	3 2 3	3 3	3 3 1	3 2	2	3 4	2 1	4 3	3 3	3 3	3 2	2	59						5		5				4 4	5		4							3			
150 Main	20 Female	B.Tech	Urban	High		3 3 3		1 1 2				2 3		3 1	3 2	2 1	2	47	2			3				3														3			
151 Main	19 Female	B.Tech	Urban	High	2	3 3 2		1 1 1	1	3	1 2	1 4	+ 1	3 3	2 2	2 2	2	42	4			1				2				2													
152 Main	20 Female	B.Tech	Urban	High		3 3 3		2 1 3	3 2		2 3		1	3 3	1	1 3	1		4 2		3	3														4							
153 Main	20 Female	B.Tech	Urban	Veru Hid			3	13 1	1	3	1 3	1.2	1 2	1 1	2	1 1	2	43			2		4		3	3				4 3	2	2											
154 Main	20 Female	B.Tech	Urban	Very Hic			3	124	4 3	3 3		2 1	1 2	4 3	3 2	24	3	66			3		5	4	3	3 5				5 2		-						2					
155 Main	20 Female	B.Tech	Urban	Very Hic	ah 3	3 4 4	4 3	3 3 3	4 3	4	3 3	3 2	3 3	2 3	2 2	2 3	2		3 2	3	2 2	2 3	3	4 5	4	5 5	4	3	2	53	5	2	53	2	1 2	2 2	3	5 2	3	3 4	2	54	2
156 Main	21 Female	B.Tech	Bural	Very Hig	-	4 4 4	2	13 1	24	4	4 4	3 /	4 3	1 4	3 3	3 1	3	66	5 4	4 .	4 5	5 4	2		5	5				4	4	5					5		1	2		1	
157 Main	19 Female	B.Tech	Urban	Very Hic	ah 2	3 3 3	3	1 1 1	3	3	23	2 3	3 1	4 1	2	1 1	1	45	3		4	1			3	2																	
158 Main	20 Female	B.Tech	Urban	High	3	4 3 3	3 3	3 1 3	3	3	32	1 3	3 3	3 1	1	1 3	3	54								3				55	4		2										
159 Main	20 Female	B.Tech	Urban	High	3	4 4 4	4 3	3 1 3	4 2	3 :	3 4	2 2	1 3	3 3	3 2	23	3	68	3	4 .	4 5	5 4	5			4				5	4												
160 Main	20 Female	B.Tech	Urban	Very Hig	gh 4	1 3 3	3 2	231	14	2	32	2 2	2 2	3 1	2 2	21	2	49	4		5	53		4	5	4 5				3 3	4	5						5 4					
161 Main	20 Fernale	B.Tech	Urban	High	3	2 3 3	3	131	3 2	3 :	3 3	3 3	3 2	3 2	2 2	21	2	53	3		3	3	1		4	4				3	4												
162 Main	20 Female	B.Tech	Urban	Very Hig	gh 3	3 3 3	3 3	3 1 2	1 3	3	23	3 .	1 3	3 3	2 3	33	3	57	3				3		3	5				45	5												
163 Main	20 Female	B.Tech	Urban	Very Hig	gh 3	3 1 3	3	101	4 3	0 :	3 4	4 6	1 3	3 4	4 4	44	1	60	4				5	5						4 4	5		4										
164 Main	20 Female	B.Tech	Rural	High	4	4 2 4	1 2	2 3 1	1 2	0	3 4	3 1	4 3	4 4	4 3	31	3	60	4				4			5				53	5	4 4	4										
165 Main	20 Female	B.Tech	Urban	High	3	3 3 3	3 4	4 3 3	3 4	1	4 4	4 3	3 4	3 4	4 2	23	4	72	4		4		4	5	5	4				55	5						3	2		5		4	
166 Main	20 Female	B.Tech	Urban	Very Hig	gh 3	3 3 3	3 3	3 3 3	1 3	4	3 3	3 3	3 3	3 3	2	13	3	62	5			3								5			4										
167 Main	20 Female	B.Tech	Urban	Very Hig	gh 1	3 3 4	4	1 2 3	3 2	3	43	1 3	3 2	3 2	1 3	31	1	53	1		3	3	2			4 5			2	54		1 3	2					3					
168 Main	20 Fernale	B.Tech	Rural	High	3	4 3 2	2 3	301	0 4	3	2 0	4 1	1 0	4 4	2	1 0	3	46			3	3		2						2	4											4	
169 Main	19 Female	B.Tech	Urban	High	1	3 4 2	4 3	3 1 1	4 (4	14	1 4	i 1	4 1	1	13	1	49								4									3								
170 Main	19 Female	B.Tech	Urban	Very Hig	gh 2	3 3 3	3 2	2 1 1	3	3 :	3 3	1 2	2 1	3 1	1	12	1	44			2	2			3	3																	
171 Main	19 Female	B.Tech	Urban	Very Hig	gh 2	323	3 3	3 1 3	3 3	3	44	2 4	4 3	4 3	4 (34	3	67			2	2	4	5	3	5				55	5							4				4 3	
172 Main	19 Female	B.Tech	Urban	High	2	4 2 1	3	1 1 1	1	2	1 1	1 2	2 1	3 1	3 3	31	1	37																		5							
173 Main	20 Female	B.Tech	Urban	High	2	2 2 2	2	1 1 1	1 2	3	1 1	2 3	; 1	3 1	2 2	23	1	39	2 2	2	1 3	3 2	2	1 2	2	4 3	3	3	1				1		1	5							
174 Main	20 Female	B.Tech	Urban	Very Hig	gh 4	0 4 4	3	123	4 3	4	4 4	3 4	+ 3	4 1	3	1 0	3	62	5		4	1																					
175 Main	20 Fernale	B.Tech	Urban	High		4 4 4	4 2	221	3 3	3	43	28	4 3	4 3	3 3	33	3	68		3	3	-	4	5	3	3 5				55		1										4	
176 Main	20 Female	B.Tech	Urban	Very Hig				221	3 3	3	4 4	2 3	13	4 3	3 3	33	3	65			3 3	·	5	5	4	3 5				55	4											4 4	
177 Main	18 Female	B.Tech	Urban	High		3 3 3			3 2		13	1 3		3 1	3	13	1	49			1		2							2			2										
178 Main	19 Female	B.Tech	Rural	Very Hig				1 1 4			24		3 3	3 1	3 4	44	4	65		2 !	53			23	5	-	3				5		2 1				2					54	
179 Main	19 Fernale	B.Tech	Rural	High	1	3 2 1	0 2	2 0 3	4	3	13	0 2	! 1	2 1	3 2	22	1		3 1		1		4	4		1				3	1												L
180 Main	19 Female	B. Tech	Urban	High		4 2 4								4 3	2 3			72		4 !			4	5	5	5				55		4	1	1				3				5	
181 Main	19 Female	B.Tech	Rural	Very Hig	-			122				1 3		3 3	1 3	33	2	54	-		3	-	4	4	3	3 5				4 5													
182 Main	19 Female	B.Tech	Rural	High		333			3 2			2 3	13	14	3 2	23	3	57	2		2 2		2	5	2	2	2			4 5	5	;	3									5 5	
183 Main	19 Female	B.Tech	Urban	Very Hig	-			3 1 2	3		22	2 4	, 3	3 1	1	1 1	2	47			3	3			2											4							
184 Main	19 Female	B.Tech	Urban	High		3 3 4		3 1 3	4		2 2	1 3	1	1 3	1	1 3	1	48			_				3											5							
185 Main	19 Female	B.Tech	Rural	Very Hig				J 2 0	0 0	0		0 2	: 0	4 2	4	1 3	2	26			3	3				2				3	_	4			1								
186 Main	20 Female	B.Tech	Rural	Very Hig				0 1 0	0 0	0 1	0 2	0 2	: 0	4 1	4	1 3	2	25	4		3		-		4	4 4					3			-		2							
187 Main	20 Female	B.Tech	Urban	Very Hig		122	3 0	J 1 0	3 (3	12	1 3	(0	4 4	3 4	4 1	0	39		4	-		3	32	-					3 3				2		4		2	_				
188 Main	19 Female	B.Tech	Urban	Very Hig	-		3 3	3 1 3	3 3	3		3 3	2	3 3	3 3	3 3	-	62			5				-	5				5						5			5	5			
189 Main	20 Female	B.Tech	Urban	High	-	3 3 3		3 1 3	3 3	3	23	3 3	1 2	3 3	3 3	3 3	3	62			5				5	5				5						5			5	5			
190 Main	19 Female	B.Tech	Urban	Very Hig				2 1 1	1	1	12	1 2	2	4 1	2	1 2	1	35			2	2			-										1								
191 Main	19 Female	B.Tech	Urban	Very Hig					3		23		1	3 1	1	1 3		44							3	-									1								
192 Main	20 Female	B.Tech	Urban	Very Hig	-			1 1 1		-				4 2	2	1 3	-	45	_		3			-	-	3					_												
193 Main	20 Female	B.Tech	Urban	High	4	4 4 4	4 3	3 3 3	4 3	4	3 4	3 4	3	U 3	4 3	34	3	74	5	3 .	4 5	3		5	5	5				3 4	5							3					

194 Main	20 Female	B.Tech	Urban	Average	4	4 4 4	4 4	4 3	3 4	31 /	4 3	4 3	4 3	3 0	3 4	1 3	4	3	75	5	3	4	5 3	3	5	5	1	5			5	4	5							3							
195 Main	20 Female	B.Tech	Urban	High		3 3 2					32					1 1			36													3		3													
196 Main	20 Female	B.Tech	Urban	Verv High					0 3		3 4				2 3	2 1	1	3		3 1	2	3	5 5		5	4	3	5			2		4	-											2	3	
197 Main	19 Female	B.Tech	Urban	Very High				1 1			32			1 3	1	1 2	1	1	39	1 1				3		1		-				3		3											-		
198 Main	19 Female	B.Tech	Bural	High		134			1.3		14					3 2	1	3	53	4	3				-	3	4		3		_								2								
199 Main	20 Female	B.Tech	Urban	High		134		3 2	2 2	3 /	4 4	4 4	4 3			3 3	3	3	67			4	2	5	5	3	4	5	3		3	4	5														
200 Main	20 Female	B.Tech	Urban	High	2	133			1 3		3 1	2 1	3	1 2	1 2	2 1	3	2	39						4	2	3						3						2								
201 Main	20 Female	B.Tech	Urban	High	3	034	42	0 3	1 1	0 :	33	2 4	4 6	4	4 () 4	2	1	52	4			5	2	4 3	5		5	2	4	3	2	4	5					5	4			3				
202 Main	19 Female	B.Tech	Rural	High	3	3 3 3	3 3	1 2	3 3	3 3	3 3	3 3	3 1	13	1 3	3 3	1	3	57	2			5			4	3					1															
203 Main	19 Female	B.Tech	Urban	High	3	3 3 3	3 3	1 2	3 3	3 1	3 3	3 1	3 3	3 3	3 3	3 3	3	3	61	1			2			5	4		3			5	5														
204 Main	19 Female	B.Tech	Rural	Average	4	334	4 3	2 3	3 3	2 /	43	3 2	3 2	2 3	3 2	2 2	3	1	61	2	4	4			5	3		4			5	5	5														
205 Main	18 Female	B.Tech	Bural	Average	2	3 2 3	32	1 1	1 1	1	1 1	2 1	3 2	2 3	1 2	2 1	1	2	37																			5									
206 Main	19 Female	B.Tech	Bural	Average	1	3 3	1 1	1 1	1 1	1 0	3 1	1 1	3 .	13	1	1 1	3	1	34																			5									
207 Main	19 Female	B.Tech	Urban	Very High	h 3	13:	33	1 3	2 3	2 :	3 3	3 1	3 2	2 3	3 2	2 3	3	2	55		4			4															3								
208 Main	20 Female	B.Tech	Urban	Very High	n 3	3 3 3	34	3 3	3 3	4 :	3 4	3 3	3 3	3 3	3 3	3 3	2	3	68				2					5			5	4	5		3				4								
209 Main	20 Female	B.Tech	Urban	High	3	3 3 3	3 3	2 1	12	2 2	23	2 3	3 2	2 4	3 2	2 1	3	1	52																			1	4								
210 Main	20 Female	B.Tech	Urban	Very High	n 3	3 3 3	33	1 1	1 2	1 3	3 3	1 1	2 2	2 3	1 3	3 1	2	2	45																2			1	4								
211 Main	21 Female	B.Tech	Rural	Average	3	3 3 3	32	1 1	13	1 2	3 3	4 2	3 2	2 3	3 2	2 2	2	2	52			2									1				2			1	4								
212 Main	20 Female	B.Tech	Urban	Very High	h O	100	0 0	1 0	2 3	2 (0 0	2 0	4 0	3	1	1 1	1	1	23																	5	5										
213 Main	20 Female	B.Tech	Urban	High	2	2 1	12	1 1	12	0	12	1 2	1 0	3 (3 2	2 2	2	0	32				4															3									
214 Main	21 Female	B.Tech	Urban	High	3	3 1 0	31	1 1	1 1	2	12	2 2	3 1	13	2	1 1	2	1	38			1	5	1	2	4	5		1		1	5	1	1	1			4									
215 Main	19 Female	B.Tech	Urban	High	2	2 4 3	3 4	2 0	4 4	1 7	42	4 1	4 -	13	0 2	2 1	3	1	52	1																4	l I	5									
216 Main	21 Female	B.Tech	Urban	High	2	2 4 3	34	2 0	4 4	1 /	42	4 1	4 1	13	0 2	2 1	4	1	53	4			5										3					2									
217 Main	20 Female	B.Tech	Urban	High	2	2 4 3	34	2 0	4 4	1 7	42	4 1	4 -	13	0 2	2 1	4	1	53	2			5										3					2									
218 Main	20 Female	B.Tech	Urban	Very High	n 4	114	43	2 3	3 4	0 3	32	4 3	4 2	2 4	4	14	4	3	63												5																
219 Main	21 Female	B.Tech	Urban	High	4	4 3 3	34	1 1	0 3	1 3	33	3 1	3 3	3 3	1 2	23	3	3	55				4 4								5			5													
220 Main	20 Female	B.Tech	Urban	High	4	4 2 4	4 3	1 2	1 1	2 3	3 3	3 2	3 3	3 1	4	3 3	0	3	55	3 4	4	4	2 5		3 2	4	4	5	4	3	15	5	3 1	4	4	1 1	1 1		5								
221 Main	19 Female	B.Tech	Urban	High	1	2 3 3	3 3	2 1	3 3	2 3	31	2 1	2 *	13	1 2	2 1	3	1	44								2											2									
222 Main	19 Female	B.Tech	Urban	High	2	2 3 3	32	2 1	3 3	3 2	23	2 1	3 1	13	3	1 1	2	1	47	2				3																							
223 Main	19 Female	B.Tech	Urban	High	3	2 3 3	3 3	2 1	3 1	3 2	22	3 3	3 2	2 2	3 3	3 3	3	3	56																			5									
224 Main	19 Female	B.Tech	Urban	High	2	4 3 3	23	1 3	14	1 2	22	3 2	3 4	4 4	1 3	3 3	1	3	55																				5								
225 Main	20 Female	B.Tech	Urban	Very High	n 3	344	4 1		12		33			31	3 3	32	1	3	56																			5									
226 Main	19 Female	B.Tech	Urban	Average	-	3 1 3			2 3		31			2 3	1 2	23	2	1	45																			5									
227 Main	20 Female	B.Tech	Urban	High		12					21				2		1	3	40				2				3											2		1			1				
228 Main	19 Female	B.Tech	Urban	Very High					2 3	- 1	1 1				1 2	2 2	_	1	42																			5									
229 Main	19 Female	B.Tech	Urban	Very High							1 1			14	4 4	4 0	0	1	40				4 2	+		4		3				3															
230 Main	20 Female	B.Tech	Urban	Very High							1 1		-	14			0	1		5 1	1	2	2 1	4	1 1	4	5	5	1	1	1 1	1	1 1	1	1	1 1	1 1	3	4	1 1	1	1 1	1	1	1	1 1	1
231 Main	19 Female	B.Tech	Urban	High	-	14			13		3 3			13			2		52																			5									
232 Main	19 Female	B.Tech	Urban	High		2 3				_	31		-		_	31	1	2	40																			5									
233 Main	19 Female	B.Tech	Urban	High		2 3			1 1		31			13	2 3	31	1	2	39																	5			3								
234 Main	19 Female	B.Tech	Rural	High		230			0 2		0 0			1 1	2 (0 0	3	2	30																2	5 4	1	3									
235 Main	19 Female	B.Tech	Urban	Average	-	2 4 3			2 0		3 2		0 3	3 3	2 4	4 4	3	2	43		1					3					2 5																
236 Main	19 Female	B.Tech	Urban	High		3 3 3			3 3		3 3		3 2	2 3	3	1 3	3	2		4 3			3	4		4	4				4	3			_	-									4		
237 Main	18 Female	B.Tech	Rural	High		2 4 3					3 2					4 4	-	2	43										_						3 -	4 5	5 1	2									
238 Main	19 Female	B.Tech	Urban	Very High	h 3	3 3 3	3 3	3 1	3 3	2	3 3	3 0	3 2	2 4	0 4	4 2	4	2	57				1	2		4	Í		3					5													

239 Main	18 Female	B.Tech Urban	Very High 3 4 4 3 3 1 2	3 3 2 3 3 2 2 3	2 3 3 1 2 3 2	57 4 4	3	4	3			2
240 Main	21 Female	B.Tech Urban	Very High 1 3 2 3 3 1 1	14031204	0430030	39 3 2 4	1			1	3	
241 Main	19 Female	B.Tech Rural	High 3 3 4 4 4 3 2	3 4 0 4 2 3 2 4	2343333	66 4 4	3 3		5 5 5	5		
242 Main	19 Female	B.Tech Urban	High 2 4 4 4 2 2 0	4 1 4 2 0 2 3	2 3 4 3 1 4 1	56	, 0 0				5	
243 Main	19 Female	B.Tech Urban	Very High 3 4 4 4 4 2 0	4 4 4 2 0 2 3	2 3 4 3 0 4 2	62 3		5 1	5 5		5	
244 Main	19 Female	B.Tech Urban	High 2 0 4 3 0 0 3	3 2 4 2 3 3 4	2 4 3 3 3 0 3	54 4	1	4 2	5 5			
245 Main	19 Female	B.Tech Urban	High 4 3 3 4 3 1 2	3 2 2 3 3 3 2 3	3 3 3 2 3 3 2	60 5 3 5 3	·	3 5	5 3 5			
245 Main 246 Main	19 Female	B.Tech Urban	Average 3 3 3 3 3 3 1	3 2 3 3 3 2 3	2 2 2 2 2 2 2 2	60 3 3	, J 5	3 4 5 3	2 5 5			
240 Main 247 Main	19 Female	B.Tech Urban	High 3 3 3 3 3 3 2	3 3 3 3 3 4 2 4	1233141	60 5 5	5	3 4 5 5	5 5			3 4
247 Main 248 Main	19 Female	B.Tech Urban	Veru High 1 1 4 1 4 3 1	3 2 4 2 3 2 1	2 3 2 3 2 3 2	52 3 4 3		3 2	4.5 5 2	4		3
240 Main 249 Main	18 Female	B.Tech Urban	Average 2 3 3 2 3 3 1	2 4 2 3 2 1	4 2 2 3 1 4 1	54 2	, 4	5 2	4.3 3 2	4	1	
250 Main	19 Female	B.Tech Urban	High 3 3 4 4 2 1 1	1 3 1 3 3 3 2 3	1 3 3 2 2 0 2	50 3 3	2		2			
251 Main	19 Female	B.Tech Bural	Veru High 4 3 3 4 4 4 1	3 3 3 4 3 3 3	2 2 2 1 2 2 2	67 5	, 5555	4 5 5	554			4 4
252 Main	18 Female	B.Tech Rural	High 1 3 3 2 3 1 1	13131123	1312122	41 2		4 5 5			2 3	
252 Main 253 Main	19 Female	B.Tech Rural	Veru High 2 3 4 3 2 2 2		0 0 3 3 1 4 2	49 1 3	-	2			4 2	
253 Main 254 Main	20 Female	B.Tech Urban	Very High 4 4 4 4 1 1 3	3 4 4 4 4 4 3 4	2 0 4 4 2 4 2	72 4 3		3.5 4 4 5	4 5 5	4 5	5	5 5
254 Main 255 Main	19 Female	B.Tech Urban	Very High 2 3 4 2 0 0 4) 4 1 3 3 3 1 4	4410034	50 4 5 5 4	1 2	4 4 0	3 2		4 4	2
255 Main 256 Main	20 Female	B.Tech Urban	Very High 1 3 3 3 2 1 2	1 1 1 2 2 2 1 3	2 3 4 2 3 3 2	47 1 4 2		4	2 1		4 4	
257 Main	19 Female	B.Tech Rural	Average 3 3 2 3 3 3 3	3 3 3 3 3 3 3 3	3 2 3 3 3 2 3	63 2			3 5 5 4	5		
1 Musician	22 Female	MA Music Urban	Veru High 3 3 3 3 4 2 1	3 4 3 2 2 2 2 4	2410342	57 5 2		4 3 3 4	3 5 5 4	5		
2 Musician	22 Female	MA Music Orban MA Music Rural	High 3 3 3 3 1 1 1	3 1 1 3 2 3 1 3	2 4 1 0 3 4 2	48 4	2	4 5 5 4	3 4			
3 Musician	22 Female 23 Female	MA Music Rural	High 3 3 3 3 1 1 1	3 1 1 3 2 3 1 3	2 3 3 2 3 1 2	40 4 .	,	4	3 3			
4 Musician	23 Female 21 Female	MA Music Hurai MA Music Urban	Very High 4 3 3 4 4 3 3	3 4 2 3 4 3 3 4	4 3 2 3 3 3 2	70 5 4 5 5 5	5 5 5 4	5 5 5 3	3 5 5 5	3 5	4 5 5	4 3 5
5 Musician	22 Female	MA Music Orban MA Music	High 3 3 3 3 3 1 1	20312434	4 3 2 3 3 3 2	53 4 5 5 5	1 5 5 5 4	3 3 3	3 3 3 3 4	3 3	4 0 0	4 3 5
6 Musician	18 Female	BA Music Bural	High 2233311	3 0 3 2 4 2 3	3 1 2 2 2 4 2	53 4 4	4 3	3 3	4			
7 Musician	18 Female	BA Music Rural	High 2 2 3 3 4 4 2 2	1 4 1 3 4 4 2 4	3 4 3 3 1 4 3	67 5 4 5 5	4 4	5	5 3 4	3 5	4 4	4 5 4
8 Musician	18 Female	BA Music Rural	Veru High 4 3 3 4 3 3 0	23333434	3412233	63 5 4 5 5	4 4 5	5	5 5 5		4 4	4 3 4
9 Musician	19 Female	BA Music Hurai BA Music Urban	Very High 4 3 3 4 3 3 0 Very High 3 1 4 3 3 1 2	3 3 3 3 4 4 3 4	3 2 1 2 3 3 3	61 3 4 4 2	3 5 3 5	3 5	4 5	4	3	
10 Musician	13 Female 18 Female	BA Music Urban BA Music Urban	Very High 3 1 4 3 3 1 2 Very High 4 1 4 3 3 1 2	3 3 3 4 4 3 4	2 2 2 1 2 2 2	54 3 3 4 3	3 4 5	3 3	4 5		4 4	
11 Musician	22 Female	BA Music Orban BA Music Rural	Very High 4 1 4 3 3 1 2 Very High 4 1 4 4 2 2 3	5 3 2 4 3 3 2 3 1 0 0 2 4 4 4 2	4 4 4 2 2 0 4	57	3 4 5		4 4 3	5	4 4	5 4
12 Musician	22 Female 21 Female	BA Music Rural		2 3 2 4 3 3 2 4	3 4 3 2 2 1 2	62 4	4 3 5		3 5 5			
13 Musician	21 Female 18 Female	BA Music Rural	Veru High 4 3 4 4 4 3 3	23243324	3 4 3 2 2 1 2	74	4 3 5		3 3 3	5		5
14 Musician	21 Female	BA Music Rural	High 4 4 3 4 4 4 3 3	2 2 3 2 3 4 3 3	4 4 3 3 3 3 4	57 5 4	3 3 3		3	3		4 3
15 Musician	20 Female	BA Music Hurai BA Music Urban	Verv High 4 4 4 4 4 2 2 3	130234334	3 4 4 4 3 0 4	64 5 3 4	3 5	5	5	4		4 3
16 Musician	20 Female 20 Female	BA Music Urban BA Music Urban	Average 4 4 4 4 2 2 3	1 2 1 2 3 3 2 3	3 2 1 2 3 3 3		1 3 3	5	5 3		3	4
17 Musician	20 Female 21 Female	MA Music Urban	Veru High 3 3 3 4 2 2 1	2 3 2 3 3 4 3 3	3 1 2 2 3 2 3	57 4 4		3	- J J		3	4
18 Musician	22 Female	MA Music Urban	Very High 3 3 3 3 2 1 1	2 1 3 3 3 3 3 3 3	2 1 1 2 2 3 2 3	48 5 4 5	r	3	3 2 1			
19 Musician	21 Female	MA Music Bural	Very High 4 3 1 4 3 1 2		2 1 1 2 2 1 2	69 4 3	· ·	3 3 3 5	3 4 5 5	5 4		
20 Musician	23 Female	MA Music Huran	Very High 4 3 3 3 3 3 2	3 4 3 4 4 4 3 4	3 3 3 3 0 4 2	68 5 5 4 5		4 5	3 4 J J	5 4	4	
20 Musician 21 Musician	23 Female 32 Female	MA Music Urban	High 4 3 3 3 3 3 2	23133433	2 3 1 2 0 3 2	545554		5 5	4 3 3		3	
	20 Female					50	3	5 5	3 3		3	
22 Musician 23 Musician	20 Female Female	MA Music Urban BA Music	High 3 3 1 3 3 1 1 Verv High 4 4 2 4 2 2 2			58 4 4 4 4 4		4 4 4 4	4 4 4	3	3 3 4 4	
23 Musician 24 Musician	18 Female	BA Music BA Music		2 2 2 2 4 4 2 3	3 3 3 2 2 2 2 2	46 4 4	• • 4 4	+ 4 4 4	4 4 4	-	3 3 4 4	
24 Musician 25 Musician	18 Female 19 Female	BA Music BA Music Rural	High 4 3 0 3 1 1 2 Veru High 4 4 4 4 3 3 1	3 3 1 1 4 0 4 2	3 4 4 3 2 4 3	46 4 4 71 5 4 3 4 4	4 3	5 4 3	4 3		3 4	4
										4	3 4	4
26 Musician	18 Female	BA Music Rural	Very High 3 2 4 4 3 1 1	4 0 4 3 3 1 4	2 4 1 2 2 3 2	56 5 4 4 3	3 4 4 3	3 3 4	4 4 4	4	3	

27 Musician	19 Female	BA Music Rural	Very High	4 4	4 4	3 3	1 1	4 4	3	4 4	2	4 2	4	4 2	0	4	2	67	4 4	4	4	3	4 3	3	5		3	3			4	5	5	4							3	4	1			
28 Musician	20 Female	BA Music Urban	Very High	3 1	3 3	3 3	2 2	3 3	3	32	2	3 3	3 3	32	2	3	3	58	4 3	4	4	4	4 3			4 4	1 3	5							2						3					
29 Musician	18 Female	BA Music Urban	Very High	22	32	3 1	22	3 2	3	23	1	1 2	3	3 3	3	1	3	50	3 3			4	4 4			5							5													
30 Musician	25 Female	MA Music	High	3 3	03	1 1	2 3	3 3	1	12	3	23	0	13	2	1 :	3	44				4		3				3					3				3			3				3		
31 Musician	24 Female	MA Music Urban	High	4 3	3 4	3 1	2 3	3 4	2	3 4	3	43	3	4 3	3	4	3	69	5	5						4 4	4	4			5			4					4							
32 Musician	27 Female	MA Music Urban	High	4 2	23	3 1	2 1	2 1	2	3 4	2	32	3 3	3 2	3	3	2	53	4							5					4															
33 Musician	24 Female	MA Music Urban	Very High	4 0	2 4	1 0	3 0	1 4	2	4 4	4	4 3	4	4 4	4	1 3	3	60			4		5																							
34 Musician	22 Female	BA Music Rural	Very High	4 3	3 3	4 3	3 3	3 3	3	3 3	3	3 3	4	23	3	4	3	69	5 4		4	3			5	4	3				3	5	5	5												
35 Musician	49 Male	MA Music	Very High	3 3	3 3	3 3	32	3 3	3	34	1	33	3	3 3	2	3	1	61	4			4	4									4														
36 Musician	Female		Very High	3 3	2 3	2 2	2 1	2 2	1	23	2	22	3 3	3 3	2	0	2	47	4	4	1	3	1		4	3	1				5	4	1						3							
37 Musician	Female		Very High	04	13	3 1	3 1	3 -	3	4 2	2	33	3 3	32	2	0	3	50	4 4	5		5		4	5	5	4		5				4	3				5		4	3		4	3		
38 Musician	Male			3 3	3 3	3 2	4 3	3 4	3	4 3	2	3 3	2	13	3	3	3	64	3 3		3	5	3 4	3	5	3 5	5 3	3			3	3	5	5 5		3		3				1	3	3	4	
39 Musician	21 Female	BA Music Urban	High	4 3	3 3	3 2	12	2 3	3	3 3	2	3 3	3	22	2	2	2	56		4		4	5 5								4			5												
40 Musician	22 Female	BA Music Rural	Very High	3 3	4 4	4 4	0 3	3 3	3	3 4	2	4 4	4	1 3	1	4	4	68	5 4		5	4	5		5		5	4			3	5	5	3 5										5		
41 Musician	22 Female	BA Music Rural	Very High	4 3	3 3	3 3	2 3	4 2	3	34	3	34	4	3 3	2	4	4	70	4			4	5		5		5				4	5	5	5												
42 Musician	22 Female	BA Music Rural	High	3 3	3 4	3 3	2 3	3 3	3	3 3	3	33	3 3	32	3	3	3	65	5				5								4								4	4						
43 Musician	Male			4 4	3 4	3 3	34	3 3	3	4 3	3	3 4	3 3	3 3	3	3	3	72	5 4	4	4	5	4 4	3	5	5 4	4 4	4	4	4	4	5	4	4 4					4	4	4	1	3	4	4	
44 Musician	Male		Very High	4 4	3 4	4 3	34	4 2	4	3 2	2	4 3	2	22	2	4	2	67	5 4	5	4	4	4 4	3	3	4 4	4 4	5	4	3		5		3					4	4	4					

					Item	1		Item	2		Item	3		Item	4		Item	15		Item	6
SI no.	Name	Designation	Field of expertise	1a.	1b.	1c.	2a.	2b.	2c.	3a.	3b.	3c.	4a.	4b.	4c.	5a.	5b.	5c	6a.	6b.	6c.
	1 Dr.Lekshmi J Nair	Asst. Prof. Music	Musicology	E	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	NE	NA	NA	E	Yes	Yes	E	Yes	Yes
	2 Dr.Sindhu L	Asst. Prof., Nursing	Pychometrics	VE	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	E	Yes	Yes	E	Yes	Yes
	3 Dr. Asha S kumar	Asst. Prof., Nursing	Psychometrics	VE	Yes	Yes	E	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes
	4 Dr.Beena MR	Asst.Prof., Nursing	Psychometrics	VE	Yes	Yes	VE	Yes	Yes	E	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes
	5 Dr. Jija D	Asst. Prof., Nursing	Psychometrics	VE	Yes	Yes	NE	Yes	Yes												
	6 Dr. Saji S	Asst. Prof., Music		VE	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	NE	Yes	Yes	VE	Yes	Yes	NE	Yes	Yes
	7 Dr.Sobha B Nair	NA	Musicologist	VE	Yes	Yes	E	Yes	Yes	E	Yes	Yes	E	Yes	Yes	Е	Yes	Yes	E	Yes	Yes
	8 Rana Bhuvan	Asst. Prof., Music	Musician	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	NE	NA	NA	VE	Yes	Yes	E	Yes	Yes
	9 Dr. Anuradha	Asso. Prof., Music	Musician	VE	Yes	Yes	E	Yes	Yes												
	10 Veena Jayakumar	Asst. Prof., Music	Musicologist	VE	Yes	Yes	VE	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes
	11 Udupi Balasubrahmaniam	Artist, Violin	Musician	VE	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	E	Yes	Yes	E	Yes	Yes
	12 SyamaKrishnan R	Instructor, Music	Musician	VE	Yes	Yes	E	Yes	Yes												
			Ne	12			12			12			9			12			10)	
			CVR	1			1			1			0.5			1			0.67	1	

Content validation data received from 12 subject matter experts

						Item	7		Item	8		Item	9		Item	10		Item	11		Item	12
SI no.		Name	Designation	Field of expertise	7a.	7b.	7c.	8a.	8b.	8c.	9a.	9b.	9c.	10a.	10b.	10c.	11a.	11b.	11c.	12a.	12b.	12c.
	1	Dr.Lekshmi J Nair	Asst. Prof. Music	Musicology	VE	Yes	Yes	E	Yes	Yes	E	Yes	Yes	E	Yes	Yes	E	Yes	Yes	NE	NA	NA
	2	Dr.Sindhu L	Asst. Prof., Nursing	Pychometrics	E	NA	NA	E	Yes	Yes	VE	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	E	Yes	Yes
	3	Dr. Asha S kumar	Asst. Prof., Nursing	Psychometrics	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes
	4	Dr.Beena MR	Asst.Prof., Nursing	Psychometrics	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	E	Yes	Yes	VE	Yes	Yes
	5	Dr. Jija D	Asst. Prof., Nursing	Psychometrics	VE	Yes	Yes	Е	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	E	Yes	Yes
	6	Dr. Saji S	Asst. Prof., Music		E	Yes	Yes	VE	Yes	Yes	NE	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	NE	Yes	Yes
	7	Dr.Sobha B Nair	NA	Musicologist	Е	Yes	Yes	Е	Yes	Yes	Е	Yes	Yes	E	Yes	Yes	Е	Yes	Yes	Е	Yes	Yes
	8	Rana Bhuvan	Asst. Prof., Music	Musician	NE	NA	NA	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes
	9	Dr. Anuradha	Asso. Prof., Music	Musician	E	Yes	Yes	VE	Yes	Yes	E	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	E	Yes	Yes
	10	Veena Jayakumar	Asst. Prof., Music	Musicologist	E	Yes	Yes	VE	Yes	Yes	E	Yes	Yes	NE	Yes	Yes	VE	Yes	Yes	E	Yes	Yes
	11	Udupi Balasubrahmaniam	Artist, Violin	Musician	E	Yes	Yes	E	Yes	Yes	E	Yes	Yes	E	Yes	Yes	E	Yes	Yes	E	Yes	Yes
	12	SyamaKrishnan R	Instructor, Music	Musician	E	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	NE	NA	NA	E	Yes	Yes	E	Yes	Yes
				Ne	11			12			11			10			12			10)	
				CVR	0.83			1			0.8			0.7			1			0.67	1	

					Item	13		Item	14		Item	15		Item	16		Item	17		Item	18
SI no.	Name	Designation	Field of expertise	13a.	13b.	13c.	14a.	14b.	14c.	Item	Item	ltem	: 16a.	16b.	16c.	17a.	17b.	17c.	18a.	18b.	180
1	L Dr.Lekshmi J Nair	Asst. Prof. Music	Musicology	VE	Yes	Yes	E	Yes	Yes	E	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes
1	2 Dr.Sindhu L	Asst. Prof., Nursing	Pychometrics	VE	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes
3	3 Dr. Asha S kumar	Asst. Prof., Nursing	Psychometrics	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes
4	1 Dr.Beena MR	Asst.Prof., Nursing	Psychometrics	VE	Yes	Yes	VE	Yes	Yes	Е	Yes	Yes	VE	Yes	Yes	E	Yes	Yes	VE	Yes	Yes
5	5 Dr. Jija D	Asst. Prof., Nursing	Psychometrics	VE	Yes	Yes	VE	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	E	Yes	Yes
(5 Dr. Saji S	Asst. Prof., Music		VE	Yes	Yes	NE	Yes	Yes	E	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	E	Yes	Yes
-	7 Dr.Sobha B Nair	NA	Musicologist	VE	Yes	Yes	Е	Yes	Yes	E	Yes	Yes	E	Yes	Yes	E	Yes	Yes	E	Yes	Yes
8	8 Rana Bhuvan	Asst. Prof., Music	Musician	VE	Yes	Yes	Е	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	yes
9) Dr. Anuradha	Asso. Prof., Music	Musician	VE	Yes	Yes	E	Yes	Yes	VE	Yes	Yes	E	Yes	Yes	E	Yes	Yes	E	Yes	Yes
10) Veena Jayakumar	Asst. Prof., Music	Musicologist	E	Yes	Yes	VE	Yes	Yes	NE	NA	NA	NE	NA	NA	E	Yes	Yes	VE	Yes	Yes
1:	L Udupi Balasubrahmaniam	Artist, Violin	Musician	E	Yes	Yes	Е	Yes	Yes	VE	Yes	Yes	NE	NA	NA	E	Yes	Yes	VE	Yes	Yes
12	2 SyamaKrishnan R	Instructor, Music	Musician	VE	Yes	Yes	VE	Yes	Yes	NE	Yes	Yes	NE	NA	NA	E	Yes	Yes	VE	Yes	Yes
			Ne	12			11			10			9			12			12	2	
			CVR	1			0.8			0.7			0.5			1			1	L	

					Item	19		Item	20		Item	21		Item	22		Item	23
SI no.	Name	Designation	Field of expertise	19a.	19b.	19c.	20a.	20b.	20c.	21a.	21b.	21c.	22a.	22b.	22c.	23a.	23b.	230
1	Dr.Lekshmi J Nair	Asst. Prof. Music	Musicology	NE	NA	NA	NE	NA	NA	E	Yes	Yes	E	Yes	Yes	VE	Yes	Yes
2	Dr.Sindhu L	Asst. Prof., Nursing	Pychometrics	VE	Yes	Yes	E	Yes	yes	E	Yes	Yes	E	Yes	Yes	VE	Yes	Yes
3	Dr. Asha S kumar	Asst. Prof., Nursing	Psychometrics	E	Yes	Yes	VE	Yes	yes	E	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes
4	Dr.Beena MR	Asst.Prof., Nursing	Psychometrics	VE	Yes	Yes	VE	Yes	Yes									
5	Dr. Jija D	Asst. Prof., Nursing	Psychometrics	VE	Yes	Yes	E	Yes	yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes
6	Dr. Saji S	Asst. Prof., Music		E	Yes	Yes	NE	Yes	yes	NE	Yes	Yes	NE	Yes	Yes	E	Yes	Yes
7	Dr.Sobha B Nair	NA	Musicologist	VE	Yes	Yes	VE	Yes	yes	VE	Yes	Yes	E	Yes	Yes	E	Yes	Yes
8	Rana Bhuvan	Asst. Prof., Music	Musician	VE	Yes	Yes	E	Yes	yes	VE	Yes	Yes	VE	Yes	yes	VE	Yes	Yes
9	Dr. Anuradha	Asso. Prof., Music	Musician	VE	Yes	Yes	E	Yes	yes	VE	Yes	Yes	VE	Yes	Yes	VE	Yes	Yes
10	Veena Jayakumar	Asst. Prof., Music	Musicologist	Е	Yes	Yes	NE	NA	NA	NE	NA	NA	VE	Yes	Yes	VE	Yes	Yes
11	Udupi Balasubrahmaniam	Artist, Violin	Musician	E	Yes	Yes	VE	Yes	yes	NE	NA	NA	E	Yes	Yes	E	Yes	Yes
12	SyamaKrishnan R	Instructor, Music	Musician	E	Yes	Yes	VE	Yes	yes	NE	NA	NA	VE	Yes	Yes	E	Yes	Yes
			Ne	11			9			8			11			12		
			CVR	0.83			0.5			0.2			0.8			1		