Fall December 9, 2016

THESIS FINAL DRAFT.pdf

Madeleine Glouner, Scripps College

Available at: https://works.bepress.com/madeleine-glouner/1/
Psychology & Consumer Desire: Music’s Influence on Consumer Motivation & Well Being

by

Madeleine Glouner

Submitted to Scripps College in Partial Fulfillment of the Degree of Bachelor of Arts

Professor Groscup
Professor Spezio

December 9, 2016
Abstract

The purpose of this study is to further explore the psychological influence that music has on emotional well-being and elicited behavioral response in consumers. Thus, this study asks if music in advertisements affects consumer well-being and behavior, and if certain music elicits a more positive emotional and motivational behavioral response. It also aims to answer if a certain type of music can elicit a more positive behavioral response based on the type of product. This study consisted of two waves of participant research. The first wave will evaluate basic participant demographics as well as ask participants what product (car brand) they prefer in order to develop a neutral baseline of participant groups and eliminate potential product brand bias for the second wave of research. The following week (wave 2) participants were asked to view one of six ad conditions consisting of various music (upbeat vs. classical vs. none) and car brands (Mercedes vs. Jeep). After viewing the advertisement participants were to complete a series of scales including the Music Semantic Differential Scale (Kellaris & Kent 1993), The Affect Grid (Russell & Mendelsohn, 1989), and the Measures of Motivational Preference test to assess emotional and behavioral response. Upbeat music is expected to elicit the most positive emotional response as compared to no music or classical music pairings. Upbeat music is also expected to elicit the greatest motivational behavioral response toward product ads than classical or no music. However, classical music may provide the greatest motivational behavioral response only when paired with the higher-end car brand. These results would signify how important music is in developing a psychological emotional and behavioral response towards certain brand advertisements.
Psychology & Consumer Desire: A Study on Music’s Influence on Consumer Motivation & Well Being

Have you ever wondered why you are smiling and humming to the tune from the product ad you saw on television last week? Did you ever find yourself picking it up at the store even though there were dozens of other similar brands to choose from? From custom jingles to a popular chorus, music permeates our commercial world. In fact, research suggests that these short songs can actually improve consumer’s preference, emotional response, and motivation to remember, and even purchase a product. A simple sound bite could be one of the primary factors in controlling our human emotional response and behavior.

This proposed study will examine music in relation to its psychological influence on consumer motivation (behavior) and emotional well-being that relates to the Jungian Behavioral perspective that suggests that music primes listeners to make them predisposed through associations to feel positive or negative emotions. Jung believes that music speaks to the “collective unconscious,” and that music can represent movement and development in the collective unconscious that can manipulate our mood and emotions (Jung & Adler, 1984). This theory has been carried over to an analysis of music and consumerism such that music can serve as an emotional bridge to an association with a product. Results will be measured using the Music Semantic Differential Scales, the Affect Grid, as well as a self-created test, Measures of Motivation Preference, which measures preference and emotion upon viewing an advertisement. I argue that music, particularly music that is upbeat, has a positive influence on people’s responses
and well-being. I argue that this can translate into the use of music in advertising and marketing in how music can motivate people to remember, favor, and ultimately purchase certain products and brands. I also propose that certain products may support this argument more than others, such that the more sophisticated the product purchase is, the less the most preferred music will influence consumer’s well-being and proposed motivation to purchase the product.

**Music and Well-Being**

Extensive studies have explored the effects of music on human emotion and ultimate well-being for decades. American psychologist and avid promoter of positive psychology, Martin Seligman, developed a framework in the early 2000’s for achieving a balanced well-being through components of pleasure, engagement, and meaning (Seligman, 2011). Through a study at the School of Psychology at Keele University, UK, researcher and professor Lamont found that her university students felt that their most intense experiences of music listening evoked these feelings of pleasure and meaning, thus emphasizing the power of music to evoke a state of authentic happiness (Lamont, 2011). This sense of genuine joy caused by the act of listening to music is a key indicator that listening to music is not just a feel-good activity, but an actual psychological emotional response. Other researchers have found that people who listen to music have a better subjective well-being and increased psychological happiness (Morinville, Miranda, & Gaudreau, 2013). This notion is particularly true for young adults who listen to music. In a study conducted using 229 Canadian late-adolescents, those with the highest levels of self-determined motivation for listening to music, also had higher levels of subjective well-being (Morinville et al., 2013). These findings suggest that young people may have
a happier emotional well-being when music is present, making music a key influencer in
the psychological response to elevated emotional positivity (Morinville et al., 2013).
Another study found that music listening can enhance well-being by facilitating
engagement and meaning, achievement and other adaptive functions (Groake & Hogan,
2016). Results found that younger adults particularly emphasized social connection when
listening to music, while older adults felt listening to music helped them with personal
growth and transcendence (Groake & Hogan, 2016). Furthermore, a study done at a
comprehensive treatment center explored the experiences of music therapy on inpatient
individuals suffering from depression and bipolar disorder. Patients were examined and
responses to music therapy resulted in 16 themes surrounding stress release, self-
expression, hope and intrinsic value (Macdonald, 2015). Some of the most reported
themes in responses to music therapy by patients included increased levels of interest,
motivation, hope, and connection to others (Macdonald, 2015). These results suggest that
music must has an effect in aiding and elevating well-being and motivation in people who
struggle with positive mental health.

Music and its emotional response has been further examined at an even more
detailed level by researchers who looked at how different tempos and musical cues can
elicit a range of emotions. Songs with consistent cues have been tied to a more positive
response than songs with conflicting cues, which can provoke a broader spectrum of
mixed emotions in listening (Larsen & Stastny, 2011). These cues include major and
minor modes, non-harmonized and harmonized textures, and differentiating tempos
(BPM). A study at the University of Colorado instrumented an experimental design in
which 177 college students were asked to listen to four musical phrases that explored the
interactive effects of these musical cues. Consistent with Larsen and Statsny’s findings on consistency, music with major modes and higher tempos were rated as “happier” on a happy-sad listening scale by participants (Webster & Weir, 2005). This notion could also explain why “popular dance” music was consistently the most preferred type of music to listen to in multiple consecutive years by employees, studied under Muzak Corporation research (Werner, 1948).

Similarly, Carol Krumhansl at the Cornell University Department of Psychology developed a similar theory about music tones. Musical tonal hierarchies determine what tones are preferred in determining pitch, rhythms, and structures in musical phrases (Krumhansl & Cuddy, 2010). Krumhansl found that tonal hierarchies in music have a psychological effect such that people are influenced by expected tonal hierarchies. Musical scales that are complete in their expected major mode can elicit a happy emotional state amongst listeners (Krumhansl & Cuddy, 2010). These results are conclusive with renowned musicologist Leonard Meyer’s theory on the importance of expectation in listener’s experience with music. Meyer suggests that, although music does contain representational elements, the main source for music’s emotive power is in expectation (Meyer, 1956). This idea that music has inherent qualities that instill specific responses in the listener is important in how music induces and amplifies emotion and can be used to increase positive human associations. From a behavioral perspective, positively associated music (music in major modes and expected tonal hierarchies) can be paired with a neutral stimuli to create a positive association (Shafron, 2010). According to self-reported data using a sample of undergrad students age 18-35, participants reported a preference for positively valenced music that was highly arousing as opposed
to low arousal music (Shafron, 2010). Similarly, a study conducted on the influences of musical preference and emotion found that “happy” music elicited the most arousal in listeners (Kreutz, Ott, Teichmann, Osawa, & Vaitl, 2007). Researchers also recognized that this response to the “happy” song played was also the most familiar tune to listeners, therefore producing the most aroused response (Kreutz et. al., 2007). Therefore, if music can elicit such strong responses in human emotion and behavior, particularly from a behavioral perspective as well as in the aforementioned research, it should certainly affect the way consumers interact with and ultimately feel towards product advertisements.

**Music and Consumer Desire**

In a study published in the *Journal of Business Research*, researchers tested the effects of music (volume high or low) and aroma (vanilla scent present/absent) on young shoppers in a retail setting. Results show that volume of music and a present vanilla aroma both have a significant impact on shoppers' emotions and satisfaction levels. More extensive analysis reveals that the arousal induced by high volume music and aroma results in increased pleasure levels, which in turn positively influences shopper behaviors (Morrison, Gan, Dubelaar, Oppewal, 2011). It is important to note that music must be at a considerably loud volume to elicit a pleasurable response, inciting a greater sense of arousal than the presence of a softer level of musical stimuli. This level of arousal seems to play a large role in emotional response and subsequent behavior, consistent with the hypothesis that upbeat, positive music will provide the listener with the greatest emotional and behavioral affect towards an advertisement.
Susan Hallam’s book, *Music, Health and Well-Being*, also examines the presence of background music to potentially boost product sales. She believes that music can manipulate consumer moods in a variety of ways to attract more sales (Hallam, 2012). However, does this mean that there is a level of pleasure in music associated with arousal that would elicit a certain affect on consumer desire? Researchers at the University of Montreal believe so. In a study conducted on 270 under-grad students, researchers tested classical music extracts that had been previously tested to vary in pleasure (low, moderate, high), as well as arousal (low, moderate, high) in the context of interactions with banking services (Dube, Chebat, & Morin, 1995). These pretested pieces were measured according to the Affect Grid, which is a single item scale that assesses pleasure/displeasure and arousal/sleepiness (Russell, Weiss, Mendelsohn). Interactive effects of music-induced pleasure and arousal were found such that a higher desire to affiliate in a buyer-seller interaction was found with music that was high-pleasure and high-arousal (Dube, Chebat, & Morin, 1995). It is also worth mentioning that the musical extract that provided the highest positive response to pleasure and arousal was a Mozart piece in C-major. This is dissimilar to results elicited from a sonata in F-major, which was correlated with low arousal and low pleasure amongst consumers (Dube, Chebat, Morin, 1995). Therefore it is important to hypothesize that low-arousal music-music that is considered to be calming or relaxing (which are positive things)- will likely not elicit the highest positive response rate in consumer activity. Although Mozart’s upbeat C-major piece may have elicited the highest positive response to pleasure and arousal in comparison to other classical music extracts, researchers argue that in comparison with pop music, the classical genre will not elicit the same response on consumers.
To further examine this notion surrounding comparing music genres, researchers at the University of Liverpool suggested that certain musical genres would influence potential students desire and decision to come to the university, based off of the university’s advertisement music (Oakes & North, 2013). Upon viewing the university advertisement, one of three groups of undergrad students was exposed to the ad with dance music, the ad with classical music, or the ad with no music. Responses showed that ads with dance music had the most positive response for the image of the university, including adjectives like “modern,” “exciting” and “trendy” (Oakes & North, 2013). Results were then cross-examined with a second experiment that was a radio advertisement for a different university in order to ensure these responses were not unique to a single university. Conclusive with experiment 1, both experiments showed that dance music “enhanced,” and classical music “diminished” the desired image for the university as being modern and exciting (Oakes & North, 2013). While classical music did result in a more sophisticated perceived image of the university, dance music made it more likely that a student would apply, thus eliciting the most positive behavioral affect (Oakes & North, 2013). This is not dissimilar from other findings relating to music and emotional and behavioral influence, of the most prominent cases being the success behind the trademark that is Muzak.

Muzak, otherwise known as “lift music” is developed set of instrumental popular music that is played in common spaces such as elevators, business offices, airlines; and for the importance of this study, shopping malls and department stores. Muzak was created not just as a familiar set of tunes to fill the airspace in public spaces- but as a way to improve the context of the setting humans are in-whether that be office space, waiting
rooms, or store departments. In 1948 the Muzak Corporation did a study on the effects of Muzak music. They found that across industries, “popular dance” music was preferred as opposed to other tunes such as “swing/jive,” “waltz,” “semi-classic,” and “classical” (Werner, 1948). This information is also congruent to Meyer’s theory of the importance of expectation in listening to music in that humans are more likely to engage in an emotional response or connection with a tune that is familiar. Muzak takes popular music, music that is frequently played, and uses the instrumental to successfully elicit human emotions and ultimate behavioral tendencies such as elevated mood, reduced anxiety, and a more pleasurable experience in public spaces (Werner, 1948). Researcher Gerald Gorn decided to take this information a step further in his experiment on preferred background music in an advertisement and human response to a particular product preference. It was hypothesized that other factors of a product advertisement may elicit a more positive behavioral effect such as the color of the advertised product, rather than just the music in the background (Gorn, 1982). In this study, a neutral product—a pen—was shown to participants as an advertisement in four different conditions; “liked” music, blue pen, “disliked” music, blue pen, “liked” music beige pen, “disliked” music, beige pen (Gorn, 1982). Participants were assigned to one condition. Results of the effects were compared, and 79% of participants across color conditions picked the color pen associated with the liked music, while only 30% picked the color of the pen associated with the disliked music (Gorn, 1982). This further demonstrates how influential music is in advertising and consumer behavior.

However, some researchers remain skeptical of music’s influence in advertisements. Researchers at Utrecht University went beyond studying music and
emotional response in an experiment that tested particularly “moving” music in advertisements and it’s effect on behavioral intention. While the studies aforementioned have been from a classical conditioning approach, this study focuses on a two (music: moving vs. nonmoving) by two (ad: positive vs. negative) design in order to suggest that behavioral persuasion can come from emotional involvement with ad content, rather than the song purely producing an emotional affect (Strick, de Bruin, de Ruiter, Jonkers, 2014). Basically researchers hypothesized that the positive and negative content in an advertisement would play a larger role in eliciting an emotional behavioral response rather than the moving/non-moving music playing in the background. However, inconsistent with hypothesis, analysis showed that advertisements both positive and negative were rated more moving only when the moving music was played (Strick, de Bruin, de Ruiter, Jonkers, 2014). Ads with moving music also were rated as more beautiful, less annoying and more goose bump-evoking than ads with non-moving music (Strick, de Bruin, de Ruiter, Jonkers, 2014). This experiment confirms that music enhances emotional behavioral response. However a gap in the literature still persists in attempting to answer the question behind types of music and types of product in relation to emotional and behavioral response.

While pop music, upbeat tones and major modes in musical advertisements seem to elicit the most positive rating and affect on consumers, I wonder if the type of product being purchased could influence the musical component of an ad in a way that exceeds this theory that upbeat, recognized, popular music is the greatest influence of consumer motivation. While department stores, malls and most product ads sell a variety of trivial things from clothing to beauty products to office supplies, would an advertisement for a
more serious financial decision receive a more positive response in consumer motivation to buy if the music was more serious? This concept of a more specified musical fit to match a certain product or brand is not as heavily researched. Some research has been done on consumer preferences towards different brands and their advertised music, however this does not include product variation. A study conducted in 2011 hypothesized that music that “fits” with attributes of a product brand would raise consumer salience over others, therefore more people would likely choose that brand (Yeoh & North, 2011). Participants were presented with two advertisements for two brands of the same product—one with music that “fit” and one that did not. Results showed that participants who had been regular users of a particular brand were not phased by the music fitting or not fitting with the brand attributes (Yeoh & North, 2011). However, participants that were unfamiliar with the brands demonstrated a preference for the brand advertised with the music that “fit” (Yeoh & North, 2011). While this research does not conclude if certain products have a more successful musical fit than others, it does demonstrate that style of music does play a role in branding.

Therefore this study will measure subject’s emotional well-being and desired behavioral affect towards a particular product advertisement based on the presence and type of music being played in the ad. The aforementioned research has suggested that loud, fast-paced, upbeat music elicits the greatest emotional response on people in various situations and settings. While much research has been done on the psychological effects of background music and positive consumer behavior, this study attempts to examine what music can increase well-being and subsequent motivation and desire in consumers particularly towards different levels of products, based on monetary value or
status symbol for example. This could play a role in how music is perceived in an advertisement—a more serious tune such as the classical music excerpt may have a more positive influence with the more expensive, “sophisticated,” product advertisement. This would contradict previous research and hypothesis that consumers always prefer upbeat pop tunes in an advertisement. Moreover, this is an area of research in the psychology of music in advertising that has not been extensively explored. This hypothesis will be measured by showing separate group conditions advertisements for a lower-end product with varying musical conditions—product ad with upbeat music, ad with slower, classical tempo, and ad without music. Group conditions will then be shown an advertisement at a higher price point and go through the same process. Participants will then fill out surveys, including the Music Semantic Differential Scales, the Affect Grid, as well as a self-created series of survey questions on consumer experience with the ads. I hypothesize that advertisements with upbeat, popular music will elicit the largest positive affect on consumer’s emotion, despite the monetary level or type of product. I also hypothesize that this will result in stronger motivation and desire to purchase a product than product advertisements that do not play upbeat, popular music. This research will attempt to further explore the psychological influence that music has on assumed consumer choices and potentially benefit future advertising markets in order to better cater to consumer needs.

Proposed Methods

Participants
The participants in this study will be men and women between the ages of 25-35 in the United States. Since the product being advertised is a car it is less likely that an adult between the age of 18-24 would be making such a large purchase, therefore this age group is on the older spectrum of the millennial generation target market. Participants will be incentivized by a monetary compensation of $5. Race and gender will be accounted for but no specific number is required. A 3x2 level of music type (upbeat, classical, none) by ad type (Mercedes, Jeep) power analysis with an $\alpha = .05$ suggests that a minimum of 90 participants will be needed in each group for this study.

Materials

Participants are required to sign an informed consent document that confirms they are over the age of 18. This form also includes any contact info the participant may want in order to get in touch with the researcher after completing the study. This study will feature two photographic car advertisements of different values, A Jeep Wrangler (~$23,000) ad, and a Mercedes G-Wagon (~$120,000) ad. Participants will be exposed to one of three musical conditions per ad and asked to fill out two scales after the exposure. Therefore, this study consists of a 3 (music: upbeat, classical, none) x2 (ad: Jeep, Mercedes) factorial design between subjects, such that three music conditions are cross-referenced by two product advertisements and results will be measured.

Music Manipulation

One of three musical conditions will be featured in the randomly assigned advertisement. Condition 1 will be a slow-tempo classical piece, condition 2 an upbeat
pop piece (no lyrics), and condition 3 will not feature any music to serve as a neutral stimulus. Each ad image will be shown for 15 seconds, so the music conditions will also be a 15 second duration. Music will be selected based off of previous research on music models, including the fast tempo, upbeat song suggested to elicit happiness “In the Mood” by Glenn Miller (Larsen & Stastny, 2011), and the classical piece “Brandenburg Concerto number 4, Andante” by J.S Bach; described as being associated with enhancing perceptions of sophistication in prior research (Oakes & North, 2013).

**Ad Manipulation**

Participants will complete this study in two waves. The first wave will feature an image of Car 1 (Jeep), and an image of Car 2 (Mercedes). The second wave of the study will feature 6 groups, making it a between groups design. Each ad will feature the car (Jeep or Mercedes) in the exact same setting, at the exact same time of day and angle for the exact same amount of time. The only difference in the ad will be the vehicle brand. Advertisement manipulations feature different car brands that are similar in aesthetic feature, but largely differ in monetary value, and brand status.

**Scale Measures**

After viewing an ad in the second wave of the study, participants will be prompted to fill out two scales and a grid.

Music Semantic Difference Scale
The first is the Music Semantic Difference Scale (Kellaris & Kent 1993). The purpose of this scale is to measure individual’s response towards different tempos, tones, and textures in music that elicit pleasure, arousal, and surprise. This is a likert-type scale in which participants will rank what they heard on a scale of 1-7 in terms of adjectives such as “pleasant (7)/unpleasant (1)”,” interesting (7)/boring (1)”,” and “unappealing(7)/appealing (1)*”. Participants will be asked to rate the music they just heard on each of the following adjective scales (see Appendix A). All adjective items with an asterisk will be reverse coded upon analysis. Alpha reliabilities were .88 for the pleasure scale (*ugly/beautiful, tasteful/tasteless, refined/crude, pleasant/unpleasant), .81 for the arousal scale (stimulating/soothing, arousing/calming, *soft/loud), and .70 for the surprise scale (complex/simple, unusual/ordinary, surprising/predictable).

The Affect Grid

Next, participants will be directed to The Affect Grid (Russell & Mendelsohn, 1989). The Affect Grid is a single-item scale that measures dimensions of pleasure-displeasure and arousal-sleepiness, after a person is stimulated by any subjective item (see Appendix B). The subject is asked to rate how they are feeling currently, once they have viewed the ad. They will place a checkmark somewhere on the grid, which will be then be measured. The pleasure-displeasure (P) score is taken as the number of the square checked, with squares numbered along the horizontal dimension, counting 1 to 9 starting at the left. The arousal-sleepiness (A) score is taken as the number of the square checked, with squares numbered along the vertical dimension, counting 1 to 9 starting at the bottom. Results are then recorded on a 1-9 Likert-type scale and mean pleasure and
arousal scales are calculated and correlated. The correlation between the sets of P scores was .98 and between A scores was .97, thus mean scores from the Affect Grid are highly reliable (Russell, Weiss, & Mendelsohn, 1989).

Measures of Motivation Preference

Participants will then be asked to answer the Measures of Motivation Preference, which I have self-designed, attempting to discern participant’s affected behavior and response toward the product (see Appendix C). Four statements regarding the ad will be asked to be ranked on a 1-7 likert-type scale, 1 being “strongly disagree” to 7 being “strongly agree”. Statements include 1. You enjoyed viewing this advertisement. 2. If you saw this product in a real world context you would remember it from this advertisement. 3. You like this product. 4. You would buy this product. Each will be analyzed separately.

Procedure

Participants will via recruited via MTURK survey, which allows for a survey to be created and distributed anonymously online. The survey will be posted for a target population of American consumers between the ages of 25-35. Once the consent form is signed, each participant will view an image for each product advertisement and asked which car they prefer, following a demographic survey with questions surveying their age, gender, social economic status, and education. This information allows me to develop a neutral baseline of participants when completing the second wave of this study in order to
eliminate the potential confounding variable of participant bias towards Jeep or Mercedes.

Results will be recorded and the participants will be asked to complete the second wave of the study the following week. Participants will be pseudorandomly assigned a group condition for the second wave of the study based off of their brand preference and demographic information, as to eliminate any brand or demographic bias that a particular condition may have. The following week, participants will view one of the six ad conditions they were assigned to. Each participant is assigned to a group consisting of one car advertisement paired with one music condition. The groups differ from Jeep ad with no music, Jeep ad with upbeat music, Jeep ad with classical music, Mercedes ad with no music, Mercedes ad with upbeat music, and Mercedes ad with classical music. Participants will be matched and pseudo randomly assigned, based on their demographic information, to a group condition using their information from wave 1. The ad will appear to the viewer for 15 seconds. The participant will then be asked to fill out the Music Differential Semantic scale. Next, participants will be prompted with the phrase “please rate how you feel right now,” and asked to place a checkmark on The Affect Grid. Upon completion, participants will be prompted to fill out the self-designed test, Measures of Motivation Preference. Finally, participants will be debriefed and thanked for their participation in the study.

**Ethics**

This study on music’s psychological influence on consumer well-being and behavior only benefits the breadth of research on consumer desire and positive
experience with advertisements. Since this research does not involve or influence any physical, emotional, psychological, or emotional risk according to IRB evaluation standards, there is to be no risk to the participants that are involved in this study. Therefore the benefits outweigh the predicted zero risks. The point of this study is to help identify how to best influence consumer emotion and behavior, not in a way that is meant to be deceptive or manipulative, but as a means to best deliver certain product advertisements through music that is meant to engage the consumer and elicit higher well-being and product response.

Potential benefits that may come from this research include a greater understanding of the psychology behind how music can influence consumer well-being, behavior, and overall experience with product advertisements. Hopefully this study will aim to help better identify what types of music increase engagement, motivation and positive emotional and behavioral effect on consumers. Because this study is designed to test which variables best increase consumer well-being and behavior, the level of risk in this research is very minimal. There are not any experimental factors that could harm the participant beyond hearing a song excerpt that is not as upbeat as another music excerpt condition. However, extended precautions will still be taken into account.

Before participating in the study, each participant will sign an informed consent form that will confirm that they are over the age of 18, and include researcher contact information if they have further questions about the results of the study. They will be told that this study is about whether or not they want to buy a product after viewing an advertisement. This information is meant to be vague, as not to prime them for preemptive music listening. After completing the study, each participant will be debriefed
and told that this study will use their information to better define the psychological and behavioral benefits that music in advertisements have on consumer motivation and well-being.

Since these participants are very general U.S citizens, this study does not involve a protected population. Volunteers will be recruited who are between the ages of 25-35 and are regular U.S consumers. As the purpose of this study is to measure emotional and behavioral effects from ad exposure, it is not necessary that participants will need to reveal any sensitive background information or consider any sensitive issues that may cause them discomfort. In fact, variables are fairly superficial. Other than vaguely introducing what the study is about to participants and debriefing after, no deception will be necessary and participation will be voluntary. Data collected will be anonymous through online participation on SurveyMonkey. Due to the anonymity of this study, it is not required that in person participants will not be asked any personal information and all signed consent forms will be kept confidential in a file that only the researcher can access.

**Proposed Results**

This study tests three hypotheses using a 3x2 factorial ANOVA test between groups design. Hypothesis 1 predicts that music will influence consumer behavior such that ads with music will motivate consumers to want to buy the product more than ads without music. The predicted result of this test is to accept the hypothesis that ads with music will have the greatest influence. The main effect for music type will indicate a significant difference between the no music condition and the upbeat music and classical
music condition (p < .05) on consumer behavior. It is predicted that there will be no significant effect between the classical and upbeat music conditions. This would be consistent with previous studies results that music does influence consumer behavior. In a study published by *The Journal of Business Research*, researchers found that the arousal induced by music resulted in increased pleasure levels, which in turn positively influences shopper behaviors (Morrison, Gan, Dubelaar, Oppewal, 2011). This predicted result would also be congruent with professor of music psychology, Susan Hallam’s theory that music can manipulate consumer moods in a variety of ways to attract more sales (Hallam, 2012).

Hypothesis 2 predicts that upbeat music will elicit a more positive emotional response to product ads than ads with classical or no music. The predicted result of this test is to accept the hypothesis that there will be a main effect for music type on upbeat music, such that there is a significant difference in emotional response (p < .05), when upbeat music is in an advertisement, than when no music or classical music is present (p > .05). These predicted results would be congruent with a study done in 2013 at the University of Liverpool that suggested certain musical genres would influence potential students desire and decision to come to the university, based off of the university’s advertisement music (Oakes & North, 2013). Responses showed that ads with dance music had the most positive response for the image of the university, while classical music did not (Oakes & North, 2013). This prediction would also align with evidence suggested from studies done by the Muzak corporation, which found that “popular dance” music was consistently the most preferred type of music to listen to in multiple consecutive years by employees in multiple workplace settings (Werner, 1948).
Hypothesis 3 predicts that classical music will influence consumer motivation the most when paired with a high-end product rather than upbeat music, which will elicit the greatest motivational response when paired with a more moderately priced product. Therefore, for the upbeat music group I expect to see a less significant (p > .05) effect on consumer motivational behavior in the Mercedes ad than the Jeep ad. For the classical music group I expect to see a significant effect on consumer motivational behavior in the Mercedes ad than the Jeep ad. However prior research has not yet concluded that this prediction holds true. While research from the aforementioned study from the University of Liverpool was cross-examined, results showed that dance music “enhanced,” and classical music “diminished” the desired image of the university as being modern and exciting (Oakes & North, 2013). However, classical music did result in a more sophisticated perceived image of the university, but dance music made it more likely that a student would apply, thus eliciting the most positive behavioral affect (Oakes & North, 2013). Therefore, I argue that similarly, a more sophisticated, high-end product will be best paired with classical music to elicit the greatest motivational behavioral response from the consumer, as measured by the aforementioned scales. This specific niche of psychological research on music type and product type on motivational behavior has not been vastly explored; this study would aim to do so.

Discussion

Prior research has suggested that music does have a psychological influence on consumer emotional well-being and motivational behavior. However, research does not have as much knowledge on what type of music affects consumer well-being and
behavior the most positively, and if a certain music type correlates best with a certain product type. This study intends to test three hypothesis that measure how music influences human emotional well-being, and ultimately affect human behavior and motivation. This study particularly focused on these measures through a psychological lens, looking specifically at music’s effects on emotion and behavior through product advertisements.

Hypothesis 1 focuses on music’s influence on consumer behavior. It was predicted that watching ads with music will motivate consumers to want to buy a product more than watching ads without music. Prior research has suggested that music has an emotional effect on people such that listening to music evokes a state of authentic happiness and pleasure (Lamont, 2011). Therefore it is speculated that advertisements with music will have a greater motivational impact because they will elicit a more positive emotional response and an increased positive experience with the product advertisement. Other research suggests that music is not just a mindless activity, but actually engages a neurophysiological response. People who listen to music have a better subjective well-being and increased psychological happiness (Morinville et al., 2013). This could be attributed to knowledge that listening to music enhances well-being by facilitating engagement, inspiring meaning and emphasizes social connection (Groake & Hogan, 2016). These conclusive results from various studies point to the direction of the predicted results for hypothesis 1 that ads with music will be more effective than ads without music because music elicits such a positive emotional response, thus a predicted positive behavioral response as well.
Hypothesis 2 predicts that upbeat music will elicit the greatest positive emotional response to product advertisements in comparison to product advertisements with classical or no music. This predicted finding would be significant to the psychology of emotional well-being, especially in better understanding how products can be better targeted to enhance consumer well-being. This would be congruent with the Jungian Behavioral theory that suggests certain music can prime listeners to be predisposed to positive or negative emotions towards a stimuli. Past research has found that music type and genre can influence mood as well as enhance well-being in many different settings. One of the most pertinent examples in relation to this proposed study was the experiment done by researchers at the University of Montreal on the effects of background music on consumer desire in buyer-seller interactions. Their results suggest music-induced pleasure was heavily influenced by how arousing the music was (Dube, Chebat, & Morin, 1995). Since music that was high in arousal (songs with major modes and fast tempos) had a greater positive effect on consumer’s interactions with sellers than slow-tempo music (Dube, Chebat, & Morin, 1995), it is speculated that upbeat music will almost always elicit the greatest response in humans; which is why upbeat pop music is always so popular. Corporations like Muzak, provide instrumental tunes often played in the background of shopping centers, workplaces, and elevators that often stick to an upbeat musical formula in order to reduce boredom and increase efficiency and positivity in mundane settings (Werner, 1948). When Muzak proposed a survey to workplace employees on what type of music was preferred to stay positive and productive and found that fast-paced waltz, and pop dance music got the highest rating (Werner, 1948), it
provided further evidence that an ad with upbeat music would incite the most positive response from the viewer of the ad.

A study looking at the aspects of what music, mode, tempo and texture found similar findings at an even more in depth level. Major keys, non-harmonized melodies and faster tempos are all associated with upbeat music and were all associated with more positive responses than their opposites (minor keys, harmonies and slow tempos) (Webster & Weir, 2005). This research further solidifies the idea that ads with upbeat pop music will consistently elicit the most positive emotional response from consumers. Since upbeat music appears to be the music that is most preferred in these contexts, it makes sense that an ad with well-liked music would have the greatest emotional impact on individuals. Finally, the predicted hypothesis would be congruent with results from the study that looked into the effects of music in advertising preferences that pertained to product color and preferred music. When the effects of the product color shown were compared with effects of preferred or non-preferred music in the product advertisement, 79% of participants across color conditions picked the color of the product associated with the preferred tune, while only 30% picked the color of the product associated with the disliked music (Gorn, 1982). This research suggests that preferred music can influence how we feel and ultimately make decisions. Since upbeat music is most preferred according to the aforementioned evidence, it is suspected that the hypothesis that upbeat music will elicit the greatest positive emotional response to product advertisements in comparison to product advertisements with classical or no music would be supported. These results are significant in creating effective advertisements while also elevating a positive emotional and behavioral consumer response.
Hypothesis 3 is more complicated in that the breadth of prior research is not as wide as previous hypothesis. This hypothesis predicts that upbeat music will influence consumer motivation the most when paired with most products, however, classical music will influence consumer motivation the most when paired with a high-end product rather than upbeat music would. This is speculated based on the idea that classical music, typically thought of as “high class” listening, will influence consumers to prefer the higher-end product more so than an upbeat tune because classical music is thought of as higher-end. The predicted result of this hypothesis would help researchers better understand what influences human motivation beyond music, because the predicted hypothesis also attempts to answer the question that asks if there is a correlation between music genre value and perceived product value.

Researchers at the University of Liverpool suggested that certain music genres did in fact influence individual’s decision making (Oakes & North, 2013). Their study on an advertisement for the University found that the ad with upbeat music did elicit the most positive response, however the ad with classical music did suggest a more sophisticated perceived image of the University (Oakes & North, 2013). While the upbeat music did prove to elicit the most positive behavioral effect for students to apply to the university, it is important to recognize the ad’s target market and what they are selling. Since classical music did elicit a more sophisticated perceived image, this research could suggest that when classical music is paired with a higher-end, more “sophisticated” product ad, consumers would be more likely to prefer and ultimately purchase this product, as opposed to when the product is paired with upbeat music. These results would provide a more in-depth psychological understanding of what motivates individuals to
want something, and provides a greater knowledge of how to create effective advertisements for consumers.

Since this study is aimed at music in correlation with well-being and consumer desire, this information can be used in psychological research as well as applied advertising knowledge. If the proposed study were to be run, this knowledge could help cater towards a better understanding of what best influences consumer desire through increased well-being and ultimate motivation to engage with and connect with product advertisements. This study is important in knowing how and what kind of music can elicit certain responses to increase well-being, as well as how music can affect motivation and behavioral affect in consumerism- an activity that almost all members of American society participate in.

**Limitations**

While this study tried to eliminate any product bias that may come from consumer preference to Mercedes or to Jeep through the two wave process of pseudo randomly assigning participants to music and product conditions, it is not fully possible to completely eliminate all initial preference or potential distaste to a brand. This study also does not consider that a participant may prefer the tune they have heard before in the product advertisement, rather than responding solely based on the music in correlation to the product ad.

To conclude, it is important to understand how valuable music is in influencing human well being and in influencing motivation and behavior. Focusing on this through a psychological lens pertaining to advertisements allows for companies to better understand certain psychological appeals in music, and to tailor their products and their branding to
better fit the consumer. This would be congruent with Jung’s Behavioral perspective on music’s ability to prime listeners to feel positive or negative emotions and subsequent behavior towards a stimuli. The hypothesis that music will influence behavior such that ads with music will motivate people to want to buy the product more than ads without music attempts to show how important music’s role is in consumer psychology. Moreover, the prediction that upbeat music will elicit the greatest positive emotional response to product advertisements in comparison to product advertisements with classical or no music seems to be most effective in many situations according to the aforementioned prior research as well as proposed result of this study. This result would also align with Meyer’s theory of expectation that music listeners prefer tunes they are familiar with (Meyer, 1956). In most modern, popular hit songs that circuit the radio and in public settings like shopping malls, upbeat tunes with major modes are likely the most frequently played. Finally, the third predicted result that upbeat music will influence consumer motivation the most when paired with most products, however classical music will influence consumer motivation the most when paired with a high-end product rather than upbeat music, attempts to better understand the psychological connection between music and product fit in terms of consumer emotional and behavioral attitudes. All predicted results are intended to further the discussion on the psychology of music’s influence on emotional well-being and behavior, in correlation with effective product advertising.
References:


doi:10.1177/0305735611408994
Music Semantic Differential Scale

Please rate the music you just heard on each of the following scales by placing an ‘X’ in the appropriate space for each scale.

The music I heard was:

| __________ | __________ | __________ | __________ | __________ | pleasant (7)/unpleasant (1)
| __________ | __________ | __________ | __________ | __________ | interesting (7)/boring (1)
| __________ | __________ | __________ | __________ | __________ | *unappealing (7)/appealing (1)
| __________ | __________ | __________ | __________ | __________ | stimulating (7)/soothing (1)
| __________ | __________ | __________ | __________ | __________ | complex (7)/simple (1)
| __________ | __________ | __________ | __________ | __________ | *unenergetic (7)/energetic (1)
| __________ | __________ | __________ | __________ | __________ | familiar (7)/unfamiliar (1)
| __________ | __________ | __________ | __________ |
| __________ | __________ | arousing (7)/calming (1) |

| __________ | __________ | __________ | __________ |
| __________ | __________ | *ugly (7)/beautiful (1) |

| __________ | __________ | __________ | __________ |
| __________ | __________ | refined (7)/crude (1) |

| __________ | __________ | __________ | __________ |
| __________ | __________ | likeable (7)/unlikeable (1) |

| __________ | __________ | __________ | __________ |
| __________ | __________ | *unexciting (7)/exciting (1) |

| __________ | __________ | __________ | __________ |
| __________ | __________ | tasteful (7)/tasteless (1) |

| __________ | __________ | __________ | __________ |
| __________ | __________ | unusual (7)/ordinary (1) |

| __________ | __________ | __________ | __________ |
| __________ | __________ | *soft (7)/loud (1) |

| __________ | __________ | __________ | __________ |
| __________ | __________ | surprising (7)/predictable (1) |
Note. Starred items were reverse coded.
Appendix B

The Affect Grid

Figure 1. The Affect Grid. (The subject first reads the general instructions [given in the Appendix] and then is given specific instructions, such as “Please rate how you are feeling right now.” The subject places one checkmark somewhere in the grid. The pleasure–displeasure (P) score is taken as the number of the square checked, with squares numbered along the horizontal dimension, counting 1 to 9 starting at the left. The arousal–sleepiness (A) score is taken as the number of the square checked, with squares numbered along the vertical dimension, counting 1 to 9 starting at the bottom.)
Appendix C

Measures of Motivation Preference

Measures of Motivation Preference

Please rate the ad you just saw on each of the following scales by placing an ‘X’ in the appropriate space for each scale.

1. You enjoyed viewing this advertisement

   |_____________|_____________|_____________|_____________|____________|____________|____________| (1 Strongly Disagree/ 7 Strongly Agree)

2. If you saw this product in a real world context you would remember it from this advertisement.

   |_____________|_____________|_____________|_____________|____________|____________|____________| (1 Strongly Disagree/ 7 Strongly Agree)
3. You like this product.

|____________|____________|____________|____________|_______|_______| (1 Strongly Disagree/ 7 Strongly Agree)

4. You would buy this product.

|____________|____________|____________|____________|_______|_______| (1 Strongly Disagree/ 7 Strongly Agree)