

Purchase occasion influence on the role of music in advertising

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Abstract

The role of background music in audience responses to commercials (and other marketing elements) has received increasing attention in recent years. This article extends the discussion of music's influence in two ways: (1) by using music theory to analyze and investigate the effects of music's structural profiles on consumers' moods and emotions and (2) by examining the relationship between music's evoked moods that are congruent versus incongruent with the purchase occasion and the resulting effect on purchase intentions. The study reported provides empirical support for the notion that when music is used to evoke emotions congruent with the symbolic meaning of product purchase, the likelihood of purchasing is enhanced.

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1. Introduction

How does the perceived purchase situation affect the impact of music in advertising on consumers' moods, attitudes, and behaviors? This issue is motivated by the increased interest in emotional advertising and the complex roles that music assumes within it. For many marketing communication settings, the amount of objective information-processing activity is minimal, and there is substantial evidence that affective information processing may be instrumental in forming (or reinforcing) preferences and choices. Music has been used in stores, offices, and as a background in advertisements and has been reported to influence listeners' emotions and behaviors. Music is a very useful tool for persuasion and exploring just how and why this is so is an important area for research.

This article discusses, integrates, and builds upon the work of Gorn (1982) and others (e.g., Bruner, 1990) who provide theoretical and empirical insight into the ways in which music may influence consumer responses. To that end, we present an investigation into the effect of congruity and incongruity between affect or "mood" evoked by music imbedded in an advertisement and affect consistent with the

symbolic meaning of the purchase itself. Implications for marketing theory and strategy will be discussed.

1.1. Theoretical base and literature review

The role of music in marketing and consumer behavior research has been addressed in education, psychology, communication, and other fields to determine its effects on behavior, mood, and preferences. As a result of this body of work, we know that in some instances, music appears to increase communication effectiveness in the context of advertisements. In other circumstances, music may decrease effectiveness for reasons that are not self-evident (e.g., "When is 'popular' music an inappropriate background?") Discussing how, when, and why music works seems to be appropriate to understanding the role of music in communications.

In an effort to provide possible explanations, this article discusses the structural elements of music in the surrounding context of an advertisement and its interaction with the consumer. Although knowledge of formal musical analysis can assist in drawing inferences regarding how listeners may be affected by particular musical passages, it is also necessary to consider the context in which the musical and advertising "communication" takes place. Accordingly, we shall focus on musical structure and its interactions with important moderators such as "fit" between musical and

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nonmusical meanings in the advertisement and purchase situation.

Musical structure consists of elements such as sound, harmony, melody, and rhythm. Key factors in how these musical elements impact on the ad and the product are (1) the consumer, through different levels of involvement and cognitive or affective processing, (2) the consumer's subjective perception of the appropriateness of the music as it relates to the central idea of the ad ("fit" as defined by MacInnis and Park, 1991), and (3) the organization of musical elements. There has been interest in examining how musical elements influence affect and processing (Alpert and Alpert, 1990; Bruner, 1990). In addition, knowledge of cultural and social conditioning in forming musical taste as well as products can help in this prediction (Farnsworth, 1969; Holbrook and Schindler, 1989). Given a target market's demographics, we can predict, with some accuracy, its musical and product preferences and tastes. Thus, we may know with some degree of certainty how they might perceive the appropriateness of certain musical selections with the overall message of an ad, although level of involvement and processing may vary across individuals and situations (Petty et al., 1983).

Here, we investigate two key factors: music's role in determining the emotional message of an advertisement and the impact of congruence between this message and the intended emotional meaning that may be conveyed through the purchase of the advertised product.

1.2. Music also affects important mood states

Music not only enhances recall for a product or an ad through an evoked image, but it may evoke moods, feelings, emotions, and behaviors. Consumer behavior theorists have conceptualized how consumers' attitudes, affective states, and behaviors have been impacted by moods under central and peripheral processing, as well as affect and behavior conditioning.

The association between mood states and affective responses, judgments, and behavior can be seen as both direct and indirect. A direct affective reaction may be viewed as a conditioned response when there are direct linkages in associations in memory between mood states and affective reactions (Griffitt and Guay, 1969) and between mood states and behavior (see Gardner, 1985, for additional references). Indirect associations between feeling states and affective responses and/or behavior include the influence of information processing or cognitive activity. Mood may affect evaluations by evoking mood-congruent thoughts and affect the performance of the behavior by increasing the accessibility of positive associations to the behavior (Clark and Isen, 1982; Goldberg and Gorn, 1987). To the extent that associations are direct and involve little conscious information processing, mood's effects may be seen as via the peripheral route. Indirect associations may operate via the central route when other

salient cues are processed to yield attitudes in a manner affected by mood.

The likelihood that a host of behaviors may be performed appears to be enhanced by positive moods (Gardner, 1985). For negative moods, there have been mixed results, and several studies have shown that negative affect serves as a motivator to mood improvement through the performance of positive, prosaic acts. This finding agrees with the notion that where possible, people feeling badly will try to feel better. Negative moods' effects on behavior may be more complex than the effects of positive moods (Cialdini and Kenrick, 1976). For example, helping may be enhanced by some negative mood states such as sadness (Baumann et al., 1981) and not by others such as frustration. This may be due to some evidence that negative mood states are not as homogeneous as positive ones (Isen, 1984) and that behaviors seen to reverse unpleasant mood states (e.g., helping) may overcome tendencies to enact mood-congruent behavior (e.g., withdrawal).

In view of the fact that music is a common element in commercials and one that has a long history of mood inducement in a variety of contexts, the next section will focus on how music has been used as an independent variable to affect moods, as well as other dependent variables of interest to marketers. For brevity, this section will highlight key studies. Details on these and other studies are in Alpert and Alpert (1990), Bruner (1990), and Kellaris and Cox (1993).

1.3. Music effects

Gorn (1982) suggested that peripheral influences such as background music used in commercials may become associated with the advertised product (in memory, even if not consciously) and influence product choice through classical conditioning. Mere exposure did not lead to liking, which apparently depended on whether the target product, a pen, was presented with liked versus disliked music. The second experiment by Gorn (1982) provided support for his hypothesis that when subjects were not in a decision-making mode, the commercial's impact appeared to be more influential in its appeal when presented with musical background as opposed to product information. He concluded that through classical conditioning, the product becomes associated with the positive feelings of liked music.

A replication of the Gorn study (1982) by Kellaris and Cox (1989) failed to reproduce the positive effect of liked versus disliked music after controlling for musical structural elements and possible demand effects. Their results question the effect of single exposures that merely vary background music's appeal. They called for research on the influence of music's structural elements on cognitive and affective responses (such as mood) toward the ad and the product.

The key basic research relating musical elements to emotional responses was reported by Hevner (1935), who presented subjects with identical pieces, controlling for all

elements but major and minor modes. She concluded that all of the historically affirmed characteristics of the two modes, perceived as happy and sad, respectively, were confirmed in her study. In later research, she also reported associations between musical elements, such as fast tempo, loud dynamics, lively and varied rhythm, and high register with perceptions of the music as happy, merry, graceful, and playful. Musical elements such as slower tempo, quiet dynamics, unvaried rhythm, and low register were reported to be sad, dreamy, and sentimental (Hevner, 1935, 1936). She noted that although mode is never the sole factor that determines the way music is perceived, it is the most stable, generally understood, and influential of any of the elements in expressing the affective mood of music.

Additional studies of musical structural elements' effects on emotional responses are summarized in Bruner (1990) and North et al. (1999). Additional musical effects on mood and consumer behavior are found in studies such as Dube et al. (1995), who varied the musical background of a video-simulated bank and produced effects on pleasure and arousal and corresponding effects on desires to affiliate with bank employees. Higher affiliation was associated with musically induced pleasure and arousal.

Alpert and Alpert (1990) replicated and extended Hevner's findings, concluding that equally liked but unfamiliar music produced emotional responses predictable from analysis of its structural profile of musical elements. These mood states were associated with influence on purchase intention towards greeting cards viewed with the varying background music. Rather than generalize main effects from their study (sad music was "better"), they suggested that future research may be productively directed at the interactions among music type, card type, and situation. They speculated that happy music may "help" happy cards when purchased for joyous occasions; sad music may help sad cards more than happy ones for sad situations such as funerals.

The present study replicates and extends this work and tests their hypotheses about the role of musical structure on moods and consumer behavior under situational variation. For comparison, we also use unfamiliar music and simulated greeting card advertisements, but we vary the purpose of the greeting card by varying the occasion for which it is to be bought.

2. Hypotheses

It appears from the music literature that major and minor modes are important influences on listeners' feelings and moods, and along with other musical elements, create a gestalt for happy and sad as perceived by listeners. Moreover, equally well-liked but unfamiliar music (to remove some effects specific to remembered music) with different musical structures may induce different moods. These in turn may predispose listeners toward different attitudes and/

or purchase behavior of products presented along with the music.

H1: All else equal, music whose structural profile is "happy" influences listener moods to become more positive than music analyzed a priori as "sad."

From the extensive literature on the effects of mood states on information processing and interpersonal activities, a number of related inferences may also be derived. Most relevant for this particular study are those that pertain to the congruity between mood and thoughts and actions that may be affected by mood. As noted in a review by Bower (1991), "people who are temporarily (or characteristically) happy or unhappy tend to select interpersonal activities as well as social situations which will maintain their mood" (p. 31). He also noted that moods influence the processing of affectively congruent information as well impact-biased recall. In the context of the present study, this implies that persons feeling good (bad) will prefer choosing a greeting card for a happy (sad) occasion. This behavior would also be consistent with findings reported by Park and Young (1986) regarding the need for consistency between an advertisement's musical "meaning" and the intended advertising message. Later work by MacInnis and Park (1991) provided additional support for the positive effect of musical and nonmusical consistency of message and resulting impact on advertising effectiveness. In the present study, the consistency would be reinforced through purchasing a greeting card one believes to represent feelings the sender wishes to convey to the card's recipient. To the extent that a card is sent to symbolize a happy or sad occasion and one's (music-induced) mood while viewing the card may be affectively conditioned and associated with the advertised product, purchase probability may be enhanced by congruity between communication effects and consumers' feelings about greeting card "messages."

A number of studies have defined congruency in differing ways. Their findings are mixed and show congruency effects may be moderated by a number of factors. However, when congruent or moderately congruent information is presented in an ad, information processing generally is enhanced.

Taken together, these studies suggest that:

H2: When evoked mood is congruent with the mood of the purchase occasion, buying intention is higher than when the buyer and occasion moods are inconsistent.

3. Methodology

The experimental subjects were 75 student volunteers from principles of marketing and promotional policies classes in a major southwestern university. Although the

test products were ones purchased by students, use of convenience samples of students limits the ability to generalize to some extent. Their use in this study was deemed appropriate for theory application and testing to investigate the basic process of musical and purchase occasion influence on emotions, attitudes, and purchase intentions (Calder et al., 1981). Extensions using other samples would be justified if initial results were promising.

Volunteers received credit toward their course grade and were randomly assigned to treatment groups and times. The design was a 2 (music) by 2 (occasion) between-subjects factorial contained within a parallel study of source credibility and expertise effects. Subjects were told that the study concerned consumer responses to advertisements, and that they would be exposed to a series of slides depicting partial advertisement materials to be tested for possible inclusion in finished advertisements. Some would contain music and others would not. Because of time constraints, they would be asked questions about their responses to only a few of the ads. Confidentiality was assured.

Attention was directed to the booklets on the tables in front of them, and they were told to complete the first page: names and classes (for credit) and wait for instructions. Then they were exposed to a series of 10 black-and-white slides, each of which was viewed for 45 seconds and preceded by an identifying announcement (e.g., “This is an ad for a financial institution, . . . greeting card . . . etc.”). Black and white was used to avoid extraneous color effects on moods (and other responses) that might confound the measurements (Bellizzi et al., 1983).

3.1. Musical influence manipulation

This treatment involved varying the background music for the target ad, 30-second excerpts from Bach preludes in Volume I of the *Well-Tempered Clavier*. All groups heard the same (pretested as) neutral music with the first simulated greeting card ad. Two of the four groups heard sad music with the second simulated card (the target ad) and the other two heard happy music. The sad music was from a prelude (XXII in B-flat minor) whose musical elements had been structurally analyzed as likely to produce feelings of sadness. The happy music was from a prelude (III in C#-major) that had a contrasting structure believed to produce feelings of happiness. Pretests had indicated the pieces were perceived as unfamiliar, equally liked but happy and sad, respectively. These excerpts were used as background music to the same, (pretested as) neutral slide of a mountain range and verbal message, “Friendship is a gift,” operationalizing the background music construct.

3.2. Occasion manipulation

Also randomized within groups, half of those hearing happy or sad music with the second card were asked about their purchase likelihoods for happy occasions (“for a friend

who was having a birthday”) and half for sad occasions (“for a friend who was sick in the hospital”). Pretests had shown these scenarios evoked different perceptions of happiness/mood.

3.3. Measures

Immediately after exposure to the fourth and sixth ads, subjects were asked to complete measures of feelings and then thoughts evoked by the ads, including their likelihood of purchasing the product in the ad. After the seventh and tenth ads, which simulated pictures for greeting cards, matched with the neutral and happy (or sad) musical excerpts, respectively, they were asked to provide the same measures. Hence, evoked feelings and attitudes were asked about ads with celebrities, experts, music, and no music. Using similar measures after ads with and without music was intended to minimize demand effects (and apparently did so, as indicated below).

All measures were obtained using seven-point bipolar scales such as good/bad, happy/sad, excited/calm, and the like. Subjects were first asked to circle the number between the pair of words to indicate the feelings and emotions they had while viewing the advertisement. Next, they were asked to indicate their thoughts and opinions about the advertisements using similar (but randomly ordered) bipolar scales. Then they were asked to indicate their opinions of the product itself using three scales (good/bad, like/dislike, favorable/unfavorable). These were averaged to produce an index ($\alpha=.97$) of attitude toward the product (A_o). Next, they were asked how likely they would be to choose the product that was advertised (very unlikely/very likely) that became the measure of purchase intentions.

As noted in the occasion manipulation description, this question regarding the greeting card target ad was modified by the occasion for which the card was to be purchased (birthday versus hospital). Finally, the last four questions for the target ad asked how the respondent would characterize the occasion for which the greeting was to be sent (pleasant/unpleasant, likable/unlikable, sad/happy, miserable/glad). Responses to these four scales were averaged to produce an index of the strength of the occasion manipulation ($\alpha=.90$).

4. Results

Although the subjects were predominantly U.S. citizens, it was possible that the three foreign students might respond differently to the advertisements; hence, they were eliminated. Subjects had been asked to write down what they believed to be the purpose(s) of the study. Answers generally described the purpose as “studying what ads people like and dislike.” One respondent who thought that the study had something to do with how music affects emotion was eliminated, leaving 71 usable responses.

4.1. Occasion manipulation

Tables 1 and 2 summarize major results for the manipulation check and dependent variables. Subjects told to consider purchasing the greeting card for a friend’s birthday scored lower on the (negative) occasion index ($\bar{X}=3.55$) than did those rating the purchase situation of “for a friend in the hospital” ($\bar{X}=3.97$, $F=3.38$, $P<.05$, one-tail). The scaling of the four items in the occasion index indicates that the lower the score, the more the occasion was seen as pleasant/likable/happy/glad. Hence, the occasion manipulation produced adequate results. Given the modest difference between means and the fact that the birthday occasion was seen as near the midpoint of the situation index, this condition may be appropriately viewed as ranging from a fairly sad occasion to a neutral one.

4.2. Impact on mood, attitudes, and intentions

A mood index was formed by averaging the seven feelings scales that were highly intercorrelated. This produced an index ($\alpha=.92$) that may be termed *negative mood*, as a high score is associated with feeling unpleasant, miserable, bad, gloomy, sad, boring, and weak. A low score is the opposite pattern, with a positive mood. Subjects exposed to the target card ad with a background of the “happy” music scored significantly lower on the (negative) mood index ($\bar{X}=3.38$) than did those ($\bar{X}=4.16$) exposed while listening to the “sad” music ($F=8.52$, $P=.003$, one-tail, $\eta^2=.11$). The lower mean (e.g., “more positive mood”) for those exposed to “happy” music is consistent with H1 about the effect of advertising background music on receiver’s mood.

Music/mood did not have a main effect on purchase intention ($F=.23$, $P>.10$). It is possible that these effects may be moderated by factors (other than those stressed in the present study) such as degree of central versus peripheral processing and individual variations in need for cognition (Batra and Stayman, 1990). However, purchase occasion’s manipulation did affect purchase intention ($F=7.72$, $P<.01$, $\Omega^2=.24$), with the greeting card more likely to be purchased for a friend who was sick in the hospital ($\bar{X}=4.06$) than one having a birthday ($\bar{X}=2.71$). Since this

Table 2
Means by treatment condition

Measure	“Happy music”		“Sad music”	
	Happy occasion (n = 22)	Sad occasion (n = 18)	Happy occasion (n = 14)	Sad occasion (n = 17)
Happy–sad mood	3.38		4.16	
Pleasant–unpleasant situation perceptions	3.31	3.49	3.81	4.73
Favorable–unfavorable card attitude	2.65	3.54	3.26	3.98
Purchase intention	3.17	3.50	2.24	4.93
	3.35		3.45	

effect occurred when music was “held constant,” this result suggests that the picture and statement may have been viewed as more appealing for the former situation than the latter or that students felt it more important to send cards to ill friends than those with birthdays.

Regardless of the relative acceptability of the greeting card for a given situation, the major interest here is on the extent to which music’s emotional meaning and influence on audience mood enhances or inhibits the purchase intentions under situations with varying perceived mood. In fact, there was a significant interaction effect of Music × Occasion ($F=5.68$, $P=.02$, $\Omega^2=.17$). As shown in Fig. 1, in the (happier) birthday situation, subjects who had viewed the card with the happy background music, who had happier evoked moods, were more likely to choose it ($\bar{X}=3.17$) than those who viewed it with sad musical background, whose evoked moods were sadder ($\bar{X}=2.24$). On the other hand, when choosing a card for a friend who was sick in the hospital, a sadder situation, those who viewed the card ad with a background of sad music had a purchase intention that was substantially higher ($\bar{X}=4.93$) than those exposed to the same ad with happy music ($\bar{X}=3.50$).

Table 1
ANOVA results for treatments

Dependent variable	Variation source	F value	Significance of F	Ω^2
Occasion “mood”	Music	9.801	.003	.29
	Occasion	3.379	.070	.08
	Music × Occasion	1.776	.187	.03
Card attitude	Music	1.844	.179	.04
	Occasion	4.473	.038	.16
	Music × Occasion	0.046	.830	.00
Purchase intention	Music	0.227	.635	.00
	Occasion	7.717	.007	.24
	Music × Occasion	5.682	.020	.17

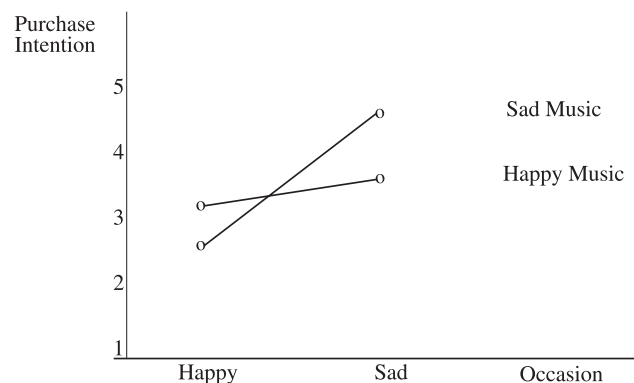


Fig. 1. Purchase intention interaction.

5. Discussion

The results of this study support the hypothesis that variations in the formal music structure of background music in commercials may have significant influence over the emotional responses of an audience. Prior research in consumer behavior had shown that varying specific background music selections along dimensions of familiarity and liking could affect responses to “advertised” products. The present article extends the discussion concerning the effect of musical content that may lead to emotional and affective responses among consumers. It does so by determining whether congruity between musical advertisement “messages” and nonmusical variables that are part of the communications context but outside the advertisement itself (e.g., occasion) increases or blocks affect and behavior.

Different profiles of musical structural elements of modality, tempo, dynamics, and rhythm may, all things being equal, lead to a perception of happy or sad musical content. In this study, equally liked musical backgrounds that differed in their profile of these structural elements were shown to affect audience moods in directions predictable from analysis of the musical structure, confirming earlier research by Hevner (1935) and Alpert and Alpert (1990). This finding has direct relevance to those interested in the impact on mood from factors such as the structural elements in background music. It was noted earlier that simultaneous variation of the entire profile of elements (major/minor, tempo, rhythm, and volume) precludes inferences from this study regarding their relative influence on moods and other dependent variables of interest. Other research suggests the dominance of major versus minor melodies (influencing moods to be happy versus sad), all else equal. To test the possibility that other factors might confound the study (Kellaris and Kent, 1993), a second factor of affective responses corresponding to “arousal” was extracted and found to vary in a manner consistent with the fast/slow tempi of the musical excerpts in the treatments. However, individual-level regression analyses showed that the feelings dimension “happy/sad” was correlated with buying intentions while feelings of arousal/nonarousal were not. More important, having found that musical structure does make a difference to moods and behavioral intentions towards products “shaded” with music, it may be appropriate to extend the present work with carefully controlled manipulations of specific structural elements of music. To this end, the methodologies employed by Holbrook and Huber (1979) and Kellaris and Kent (1993) may be productively used.

Some advocates of classical conditioning might criticize the use of a single exposure to the messages and lack of reinforcement. However, evidence of mood-induced conditioning is demonstrated by the effect on purchase intent in “appropriate” situations. Perhaps, “affective transfer” (of music to mood to purchase occasion “fit”) is an alternative explanation to “learning.” Earlier research has shown that

single exposures to background music-induced moods may affect buying intentions in the absence of significant intervening effects on the perceived sadness and even stated liking for a card and may be supportive of peripheral path processing in this setting (Alpert and Alpert, 1990). Given that the advertisements presented no verbal claims and that subjects were not told they would have to make an actual purchase choice (Petty et al., 1983), motivation to process information via the central route may have been diminished. The presence of music that evokes emotions and other “noninformational” aspects of the ad may also stimulate peripheral processing, and there were no central-route arguments involving objective claims presented in these target ads. Embedding the target ads in a series of control and distracter ads may also lower cognitive ad involvement to levels similar to typical ad viewing behavior.

Research on the relevance of “fit” between message elements (Kellaris and Cox, 1993; MacInnis and Park, 1991) would suggest that evaluations might be influenced by congruence between key communication elements. We have manipulated these “outside the ad” by framing the purpose of the greeting card choice in terms of what was interpreted as a happy versus sad occasion. The music-evoked moods congruent with the feelings appropriate in such situations were associated with increases in purchase intentions. This interaction between music-induced mood and the purchase situation is itself an important finding.

We have not directly investigated the manner by which this congruity/incongruity is perceived and processed by consumers. Future research may be productively employed to probe the extent to which consumers actively process the extent to which the message elements, thoughts, and/or feelings invoked by an informational versus emotional message (verbal or nonverbal) in a specific communication may lead to subsequent attitudes and behaviors. In this study, sad music-induced negative moods were associated with higher likelihood of sending a greeting card to a hospital than for a birthday. This may have come about because selecting a card that “made one feel sad” is inconsistent (or “jarring”) with birthday thoughts. Similarly, subjects whose moods were induced to be happy (by “happy music”) were more likely to maintain their moods by sending the card for a birthday than for a friend sick in the hospital.

The main purpose of the present study has been to extend the utility of music’s structural analysis to the relationships between hypothetical influences on audience mood and the resulting congruency/incongruity with the purchase purpose or situation. In addition, it is hoped that as more is understood about how consumers process congruent and incongruent musical (or other nonverbal) and verbal information, the more it will be possible for creative efforts to be optimized. Having shown potential application of the concepts expressed, it would be useful to extend this work by testing music’s effects on moods and intentions for products for which decisions might be made in the presence of music.

Situations similar to the present study's context are found in television presentations of products to be ordered by phone, or on the Internet, with background music varied to be appropriate to the product or purchase occasion. Here, the influences on mood and intentions might be sufficient to produce buying. In other contexts, repetition of similar advertisements might produce purchase intentions of longer duration, if not toward a specific card (or product), perhaps towards a brand such as Hallmark. Seeing the advertised products in a store could evoke the mood originally stimulated by music in the advertising situation. Although such an outcome is plausible and is supported by the literature (Lutz and Lutz, 1978), further research is needed to test the efficacy of this linking of feelings.

As noted earlier, research cited by Gardner (1985) has generally found positive correlations among mood inducers, moods, and a number of dependent variables such as evaluations. However, studies such as Cialdini and Kenrick (1976) found that older children were more generous when self-generated thought made them sad. In a negative emotional ad, there may be more of a payoff. In this case, a sick friend is in the hospital (negative emotion), followed by a resolution (a positive emotion), in the form of a card. The point is made that in a negative emotional ad there is a higher level of activity involvement than with positive ads, where people are in a good mood, have positive thoughts, and want to stay that way with minimum elaboration. It may be likely that both the sad purchase situation and sad music manipulation resulted in more moderate levels of elaboration, leading to higher scores in purchase intentions. In addition, this particular example of a negative emotion and its resolution has high social approval and would increase motivation to purchase a card. As Gardner (1985), Park and Young (1986), and Kellaris and Cox (1993) have stated, a key factor is the congruence between associated feelings and behaviors consistent with that advocated in a message. In this situation, college students may have responded more positively to sad emotional evocations (induced by music) in the context of sending greeting cards to sick friends (with messages like "friendship is a gift"). It makes sense intuitively to say that in this study, when happy music was paired with a sad purchase occasion, this was an incongruent situation where unexpected, irrelevant, inappropriate, or perhaps no information was conveyed and where purchase intent was low. The same was true with the other incongruent situations. In the happy music with happy occasion, and sad music with sad occasion, congruency was achieved through both expected and relevant information. The result of increased purchase intent, when there was congruity between happy music/mood and happy purchase occasion, as well as sad music/mood and sad purchase occasion is supported by Bower (1981), who points out that people who are happy or unhappy tend to select interpersonal activities as well as social situations that will maintain their mood. Certainly, Hallmark positions (verbally and nonverbally) many of

their greeting cards to appeal to these market situations. So did AT&T with their memorable ads supported by the song, "Feelings" (a sad song, in minor mode, that helped people resolve distance by phoning). On the other hand, visits to an amusement park may be more effectively advertised with happy music than with sad.

In addition, happy and sad may well be multidimensional constructs. Different gradations within these emotions may require different inducers and may in turn produce different responses and behavior. For example, there may be different kinds of happiness (or sadness), influenced by different factors, and may lead to different responses (relaxation after completion of a difficult task, enthusiastic expressions of joy, and the like). In addition, music has a host of elements that may be influential beyond the musical structure. These include the words, artistic interpretation, and specific memories that may be associated with the selection, type and period of music, and the interaction of all of these with the product and use situation stressed in the advertisement. Additional research may eventually be able to decompose overall effects into elements of all of these components, taking into account the effect of moderator variables, such as the respondents' countries and cultures, demographics, personality and lifestyle, cognitive and affective involvement in the communication setting, and familiarity with the music.

The tasks in pursuing these issues are considerable, but it seems worthwhile to decompose factors such as musical influence into theoretical elements and their combinations. It is encouraging in this process of inquiry to find that predictions from musical theory may be derived that show correspondence in the emotional responses of audiences. To the extent that this phenomenon might be validated in future experiments, it may be possible to provide better explanation of this source of emotional response to commercials, as well as screen potential advertisements for predicted influences.

As has been shown here and by other researchers, moderating effects such as the role of involvement, prior experience with the product category and specific brands or types, as well as the specific musical and other message elements, are all part of this picture. Programmatic research is needed to evaluate their independent and interacting effects under controlled conditions. There remain a number of issues to be explored in the links between verbal and nonverbal elements of a communication setting. It is hoped that this exposition and empirical study of congruity between advertisement background musical structure, consumer's evoked mood, and "mood" of the purchase purpose or situation will stimulate future efforts along these lines.

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