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Abstract

This opinion article aims to highlight the critical role music consumption may play both at the individual and subcultural level simultaneously: it provides a means through which consumers enter into a therapeutic process that may culminate into the convergence of cognitive, affective, and conative conditions. Contrary to prior studies that concentrate on such conditions, largely in a mutually exclusive manner, this article aims to pave the way for a more holistic picture that may help us have a complex comprehension of the multifaceted music consumption phenomenon.

Keywords: Music Consumption; Subculture; erapeutic Process; Consumer Well-being

Music consumption is a therapeutic process that holds a potential to transform the self and to improve consumer psychological and social well-being [1]. Also through music, subcultural meanings circulate as they are embedded in, and fostered through, certain styles, sounds, images, and discourses [2-5]. erefore, music provides a means through which a ective, cognitive, and conative conditions may converge at the individual and subcultural level, and represents a dynamic interplay within alternative subcultural spheres.

Music elicits strong emotional reactions and is a catalyst for satisfying consumers6(a)19(t)-5(i)3(sf)-16.9(y)-3(in)8(d63(u)-5(l)440055004F005700460)19(t)td icJ 0 Tw T*a ,9-(6(h)4(e 5(r)1 0. un(sf)-t-3

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Received October 23, 2015; Accepted October 27, 2015; Published October 30, 2015

Citation: Ulusoy E (2015) Music Consumption as a Therapeutic Process: Subcultures at the Convergence of Affective, Cognitive, and Conative Conditions. J Biomusic Eng 3: 109. doi:[10.4172/2090-2719.1000109](https://doi.org/10.4172/2090-2719.1000109)

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social relationships [2,3,8,9] and in developing and converging a cognitive, affective, and conative conditions is apparent. us, the objective to explore this complex reality, embedded in aspects of music and its impact on aforementioned conditions via holistic, multiperspectival, and multidisciplinary accounts, is a necessary and a virtuous pursuit.

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