The Influence of Consumers' Pre-Consumption Mood on Experiential Responses to Different Musical Genres

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A Thesis

in

The John Molson School

of

Business

Presented in Partial Fulfillment of the Requirements
for the Degree of Master of Science in Administration at
Concordia University
Montreal, Quebec, Canada

August 2003

Your file Votre référence
ISBN: 0-612-83947-8
Our file Notre référence
ISBN: 0-612-83947-8

ABSTRACT

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The aim of the present thesis is to conduct an investigation into which responses of the music consumption experience contribute to the enjoyment of and intention to purchase music by consumers across musical genres, and how these responses may be influenced by consumers' pre-consumption mood. Literature in psychology and music education suggested that there are four general categories of hedonic responses that consumers experience while listening to music and are related to their enjoyment and purchase intentions: sensorial, emotional, imaginal and analytical responses. These responses may contribute differently to the overall enjoyment of music, where their impact on consumers' enjoyment may depend on the musical genre of the stimulus and their pre-consumption mood. Two separate but complementary studies were conducted to investigate consumers' responses to music across musical genres and the effect of their pre-consumption mood on their enjoyment of the listening experience and subsequent behavioral intentions. The results of these studies indicated that consumers' enjoyment of the music consumption experience is related to different responses depending on whether they are in a positive or negative pre-consumption mood and the musical genre heard.

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1. INTRODUCTION

The consumption of music may be considered one of the most pervasive pastimes in our society, and is reflected by its presence in many of our daily activities. Despite this prominence and the considerable size of the music industry, there has been little research describing how consumers respond to music and how this can be meaningfully related to their music consumption activities. Furthermore, with the widespread use of peer-to-peer sharing over the Internet, the illegal downloading of music presents a serious threat for record companies and has prompted them to take measures to repair the severe damage downloading has caused to the music industry as a whole (Hansell, 2003). Given the magnitude of this threat to the success of the music industry, research directed at understanding the factors that contribute to the enjoyment of music by consumers, and how these factors affect purchase behavior is greatly needed.

Music-related research in marketing has typically focused on the use of music as a marketing tool rather than focusing on music itself as the product of interest. One major stream of this research has looked at the use of music in service settings in terms of how specific musical characteristics are related to consumer behavior (Herrington and Capella, 1994). For example, the intensity of pleasure associated with background music has been shown to influence store evaluation via consumers' attitudes toward the servicescape and sales personnel (Dubé and Morin, 2001) and their desire to affiliate in buyer-seller interactions (Dubé, Chebat and Morin, 1995). Another major stream of research has dealt with the use of music in advertising, and its influence on message processing. For example, the tempo and familiarity of background music in television

advertising has been shown to effect message recall, where an inverted U-shaped relationship between tempo and recall was found for advertisements that make use of familiar background music but not for unfamiliar background music (Hanh and Hwang, 1999). In sum, the current body of music-related research in marketing has been primarily interested in how the peripheral processing of background music influences other consumer processes. Thus, there is a noticeable lack of marketing research directed at describing how consumers respond to music when they are actively engaged in the consumption of music as a product. The benefits of such research would provide important insights not only for the marketing of music itself, but also for the effective use of music in service settings and advertising through a better understanding of how consumers process music and what factors contribute to their enjoyment of music.

Understanding consumers' enjoyment of music requires an examination of how the music consumption experience makes consumers feel. Indeed, the impact of the music consumption experience on listeners' moods has been widely investigated in studies from a number of disciplines (Bruner, 1990). However, this research has typically dealt with the effect of music on mood during the consumption experience, and has neglected the role that consumers' pre-consumption mood may play in shaping their experience. Current research has recognized the importance of mood as an antecedent to consumers' decisions and behaviors (Holbrook and Gardner, 2000). Furthermore, pre-consumption mood has been shown to be critical in shaping the consumption experience associated with other leisure activities, such as in the case of movie enjoyment (Eliashberg and Sawhney, 1994). Thus, the first aim of this thesis is to investigate the influence of consumers' pre-consumption mood on consumers' responses to music.

When considering how the enjoyment of music may be related to the purchase of a compact disc (CD), it is also important to take the style consumers associate with the music into account. Specifically, the factors that contribute to an enjoyable music consumption experience may vary across musical genres, where the enjoyment of different types, or genres, of music may depend on different consumer responses. For example, enjoyment of a piece of Country music is likely to be the result of a different set of responses that occur during the consumption experience than enjoyment of Rap music. Thus, the second aim of this thesis is to provide a detailed investigation into which elements of the music consumption experience contribute to the enjoyment of music by consumers across popular musical genres. These profiles of responses would provide marketers with more specific information about what factors contribute to the enjoyment of music for different product categories (i.e., genres).

In the following sections the conceptual link between the consumption of music and pre-consumption mood will be described through a review of relevant literature. Based on this review, a set of hypotheses is presented to propose how consumers' responses and enjoyment during the music consumption experience may differ depending on their pre-consumption mood and the musical genre heard, leading to future behavioral intentions. Two separate but complementary studies are then described. Study 1 uses qualitative methods to gain a richer understanding of the music consumption experience for the design of Study 2, where an experimental manipulation is used to test the hypotheses. Finally, the conclusions of these studies are discussed, as well as their limitations, areas for future research and marketing implications.

2. LITERATURE REVIEW

Music consumption may be defined as the act of listening to a piece of music (Holbrook and Anand, 1990).When consumers engage in the consumption of music they are primarily interested in the hedonic experience it creates rather than its tangible benefits. Specifically, hedonic products may be distinguished from utilitarian products in that the consumption of hedonic products is primarily related to the affective experience of the consumer during consumption, rather than the value the consumer derives from the set of product attributes offered by the product (Dhar and Wertenbroch, 2000). As a result, the products contained in hedonic product categories are highly diverse and not easily substitutable, where each product evokes a unique hedonic experience. For example, in the case of music, there are many different CDs from many different artists available for purchase, but a particular CD from one artist cannot easily be substituted for one from another artist. Therefore, the consumption of music may be better characterized by the affective experience consumers derive from listening to the music rather than its accompanying functional attributes, such as the dimensions of a CD jewel case.

Consumer behavior related to the consumption of utilitarian products has typically been explained using an information-processing approach, based on research in the field of cognitive psychology (Johnson and Puto, 1987). Specifically, this approach views consumer judgment and choice as a process whereby consumers assign values to product attributes and then sum these values to determine an overall evaluation of the product. However, it has been argued that this approach does not adequately capture consumer behavior related to hedonic products, such as music, where the affective responses

generated during the consumption experience are central to understanding behavior (Holbrook and Hirschman, 1982). Given that the ability of music to evoke strong affective responses in consumers may be considered one if its most compelling product attributes, an information-processing approach would clearly fall short in explaining the consumption experience. Thus, in order to understand how consumers respond to music during its consumption it is more appropriate to focus on the hedonic responses that occur during the music consumption experience.

Hedonic Responses to Music During the Consumption Experience

Based on a review of the relevant literature in psychology and music education, there appears to be four general categories of hedonic responses that consumers experience while listening to music that have been consistently identified across studies (Lacher, 1989). Specifically, these categories have been labeled as sensorial, emotional, imaginal and analytical responses, and were shown to be related to consumers' enjoyment of music, their need to reexperience music, and their future purchase intentions (Lacher and Mizerski, 1994).

Sensorial responses can be characterized as the physical responses that occur during the consumption of music (Lacher, 1989). For example, when we hear the throbbing beat of the music in a nightclub many of us will respond to the music physically, by tapping our toes, swaying our heads or hitting the dance floor. Emotional responses may be characterized as the feelings that are generated in response to the music (Lacher, 1989). There are a wide range of emotions that may occur during consumption, depending on the characteristics of the music that is heard. These responses are

considered by many to be the most influential responses during music consumption (Holbrook and Anand, 1990). Imaginal responses refer to the imagery that is experienced by the consumer during the consumption of music (Lacher, 1989). These images serve to create meaning or context for the listener, and result in the association of certain musical compositions with specific images, memories, or situations. Furthermore, research has suggested that the ability of music to create rich visual images provides an opportunity for the consumer to further elaborate on the music, leading to an increase in liking (Goldberg, Chattopadhyay, Gorn and Rosenblatt, 1993). Analytical responses are produced by the objective, logical examination of the music (Lacher, 1989). Such analytical responses may be related to the time-, pitch- and texture-related characteristics of the music (Bruner, 1990), as well as the lyrical content in the case of popular music.

Previous research has shown that the sensorial, emotional, imaginal and analytical responses are weighted differently in the overall enjoyment of music and its ability to create an absorbing experience for the listener (Lacher and Mizerski, 1994). Specifically, the enjoyment of music was investigated via the affective response that consumers had during music consumption, where the affective response is a multifaceted construct that includes the emotions, feelings, moods, and drives that occur during the consumption of music. The music's ability to draw in the consumer and create an absorbing experience rather than the consumer simply recognizing but not participating in the consumption experience was measured via the consumer's experiential response to the music. This research demonstrated that all four hedonic responses had significant positive effects on consumers' involvement in the consumption experience, where the sensorial and imaginal responses had the strongest influences. Furthermore, the emotional and sensorial

responses had significant positive effects on the overall enjoyment of music according to consumers' affective responses.

However, a major limitation of Lacher and Mizerski's (1994) research is the use of Rock music to measure these relationships, as the results are not generalizable to other musical genres. For example, the stronger influences of sensorial and imaginal responses to the experiential response may be explained by the very nature of Rock music, whereas analytical and emotional responses may be more influential during the consumption of Classical music. Thus, the impact of these responses on consumers' enjoyment of music may depend on the musical genre of the stimulus. Also, there are a number of limitations associated with the measures that were used to test these relationships (Lacher and Mizerski, 1994). For example, emotional responses were measured with such items as "heroic" and "patriotic", which refer to perceptual qualities of the music itself rather than a recognizable emotional response. In addition, the sensorial and analytical measures included only two items each. Thus, better measures of these responses would be desirable.

Another limitation of Lacher and Mizerski's (1994) research is its failure to consider the larger context in which music is typically consumed. Specifically, by asking participants to listen to music in a laboratory setting and then rate their responses to the music, the potentially powerful impact of consumers' pre-consumption mood is neglected. The consideration of pre-consumption mood is particularly important in the case of music consumption, given that music is typically consumed for the purpose of its mood-inducing effects (Knobloch and Sillmann, 2002). Furthermore, research examining mood as an antecedent to consumer behavior has demonstrated that pre-consumption

mood plays an integral role in how consumers select consumption experiences in order to adjust their current mood state (Kacen, 1994). Thus, one way of understanding how pre-consumption mood impacts the consumption of music is through the consideration of the goals that consumers have for selecting musical experiences.

Consumption Goals and Their Relationship to Pre-Consumption Mood

The enjoyment of music may be a function of consumers' personal motives or goals for choosing to listen to a particular piece of music based on their pre-consumption mood. In other words, consumers' enjoyment of the experience may depend on the ability of the music to achieve these mood-related goals. Indeed, consumers' pre-consumption mood has been shown to create expectations of how a consumption experience will make them feel and impacts evaluations of the consumption experience through the fulfillment of these expectations (Martin, Abend, Sedikides and Green, 1997). Furthermore, it has been shown that discrete emotions or moods can be associated with distinctive goals and action tendencies (Roseman, Wiest and Swartz, 1994). These "emotivational" goals, such as wanting to relax when in stress, can lead to specific consumption choices. For example, in the domain of music, a consumer may choose to listen to New Age music to relax when feeling stressed.

Based on previous research, there are two general types of mood-related goals that describe consumers' consumption experiences (Higgins, 1997). Specifically, promotion goals focus on obtaining a positive mood outcome from a consumption experience and are reflected by cheerfulness-related emotions. For example, listening to energetic dance music at a party in order to further a happy and upbeat mood may be

considered the consumption of music related to a promotion goal. In this case, the goal for the consumption experience can be related to a positive pre-consumption mood. On the other hand, prevention goals focus on avoiding a negative mood outcome from a consumption experience and are reflected by agitation-related emotions. For example, listening to soothing New Age music after a stressful day in order to relax and prevent further agitation may be considered the consumption of music related to a prevention goal. In this case, the goal for the consumption experience can be related to a negative pre-consumption mood.

Research examining consumer goals related to the consumption of hedonic products in the arts has identified two similar goals that can be related to a positive or negative pre-consumption mood (Garbarino and Johnson, 2001). First, consumers have been shown to engage in the consumption of the arts with the goal of enrichment or sustenance of a positive mood. This goal may be considered as being equivalent to a promotion goal orientation in that the primary motivation is related to positive mood, where a consumer seeks to gain something from the consumption experience. Second, consumers have been shown to engage in the consumption of the arts with the goal of relaxation or diversion from negative mood. This goal may be considered as being equivalent to a prevention goal orientation since the primary motivation is related to negative mood, where a consumer seeks to avoid further agitation from the consumption experience. Thus, consumers' goals for the consumption of hedonic products can be described in terms of their pre-consumption mood.

Consumption goals have been shown to play an important role in determining consumer responses to the consumption experience. For example, consumers have been

shown to weigh attributes of the consumption experience differently in determining their overall enjoyment depending on the ability of these attributes to satisfy consumers' enrichment or relaxation goal orientation for consumption (Garbarino and Johnson, 2001), a finding that is also consistent with research related to promotion and prevention goal orientation (Higgins, Shah and Friedman, 1997). Furthermore, the congruency between the consumption experience and the pre-consumption state of the consumer has been shown to impact both product evaluation and future purchase behavior in the arts (Garbarino and Johnson, 2001). Thus, research related to consumption goals suggests that a positive or negative pre-consumption mood may impact the way that consumers respond to music during the music consumption experience.

Music Consumption as a Function of Pre-Consumption Mood

When investigating the way that people respond to music, it is important to consider that consumers' pre-consumption mood may have a significant impact on the hedonic responses that are generated during its consumption. A substantial body of research has dealt with the different ways that feelings can influence how people think and respond to the world around them. Much of this work has been based on the affect-as-information model, which provides a framework for understanding how pre-consumption mood influences the music consumption experience (Clore, Gasper and Garvin, 2001). According to this model, the feelings associated with pre-consumption mood can be viewed as consciously accessible information that is the result of ongoing, unconscious mood appraisals. These feelings guide consumer processing during the consumption experience when they are considered to be information that is relevant to

the consumption experience. Furthermore, a different processing strategy has been shown to result depending on whether consumers are in a positive or negative mood prior to the experience. Specifically, happy moods have been shown to result in heuristic processing strategies, while sad moods are associated with a more systematic elaboration of incoming information (Bless, Clore, Schwarz, Golisano, Rabe, and Wölk, 1996).

A number of explanations have been proposed to account for why consumers in a positive mood process stimuli differently than consumers in a negative mood. First, cognitive explanations suggest that consumers in a positive mood make use of heuristic processing strategies because they have a diminished capacity to process incoming information (Mackie and Worth, 1989). Specifically, positive moods are thought to activate a larger network of associations in memory than negative moods and reduce the resources available for systematic processing. Second, motivational explanations suggest that consumers who are in a happy mood may avoid expending effort on processing information in order to maintain their current positive state (Wegener, Petty and Smith, 1995). On the other hand, consumers who are in a negative mood engage in more effortful processing of information since they are more motivated to change their current mood. Third, goal-related explanations suggest that the information provided by consumers' positive mood may signal that their goal has already been achieved and that further processing of incoming information is unnecessary (Clore, Schwarz and Conway, 1994). Consumers who are in a negative mood may spend more effort on processing information in order to achieve their goal of attaining a positive mood. Thus, reduced processing of incoming information are common to cognitive, motivational and goal-related explanations of how a positive pre-consumption mood shapes the consumption

experience. However, support for reduced processing associated with positive mood has been mixed. For example, more recent research has demonstrated that participants in positive moods outperformed participants in negative moods on a secondary task (Bless, Clore, Schwarz, Golisano, Rabe, and Wölk, 1996). This finding is incompatible with the assumptions underlying explanations that focus on reduced processing, which would predict impaired secondary-task performance for participants in a positive mood.

A recent theory that has received support suggests that pre-consumption mood may affect the processing of incoming information via consumers' level of focus (Gasper Clore, Gasper and Garvin, 2001). Specifically, according to this view attending to global or holistic features of a stimulus rather than its local features is a normative, accessible processing strategy. In other words, consumers will normally focus on the forest rather than focusing on the trees when processing stimuli. One important implication of this research is that positive moods have been shown to result in a more global level of focus when processing stimuli, whereas negative moods are characterized by a more local focus on information (Gasper and Clore, 2002). Similarly, positive moods are more likely to result in the activation of global or generic knowledge structures in memory than negative moods (Bless, Clore, Schwarz, Golisano, Rabe and Wölk, 1996). Furthermore, a test of the level of focus hypothesis in the case of visual art indicated that there is no evidence that negative affect resulted in more extensive processing than positive affect, where participants in negative moods did no demonstrate superior recall or better overall performance in a task situation than those in a positive mood (Gasper and Clore, 2002).

In the context of music consumption, this implies that the hedonic responses that occur while listening to music may differ depending on consumers' pre-consumption

mood as a result of attending to either global or local features of the music consumption experience. Thus, what consumers bring into the music consumption experience (i.e. their pre-consumption mood) will be critical in determining how they respond to the experience, as suggested by Gasper and Clore (2002). However, when considering consumers' hedonic responses during the consumption of music, another key contributor to the experience is the music itself. Thus, the characteristics of the music that consumers are exposed to will also be pivotal in shaping the consumption experience.

Mood and the Consumption of Music Across Musical Genres

Undoubtedly, listening to music is strongly linked to consumers' moods, where the consumption of music often occurs for the purpose of mood management (Knobloch and Sillmann, 2002). Assuming that people respond differently to different types of music, an interesting issue is when these hedonic responses will be most positive for a musical selection based on its genre, and under what circumstances the consumption of music from specific genres will be most enjoyable based on consumer's pre-consumption mood. In order to address this issue, it is important to first consider how the characteristics of music may impact consumers' feelings during the musical experience. Categorizations of the key musical characteristics contain references to time-, pitch- and texture-related characteristics, where each of these characteristics has been found to have an influence on the experiential responses of the listener (Bruner, 1990).

One time-related characteristic of music that has been found to impact mood is the tempo, or speed, of the music. For example, listening to fast-paced dance music will likely create a different mood than listening to slower ballad-type music. Studies of

tempo have consistently shown that fast tempo music is associated with happy moods, and creates feelings of exhilaration and joy, while slow tempo music is related to more tranquil responses (Bruner, 1990). Although some empirical evidence has suggested an inverted-U shaped preference function for tempo, the range of preference is likely to vary depending on the context. A second time-related characteristic of music that has been investigated is the rhythm of the music. In particular, smooth rhythms that are more flowing have been compared to firm rhythms that are more rigid. Smooth rhythms were found to be associated more often with happy moods and firm rhythms with more serious moods. Another time-related characteristic of music that has received attention is the phrasing of the music. Specifically, phrasing refers to the connectedness between the notes in a musical composition. Staccato music contains notes that are brief in duration and highly disconnected from the preceding and following notes. In contrast, legato music contains notes that are longer in duration and smoothly connected to the preceding and following notes. Not surprisingly, staccato music creates more energetic and lively feelings, while legato music creates more peaceful feelings.

A number of pitch-related characteristics of music have also been studied to determine their impact on the mood of consumers. In general, a strong association between pitch and happiness has been found across studies. Music with high pitch creates a more happy mood and feelings of excitement than music with low pitch (Bruner, 1990). Two other pitch-related characteristics of music that have been studied are the mode and harmony of the composition, which deal with the tone of the music. First, when music in a major mode is compared to music in a minor mode, the major mode results in more happy feelings and the minor mode results in more mysterious feelings. Second,

consonant harmonies are found to produce happy feelings, while dissonant harmonies are related to more ominous or sad feelings. Finally, differences in mood have also been related to the directionality of the melodic line and the note range of the music. Specifically, ascending melodic lines are related to more solemn feelings compared to descending melodic lines, which are more exhilarating. Furthermore, music with a large note range results in brilliant feelings, while smaller note ranges are associated with mournful feelings.

Although the influence of musical texture on mood has been studied far less than time- and pitch-related characteristics, several studies have looked at the orchestration and volume components of music. First, orchestration refers to the way that different categories of instruments are used together in a composition and results in the unique sound of the music. This is due to the different timbres, or distinctive tones, of the instruments. For example, a jazz ensemble made up of brass instruments has a distinctive musical texture when compared to a string quartet performing classical music. Despite a lack of agreement, research has indicated that music involving brass orchestration is related to triumphant or majestic feelings, piano melodies are related to brilliant feelings, woodwinds are related to mournful feelings, and strings were expressive of a wide range of feelings (Bruner, 1990). Thus, the variations in orchestration that are typical across musical genres may also influence the mood of the listener. Second, the volume of a musical composition has been related to different moods in listeners. Specifically, louder volumes seem to create happy or excited feelings, while softer volumes tend to create more peaceful feelings.

Clearly, there are a number of musical characteristics that contribute to the mood that is associated with the consumption of music. However, it should be noted that it is unclear whether Bruner (1990) was referring to the mood of the music itself or the mood of the listener. For example, one could describe the mood of a piece of music as "brilliant," but this does not seem appropriate when describing the mood of the listener. Nonetheless, this research highlights the ability of music to evoke different responses from consumers and suggests that different musical genres may also be associated with specific responses by consumers. Indeed, there is a noticeable lack of research investigating the link between mood and musical genre, despite the fact that genre is considered to be one of the most crucial elements of the consumption experience that determines how consumers respond to music (Sweeney and Wyber, 2002). Furthermore, depending on the pre-consumption mood of the listener, certain musical genres may be more enjoyable due to the hedonic responses they create. For example, when arriving home after a stressful week at work a consumer may decide to listen to a piece of Classical music that will provide feelings of relaxation. On the other hand, when enjoying a happy evening with friends a consumer may prefer to listen to a piece of Dance music that creates feelings of energy and happiness. Thus, current research has neglected the role of pre-consumption mood and musical genre in determining consumers' enjoyment and hedonic responses during the music consumption experience. This thesis will investigate how the enjoyment of the music consumption experience depends on the ability of the music to compliment these moods across musical genres, based on processing differences associated with positive and negative pre-consumption moods.

3. HYPOTHESES

When investigating the way that consumers respond to music, it is important to consider that their pre-consumption mood may have a significant impact on the hedonic responses that are generated during its consumption. A substantial body of research has dealt with the different ways that feelings can influence how people think and respond to the world around them, where one important implication of this research is that positive moods may lead to a more global or holistic level of focus when processing stimulus information, whereas negative moods are characterized by a more local focus on information (Gasper and Clore, 2002). Furthermore, given that this research examined the effect of pre-consumption mood on the subsequent processing of visual art (i.e. a hedonic product), it can reasonably be assumed that these findings will extend to the processing of musical stimuli. Thus, it can be hypothesized that consumers who are in a positive mood prior to the consumption of music will process the music more often with a global level of focus, while consumers who are in a negative mood prior to the consumption of music will process the music more often with a local level of focus:

H1a: Positive pre-consumption mood will lead to significantly greater processing of musical stimuli on a holistic level.

H1b: Negative pre-consumption mood will lead to significantly greater processing of musical stimuli on a local level.

In the context of music consumption, this suggests that the hedonic responses that occur while listening to music may differ depending on consumers' pre-consumption mood. Specifically, since consumers who are in a positive mood are likely to process

music on a global level, sensorial and imaginal responses may play a relatively more important role in the enjoyment of the music than emotional and analytical responses, where sensorial and imaginal responses are triggered automatically and require less systematic processing than emotional and analytical responses (Lacher and Mizerski, 1994). Furthermore, the dominance of sensorial and imaginal responses is consistent with cognitive capacity theories of mood, which would suggest that imaginal responses should result from a large network of associations being activated in the memory of consumers with a positive pre-consumption mood and sensorial responses due to the limited amount of resources required by these responses. Motivational and goal-related theories of mood also support this notion, given that consumers who are already in a positive mood would be less motivated to process mood-threatening information that would alter their current mood, such as emotional and analytical responses to music. Thus, it can be hypothesized that sensorial, imaginal, emotional and analytical responses will contribute differently to the enjoyment of the music consumption experience for consumers with a positive pre-consumption mood:

> **H2:** For consumers with a positive pre-consumption mood, sensorial and imaginal responses will better predict the enjoyment of music than emotional and analytical responses during the consumption of music.

Conversely, since consumers who are in a negative mood are likely to process music on a local level, emotional and analytical responses may play a relatively more important role in the enjoyment of the music than sensorial and imaginal responses, where emotional and analytical responses require attending to specific characteristics associated with the music and making finer discriminations during processing (Gasper

and Clore, 2002). Furthermore, the dominance of emotional and analytical responses is also consistent with cognitive capacity theories of mood, which would suggest that emotional and analytical responses should result from more extensive processing during the music consumption experience as a result of negative moods. Motivational and goal-related theories of mood also support this notion, given that consumers who are in a negative mood would be more motivated to process stimulus information during the music consumption experience in an effort to improve their current mood, such as emotional and analytical responses. Thus, it can be hypothesized that sensorial, imaginal, emotional and analytical responses will contribute differently to the enjoyment of the music consumption experience for consumers with a negative pre-consumption mood:

> **H3:** For consumers with a negative pre-consumption mood, emotional and analytical responses will better predict the enjoyment of music than sensorial and imaginal responses during the consumption of music.

This suggests that a preference for music from a particular genre may arise depending on the congruence between a consumer's pre-consumption mood and the responses that are associated with different musical genres. For example, previous research suggests that consumers may develop a set of mood-related expectations for how certain musical genres will make them feel, where enjoyment of the consumption experience depends on the match between these expectations and the music (Martin, Abend, Sedikides and Green, 1997). Indeed, research has indicated that the fit between goal-primed states and subsequent experiences affects the amount of enjoyment these experiences provide (Freitas and Higgins, 2002). Furthermore, the congruency between the consumption experience and the consumption-related goals of consumers has been

shown to impact both product evaluation and future purchase behavior (Garbarino and Johnson, 2001). This suggests that enjoyment of music would be greatest when the mood-related goals associated with a musical genre matches consumers' pre-consumption mood. Thus, it can be hypothesized that the match or mismatch between consumers' pre-consumption mood and the mood-related goals associated with different musical genres will affect consumers' enjoyment of music:

> **H4:** During the consumption of music, a match between consumers' pre-consumption mood and the mood-related goals associated with the musical genre will result in significantly greater enjoyment of the music than a mismatch between the consumers' pre-consumption mood and musical genre.

Given that consumers may associate different pre-consumption goals with specific musical genres, the hedonic responses that contribute to the enjoyment of music may also differ as a function of genre. For example, sensorial and imaginal responses have been shown to be more important in creating an absorbing experience for Rock music (Lacher and Mizerski, 1994). Furthermore, this research has suggested that the enjoyment of music may depend on musical genre, where further research is needed to explore consumers' hedonic responses to music across genres. Thus, it can be hypothesized that the hedonic responses that contribute to consumers' enjoyment of music will differ depending on its musical genre:

> **H5:** A unique and distinctive profile of sensorial, emotional, imaginal, and analytical responses may be associated with the enjoyment of music from different musical genres.

It follows that as enjoyment of music increases, consumers should have a greater need to reexperience the music. Furthermore, as consumers' need to reexperience the music increases, future behavioral intentions related to purchasing or downloading the music should increase as well. Indeed, the need to reexperience music has been found to be strongly related to future purchase intentions as a result of consumers' desire to have temporal control over their consumption experiences (Lacher and Mizerski, 1994). Acquiring the music is the only manner in which this can occur. Thus, it can be hypothesized that consumers' enjoyment of music will lead to an increase in their need to reexperience the music and, ultimately, their behavioral intentions to acquire the music:

H6: The enjoyment of music will be positively related to the need to reexperience the music.

H7: The need to reexperience music will be positively related to future behavioral intentions (purchase intention, download intention).

Two separate but complementary studies were conducted to investigate the relationship between consumers' hedonic responses to music and their enjoyment of the music consumption experience and subsequent behavior. Specifically, these studies aim to assess how the consumption of music is shaped as a function of consumers' pre-consumption mood across musical genres. Study 1 employs qualitative methods in order to gain a richer understanding of how consumers respond to music and how their typical goals for its consumption might be related to their pre-consumption mood. Based on these insights, Study 2 consists of an experimental manipulation of pre-consumption mood in order to examine hedonic responses to music across genres. By using both qualitative and quantitative methods to address these issues, it will be possible to test for

specific effects as well as to gain a more detailed understanding of how they operate in a real world context.

4. STUDY 1: EXPLORING THE MUSIC CONSUMTPION EXPERIENCE

The objective of Study 1 is to explore how consumers respond to music and whether the goals they have for its consumption can be related to their pre-consumption mood through first-hand accounts described in response to a questionnaire. Furthermore, this study will also explore whether the consumption of music differs across popular musical genres. The results of this study will then be used to develop richer measures and select appropriate musical stimuli to be used in Study 2, where specific relationships among hedonic responses and their impact on the enjoyment of and future behavioral intentions toward music as a function of pre-consumption mood will be tested.

Method

Sample

A convenience sample of 31 undergraduate students (21 females and 10 males) at Concordia University was recruited at the beginning of an introductory marketing class to participate in the study. Participants ranged in age from 19 to 28 years old, with a mean age of 22.03 years (SD=2.69). The majority of participants were Canadian (74.2%) and spoke English as their primary language (64.5% English, 16.1% French and 19.4% other). All participants received five dollars upon completion of the questionnaire.

Data Collection

A questionnaire was developed and distributed to the participants, asking them to select four compact discs (CDs) they have recently purchased and to complete open-

ended questions related to their listening experiences with each CD. First, participants were prompted for descriptive information about themselves (i.e. age, nationality, native language, etc.) and each selected CD. Specifically, participants were asked to indicate the artist and title of each CD, as well as the musical genre that it belonged to, when it was purchased, and their reason for purchasing the CD. After providing this descriptive information, participants were asked to answer a series of closed- and open-ended questions for each CD. First, participants were asked to rate their liking and overall satisfaction for a given CD, as well as their future purchase intentions for similar CDs. Second, participants were presented with short definitions of the sensorial, emotional, imaginal and analytical response categories and asked to list the responses they have had for each category when listening to each CD. Third, participants were asked to indicate their reasons or goals for the consumption of each CD by responding to an open-ended question. The complete questionnaire can be found in Appendix A.

Measures

a. Liking: Liking was measured by asking participants to indicate how much they enjoy each CD on a single-item, seven point scale ranging from "like very much" to "dislike very much" (Kahn, Ratner and Kahneman, 1997).

b. Satisfaction: A five-item, seven-point scale was used to measure participants' satisfaction with each CD (Oliver and Swan, 1989), and included items on how pleased, contented, satisfied and happy consumers were with a specific purchase and how wise they thought their choice in purchase was.

c. Purchase Intentions: A three-item, seven point scale was used to measure

future purchase intentions (Yi, 1990). Specifically, this measure asked participants to rate the likelihood that they would purchase a similar CD the next time they went shopping for music, where scale items included likely/unlikely, probable, improbable, and possible/impossible.

Results

Characteristics of the Selected CDs

A total of 116 usable consumption experiences based on previously purchased CDs were obtained from participants, giving a mean of 3.7 consumption experiences per participant. Table 1 presents the number and percentage of consumption experiences by musical genre. The most popular genres among the CDs selected by participants were Rock/Pop, Rhythm and Blues(R&B)/Hip Hop, Alternative, Rap and Dance. In order to ensure the accuracy of the categorizations of musical genre that were provided by participants, the genre associated with each CD was validated by comparing it to the categorizations of genre of a major music store for the same CD. This revealed that participants were accurate in their categorizations of genre for the vast majority of cases.

Table 1: Number and percentage of consumption experiences by musical genre.

Genre	n	%
Rock/Pop	46	39.7
R&B/Hip Hop	14	12.1
Alternative	14	12.1
Rap	11	9.5
Dance	11	9.5
Ethnic	8	6.9
Acid Jazz	5	4.3
Classical	2	1.7
Christian	2	1.7
Oldies	2	1.7
Reggae	1	0.9

The results indicated that 11.2% of the CDs were purchased within the last week prior to completing survey, while 16.4% were purchased within the last month, 40.5% were purchased within the last six months and 31.9% were purchased within the last year. Table 2 presents the percentage of CDs belonging to each of the six most frequently cited musical genres (Rock/Pop, R&B/Hip Hop, Alternative, Rap, Dance, and Ethnic) according to their recency of purchase. As indicated by these percentages, selected CDs across musical genres showed a similar trend of purchase, as participants tended to select CDs that were purchased within the last six months to a year. This suggests that participants chose to describe CDs that they felt very positively about, since they chose to describe CDs for which they had substantial prior experience rather than choosing more recently purchased CDs.

The reasons that the participants cited for purchasing the CDs were because they had heard one or more of the songs on the radio or in other contexts (42%), they were familiar with the artist and had purchased other CDs from the same artist (41%), they were looking for music for a specific occasion (9%), and the CD was on sale (8%). Thus,

these results suggest that exposure to music appears to be an important factor in encouraging purchase behavior.

Table 2: Number and percentage of CDs belonging to the six most cited musical genres by date of purchase.

	Recency of Purchase							
	Last Week		Last Month		Last 6 Months		Last Year	
Genre	*n*	%	*n*	%	*N*	%	*N*	%
Rock/Pop	8	17	3	7	17	37	18	39
R&B/Hip Hop	0	0	6	43	5	36	3	21
Alternative	2	14	4	29	6	43	2	14
Rap	2	18	2	18	7	64	0	0
Dance	1	9	1	9	6	55	3	27
Ethnic	0	0	2	25	2	25	4	50
Total	13	13	18	17	43	41	30	29

Liking

When participants were asked to indicate how much they liked each CD on a seven-point scale, mean overall liking was 5.97 (SD=.98). Given the low number of CDs that were described for certain genres, all statistical analyses were carried out using only the five most popular genres (i.e. Rock/Pop, R&B/Hip Hop, Alternative, Rap and Dance). There were no significant differences in liking when CDs were compared across the five most popular musical genres (Rock/Pop, R&B/Hip Hop, Alternative, Rap and Dance) [$F(4,91)=1.12$, $p>.10$].

Satisfaction

Overall satisfaction was determined by averaging the responses to the five satisfaction scale items ($\alpha=.93$), and yielded an overall mean satisfaction rating of 6.17

(SD=.82). There were no significant differences in overall satisfaction when the CDs were compared across the most popular musical genres [$F(4,91)=1.18$, $p>.10$].

Purchase Intentions

Participants' intentions to purchase similar CDs the next time they went shopping for music were determined by averaging the responses to the three purchase intention scale items ($\alpha=.94$), and yielded an overall mean future purchase intention rating of 6.19 (SD=.86). Significant differences were found when future purchase intentions were compared for the CDs across the most popular musical genres [$F(4,91)=2.52$, $p<.05$]. Participants' intentions to purchase similar CDs from Dance (M=5.61, SD=.87) were significantly lower than for CDs from Rock/Pop (M=6.17, SD=.90) and Alternative (M=6.67, SD=.49) genres.

Correlations Between Measures

Overall, the results indicated that participants liked the CDs they chose to describe very much, were highly satisfied with them, and would consider purchasing similar CDs the next time they went shopping for music. Furthermore, participants' liking was positively correlated to their ratings of satisfaction (r=.74, p=.01) and future purchase intentions (r=.63, p=.01), while their ratings of satisfaction were also positively correlated with their ratings of future purchase intentions (r=.72, p=.01).

Hedonic Responses Generated During Consumption Experiences

Overall, the greatest number of responses that occurred across hedonic response categories were emotional responses, with a total of 198 mentions. Similarly, sensorial and imaginal responses were also frequently mentioned, with a total of 160 and 174 responses for each category respectively. Participants listed far fewer analytical responses when describing their consumption experiences, with a total of 90 analytical responses mentioned. Thus, certain hedonic response categories may be more relevant than others in describing how consumers respond to music across genres.

Table 3 presents the mean number of sensorial, emotional, imaginal and analytical responses that were generated for the five most popular genres. The results of the analyses of variance to test for significant differences in the number of responses across genres can be seen in the last column of Table 3.

Table 3: Mean number of hedonic responses per consumption experience by musical genre.

	Musical Genre					
Response	Rock/Pop	R&B/Hip Hop	Alternative	Rap	Dance	$F(4,91)$
Sensorial	1.67	1.00	1.29	1.45	1.27	1.34
Emotional	1.96_{ac}	1.14_{b}	2.21_{a}	1.27_{bc}	1.09_{b}	3.58^{*}
Imaginal	1.39	1.21	1.71	1.55	1.36	.690
Analytical	1.00_{a}	$.214_{bc}$	$.643_{ac}$	1.00_{a}	$.091_{bc}$	3.41^{**}

Means with different subscripts were significantly different using Fishers's LSD ($p<.05$)
$^{*}p<.01$; $^{**}p<.05$

Characterization of Responses Within Hedonic Response Categories

As indicated in Table 3, Rock/Pop had the largest average number of sensorial responses per CD (M=1.67, SD=1.16), while R&B/Hip Hop had the smallest (M=1.00, SD=.78). However, there were no significant differences in the number of sensorial responses across genres [$F(4,91)=1.34$, $p>.10$]. Table 4 presents the most frequent responses provided participants across all genres. The percentage of total consumption experiences in which each response occurred is indicated in the last column of Table 4 (total n=116). The most common sensorial responses that occurred during the consumption experiences were a sensation of relaxation throughout the body (mentioned in 32% of the consumption experiences), dancing along to the music (27%), a sensation of energy or feeling energetic (16%), and an adrenaline rush (10%).

For the emotional response category, Alternative had the largest average number of responses per CD (M=2.21, SD=1.37) while Dance had the smallest (M=1.09, SD=.70). Furthermore, an ANOVA indicated that there were significant differences in the number of emotional responses that were generated per CD across musical genre [$F(4,91)=3.58$, $p<.01$]. As indicated by the subscripts in Table 3, post hoc comparisons of the mean number of emotional responses for Rock/Pop was significantly higher than for Dance and R&B/Hip Hop, while the mean number of emotional responses for Alternative was significantly higher than for Dance, R&B/Hip Hop and Rap. The emotional responses that were mentioned most frequently were feelings of happiness (mentioned in 65% of the consumption experiences), exuberance (27%), sadness (21%), peacefulness (18%), romance (11%), and pensiveness (10%).

Table 4: Main hedonic responses given by number and percentage of consumption experiences.

Response Category	Response	n	% of CDs
Sensorial	Relaxed body	37	32
	Dance	31	27
	Energetic	19	16
	Adrenaline rush	12	10
	Foot tapping	11	9
	Head bobs	11	9
	Sing	11	9
	Move to the beat	10	9
	Finger tapping	8	7
	Smile	6	5
	Sexually Aroused	5	4
	Cry	3	3
	Shoulders sway	2	2
Emotional	Happy	75	65
	Exuberant	31	27
	Sad	24	21
	Peaceful	21	18
	Romantic	13	11
	Pensive	12	10
	Angry	8	7
	Mellow	5	4
	Humorous	4	3
Imaginal	Friends and family	24	21
	Good memories	23	20
	Partying	21	18
	Music videos	11	9
	Meeting the artist	10	9
	Romantic images	9	8
	Seeing the artist in concert	9	8
	Images of the lyrics	7	6
	Happy images	6	5
Analytical	Meaning of the lyrics	28	24
	Talent of the artist	20	17
	Musical style	9	8
	Quality of the beat	7	6

The largest average number of imaginal responses was for Alternative (M=1.71, SD=.825), while R&B/Hip Hop had the smallest (M=1.21, SD=.58). However, there

were no significant differences in the number of imaginal responses that were generated per CD across genres [$F(4,91)=.69$, $p>.10$]. This is reflected in the means, where there is relatively little variation in the number of imaginal responses across the genres. The most common imaginal responses that participants experienced in response to the music were images of friends and family members (mentioned in 21% of the consumption experiences), good memories (20%), and partying (18%).

Finally, the largest average number of analytical responses per CD occurred for Rock/Pop ($M=1.00$, $SD=1.13$) and Rap (1.00, $SD=.89$) genres, while the smallest average number of analytical responses was for Dance ($M=.09$, $SD=.30$). Analysis of variance indicated that there were significant differences in the number of analytical responses for each CD across genre [$F(4,91)=3.41$, $p<.01$]. As indicated by the subscripts in Table 3, post hoc comparisons of the number of analytical responses for Rock/Pop was significantly higher than for R&B/Hip Hop and Dance, while the number of analytical response for Rap was significantly higher than for R&B/Hip Hop and Dance. The analytical responses that participants indicated they experienced while listening to music were thoughts about the lyrics (mentioned in 24% of the consumption experiences), and thoughts related to the musical talent of the artist (17%).

Characterization of Responses Within Musical Genres

As indicated in Table 3, emotional and sensorial responses were the most frequently mentioned hedonic response for Rock/Pop ($M=1.96$, $SD=1.17$; $M=1.67$, $SD=1.16$). Table 5 presents the most frequent responses that were identified by the participants for the most popular genres. The percentage of CDs within each genre for

which each response occurred is also indicated. Participants most often indicated that listening to CDs from Rock/Pop made them feel "happy," where 54% of the consumption experiences from this genre were characterized this way. Other frequently mentioned emotional responses were "sad" (24%), "peaceful" (20%) and "exuberant" (17%). The main sensorial response to Rock/Pop CDs was a sensation of relaxation, according to 37% of the participants who described these CDs. Analytical responses were the least frequent hedonic responses for Rock/Pop (M=1.00, SD=1.13). These responses were mainly related to thoughts about the lyrics, as mentioned for 28% of the CDs from this genre.

For CDs belonging to R&B/Hip Hop, imaginal and emotional responses were the most frequent hedonic responses (M=1.21, SD=.58; M=1.14, SD=.95). Specifically, the most common imaginal response referred to images of friends and family, as seen in 43% of the descriptions, while the most common emotional response was feeling "happy" and was mentioned for 57% of the CDs from this genre. Analytical responses were rarely mentioned for R&B/Hip Hop (M=.21, SD=.43).

Emotional and imaginal responses were also the most common hedonic responses for Alternative CDs (M=2.21, SD=1.37; M=1.71, SD=.82). Unlike R&B/HipHop, the main emotional response cited for 36% of the CDs from this genre was feeling "exuberant," while "happy" and "pensive" were both mentioned in 29% of the descriptions. Furthermore, images of seeing the artists in concert and reflections of memories both occurred in 29% of the descriptions of imaginal responses. Analytical responses were the least frequent hedonic responses for Alternative (M=.64, SD=.76).

Table 5: Main hedonic responses given by percentage of consumption experiences per musical genre.

Musical Genre	Response Category							
	Sensorial		Emotional		Imaginal		Analytical	
	Response	%	Response	%	Response	%	Response	%
Rock/Pop (n=46)	Relaxed	37	Happy	54	Partying	22	Lyrics	28
	Dance	17	Sad	24	Friends	17	Talent	9
	Energetic	13	Peaceful	20	Memories	17	Singing	7
	Sing	11	Exuberant	17	Artist	11	Beat	4
	Head bobs	9	Romantic	11	Videos	11		
R&B/Hip Hop (n=14)	Dance	29	Happy	57	Friends	43	Lyrics	14
	Relaxed	21	Peaceful	14	Vacation	29	Talent	7
	Energetic	14	Romantic	14	Memories	21		
	Sing	14	Sad	14	Romantic	14		
	Smile	14			Videos	14		
Alternative (n=14)	Dance	29	Exuberant	36	Concerts	29	Lyrics	21
	Adrenaline	21	Happy	29	Memories	29	Talent	21
	Energetic	21	Pensive	29	Friends	21	Style	14
	Relaxed	14	Sad	21	Videos	14		
			Peaceful	14	Artist	14		
Rap (n=11)	Dance	36	Exuberant	36	Partying	36	Lyrics	36
	Head bobs	27	Angry	27	Videos	27	Style	18
	Sing	27	Happy	27	Friends	18	Beat	18
	Relaxed	18	Pensive	18				
Dance (n=11)	Dance	36	Happy	45	Partying	45	Style	18
	Energetic	36	Exuberant	27	Friends	27		
	Head bobs	36	Peaceful	18	Videos	18		
	Finger taps	27			Romantic	18		

For Rap CDs, imaginal and sensorial responses were the most frequent response types (M=1.55, SD=.93; M=1.45, SD=.1.21). These imaginal responses mainly included thoughts or images of "partying" and music videos for 36% and 27% of the CDs from this genre, while sensorial responses were primarily dancing (36%), head bobbing (27%) and singing (27%). Analytical responses were the least frequent hedonic responses for Rock/Pop (M=1.00, SD=.89). These responses were mainly related to thoughts about the lyrics, as mentioned for 36% of the CDs from this genre.

Dance CDs were also characterized mainly by imaginal and sensorial responses (M=1.36, SD=.81; M=1.27, SD=1.01). Similar to Rap CDs, the most frequently mentioned imaginal responses were related to "partying", mentioned for 45% of Dance CDs, as well as thoughts or images of friends (27%). Also, the main sensorial responses were dancing, feeling energetic and head bobbing, and were each mentioned for 36% of these CDs. Analytical responses were the least frequent hedonic responses for Dance CDs (M=.09, SD=.30).

Listening Goals Associated with the Consumption of Music

In total, participants provided 165 goals associated with the consumption of music. There was more than one goal per CD in some cases. A qualitative analysis was performed by the researcher in order to determine whether these goals could be characterized as having either a promotion or prevention goal orientation. As seen in Table 6, the main goals having either a promotion or prevention orientation are given by number and percentage of the consumption experiences that were characterized by each goal (n=116). Note that these goals are not mutually exclusive, where more than one goal may be associated with the consumption of a particular CD. Of the total number of goals that were provided by participants, 35% were characterized as having a promotion goal orientation, 50% were characterized as having a prevention goal orientation, and the remaining 15% could not be coded according to their goal orientation.

Table 6: Main goals associated with the consumption of music given by number and percentage of total goals (n=165) and percentage of total consumption experiences (n=116).

Goal Orientation	Goal	n	% of CDs
Promotion	To party/For going out	24	21
	To get excited	20	17
	To remember good memories	13	11
	Subtotal	*57*	
Prevention	To relax	31	27
	To change a bad mood	29	25
	To be distracted from work	23	20
	Subtotal	*83*	
Other	For a change	9	8
	For background music	7	6
	While cleaning	5	4
	While driving	4	3
	Subtotal	*25*	

As indicated in Table 6, the most frequent goals for listening to music that were coded as having a promotion goal orientation were "to party" or before going out with friends (mentioned in 21% of the consumption experiences), to get excited or energized (17%), and to bring back good memories (11%). For example, specific goals given by the participants that were included in the "to party" goal included "when I want to hear fast music before going dancing," "for pre-partying," and "I want to excited before going out with my friends." Specific goals that were associated with the "to get excited" goal included "gets my adrenaline pumping," "to get me pumped up," and "to give me an energy boost." Specific goals associated with the "to remember good memories" goal included "to remember good times on vacation," and "to bring back memories of good times."

The most frequent goals for listening to music that were coded as having a prevention goal orientation were to promote a sense of relaxation (mentioned in 27% of the consumption experiences), to get change a bad mood (25%), and to provide distraction from other tasks that are not likes (20%). For example, specific goals given by the participants that were included in the "to relax" goal included "to calm me down after a long day," "to take some time and chill out," and "to help me relax and take my mind off things." Specific goals that were associated with the "to change a bad mood" goal included "to feel better when I'm depressed," "when I am melancholy and want to feel better," and "to boost my down moods." Specific goals associated with the "to be distracted" goal included "to distract me when I have to clean," and "to make time pass faster while doing homework."

The remaining 15% of the responses were not coded according to their goal orientation since they were not phrased in a way that described a specific mood-related goal for the consumption of music. Instead they typically focused on the contextual factors that were normally associated with past experiences while listening to a particular CD, rather than on their specific reasons for choosing to listen to that CD. For example, responses that were not coded according to their goal orientation included "when driving in my car," "a random CD I throw in occasionally," and "while cooking."

Characterization of Listening Goals Within Musical Genres

The results included an analysis of participants' goals or reasons for listening to music across musical genres. Table 7 presents the number and percentage of goals that were indicated for the five most popular genres according to their goal orientation.

Table 7: Number and percentage of goals per musical genre according to goal orientation.

Goal Orientation	Musical Genre									
	Rock/Pop		R&B/Hip Hop		Alternative		Rap		Dance	
	n	%	*n*	%	*n*	%	*n*	%	*n*	%
Promotion	23	41	5	31	10	55	6	55	8	67
Prevention	21	38	9	56	5	28	2	18	3	25
Other	12	21	2	13	3	17	3	27	1	8
Total	56	100	16	100	18	100	11	100	12	100

As indicated in Table 7, the percentage of goals with a promotion and prevention goal orientation were quite similar for CDs from Rock/Pop (41% and 38% respectively). The main listening goals that were provided by participants for each goal orientation across musical genres can be seen in Table 8, as well as the percentage of CDs within each genre that were characterized by each goal. In the case of CDs that belonged to the Rock/Pop genre, the main listening goals that participants mentioned were to party or before going out with friends (mentioned in 28% of the consumption experiences from this genre), and to relax (24%).

The majority of goals associated with the consumption of Alternative music had a promotion rather than a prevention goal orientation (55% and 28% respectively). The main listening goals associated with this genre were to relax, as mentioned for 29% of Alternative CDs, and to change a negative mood (29%). There were also a number of other listening goals that could not be coded according to their goal orientation (17%), where listening to a particular CD from this genre "for a change" was mentioned in 9% of the cases.

Table 8: Main goals given by percentage of consumption experiences per musical genre.

	Goal Orientation					
	Promotion		**Prevention**		**Other**	
Musical Genre	Goal	%	Goal	%	Goal	%
Rock/Pop (n=46)	To party/For going out	28	To relax	24	For background music	9
	To get excited	7	To change a bad mood	11	For a change	7
	To remember good memories	2	To be distracted from work	4	While cleaning	7
R&B/Hip Hop (n=14)	To party/For going out	14	To relax	36	While driving	14
	To remember good memories	14	To change a bad mood	29		
Alternative (n=14)	To get excited	21	To relax	29	For a change	14
	To party/For going out	7	To change a bad mood	29	While cleaning	7
	To remember good memories	7	To be distracted from work	14		
Rap (n=11)	To party/For going out	36	To change a bad mood	9	For a change	9
	To get excited	18			While driving	9
Dance (n=11)	To party/For going out	36	To relax	9	For a change	9
	To get excited	27				
	To remember good memories	18				

For R&B/Hip Hop CDs, the percentage of listening goals with a prevention orientation was higher than those with a promotion goal orientation (56% and 31% respectively). In terms of goals with a prevention orientation, 36% of participants mentioned listening to CDs from this genre to relax, while 29% did so to change a negative mood. The main listening goals with a promotion orientation were to party or before going out (14%) and to bring back positive memories (14%).

The percentage of goals with a promotion orientation was higher than those with a prevention orientation for Rap CDs (55% and 18% respectively). The main listening

goals that participants mentioned were to party or before going out with friends (mentioned in 36% of the consumption experiences from this genre), and to get excited or increase energy (27%). On the other hand, the only goal with a prevention orientation that was mentioned was to change a negative mood (9%). There were also a number of other listening goals that could not be coded according to their goal orientation (M=.27, SD=.47), where listening to a particular CD from this genre "for a change" and "while driving" were both mentioned in 9% of the cases.

There was also a higher percentage of listening goals with a promotion orientation than prevention orientation associated with Dance CDs (67% and 25% respectively). As in the case of Rap CDs, the main listening goals that participants mentioned were to party or before going out with friends (mentioned in 36% of the consumption experiences from this genre), and to get excited or increase energy (27%), as well as to bring back positive memories (18%). The only goal with a prevention orientation that was mentioned was to relax (9%).

Discussion

This study represents a preliminary investigation into the way consumers respond to music and their mood-related goals associated with choosing a particular genre of music, based on descriptions of consumption experiences provided by consumers. In general, these consumption experiences were considered to be very positive, given the high ratings of liking, satisfaction, and future purchase intentions for similar music that were indicated by the results. Furthermore, the data that was obtained covered a wide range of musical genres and provided information about which genres are most relevant

to this sample. There were no significant differences in the participants' attitudes across genres. However, it should be noted that over 72% of the consumption experiences that were described by the participants were related to CDs that were purchased more than six months prior to their participation. This may introduce bias into the results due to participants' familiarity with the music they choose to describe, as they may respond differently to music for which they are less familiar. Nonetheless, given that the objective of this study was to gain a richer understanding of the hedonic responses that occur while listening to music and people's reasons for its consumption, this bias may actually serve to increase the validity of the results since the participants were more likely to have specific consumption experiences related to each CD stored in memory.

Examination of the results suggests that the hedonic responses that are generated during the consumption of music differ across musical genres, where certain hedonic response categories are more relevant than others. Although significant differences in the frequency of hedonic responses were only found for emotional and analytical responses, the variation in responses for all hedonic response types across genres does imply that consumers respond differently to music depending on the genre. Furthermore, by comparing the frequency of each response type within each genre, these results also suggest that the types of responses that are most common during the consumption of music are a function of musical genre. In addition, these responses may be directly related to the enjoyment of music and future purchase intentions and will be investigated in Study 2.

The qualitative description of the hedonic responses that were provided by participants suggests that there are a number of specific hedonic responses that are

common across all genres and may be used to characterize the way consumers respond to music in general. Furthermore, examination of the hedonic responses that were most frequent within each genre indicates that there are also a number of specific responses that may characterize how consumers respond to a particular musical genre. For example, while "happy," "sad," and "exuberant" were common emotional responses across all genres, "pensive" was a common emotional response for Alternative music and distinguished it from the emotional responses to other genres. This suggests that in order to adequately measure the hedonic responses of consumers during the consumption of music across musical genres, it is crucial that measures include responses that are common to all genres of music, as well as responses that are specific to each genre. Thus, the results of Study 1 provide insight into how current measures of hedonic responses may be updated to better capture the way that consumers respond to music across musical genre. These results will be used in order to create more reliable profiles of the contribution of each response type to the enjoyment of music, as will be tested in Study 2.

Examining participants' reasons or goals for listening to music revealed that the majority of their responses could be related to their pre-consumption mood and coded as having either a promotion or prevention goal orientation, where 50% of the listening goals had a prevention orientation and 35% had a promotion goal orientation. Furthermore, the percentage of goals belonging to each goal orientation differed across genres, where R&B/Hip Hop and Alternative had a higher percentage of prevention goals and Dance and Rap had a higher percentage of promotion goals. Thus, the results suggest that consumers may associate different listening goals with certain musical genres, where

these relationships will be further explored in Study 2 via consumers' pre-consumption mood.

5. STUDY 2: HEDONIC RESPONSES TO MUSIC AS A FUNCTION OF PRE-CONSUMPTION MOOD

As illustrated by the results of Study 1, the different goals that music is intended to fulfill are often related to how consumers feel prior to its consumption and focus on either promoting a positive mood or preventing further negative mood. In the context of music consumption, this suggests that the hedonic responses that occur while listening to music may differ depending on the listener's pre-consumption mood and resulting goal orientation. Specifically, people who are in a positive mood are likely to listen to music to promote further positive feelings, representing a promotion goal orientation associated with the consumption of music. Conversely, people who are in a negative mood are likely to listen to music to prevent further negative feelings, representing a prevention goal orientation associated with the consumption of music. Furthermore, different musical genres may be more enjoyable to consumers, depending on their pre-consumption mood. For example, the results of Study 1 indicated that the majority of consumption experiences for Dance music were related to goals with a promotion orientation, while the majority of consumption experiences for R&B/Hip Hop music were related to goals with a prevention orientation. As a result, consumers who are in a positive mood may enjoy listening to Dance music more than R&B/Hip Hop. Thus, the purpose of Study 2 is to test the following hypotheses related to pre-consumption mood and musical genre through the use of a web-based survey:

H1a: Positive pre-consumption mood will lead to significantly greater processing of musical stimuli on a global level.

H1b: Negative pre-consumption mood will lead to significantly greater processing of musical stimuli on a local level.

H2: For consumers with a positive pre-consumption mood, sensorial and imaginal responses will better predict the enjoyment of music than emotional and analytical responses during the consumption of music.

H3: For consumers with a negative pre-consumption mood, emotional and analytical responses will better predict the enjoyment of music than sensorial and imaginal responses during the consumption of music.

H4: During the consumption of music, a match between consumers' pre-consumption mood and the mood-related goals associated with the musical genre will result in significantly greater enjoyment of the music than a mismatch between the consumers' pre-consumption mood and musical genre.

H5: A unique and distinctive profile of sensorial, emotional, imaginal, and analytical responses may be associated with the enjoyment of music from different musical genres.

H6: The enjoyment of music will be positively related to the need to reexperience the music.

H7: The need to reexperience music will be positively related to future behavioral intentions (purchase intention, download intention).

Method

Sample

A convenience sample of 227 undergraduate students at Concordia University was recruited through advertisements posted at the beginning of undergraduate marketing classes to participate in the study. All participants were told that they would be entered into prize drawings upon completion of the study.

Design

A 2 (pre-consumption mood) x 5 (musical genre) design was used, where participants were sequentially assigned to either a positive or negative pre-consumption mood condition and then exposed to music from either mood-congruent or mood-incongruent genres. Thus, half of the participants in the each of the pre-consumption mood conditions were exposed to music from mood-congruent genres and the other half were exposed to music from mood-incongruent genres.

Selection of Musical Genres and Musical Stimuli

Recall that studies on musical characteristics have shown a number of differences in consumer responses to music depending on time-, pitch- and texture-related factors (Bruner, 1990), suggesting that care must be taken in the selection of musical stimuli. Based on the results of Study 1, five popular musical genres were selected such that the most relevant types of music to this sample population would be included: Alternative, Dance, R&B/Hip Hop, Rap, and Rock/Pop. Alternative music was considered to be congruent with a negative pre-consumption mood, as the majority of consumption goals

for Alternative music identified in Study 1 were related to preventing further negative mood (e.g., to relax, to change a bad mood). Dance music was considered to be congruent with a positive pre-consumption mood, as the majority of consumption goals for Dance music were related to promoting a positive mood (e.g., for partying, before going out, to get excited). Similarly, R&B/Hip Hop music was considered to be congruent with a negative pre-consumption mood and Rap music was considered to be congruent with a positive pre-consumption mood, based on the consumption goals that were associated with each of these genres in Study 1. Based on previous evidence indicating that sensorial and imaginal responses contributed more to the Rock music experience than emotional and analytical responses (Lacher and Mizerski, 1994), Rock/Pop music was considered to be congruent with a positive pre-consumption mood, even though the goals associated with the consumption of Rock/Pop music were fairly equal in terms of their goal orientation.

In order to select specific songs from each of the musical genres, two sources of information were used to generate a set of potential music: the pool of CDs that were described by participants from Study 1 and the latest sales charts indicating the top-selling CDs. This ensured that the songs were from artists and albums that were relevant to both the current sample population, as well as to the general music-consuming market. Based on these sources, representative songs from each genre were selected from albums that had been recently released but had not yet been released to radio or sale as a commercial single. This was done to increase the likelihood that participants' responses would be created by the music rather than previous experiences that may be associated with the music, since they would be hearing new music (Lacher and Mizerski, 1994).

As in previous research involving musical stimuli (Sweeney and Wyber, 2002), special care was taken to control for a number of musical characteristics. This was done to ensure that the songs from different musical genres would be as similar as possible on all characteristics in order to avoid any confounding effects. In terms of time-related characteristics, all of the selected songs had a fast tempo, falling between 108 and 126 beats per minute, and steady rhythms. In terms of pitch-related characteristics, the songs were written in a major mode and all voices in the songs were in the medium register. In terms of texture-related characteristics, the dynamics in all of the songs were a constant forte, with little variation. Finally, all of the songs were of similar length, ranging between three to three-and-a-half minutes. Thus, the final songs that were selected were "Whisper" by Coldplay (Alternative), "Alive" by Dirty Vegas (Dance), "Hidden Agenda" by Craig David (R&B/Hip Hop), "Bring the Pain" by Missy Elliot (Rap), and "I'm a Dog" by Kid Rock (Rock/Pop).

Mood Manipulation and Manipulation Check

In order to manipulate participants' mood prior to being exposed to the musical stimuli, they were presented with a mock music trivia task and told that the accuracy of their responses would be used to determine their entrance into a grand prize drawing. Based on previous research manipulating participants' goal orientation (Higgins, Shah and Friedman, 1997), participants in the positive pre-consumption mood condition were instructed that they would be automatically entered into a small prize drawing upon completion of the study, but that their responses to five music trivia questions would make it possible for them to gain entrance into a grand prize drawing of substantially

higher value. Participants in the negative pre-consumption mood condition were instructed that they would be automatically entered into both the small prize drawing and grand prize drawing upon completion of the study, but that their responses to the five music trivia questions would make it possible for them to lose entrance into the grand prize drawing. Regardless of the accuracy of their responses, participants in the positive pre-consumption mood condition were told that they had gained entrance into the grand prize drawing and participants in the negative pre-consumption mood condition were told that they had lost entrance into the grand prize drawing. All participants were presented with the same five questions, which were chosen to be particularly easy for this sample population. Furthermore, the screens for the mood manipulation were designed to maximize the impact of the manipulation by use of appropriate color and graphics. Screenshots from the mood manipulation can be found in Appendix B.

In order to determine the effectiveness of the mood manipulation, a manipulation check was carried out after participants were told their results on the music trivia questions. Specifically, participants were presented with nine statements in a seven-point scale format anchored by "not at all" and "extremely" that were taken from the PAD measure of emotion (Mehrabian and Russell, 1974) and measures of goal orientation (Higgins, Shah and Friedman, 1997). These statements asked participants to indicate whether they felt tense, happy, discouraged, relaxed, content, annoyed, pleased, sad and satisfied.

Procedure

A web-based survey was developed and implemented on the Internet, where potential participants were told they would be asked to listen to a piece of music and then respond to a series of questions related to their listening experience. Participants were able to access the survey from a location of their choice, making the study more faithful to real-world conditions. Upon arriving at the website, participants were presented with a set of instructions, told that their participation was completely voluntary and then prompted to enter descriptive information about themselves (i.e. age, nationality, native language, etc.), and their musical preferences and habits. After providing this descriptive information, participants were randomly directed to one of the pre-consumption mood manipulations, completed the manipulation check and presented with one of the five musical stimuli. Before the music began, participants were encouraged to sit back and listen to the song as they normally would. After the song was finished playing, participants were asked to answer a series of questions related to their enjoyment of the music, the intensity of their responses to the music, and their need to reexperience the music and other behavioral intentions. Finally, all participants were debriefed regarding the mood manipulation and were told that they would be entered into six prize drawings of equal value.

Measures

a. *Enjoyment:* Enjoyment of the music was measured by asking participants to indicate how much they enjoyed listening to the music on a single-item, seven point scale

ranging from "liked very much" to "disliked very much" (Kahn, Ratner and Kahneman, 1997).

b. *Sensorial Responses:* Based on the original two-item measure (Lacher and Mizerski, 1994) and the results of Study 1, participants were presented with five statements in a seven-point scale format anchored by "not at all" and "very much" to measure their sensorial responses to the music. Specifically, these statements asked participants to rate how much they felt like dancing to the music, were moving some part of their body in rhythm to the music, were singing along or moving their lips with the music, experienced a tingling sensation while listening to the music, and experienced a rush of adrenaline while listening to the music.

c. *Emotional Responses:* Based on the original six-dimensions measure (Lacher and Mizerski, 1994) and the results of Study 1, participants were presented with twenty-three statements in a seven-point scale format anchored by "not at all" and "very much" to measure their emotional responses to the music on six emotional dimensions. Specifically, these statements asked participants to rate the extent to which they felt exuberant (four items: vigorous, excited, vibrant, exuberant), happy (four items: happy, joyful, good, cheerful), rage (four items: hateful, angry, rage frustrated), sad (four items: sad, blue, depressed, pensive), calm (four items: calm, peaceful, tranquil, relaxed), and romantic love (three items: sexy, romantic, passionate).

d. *Imaginal Responses:* Based on the original three-item measure (Lacher and Mizerski, 1994) and the results of Study 1, participants were presented with five statements in a seven-point scale format anchored by "not at all" and "very much" to measure their

imaginal responses to the music. Specifically, these statements asked participants to rate how much they pictured memories from their past, imagined things about the artist, pictured people that they cared about, images appeared in their minds, and pictures were created in their minds.

e. *Analytical Responses:* Based on the original two-item measure (Lacher and Mizerski, 1994) and the results of Study 1, participants were presented with five statements in a seven-point scale format anchored by "not at all" and "very much" to measure their analytical responses to the music. Specifically, these statements asked participants to rate how much they wanted to see how the music developed musically, analyzed the way the song was put together and whether it made sense, thought about the lyrics and what they meant, considered the overall quality of the music in terms of the talent and musical abilities of the artist, and analyzed the music in terms of its style and how its elements contributed to the overall sound.

f. *Level of Focus:* A two-item, seven point scale anchored by "none of the time" and "all of the time" was used to measure the extent to which the participants had a global vs. local level of focus while listening to the music (Gasper and Clore, 2002). Specifically, this measure asked the participants to rate whether they considered the music based on the individual elements of the song, and whether they considered the music based on its overall qualities.

g. *Experiential Response:* A five-item, seven point scale anchored by "strongly disagree" and "strongly agree" was used to measure participants' experiential response to the music (Lacher and Mizerski, 1994). Specifically, this measure asked participants to rate whether they felt carried off by the music, felt as if they were a

part of the music, got into the music, felt deeply about the music, and would feel the experience of the music for a while.

h. *Need to Reexperience:* A three-item, seven point scale anchored by "strongly disagree" and "strongly agree" was used to measure participants' need to reexperience the music (Lacher and Mizerski, 1994). Specifically, this measure asked participants to rate whether they would enjoy listening to the music again, like to the play the song for their friends, and like to be able to listen to the songs whenever they wanted.

i. *Purchase Intention:* A three-item, seven point scale was used to measure future purchase intentions (Yi, 1990). Specifically, this measure asked participants to rate the likelihood that they would purchase this music the next time they went shopping for music, where scale items included likely/unlikely, probable, improbable, and possible/impossible.

j. *Download Intention:* Adapted from the future purchase intention measure, a three-item, seven point scale was used to measure future download intentions. Specifically, this measure asked participants to rate the likelihood that they would download this music the next time they were downloading music, where scale items included likely/unlikely, probable, improbable, and possible/impossible.

Results

Sample Characteristics

The data from the initial sample of 227 participants were reviewed to ensure that all responses were complete. As a result of this review, 3 participants were dropped from

the data set due to bias in their responses. Specifically, these participants indicated strong negative reactions to the negative pre-consumption mood manipulation and responded to all scale items for the remainder of the survey with the same rating. Thus, a total of 224 participants (54% female and 46% male) were distributed among the 10 mood x genre conditions, where the sample sizes in the conditions ranged from 20 to 24 participants. Participants ranged in age from 18 to 52 years old, where the mean age was 23.68 years (SD=5.13) and there were no significant differences in age across conditions ($p>.10$). Although there were a few participants that were older than expected, examination of their responses revealed no biases that would suggest they should be excluded from the study. Overall, the majority of participants spoke English as their primary language (57% English, 20% French and 23% other) and were studying Business (46% Business, 19% Arts, 18% Science and 17% Other), where similar distributions were observed within each condition.

With respect to familiarity and expertise with the consumption of music, participants purchased a mean of 1.09 CDs each month (SD=1.53). No significant differences in monthly CD purchase were found across conditions ($p>.10$). Furthermore, when participants were asked to rate their preferences for each of the musical genres (Alternative, Dance, R&B/Hip Hop, Rap and Rock), there were no significant differences across conditions ($p>.10$). Finally, the majority of participants (82%) said that they frequently listen to music on their computer, suggesting that the experimental setting represented a natural environment for the consumption of music.

Manipulation Check

After responding to the music trivia questions, participants completed a manipulation check in order to determine whether they were in a positive or negative mood. A total of five positive scale items (happy, relaxed, contented, pleased and satisfied; α=.90) and four negative scale items (discouraged, annoyed, sad and despairing; α=.88) were presented, where the negative scale items were reverse coded and an overall mood score was obtained by averaging the participants' ratings across all nine items. An analysis of the mood scores indicated that participants in the positive pre-consumption mood condition reported significantly higher mood ratings (M=4.91, SD=1.01) than participants in the negative pre-consumption mood condition (M=2.76, SD=.68), indicating that the mood manipulation was effective [$t(2, 222)=18.53$, $p<.001$]. Furthermore, there were no significant differences in the accuracy of participants' responses to the music trivia questions across conditions ($p>.10$), and suggests participants were similarly knowledgeable about music.

Response Scales

The reliability coefficients for the hedonic response scales were calculated in order to ensure that the modifications that were made to the original scales used by Lacher and Mizerski (1994) based on the results of Study 1 did not compromise the measures. The reliability coefficients for the four-item sensorial response (α=.83), imaginal response (α=.77) and analytical response (α=.83) measures were all found to be higher than the original measures, and demonstrated internal consistency.

Furthermore, the four-item scales used to measure the exuberant (α=.88), happy (α=.94), rage (α=.83), sad (α=.76) and calm (α=.94) dimensions of the emotional response measure and the three-item scale used to measure the romantic (α=.83) dimension of the emotional response measure were also found to be reliable. Finally, the five-item experiential response scale to measure participants' overall involvement in the music was found to be reliable (α=.94).

The reliability coefficients for the behavioral response scales were also calculated. Specifically, the three-item need-to-reexperience measure used to determine participants' desire to hear the music again (α=.95), and the three-item future purchase intention (α=.92) and future download intention (α=.94) scales used to measure participants' behavioral intentions to acquire the music were all found to demonstrate internal consistency.

Hypotheses 1a and 1b: Level of Focus (H1a supported; H1b partially supported)

In order to test the hypotheses that participants in a positive pre-consumption mood will process music on a more global level and participants in a negative pre-consumption mood will process music on a more local level, a multivariate analysis of variance (MANOVA) was performed to determine whether there were any significant differences in participants' ratings of their global and local focus while listening to the music. Furthermore, participants' experiential response to the music was treated as a covariate since level of focus may depend on how involved participants felt during the consumption experience.

The results indicated that pre-consumption mood had a significant effect on level of focus [Wilks' λ=.94, df=2, 220, p<.001], where the effect of the experiential response (assessing level of involvement) as a covariate was also significant [Wilks' λ=.84, df=2, 220, p< .001]. Specifically, participants in the positive and negative pre-consumption mood conditions were found to differ significantly in terms of their ratings of global focus [F(1, 221)=12.02, p<.001], where the mean rating for global focus was significantly higher for participants in the positive pre-consumption mood condition (M=4.65, SD=1.66) than participants in the negative pre-consumption mood condition (M=3.91, SD=1.66). However, no significant difference was found between participants in the positive and negative pre-consumption mood conditions for their ratings of local focus [F(1,221)=1.55, p>.10], although the mean rating for local focus was higher for participants in the negative pre-consumption mood condition (M=4.00, SD=1.79) than participants in the positive pre-consumption mood condition (M=3.74, SD=1.59). Thus, the hypothesis that participants in a pre-consumption mood will process music on a more global level was supported and the hypothesis that participants in a negative pre-consumption mood will process music on a more local level was partially supported.

Hypotheses 2 and 3: Enjoyment and Pre-Consumption Mood (Partially Supported)

Overall, the results indicated that there was no significant difference in enjoyment of the music [F(1,222)=.74, p>.10] when the mean enjoyment of participants in the positive pre-consumption mood condition (M=3.85, SD=1.86) was compared to the mean enjoyment of participants in the negative pre-consumption mood condition (M=3.64, SD=1.87). Furthermore, analysis of variance comparing the mean experiential response

of participants in the positive pre-consumption mood condition (M=2.94, SD=1.49) to participants in the negative pre-consumption mood condition (M=2.88, SD=1.74) revealed no significant differences [$F(1,222)=.068$, $p>.10$], where participants in both mood conditions reported similar involvement while listening to the music.

To examine how the music consumption experience may have differed across pre-consumption mood conditions, a MANOVA was performed to determine whether there were any significant differences in participants' ratings for each of the hedonic responses. The results indicated that pre-consumption mood had a significant effect on hedonic responses to music [Wilks' $\lambda=.92$, $df=9, 214$, $p<.05$], where Table 9 presents the mean ratings on seven-point scales for each of the hedonic response measures by pre-consumption mood. As indicated in the table, the only significant difference between participants in the positive and negative pre-consumption mood conditions was for the analytical response category, where the mean analytical response rating was significantly higher for participants in the positive pre-consumption mood condition (M=3.50, SD=1.48) than participants in the negative pre-consumption mood condition (M=3.04, SD=1.45). Thus, participants reported similar hedonic responses regardless of their pre-consumption mood.

Table 9: Mean rating for hedonic responses by pre-consumption mood.

	Pre-Consumption Mood		
Response	Positive (n=116)	Negative (n=108)	$F(9,214)$
Sensorial	2.63	2.39	1.625
Imaginal	2.69	2.50	1.264
Analytical	3.50	3.04	5.486*
E1(exuberant)	2.78	2.47	2.472
E2(happy)	3.19	3.04	.422
E3(rage)	1.93	1.88	.100
E4(sad)	2.06	2.07	.004
E5(calm)	2.99	2.84	.411
E6(romantic)	2.01	2.22	1.322

*p<.05

In order to determine how pre-consumption mood impacted participants' enjoyment of music via their hedonic responses, a series of stepwise regression analyses were conducted. The results of these stepwise regression analyses are presented in Table 10, where the analyses related to participants in a positive pre-consumption mood refer to Hypothesis 2 and the analyses related to participants in a negative pre-consumption mood refer to Hypothesis 3.

Table 10: Stepwise regression analyses of enjoyment for pre-consumption mood conditions.

	Standardized Coefficients					
Mood	Sensorial	E2(happy)	E3(rage)	F	R^2	Adjusted R^2
Positive						
Equation 1		.76		159.29*	.58	.58
Equation 2	.21	.61		85.68*	.60	.60
Equation 3	.26	.55	-.16	62.43*	.63	.62
Negative						
Equation 4		.79		172.00*	.62	.62
Equation 5		.73	-.17	95.84*	.65	.64

*p<.001; df=1,114 for Eq. 1; df=2,113 for Eq. 2; df=3,112 for Eq. 3; df=1,106 for Eq. 4; df=2,105 for Eq. 5

Recall that Hypothesis 2 posited that sensorial and imaginal responses should better predict the enjoyment of music than other hedonic responses for participants in a positive pre-consumption mood, as a result of a more global focus. As indicated in Table 10, the results of the stepwise regression analyses partially support this hypothesis in that the sensorial response was found to be positively related to enjoyment of music for participants in a positive pre-consumption mood (Eqq. 2 and 3). Specifically, the stronger the sensorial responses generated during the music consumption experience, the higher the enjoyment participants had for the music. Table 10 also indicates that all three equations explained a high amount of variation in enjoyment for participants in a positive pre-consumption mood (adjusted R^2=.58 for Eq.1; adjusted R^2=.60 for Eq. 2; adjusted R^2=.62 for Eq. 3). However, imaginal responses did not significantly predict the enjoyment of music for participants in a positive pre-consumption mood, contrary to Hypothesis 2. Furthermore, the "happy" dimension of the emotional response measure was the strongest predictor and was positively related to enjoyment (Eqq. 1-3), while the "rage" dimension of the emotional response measure was negatively related to enjoyment (Eq. 3). As suggested by Hypothesis 2, all other dimensions of the emotional response measure and the analytical response were not significant predictors of enjoyment. Thus, the stepwise regression analyses provide partial support for the dominance of more global features of music in predicting enjoyment for consumers in a positive pre-consumption mood.

Recall that Hypothesis 3 posited that emotional and analytical responses should better predict the enjoyment of music than other hedonic responses for participants in a

negative pre-consumption mood, as a result of a more local focus. As indicated in Table 10, the results of the stepwise regression analyses partially support this hypothesis in that the "happy" dimension of the emotional response measures was found to be the strongest predictor of enjoyment for participants in a negative pre-consumption mood (Eqq. 4 and 5). Specifically, the happier the music made participants feel during the consumption experience, the higher the enjoyment of the music. Furthermore, the "rage" dimension of the emotional response measure was negatively related to enjoyment (Eq. 5), indicating participants enjoyed the music less if it further perpetuated their negative mood. Table 10 also indicates that both equations explained a high amount of variation in enjoyment for participants in a negative pre-consumption mood (adjusted R^2=.62 for Eq.4; adjusted R^2=.64 for Eq. 5). However, analytical responses did not significantly predict the enjoyment of music for participants in a negative pre-consumption mood, contrary to Hypothesis 3. Thus, the stepwise regression analyses provide partial support for the dominance of more local features of music related to mood in predicting enjoyment for consumers in a negative pre-consumption mood.

Hypothesis 4: Pre-Consumption Mood and Genre Congruency (Not Supported)

In order to test the hypothesis that enjoyment of music would be greater for certain musical genres due to congruence between the genre and pre-consumption mood, participants were categorized according to whether their pre-consumption mood matched or mismatched the genre of the music that they heard. Analysis of variance revealed that there was no significant difference in enjoyment between participants whose pre-consumption mood matched the genre of the music they heard (M=3.82, SD=2.08) and

participants whose pre-consumption mood did not match the genre of the music they heard (M=3.68, SD=1.61) [F(1,222)=.29, p>.10]. Similarly, congruency between pre-consumption mood and musical genre had no effect on the participants' experiential response [F(1,222)=1.24, p>.10], need to reexperience the music [F(1,222)=.31, p>.10], future purchase intentions [F(1,222)=1.90, p>.10], or future download intentions [F(1,222)=1.23, p>.10]. Thus, the results indicated that the proposed congruency between certain musical genres and a positive or negative pre-consumption mood was not supported.

As indicated in Table 11, examination of the mean enjoyment for each musical genre for participants in positive and negative pre-consumption mood conditions provides a clearer picture of the results regarding pre-consumption mood and musical genre. The results indicated that enjoyment across musical genres differed significantly in the positive pre-consumption mood condition [F(4,111)=5.92, p<.001] and the negative pre-consumption mood condition [F(4,103)=3.13, p<.05]. Specifically, for participants in a positive pre-consumption mood, Dance (M=4.90, SD=1.26), Rap (M=4.33, SD=2.12) and R&B/Hip Hop (M=4.00, SD=1.73) resulted in the highest mean enjoyment. Similarly, Dance (M=4.30, SD=1.26), R&B/Hip Hop (M=4.05, SD=1.26) and Rap (M=3.95, SD=1.53) had the highest mean enjoyment for participants in a negative pre-consumption mood. Thus, the results indicated that participants enjoyed the same musical genres regardless of whether they were in a positive or negative pre-consumption mood. Furthermore, there were no significant differences when enjoyment for each genre was compared across pre-consumption mood condition (p>.10). Thus, the results indicated that there is no significant relationship between pre-consumption mood and enjoyment of

musical genre. These results suggest that an examination of participants' responses within each musical genre may better explain their enjoyment of music than their pre-consumption mood.

Table 11: Mean enjoyment of music across musical genres by pre-consumption mood.

	Musical Genre					
Mood	Alternative	Dance	R&B/Hip Hop	Rap	Rock	*F*
Positive	3.58_{a}	4.90_{b}	4.00_{ab}	4.33_{ab}	2.58_{c}	5.92^{*}
Negative	3.35_{ab}	4.30_{a}	4.05_{a}	3.95_{a}	2.57_{b}	3.13^{**}
Total	3.47_{a}	4.61_{b}	4.02_{ab}	4.15_{ab}	2.58_{c}	8.78^{*}

Means with different subscripts were significantly different using Fishers's LSD ($p<.05$); $^{*}p<.01$; $^{**}p<.05$; df=4,111 for Positive; df=4,103 for Negative; df=4,219 for Total

Post-hoc stepwise regression analyses were performed in order to investigate how pre-consumption mood may have impacted the enjoyment of music across genres. Table 12 presents the results of the stepwise regression analyses for each musical genre according to participants' pre-consumption mood.

As indicated in Table 12, the enjoyment of Alternative music was positively related to the ability of the music to make participants feel exuberant (β=.56 for Pos.1) for participants in a positive pre-consumption mood, where the stepwise regression equation explained a moderate amount of variation in enjoyment (adjusted R^2=.28 for Pos.1). However, enjoyment of Alternative music when participants were in a negative pre-consumption mood was predicted by the ability of the music to make participants feel happy (β=.86 for Neg.1; β=.52 for Neg.2) and calm (β=.43 for Neg.2), where the stepwise regression equations explained a high amount of variation in enjoyment (adjusted R^2=.72 for Neg.1; adjusted R^2=.79 for Neg.2). Thus, enjoyment of Alternative

music was predicted by different hedonic responses depending on participants' pre-consumption mood.

The enjoyment of Dance music was positively related to feeling calm (β=.64 for Pos. 2; β=.50 for Pos.3) and imaginal responses (β=.39 for Pos.3) for participants in a positive pre-consumption mood, where the regression equations explained a high amount of variation in enjoyment (adjusted R^2=.38 for Pos.2; adjusted R^2=.48 for Pos.3). On the other hand, enjoyment of Dance music when participants were in a negative pre-consumption mood was predicted by the ability of the music to make participants feel exuberant (β=.53 for Neg.3; β=.53 for Neg.4) and negatively related to feeling sad (β=-.47 for Neg.4), where the stepwise regression equations explained a moderate amount of variation in enjoyment (adjusted R^2=.24 for Neg.3; adjusted R^2=.44 for Neg.4). Thus, enjoyment of Dance music was predicted by different hedonic responses depending on participants' pre-consumption mood.

Regardless of pre-consumption mood, enjoyment of R&B/Hip Hop music was positively related to the ability of the music to make participants feel happy (β=.69 for Pos.4; β=.89 for Neg.5), where the stepwise regression equations explained a high amount of variation in enjoyment (adjusted R^2=.45 for Pos.4; adjusted R^2=.79 for Neg.5). Thus, in the case of R&B/Hip Hop, enjoyment was related to the same hedonic response independent of pre-consumption mood.

The enjoyment of Rap music was positively related to feeling happy (β=.91 for Pos. 5; β=.52 for Pos.6) and exuberant (β=.43 for Pos.6) for participants in a positive pre-consumption mood, where the stepwise regression equations explained a high amount of variation in enjoyment (adjusted R^2=.81 for Pos.5; adjusted R^2=.85 for Pos.6). Similarly,

enjoyment of Rap music when participants were in a negative pre-consumption mood was predicted by the ability of the music to make participants feel happy (β=.80 for Neg. 6; β=1.09 for Neg.7; β=1.03 for Neg.8), but was also negatively related to sensorial responses (β=-.44 for Neg. 7; β=-.47 for Neg.8) and positively related to analytical responses (β=.32 for Neg.8), where the stepwise regression equations explained a high amount of variation in enjoyment (adjusted R^2=.62 for Neg.6; adjusted R^2=.71 for Neg.7; adjusted R^2=.80 for Neg.8). Thus, enjoyment of Rap music was predicted by different hedonic responses depending on participants' pre-consumption mood.

The enjoyment of Rock music was positively related to the ability of the music to make participants feel happy (β=.83 for Pos.7) for participants in a positive pre-consumption mood, where the stepwise regression equation explained a high amount of variation in enjoyment (adjusted R^2=.67 for Pos.7). Interestingly, enjoyment of Rock music when participants were in a negative pre-consumption mood was predicted by the ability of the music to make participants feel happy (β=.75 for Neg.9; β=1.46 for Neg.10) but negatively related to feeling exuberant in response to the music (β=-.77 for Neg.10), where the stepwise regression equations explained a high amount of variation in enjoyment (adjusted R^2=.54 for Neg.9; adjusted R^2=.62 for Neg.10). Thus, enjoyment of Rock music was predicted by different hedonic responses depending on participants' pre-consumption mood.

Taken together, the results of the post-hoc stepwise regression analyses further supported that participants did respond differently to music depending on their pre-consumption mood. However, the musical genre that participants heard was also linked to the effects of pre-consumption mood on enjoyment of music. Specifically, the results

indicated that emotional responses were important predictors of enjoyment of the consumption experience for participants in both a positive and negative pre-consumption mood across all genres. Furthermore, the positive relationship between enjoyment and imaginal responses in the case of participants in a positive pre-consumption mood who heard Dance music adds further partial support to Hypothesis 2. The negative relationship between enjoyment and sensorial responses and the positive relationship between enjoyment and analytical responses in the case of participants in a negative pre-consumption mood who heard Rap music adds further partial support to Hypothesis 3.

Hypothesis 5: Enjoyment Across Musical Genres (Supported)

Overall, the results indicated that there was a significant difference in enjoyment of the music when the mean enjoyment of participants was compared across genres [$F(4,219)=8.78$, $p<.001$]. As indicated in Table 11, Dance ($M=4.61$, $SD=1.28$), Rap ($M=4.15$, $SD=1.85$) and R&B/Hip Hop ($M=4.02$, $SD=1.98$) had the highest mean enjoyment, while the mean enjoyment for Rock ($M=2.58$, $SD=1.56$) was significantly lower than all other genres. Furthermore, analysis of variance comparing the mean experiential response of participants across musical genres revealed significant differences [$F(4,219)=4.42$, $p<.01$], where participants in the Dance condition were significantly more involved in the music ($M=3.60$, $SD=1.62$) than participants in the Rock condition ($M=2.24$, $SD=1.17$). Thus, the results indicated that participants responded to music differently, depending on the musical genre that they heard.

Table 12: Stepwise regression analyses of enjoyment for musical genre and pre-consumption mood conditions.

	Standardized Coefficients										
Musical Genre	Sensorial	Imaginal	Analytical	E1 (exuberant)	E2 (happy)	E4 (sad)	E5 (calm)	*df*	F^*	R^2	Adjusted R^2
Alternative											
Positive 1				.56				1,22	10.06	.31	.28
Negative 1					.86			1,21	58.85	.74	.72
Negative 2					.52		.43	2,20	42.28	.81	.79
Dance											
Positive 2							.64	1,19	12.98	.41	.38
Positive 3		.39					.50	2,18	10.38	.54	.48
Negative 3				.53				1,18	6.90	.28	.24
Negative 4				.53		-.47		2,17	8.43	.50	.44
R&B/Hip Hop											
Positive 4					.69			1,21	19.12	.48	.45
Negative 5					.89			1,20	76.41	.79	.78
Rap											
Positive 5					.91			1,22	101.03	.82	.81
Positive 6				.43	.52			2,21	64.02	.86	.85
Negative 6					.80			1,20	35.02	.64	.62
Negative 7	-.44				1.09			2,19	27.09	.74	.71
Negative 8	-.47		.32		1.03			3,18	29.79	.83	.80
Rock											
Positive 7					.83			1,22	48.59	.69	.67
Negative 9					.75			1,19	24.32	.56	.54
Negative 10				-.77	1.46			2,18	17.50	.66	.62

*p<.01

In order to examine how the music consumption experience may have differed for participants based on musical genre a MANOVA was performed to determine whether there were any significant differences in participants' ratings for each of the hedonic response categories. The results indicated that musical genre had a significant effect on hedonic responses to music [Wilks' λ=.47, df=4, 219, p<.001]. Table 13 presents the mean ratings for each of the hedonic response measures by musical genre. As indicated in the table, there were significant differences across musical genres for all responses categories except for the imaginal and analytical responses. Inspection of the mean sensorial response across genres indicated that Rap (M=3.06, SD=1.34), Dance (M=2.82, SD=1.46) and R&B/Hip Hop (M=2.67, SD=1.48) elicited stronger sensorial responses than Alternative (M=2.01, SD=1.33) and Rock (M=2.04, SD=1.23). Furthermore, similar results were obtained for the "exuberant," "happy" and "romantic" dimensions of the emotional response. On the other hand, Rock elicited the strongest "rage" response (M=2.60, SD=1.30) compared to the other genres, while Alternative had the strongest "sad" response (M=2.70, SD=1.38). Thus, the results indicated that different hedonic responses were more prominent depending on the musical genre.

According to Hypothesis 5, the relative contribution of hedonic responses to the enjoyment of music should differ across genres. In order to determine how musical genre impacted participants' enjoyment of music via their sensorial, imaginal, emotional, and analytical responses, a series of stepwise regression analyses were performed and are presented in Table 14. The results of the stepwise regression analyses supported the hypothesis that hedonic responses would contribute differently to enjoyment of music from different genres.

Table 13: Mean rating for hedonic responses by musical genre.

Response	Musical Genre					$F(4,219)$
	Alternative (n=47)	Dance (n=41)	R&B/Hip Hop (n=45)	Rap (n=46)	Rock (n=45)	
Sensorial	2.01_a	2.82_{ab}	2.67_{ab}	3.06_b	2.04_a	5.39*
Imaginal	2.65	2.77	2.56	2.74	2.30	.975
Analytical	3.05	3.61	3.14	3.41	3.21	1.01
E1(exuberant)	1.95_a	3.34_b	2.64_{ab}	3.07_b	2.23_a	7.46*
E2(happy)	2.22_a	4.07_b	3.80_b	3.50_b	2.12_a	14.99*
E3(rage)	2.10_{ab}	1.55_a	1.71_a	1.55_a	2.60_b	6.84*
E4(sad)	2.70_a	2.11_{ab}	1.86_b	1.76_b	1.89_b	5.91*
E5(calm)	3.06_a	4.04_b	3.21_{ab}	2.60_{ac}	1.79_c	13.10*
E6(romantic)	1.86_{ab}	2.54_a	2.24_{ab}	2.49_a	1.48_b	5.26*

Means with different subscripts were significantly different using Bonferroni's test ($p<.05$); *$p<.001$

Table 14: Stepwise regression analyses of enjoyment for musical genre conditions.

Musical Genre	Standardized Coefficients					F	R^2	Adjusted R^2
	Sensorial	E2 (happy)	E3 (rage)	E4 (sad)	Imaginal			
Alternative								
Equation 1		.72				48.28*	.52	.58
Equation 2	.	.60			.29	31.12*	.59	.60
Equation 3		.55	-.23		.32	24.95*	.64	.62
Dance								
Equation 4	.47					11.08*	.22	.20
Equation 5	.53			-.33		9.29*	.33	.29
R&B/Hip Hop								
Equation 6		.81				83.49*	.66	.65
Rap								
Equation 7		.87				138.81*	.76	.75
Rock								
Equation 8		.80				73.61*	.63	.62

*$p<.001$; df=1,45 for Eq. 1; df=2,44 for Eq. 2; df=3,43 for Eq. 3; df=1,39 for Eq. 4; df=2,38 for Eq. 5; df=1,43 for Eq. 6; df=1,44for Eq. 7; df=1,43 for Eq. 8

The enjoyment of Alternative music was positively related to the ability of the music to make participants feel happy and its ability to elicit imaginal responses, and was

negatively related to feelings of rage (Eqq. 1-3). Thus, enjoyment for Alternative music depended on the ability of the music to create imagery in participants' minds while listening to the music and make them feel happy, while avoiding feelings of rage. Table 14 also indicates that all three stepwise regression equations explained a high amount of variation in enjoyment for Alternative music (adjusted R^2=.60 for Eq.1; adjusted R^2=.59 for Eq. 2; adjusted R^2=.64 for Eq. 3). However, analytical and sensorial responses did not significantly predict the enjoyment of music of Alternative music.

The enjoyment of Dance music was positively related to the sensorial responses that the music elicited in participants and negatively related to feelings of sad (Eqq. 4 and 5). In other words, the stronger the sensorial responses participants had while listening to Dance music and the less sad it made them feel, the more they enjoyed the music. Both stepwise regression equations explained a moderate amount of variation in enjoyment for Dance music (adjusted R^2=.20 for Eq.4; adjusted R^2=.29 for Eq. 5). However, analytical and imaginal responses did not significantly predict the enjoyment of music of Dance music.

Enjoyment for R&B/Hip Hop, Rap and Rock music was positively related to the ability of the music from these genres to make participants feel happy (Eqq. 6-8). In these cases, the more the music made participants feel happy the more they enjoyed the music. Furthermore, all three stepwise regression equations explained a high amount of variation in enjoyment for R&B/Hip Hop, Rap and Rock music (adjusted R^2=.65 for Eq.6; adjusted R^2=.75 for Eq. 7; adjusted R^2=.62 for Eq. 8). However, sensorial, analytical and imaginal responses did not significantly predict the enjoyment of music for these genres.

In sum, the results indicated that participants' responses to music differed significantly depending on the musical genre. Furthermore, enjoyment of the music was predicted by different hedonic responses for some genres, suggesting that the enjoyment of music is related to different responses that occur during the music consumption experience. However, the lack of significance of analytical responses in predicting enjoyment across all genres suggests that the ability of popular music to stimulate cognitive evaluation of its characteristics does not play a major role in determining enjoyment.

Hypotheses 6 and 7: Enjoyment and Behavioral Intentions (Supported)

In order to determine whether enjoyment of music was significantly related to participants' need to reexperience the music and future behavioral intentions, a series of correlations was performed (n=224). The results indicated that enjoyment of music had a strong positive relationship with the need to reexperience the music [r=.82, p<.001], as suggested by Hypothesis 6. Furthermore, enjoyment had a moderate positive relationship with future purchase intentions [r=.62, p<.001] and future intentions to download the music [r=.68, p<.001]. However, the results indicated that the need to reexperience the music also had a stong positive relationship with future purchase intentions [r=.70, p<.001] and future intentions to download the music [r=.75, p<.001], confirming Hypothesis 7. Thus, the results indicated that participants' enjoyment of music was significantly related to their future behavioral intentions, via their need to reexperience the music, where Hypotheses 6 and 7 were supported.

According to the guidelines to test for mediation (Baron and Kenny, 1986) a series of post-hoc regression analyses were performed in order to determine if the need to reexperience music mediated the relationship between enjoyment and future purchase intentions. Specifically, a series of regression models regressing the mediator (need to reexperience) on the independent variable (enjoyment), the dependent variable (purchase intentions) on the independent variable (enjoyment), and the dependent variable (purchase intentions) on both the independent variable (enjoyment) and the mediator (need to reexperience) were conducted. First, a significant effect was found when the need to reexperience was regressed on enjoyment (β=.82, $p<.001$). Second, a significant effect was found when purchase intentions was regressed on enjoyment (β=.64, $p<.001$). Third, a significant effect was found for the need to reexperience music (β=.57, $p<.001$) but not for enjoyment (β=.15, $p>.05$) when purchase intentions was regressed on the need to reexperience music and enjoyment. Perfect mediation occurs when the independent variable (enjoyment) has no effect on the dependent variable (purchase intentions) when the mediator (need to reexperience) is included. Thus, the need to reexperience music mediated the relationship between enjoyment and purchase intentions.

A similar series of post-hoc regression analyses were performed in order to determine if the need to reexperience music also mediated the relationship between enjoyment and future download intentions. First, a significant effect was found when the need to reexperience was regressed on enjoyment (β=.82, $p<.001$). Second, a significant effect was found when download intentions was regressed on enjoyment (β=.78, $p<.001$). Third, a significant effect was found for the need to reexperience music (β=.66, $p<.001$) but not for enjoyment (β=.22, $p>.01$) when download intentions was regressed on the

need to reexperience music and enjoyment. Thus, the need to reexperience music mediated the relationship between enjoyment and download intentions.

Given the importance of the need to reexperience music in the consumption of music, a series of post-hoc stepwise regression analyses were performed in order to determine how sensorial, imaginal, emotional, and analytical responses impacted participants' need to reexperience music across genres. The results of these analyses are presented in Table 15.

The need to reexperience Alternative music was positively related to the ability of the music to make participants feel happy and its ability to create sensorial and analytical responses (Eqq. 1-3). Thus, the need to reexperience Alternative music depended on different hedonic responses than enjoyment of Alternative music, which was positively related to the ability of the music to make participants feel happy and its ability to create imaginal responses, and was negatively related to feelings of rage.

The need to reexperience Dance music was positively related to the sensorial responses that the music elicited in participants (Eqq. 4). In other words, the stronger the sensorial responses participants had while listening to Dance music the more they wanted to hear it again. Thus, the need to reexperience Dance music depended on similar hedonic responses as the enjoyment of Dance music, which was positively related to the ability of the music to create sensorial responses and was negatively related to feeling sad.

The need to reexperience R&B/Hip Hop music was positively related to the ability of the music to make participants feel happy (Eqq. 5). In this case, the more the music made participants feel happy the more they desired to hear it again. Furthermore,

the enjoyment of R&B/Hip Hop music was also positively related to the ability of the music to make participants feel happy.

The need to reexperience Rap music was positively related to feeling exuberant and negatively related to feeling rage (Eqq. 6 and 7). Thus, the need to reexperience Rap music depended on different hedonic responses than the enjoyment of Rap music, which was positively related to the ability of the music to make participants feel happy.

The need to reexperience Rock music was positively related to the ability of the music to make participants feel happy and its ability to create sensorial responses (Eqq. 8 and 9). Thus, the need to reexperience Rock music depended on similar hedonic responses as the enjoyment of Rock music, which was positively related to the ability of the music to make participants feel happy.

In sum, the results indicated that different hedonic responses were related to the need to reexperience music depending on musical genre. Furthermore, the need to reexperience music was predicted by different hedonic responses than the enjoyment of music for some musical genres, suggesting that the need to reexperience music does not always depend on the same responses that occur during the music consumption experience as enjoyment.

Table 15: Stepwise regression analyses of need to reexperience music for musical genre conditions.

	Standardized Coefficients									
Musical Genre	Sensorial	Analytical	E1 (exuberant)	E2 (happy)	E3 (rage)	E4 (sad)	*df*	F^*	R^2	Adjusted R^2
Alternative										
Equation 1				.71			1, 45	46.75	.51	.50
Equation 2	.27			.59			2, 44	28.67	.57	.55
Equation 3	.28	.27		.41			3, 43	22.21	.61	.58
Dance										
Equation 4	.49						1, 39	12.07	.24	.22
R&B/Hip Hop										
Equation 5				.79			1, 43	71.14	.62	.61
Rap										
Equation 6			.78				1, 44	68.17	.61	.60
Equation 7			.76		-.22		2, 43	40.80	.66	.64
Rock										
Equation 8	.90						1, 43	176.73	.80	.80
Equation 9	.60			.34			2, 42	103.23	.83	.82

$^*p<.01$

Discussion

This study used an experimental approach to investigate the relationship between consumers' pre-consumption mood and their hedonic responses to music across musical genres. The results suggest that consumers' processing of music does differ depending on whether they are in a positive or negative pre-consumption mood. Specifically, participants in a positive pre-consumption mood focused on global aspects of the music consumption experience significantly more than participants in a negative pre-consumption mood. Conversely, participants in a negative pre-consumption mood reported a higher mean level of focus on local features of the music consumption experience than participants in a positive pre-consumption mood, although the results were not statistically significant. Thus, the results provided partial support for the level of focus theory of how pre-consumption mood influences processing strategies during the music consumption experience (Gasper and Clore, 2002).

The lack of a significant difference in the experiential response across pre-consumption mood conditions suggests that participants were equally involved in the music consumption experience, providing further evidence against alternative theories of mood-related differences in processing strategies. Specifically, cognitive theories would suggest that participants in a negative pre-consumption mood would be more involved in the consumption experience, as a result of an increased capacity to process incoming information. Motivational theories would also suggest that participants in a negative pre-consumption mood would be more involved in the consumption experience since they are more motivated to process information that would change their current mood when compared to participants in a positive pre-consumption mood. Finally, goal-related

theories would suggest that participants in a negative pre-consumption mood would be more involved in the consumption experience than participants in a positive pre-consumption mood, given that they have not yet achieved their goal of obtaining a positive mood. Thus, consumers appear to differ in the features of the music consumption experience to which they focus their processing efforts depending on their pre-consumption mood but do not necessarily differ in their involvement during the experience.

When enjoyment of the music consumption experience was compared across mood conditions, the results indicated that there was no significant difference in enjoyment between participants in a positive pre-consumption mood and participants in a negative pre-consumption mood. Thus, these results suggest that consumers who are in a negative pre-consumption mood are not impaired in their ability to enjoy the consumption of music as a consequence of their mood. Furthermore, the only significant difference in the mean ratings for the hedonic response measures when participants were compared across pre-consumption mood conditions was for the analytical response, where participants in a positive pre-consumption mood had a slightly higher mean analytical response rating than participants in a negative pre-consumption mood. Thus, these results further demonstrate that consumers have similar responses during the consumption of music, regardless of their pre-consumption mood.

However, as suggested by the level of focus theory (Gasper and Clore, 2002), the enjoyment of music was predicted by different hedonic responses depending on participants' pre-consumption mood. The results provided partial support for the hypothesis that more global features of the music consumption experience would predict

enjoyment of the music for participants in a positive pre-consumption mood, while more local features of the music consumption experience would predict enjoyment of the music for participants in a negative pre-consumption mood. Specifically, sensorial responses were related to enjoyment of music when participants were in a positive pre-consumption mood, but not when participants were in a negative pre-consumption mood. Thus, consumers who are in a positive mood may be more likely to enjoy music that evokes responses that are related to global features of the music, such as sensorial responses. However, the ability of music to evoke a happy emotional response was most important in predicting enjoyment across both pre-consumption mood conditions, suggesting that consumers most prefer music that makes them feel happy, independent of their mood.

It was further proposed that consumers may enjoy certain musical genres more than others, depending on their pre-consumption mood. However, the results did not support this theory since participants most enjoyed the same musical genres in both pre-consumption mood conditions, although their enjoyment for the same musical genre was predicted by different hedonic responses in some cases. Thus, musical genre may be a more influential factor in determining enjoyment of the music consumption experience than consumers' pre-consumption mood. Pre-consumption mood was related to musical genre only in terms of the hedonic responses that predicted enjoyment. On the other hand, pre-consumption mood may play a more important role in consumers' choice of a musical stimulus prior to the music consumption experience, as demonstrated in Study 1 where participants associated specific mood-related goals with a specific musical selection. Thus, consumers may use their pre-consumption mood more as an input to the

musical selection process and hedonic response style rather than as an indicator for their enjoyment of a particular musical genre.

When enjoyment of the music consumption experience was considered across musical genres independent of pre-consumption mood, the results indicated that there were significant differences in enjoyment between musical genres. Furthermore, there were significant differences between the mean ratings for all hedonic response measures when participants were compared across musical genre conditions, except for the analytical and imaginal responses. Thus, these results demonstrate that consumers have different responses during the music consumption experience depending on the genre of the music, as suggested in prior research (Lacher and Mizerski, 1994). Furthermore, the enjoyment of music was predicted by different hedonic responses depending on the musical genre that participants heard. For example, sensorial responses were positively related to enjoyment and feeling sad was negatively related to enjoyment for Dance music, while imaginal responses and feeling happy were positively related to enjoyment and feeling rage was negatively related to enjoyment for Alternative music. Thus, consumers may be more likely to enjoy music stimuli that evoke these specific hedonic responses for these genres. For all other musical genres, the ability of music to evoke a happy emotional response was most important in predicting enjoyment, suggesting once again that consumers most prefer music that makes them feel happy, independent of musical genre. Furthermore, analytical responses did not predict enjoyment for any of the musical genres and may be considered less important in the enjoyment of popular musical genres. On the other hand, analytical responses may be more important to the

enjoyment of other more structured genres, such as Classical or Jazz music, which lend themselves better to cognitive analyses.

In terms of the relationship between the music consumption experience and future behavior, participants' enjoyment of music was strongly related to their need to reexperience the music. Furthermore, the need to reexperience music had a stronger relationship with future behavioral intentions than enjoyment, and was found to mediate the relationship between enjoyment and future purchase intentions and the relationship between enjoyment and future download intentions. Thus, these results suggest that consumers' need to reexperience music and have temporal control over its consumption is a strong motivator of future behavior, as found in previous research (Lacher and Mizerski, 1994). Furthermore, consumers' desire to listen to a piece of music again appears to be a stronger indicator of behavioral intentions than only enjoyment alone. In addition, the need to reexperience music was similarly related to participants' future purchase intentions and their intentions to download the music for free. Thus, these results suggest that consumers are not necessarily more likely to download music they enjoy without having to pay for it rather than purchase the music in stores. Finally, the need to reexperience music was also related to different hedonic responses across musical genres, suggesting that hedonic responses to music are also important in determining consumers' need to reexperience music.

6. CONCLUSION

The current research related to consumers' hedonic responses to music and the effect of pre-consumption mood provides researchers and marketers with the opportunity to gain a more in-depth knowledge of the consumption of music and how it is related to future behavior. This insight is achieved through the use of both qualitative and quantitative research methods.

First, the use of qualitative descriptions of consumption experiences provides a richer understanding of how consumers respond to music. Indeed, qualitative techniques such as subjective personal introspection have recently been found to be useful in describing popular music consumption (Shankar, 2000). Specifically, Study 1 demonstrated that the consumption experiences associated with different musical genres may be characterized by different hedonic responses, where a more diverse collection of hedonic responses were identified than those used in previous research (Lacher and Mizerski, 1994). Thus, while there is a wide range in hedonic responses to music, similar responses can be found across consumers and music consumption experiences. Furthermore, the consumption of music was shown to be consistently related to consumption goals based on consumers' pre-consumption mood, similar to previously described "emotivational" goals (Roseman, Wiest and Swartz, 1994). More recent research has also suggested that consumers select music for the purposes of mood management based on its musical qualities (Knobloch and Sillmann, 2002). Thus, the way consumers feel appears to be a pivotal factor in the choice process they use when selecting music for consumption and how they respond to the consumption experience, a process that may depend more on idiosyncratic factors, such as personal taste.

Second, the empirical testing of the relationships between consumers' experiential responses during the consumption of music in Study 2 provides further insight into how hedonic responses to music contribute to consumers' enjoyment and future behaviors. These results extend past research by investigating the unique characteristics of the consumption of music across musical genres (Lacher and Mizerski, 1994), and demonstrated that consumers do not respond to all types of music in the same way. Thus, musical genre has a strong impact on consumers' enjoyment of music. Furthermore, as suggested by the mood-as-information model (Clore, Gasper and Garvin, 2001), consumers appear to use their pre-consumption mood as a guide for their processing during the consumption experience, where consumers attend to more global features of the experience when they are in a positive mood than when they are in a negative mood. Pre-consumption mood also influences which hedonic responses contribute to enjoyment during the music consumption experience, where consumers do not enjoy music in the same way when they are in a positive or negative mood. However, as previously suggested (Lacher and Mizerski, 1994), consumers' need to reexperience music appears to be a better indicator of their future behavior than enjoyment alone, where the need to reexperience music mediated the relationship between enjoyment and behavioral intentions. Furthermore, the need to reexperience music was predicted by different hedonic responses across musical genres, where consumers' enjoyment of music may not always be related to the same hedonic responses as their need to reexperience music. Thus, when considering consumers' future behavior, their need to reexperience music must also be taken into account.

Limitations and Future Research

The present findings must be appreciated in light of the limitations inherent to the chosen methodology and sample. First, the sample consisted of university students from a particular age group and limits the generalizability of the results to the general population. Given that students may have significantly different consumption patterns and personal preferences related to music than other age groups, their responses to music are likely to vary from the general population as a whole. Future research is needed to explore how demographic factors, such as age, may impact the way people respond to music from different musical genres.

A second limitation concerns the use of a web-based survey. Although there are a number of advantages associated with online surveys, such as the ease in which data can be analyzed and the ability to expose participants to music in a more natural environment, there are also a number of disadvantages. Specifically, participants were able to continue onto the survey without listening to the entire song and, as a result, differences in the amount of time they spent listening to the song may have affected the results. Participants were asked to indicate the percentage of the song that they heard before completing the survey, however, the use of a self-report measure is less reliable than a more objective measure of listening time. Thus, features of the online environment may have introduced unexpected variation into the data. Future research should incorporate more control over the online survey.

Another limitation concerns the mood manipulation that was used to induce either a positive or negative pre-consumption mood. The results indicated that the mood manipulation was effective in altering participants' mood prior to being exposed to the

musical stimulus. However, the strength of the negative mood manipulation may have biased some participants' responses to later questions. Specifically, examining participants' thoughts about the purpose of the study revealed that some participants had a strong negative reaction to the mood manipulation that might have prompted them to respond to questions in a rebellious manner. For example, when the data from one of the participants who expressed resentment over the outcome of the negative mood manipulation was examined ("[the purpose of the study] was to cheat me out of the prize with fake trivia questions"), it was found that the responses to the manipulation check indicated an extreme positive mood rather than negative mood and all subsequent questions in the survey were given the same response. As a result, the data from participants in the negative mood condition may be biased due to extreme negative reactions to the mood manipulation. Although some participants in this condition responded in an obviously biased fashion and were removed from the data set, other participants may have biased their responses in a less obvious fashion. Thus, care should be taken in the design of methods used in future research involving similar types of mood manipulation.

One of the purposes of this research was to explore consumers' responses to music across different musical genres. However, the use of only one song from each genre limits the generalizability of these results to other musical selections from these genres. Future research is needed to replicate these findings with different musical stimuli. Specifically, the participants' patterns of response may have been a result of their responses to the artists that were used rather than to the musical genre. Furthermore, in order to isolate the effect of musical genre on participants' responses to the music, many

important musical characteristics, such as tempo, were held constant. For example, the current findings are limited to fast tempo music ranging between 108 and 126 beats per minute, where different patterns of response may emerge for slow tempo music across genres. Thus, an interesting area for future research would be to explore how various musical characteristics interact with musical genre to produce specific patterns of response among consumers.

The use of a self-report measure to test participants' level of focus while processing music and its relationship with their pre-consumption mood limits the strength of the conclusions that can be drawn about participants' processing. Although Gasper and Clore (2002) used the same measure in their previous research, objective measures of level of focus were also used to support the findings of this research. In the current setting, participants may not have been aware of how much attention they gave to global or local features of the music during its consumption, where their subjective assessments may be discrepant with more objective measures. Furthermore, although measures of involvement during the consumption experience may suggest otherwise, the lack of an objective measure of processing capacity makes it impossible to rule out other explanations for the effect of pre-consumption mood on the subsequent processing of music. Future research is needed to conclusively explain whether the differences in processing that occur between consumers in a positive or negative mood are a result of attending to global or local features of a stimulus during consumption. One way to address this problem may be to determine whether ratings of global and local focus mediated the relationships between hedonic responses and enjoyment. Specifically, it would be expected that ratings of global focus mediate the relationship between sensorial

responses and enjoyment, as well as the relationship between imaginal responses and enjoyment. On the other hand, ratings of local focus would be expected to mediate the relationship between emotional responses and enjoyment, as well as the relationship between analytical responses and enjoyment. These tests of mediation were not performed in the current study given the lack of statistical significance in the results related to level of focus. Thus, future research is needed to determine whether level of focus mediates the relationship between hedonic responses and enjoyment of the music consumption experience.

Although Lacher and Mizerski's (1994) findings that the enjoyment of Rock music was positively related to sensorial responses and feeling exuberant, and negatively related to feeling rage was not replicated here, this research extended their original findings by considering consumers' responses to a number of popular musical genres and demonstrated that enjoyment for these genres was predicted by different hedonic responses. Furthermore, Lacher and Mizerski's (1994) research suggested that the enjoyment of Rock music was not strongly related to imaginal and analytical responses, a finding that was replicated here across genres. Thus, an interesting area for future research to explore would be to consider which hedonic responses contribute to the enjoyment of music other than popular musical genres, such as Classical or Jazz music. For example, analytical and imaginal responses may be more relevant in these cases as a result of the special characteristics associated with these genres. Furthermore, given the importance of the need to reexperience music on consumers' behavioural intentions, future research should also examine in greater depth how hedonic responses to music are

related to their need to reexperience music and consider other factors that may influence consumers' desire to hear a piece of music again, such as its musical characteristics.

This research also extended previous findings by considering how pre-consumption mood impacts consumers' hedonic responses to music, demonstrating that pre-consumption mood is an important input into the music consumption experience. Specifically, enjoyment of music was shown to be related to different hedonic responses depending on consumers' pre-consumption mood. For example, similar to Lacher and Mizerski's (1994) findings for Rock music, the enjoyment of music was positively related to sensorial responses and feeling happy, and negatively related to feeling rage when consumers were in a positive pre-consumption mood. Furthermore, consumers' enjoyment of music from the same genre was related to different hedonic responses depending on their pre-consumption mood. However, the results of these experiences on consumers' mood following consumption remains to be explored. Thus, another interesting are for future research would be to consider how the music consumption experience affects consumers' mood following consumption and when this experience has an impact on changing their pre-consumption mood. Furthermore, research examining post-consumption mood would also provide an opportunity to consider how consumers' mood-related consumption goals affect the music consumption experience, based on whether their mood outcomes fulfill these goals.

Marketing Implications

These studies form a comprehensive investigation of consumers' motivation to listen to music and their responses to the resulting experience. As such, this research

offers relevant theoretical and managerially useful results. A better understanding of how consumers respond to different types of music as a function of their pre-consumption mood has implications for the use of music as a marketing tool, such as in stores and advertisements. Furthermore, by investigating the influence of these hedonic responses across musical genres, marketers may gain a better understanding of the way consumers listen to different types of music and what in particular contributes to a positive consumption experience. Such insight would allow marketers in the music industry to incorporate more informed activities in the creation and promotion of their music in an effort to better satisfy consumers with their products.

The use of background music in service settings has been shown to be an important factor in creating a pleasurable service experience for consumers and can influence consumers' service selection (Herrington and Capella, 1994). These results provide useful considerations for the use of music in service settings. In general, different musical genres were shown to result in different consumer responses during the music consumption experience. This suggests that consideration of musical genre is important in the selection of background music to be used in service settings. Furthermore, the choice of musical genre may be particularly important in services settings where atmospherics play an important role, such as in bars and night-clubs. It was also demonstrated that consumers listen to music for a number of different reasons, where these goals for music consumption can be related to their pre-consumption mood. This suggests that when selecting music for a service setting, it is also important to consider the mood-related goals that consumers associate with a given piece of music and whether these goals are consistent with the service setting. For example, when choosing

music to be used in a night-club, music should be chosen such that it promotes a positive mood. On the other hand, music that promotes relaxation would be more appropriate in a setting where participants may be in a negative mood, such as while waiting in line at a bank. Thus, in order to create an enjoyable experience for consumers in service settings, the genre of the music selected and the pre-consumption mood of consumers should be considered to better predict their responses to the music.

In terms of marketing communications, these results also suggest a number of implications for the use of music in advertising. First, consumers appear to process music differently depending on their pre-consumption mood and may influence their attitudes toward advertising. Specifically, consumers who are in a positive pre-consumption mood may focus on more global features of the music used in advertising, where music that creates sensorial and imaginal responses may be more appropriate in advertisements that are aimed toward promoting a positive mood. On the other hand consumers who are in a negative pre-consumption mood may focus on more local features of the music used in advertising, where music that creates positive emotional responses may be more appropriate in advertisements that are aimed toward promoting a sense of relaxation. Furthermore, this suggests that when placing advertisements in television programming, the mood associated with the program should be considered in order to predict consumers' mood prior to exposure to the ad. Second, consumers' experiential response to music used in advertising may be important in predicting their processing of the ad. Specifically, music that has a strong impact on consumers' involvement is likely to create a more absorbing experience and may increase consumers' processing of advertising. Thus, when choosing music to be used in advertising, consumers' experiential response

to the music should be considered. Third, the need to reexperience music in advertising may be important to consumers' enjoyment of the ad. Using music that consumers have a desire to hear repeatedly may influence consumers' attitudes toward advertising and increase attention while reducing annoyance with repeated exposure to the same ad. Thus, choosing music that consumers want to hear again may be a way of recapturing their attention after their initial exposure to advertising.

A number of implications for the marketing of music as a product are also suggested by the results of these studies. Specifically, exposure to music and familiarity with an artist were found to be the most common reasons for the purchase of music among consumers and suggests that actively promoting music and artists is critical to encouraging purchase behavior. Thus, promotional activities should continue to play a major role in record companies, despite the current problems that are facing the music industry. Furthermore, consideration of the mood-related goals that consumers associate with music may provide marketers with useful insight in positioning a particular CD. By positioning the mood of a CD more clearly in consumers' minds, they may be more likely to purchase music from an artist that they are not already familiar with. Consideration of the hedonic responses associated with the genre of the music may also help marketers to position music more effectively. Finally, the need to reexperience music should also be a concern to marketers when forecasting the success of a particular CD, rather than simply considering how much consumers enjoy the music. Consumers' intentions to purchase music may be increased by promoting music that creates an impacting experience and encourages their desire to hear it again. Furthermore, by considering the hedonic responses that are related to the need to reexperience music across musical genres,

marketers may increase their ability to create and promote music that consumers will want to hear again. Thus, when consumers are exposed to music that creates a desire for repeated exposure on the radio, in bars or on television, marketers may increase their likelihood of purchasing the music. This is particularly important given that the bulk of sales for a particular compact disc typically occur during a very short span of time, where marketers must create a strong need to reexperience the music immediately among consumers in order to maximize profit.

In conclusion, these studies comprise an investigation into the music consumption experience based on both qualitative descriptions from consumers and their quantitative responses to different musical stimuli. Indeed, the results of this research highlight the diversity in consumers' responses to music and the multitude of factors that may influence the music consumption experience and subsequent behavior. However, despite consumers' uniquely individual music consumption experiences, there are also a number of commonalities that appear to reflect the nature of music consumption in general. Thus, an understanding of both the similarities and differences that characterize the music consumption experience from the perspective of the consumer can provide a greater appreciation for how music can be used in marketing and how music itself can be marketed.

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APPENDIX A: STUDY 1 QUESTIONNAIRE

Consumer Research Survey on Music

As part of the requirement of my Master of Science in Administration Program at Concordia University, I am completing a thesis on why and how people like yourself listen to music. I would very much appreciate your participation in this study. This questionnaire should take approximately 15 minutes of your time to complete. Your participation in this study is completely anonymous and voluntary. Your answers will be used for statistical purposes and at no time will you be identified on an individual basis. There are no right or wrong answers in this survey, I am simply interested in your opinion.

Please read all of the instructions carefully and then complete the questions. Once you have returned the completed questionnaire at class one week from today you will receive $5 for you participation.

In the next few pages you will be asked to select four compact discs (CDs) from your own CD collection and to answer a series of questions relating to each of these four CDs. Some of the questions will require you to circle a number on a scale while other questions will require you to write your response, either in sentence or point form. You may eventually get a feeling that these questions are redundant but please try to concentrate and answer each question as carefully as possible for each individual CD. Be as detailed as you need so that your responses will be clearly understood and please do not leave any blanks.

Your participation in this study is completely voluntary. Completing this questionnaire indicates that you agree to participate in this study. Thank you for your time and effort!

Timothy Branch
M.Sc. Candidate (Marketing)

Jordan L. LeBel, Ph.D.
Thesis supervisor

BEFORE YOU BEGIN, PLEASE INDICATE THE FOLLOWING:

Age: _____ Major: _____

Gender: Male❑Female❑

Nationality (where were you born?): _____

Native language (which language do you speak at home?):

English ❑ French ❑ Other: _____

INFORMATION ABOUT CDs
YOU RECENTLY PURCHASED AND REGULARLY LISTEN TO

Take a few minutes to think back to CDs you have purchased within the last year or so. Think back to where you were when you purchased each CD, who was there, what was going through your mind, etc.
In the table below, please answer the questions pertaining to four CDs you may have purchased in the last year or so.

Please indicate the following:	CD1
CD Title	
Artist	
Musical Genre/Style	
Approximate percentage of CDs in your CD collection that are from this genre	
Approximate date purchased	Last week___ Last month___ Last 6 months___ Last year___

Tell me more about CD#1. Please write down again the TITLE of the FIRST CD (it's ok to refer back to the previous page): _____

Now take a few minutes and try to think the typical situation in which you listen to this CD. Think back to such things as: What mood are you in when you listen to it? Do you listen to it mostly alone? What mood does this CD put you in when you listen to it? Keeping this in mind, please answer the following questions.

How much do you typically enjoy listening to this particular CD?

Dislike very much	1	2	3	4	5	6	7	Like very much

After you purchased this CD, how did you feel about your purchase?

Pleased	1	2	3	4	5	6	7	Displeased
Discontented	1	2	3	4	5	6	7	Contented
Very dissatisfied	1	2	3	4	5	6	7	Very satisfied
Unhappy	1	2	3	4	5	6	7	Happy
Wise choice in purchase	1	2	3	4	5	6	7	Poor choice in purchase

Would you purchase a CD with similar music the next time you go shopping for music?

Likely	1	2	3	4	5	6	7	Unlikely
Impossible	1	2	3	4	5	6	7	Possible
Probable	1	2	3	4	5	6	7	Improbable

Think back to when you decided to purchase this CD and try to recall as many details of the purchase as you can. What were you feeling and thinking? What were you doing? Where were you? Who were you with? How were you acting? Now please explain why you decided to purchase this CD:

Previous studies have indicated that there are different categories of responses that can be used to describe how we listen to music. Descriptions of each category of response are given below. Please read these descriptions carefully. Think about past experiences listening to this CD and then list or describe the specific responses you may have had when listening to this CD.

Sensory responses: the physical, bodily sensations and responses that occur while listening to music. Please list or describe the different physical responses you have when listening to this CD:	Imaginal responses: the imagery, pictures, or memories that are created in your mind when listening to music. Please list or describe the different kinds of images that you have when listening to this CD:
Emotional responses: the feelings that are triggered while listening to music. Please list or describe the different emotions you have when listening to this CD:	Analytical responses: the thoughts, opinions, beliefs or judgments related to the music that occur while listening to it. Please list or describe the different thoughts you have when listening to this CD:

There are many different reasons that people have for listening to a particular CD. For example, after coming home from work we may choose to listen to a CD that will provide relaxation. On the other hand, if we are getting ready to go to a party we may choose to listen to a CD that will create energy and excitement. Think about past occasions when you have chosen to listen this CD instead of a different one from your collection. What were you doing? Where were you coming from and where were you going? Who was there? How were you feeling? What were you thinking?
Please list or describe the different reasons and goals you may have in your mind when you decide to listen to this CD:

APPENDIX B: SCREENS FROM STUDY 2 MOOD MANIPULATION

Prize Drawings

In order to thank you for taking the time to complete this survey, there are two prize drawings that will be held. By completing this survey you are automatically entered into a prize draw for $50.00. However, your answers to the five music trivia questions given below will make it possible for you to gain entrance into a second grand prize draw for $250.00.

If you answer the majority of these questions correctly, that is, if you get three or more questions right, you will gain entrance into the grand prize draw for $250.00. However, if you don't answer the majority of questions correctly, that is, if you get fewer than three questions right, then you will not gain entrance into the grand prize draw.

With which group did Beyoncé Knowles make her name?	○ Destiny's Child	○ The Supremes	○ No Doubt
Which U2 album features the track 'With or Without You'?	○ Thriller	○ Joshua Tree	○ The Immaculate Collection
Who had an '80s hit with 'I Think We're Alone Now'?	○ Michael Jackson	○ Paula Abdul	○ Tiffany
Which band's latest album is called 'A Rush of Blood to the Head'?	○ Rolling Stones	○ Coldplay	○ Bon Jovi
Which rap star recently appeared in an Oscar-nominated movie?	○ Missy Elliot	○ Queen Latifah	○ Eminem

Continue

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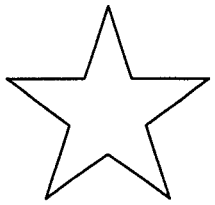
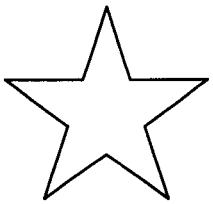



Congratulations, you answered all of the questions correctly and have gained entrance into the grand prize drawing!!!

At the end of the survey you will be asked to provide your E-mail address, which will be entered into two prize drawings valued at $50.00 and $250.00!!!

Continue

Prize Drawings

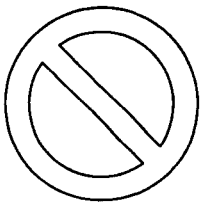
In order to thank you for taking the time to complete this survey, there are two prize drawings that will be held. By completing this survey you are automatically entered into a prize draw for $50.00, as well as a grand prize draw for $250.00. However, your answers to the five music trivia questions given below will make it possible for you to lose entrance into the grand prize draw for $250.00.

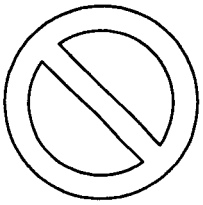
If you answer the majority of these questions correctly, that is, if you get three or more questions right, then you will not lose entrance into the grand prize draw for $250.00. However, if you don't answer the majority of questions correctly, that is, if you get fewer than three questions right, then you will lose entrance into the grand prize draw.

With which group did Beyoncé Knowles make her name?	○ Destiny's Child	○ The Supremes	○ No Doubt
Which U2 album features the track 'With or Without You'?	○ Thriller	○ Joshua Tree	○ The Immaculate Collection
Who had an '80s hit with 'I Think We're Alone Now'?	○ Michael Jackson	○ Paula Abdul	○ Tiffany
Which band's latest album is called 'A Rush of Blood to the Head'?	○ Rolling Stones	○ Coldplay	○ Bon Jovi
Which rap star recently appeared in an Oscar-nominated movie?	○ Missy Elliot	○ Queen Latifah	○ Eminem

Continue

[bright red background; black graphics]





Sorry, you only answered one of the questions correctly and have lost entrance into the grand prize drawing…

At the end of the survey you will be asked to provide your E-mail address, which will only be entered into the prize drawing valued at $50.00.

Continue