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**FADO MUSIC: AN EXPLORATORY INVESTIGATION
OF THE AFFECTIVE RESPONSES AND INTENTIONS**

Beatriz Filipa da Cunha Saraiva Santos

Dissertation proposal presented as a partial requirement
for obtaining a master's degree in Information
Management with specialization in Marketing Intelligence

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ABSTRACT

Music occupies a very important place in people lives and it is commercially relevant to marketers. Although the sales of music have declined, the consumption of music has actually increased, given the prevalence of online music video websites and music streaming. Across the world, more music is being listened to in increasingly varied ways, yet little consumer research has addressed the decision-making process behind its purchase.

Traditional music like Fado is an important instrument to support Portuguese internationalization. The modernization of the cultural tradition via music brought Fado to the international market.

In this article, we focus on the responses Fado creates in the listener and how those responses influenced the intention to later buy the music, since Fado is a genuine and an internationalized cultural product as well as it's a symbol and represents the presence of Portugal in the World. The data was collected from an online questionnaire conducted to 213 Portuguese music listeners. A Fado song was used as the sample stimuli, since Fado is a typical Portuguese musical genre and it is crucial to understand the preferences of people and what makes a song popular.

Structural equation modelling (SEM) was used to verify and validate the research model. The results show that the sensorial, emotional, imaginal responses to music all had direct effects on the affective response, which in turn influenced purchase intention. Analytical response is also considered; however, it does not have the same effect on consumers psychologic states, due to the fact it does not have a positive direct impact on affective response. Our findings also indicate that familiarity and surprise factors play a potent role in increasing the affective response, evidencing the importance of a mix between “new” and “old” as well as distribution which is important to people could better know the existence of a song. Here, the same reasoning can be applied to the affective response which has shown to have positive direct effect on purchase intention.

This study fills the gap in the literature, where little attention has been devoted to examining the factors influencing the digitalization of traditional music like fado. The findings help to understand how culture works, how it provides affective responses on others, helping musicians and recording labels to develop better market strategies.

KEYWORDS

Music consumption; Decision-making process; Purchase Intention; Culture Identity; Fado; Consumer behaviour.

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LIST OF ACRONYMS

AVE - Average Variance Extracted

CR – Composite Reliability

HTMT - Heterotrait-monotrait Ratio of Correlations

PLS – Partial Least Squares

SEM – Structural Equation Modeling

VIF – Variance Inflation Factor

1 INTRODUCTION

1.1 BACKGROUND

Music is omnipresent and plays an integral part in daily routines of people: “It is piped into retail shops, airports, and train stations. It accompanies movies, television programs, and ball games. Manufacturers use it to sell their products, while yoga, massage, and exercise studios use it to relax or invigorate their clients. In addition to all of these uses of music as a background, a form of sonic wallpaper imposed on people by others, many seek out music for their own listening—indeed, Americans spend more money on music than they do on prescription drugs (Huron, 2001)” (Rentfrow, Goldberg, & Levitin, 2011, p. 1139). It might be an indicative of the pleasure it provides; listening to our favourite music stimulates “the same euphoric response in the brain as food, sex, and drugs” (Blood & Zatore, 2001).

The question of why people *purchase* music has attracted attention from researchers studying people’s cognitive, emotional, physiological, and cultural responses to music (Rentfrow, Goldberg, & Levitin, 2011, p. 1139). One mutual use of music in our society is enjoyment and aesthetic appreciation (Kohut & Levarie, 1950). Additional common use relates to music’s ability to inspire physical movement (Dwyer, 1995; Large, 2000; Ronström, 1999). Besides, individuals also use music for mood regulation and enhancement (North & Hargreaves, 1996a; Rentfrow & Gosling, 2003; Roe, 1985). People usually listen to music that their friends listen to, and this contributes to describing social identity as well as adult musical tastes and preferences (Creed & Scully, 2000; North & Hargreaves, 1999; Tekman & Hortacısu, 2002). Even less well understood is what drives people to prefer one specific song to another (Lamont & Webb, 2010).

The global recorded music market grew by 7.4% in 2020, the sixth consecutive year of growth, according to IFPI, the organisation that represents the recorded music industry worldwide. Figures released today in IFPI’s *Global Music Report* show total revenues for 2020 were US\$21.6 billion. Growth was driven by streaming, especially by paid subscription streaming revenues, which increased by 18.5%. There were 443 million users of paid subscription accounts at the end of 2020. Total streaming (including both paid subscription and advertising-supported) grew 19.9% and reached \$13.4 billion, or 62.1% of total global recorded music revenues. The growth in streaming revenues more than offset the decline in other formats’ revenues, including physical revenues which declined 4.7%; and revenues from performance rights which declined 10.1% – largely as a result of the COVID-19 pandemic. Yet, very little has been done in the way of consumer research to explore why people “consume” music.

Generally speaking, seven variables have been shown to impact people’s preferences for music: (1) Emotional, (2) Sensorial, (3) Imaginal, (4) Analytical Response (Lacher & Mizerski, 1994), (5) Familiarity, (6) Surprise, (7) Distribution (Thompson, 2020). For instance, music has a significant emotional component and may be purchased more for the experience it creates than for any utilitarian attributes (Blood & Zatore, 2001).

Another issue is tradition itself, since the modernization of the cultural tradition via music can be interesting, as Fado is traditional as well as it is a niche market and the world’s

favorite genre of music is Pop (International Federation of the Phonographic Industry, 2019).

In summary, this thesis aims to offer some insights on the reason why people purchase traditional music like fado, and how culture affects it. So, it is important to understand the psychology of why people like what they like, this means the reason why people purchase music and understand what makes a Fado song a success (Thompson, 2020). Through this study, it is possible to understand how culture works, to give people more possibilities to do something that “touches” others so that can help the music practitioners to develop better market strategies.

1.2 RESEARCH PROBLEM

Music is part of consumers' lives such as in stores (Kotler, 1973-1974), in films (Seidman, 1981), in advertisements (Scott, 1990). Furthermore, Music is an aesthetic product (Lacher, 1989), and his consumption constitutes a multibillion dollar industry (Gottlieb, 1991). Global recorded music revenues totalled US\$20.2 billion in 2019, an 8.2% increase on 2018 and the fifth consecutive year of growth in paid subscription streaming (IFPI, 2019). The sales of music have declined, but the consumption of music has not (IFPI, 2019): the music sales are transforming from physical items such as CDs to digital songs, watching music videos in the Internet or streaming music online. Therefore, across the world, more music is being listened to in increasingly varied ways. One kind of another, music occupies a very important place in the people's daily routines and it is commercially relevant to marketers.

Consumer research studies have investigated music in advertising (see, e.g., Alpert and Alpert 1989; MacInnis and Park 1991; Park and Young 1986; Scott 1990); as well as its influence on cooperative behaviour (see, e.g., Kniffin 1*, Yan2, Wansink1 & Schulze1, 2016); or its influence on restaurant patrons' behaviour (see, e.g., Milliman, 2014; Caldwell & Hibbert, 2002).

Nevertheless, there has been done little consumer research to explore the reason why people *purchase* music. Because of its cultural influence (Konecni, 1982) and economic impact, music purchase is a relevant theme of study for the consumer behavior and marketing management areas (Bruner, 1990; Huber & Holbrook, 1979; Kellaris, 1992; Scott, 1990). For example, Billboard reports that recorded music is the fastest growing segment in the communications industry with projected sales to reach \$6.1 billion in 1991 (Lichtman & Mehler, 1987). There is also a strong secondary market which includes concerts and electronic equipment. Marketing studies have explored music's effects in advertising (e.g. Park & Young, 1986), the role of music in classical conditioning experiments (Gorn, 1982; Bierley, McSweeney & Vannieuwkerk, 1985), and the effect of music as a background on purchase behavior (Milliman, 1986; Smith & Curnow 1966).

Lacher (1989), proposes that music is consumed in a different way from most consumer activity: music is usually heard previously to purchase. That is, people may

purchase new music due to their knowledge of the artist because they have expectations based either on projections from previous experience or on review recommendations (Lacher & Mizerski, 1994).

Lacher (1989) also added that there can be many reasons for music consumption such as *Emotional Stimulation* which is the ability of the music to evoke emotions (Berlyne, 1971, 1974; Havlena & Holbrook, 1986; Holbrook & Anand, 1990; Meyer, 1956; Sloboda, 1985; Yingling, 1962); *Cognitive Stimulation* which requires the perception of a few of the elements of music as melody, harmony, rhythm, tempo, and instrumentation (Hantz, 1984; Sloboda, 1985) and *Situational Factors*, music is used in certain occasions, such as weddings, funerals, or parties, that is played only for those occasions (Sloboda, 1985).

Aesthetic product like music has a significant emotional component and may be purchased more for the experience it creates than for any utilitarian attributes (Blood & Zatore, 2001). The hedonic consumption paradigm will be used to support the exploration of subjective responses over product attributes and will focus the investigation on the music consumption experience (Lacher & Mizerski, 1994).

Another issue is tradition itself, an always interesting topic: Fado as an instrument to support Portuguese internationalization. A relevant aspect is the ability of Fado to find spaces for circulation in Portugal despite all the influence of global pop culture: It travels through different circuits in some way, tourist spaces, specialized houses, and with that it reproduces generation after generation. This theme operates in dialectic with global music.

Therefore, the modernization of the cultural tradition via music can be interesting, as Fado is traditional as well as it is a niche market and the world's favorite genre of music is Pop (International Federation of the Phonographic Industry, 2019). Thus, this thesis studies the popularity of a Fado song: so it is important to understand the psychology of why people like what they like, this means the reason why people purchase music and understand what makes a Fado song a success. Through this study, a New Fado can be created as a way to modernize the cultural tradition via music and thus reach a mass market.

In summary, the purpose of this paper is to suggest research avenues for music as a product. Its objectives are to blend the marketing and music literature to define what characteristics of consumers and what characteristics of music interact to produce consumption/purchase and present a viable explanation of music preference and purchase behavior. The current investigation aims to obtain a more nuanced understanding of the decision-making process behind Fado music purchase. By doing so, we try to analyze the responses fado music has in the listener and how those responses influenced the intention to later buy the music.

1.3 RESEARCH QUESTIONS

As mentioned before, the purpose of this paper is to suggest research avenues for music as a product. Its objectives are to blend the marketing and music literature to define what characteristics of consumers and what characteristics of music interact to produce consumption/purchase and present a viable explanation of music preference and purchase behavior. Therefore, the main goal of this conclusive research study is to know if the Variables above explained have an impact on consumer's preferences for music and understand which of them have a bigger impact on human psychological and motivational states which consequently can influence consumer music purchase intention. Pursuing this line of thinking, the purposed research questions are the following:

- **RQ1:** *Which factors have the strongest influence on Portuguese consumers' intention to purchase Fado music?*
- **RQ2:** *Can the Emotional, Sensorial, Imaginary, and Analytical responses influence on Portuguese consumer's intention to ^{intend} purchase Fado music?*
- **RQ3:** *Can the Familiarity, Surprise, and Distribution factors influence on Portuguese consumer's intention to purchase Fado music?*
- **RQ4:** *Can the Overall Affective Response toward the music influence on Portuguese consumer's intention to purchase Fado music?*

2 LITERATURE REVIEW AND HYPOTHESIS DEVELOPMENT

2.1 MUSIC CONSUMPTION AND PURCHASE

According to the theory of reasoned action (TRA), behavioral intention is defined as the subjective probability of a person to perform a specific action and intention is the most prominent factor in defining behavior (Davis, 1986). In consumer purchase behavior studies, purchase intention is defined as consumers' intention to buy a product in the future (Hsu & Tsou, 2011; Saxena, 2011).

The consumption of music has different characteristics that distinguish it from most consumer activity: it may be consumed freely over radio and television or at a party. This means, music is generally heard earlier to purchase (Lacher, 1989). Although some consumers purchase a new song according to their knowledge of the artist without previous exposure to the music. These consumers have expectations based either on projections from previous experience or on review recommendations. However, the purchase of a song is usually not necessary unless the consumer wishes to be in temporal control of the consumption experience (Lacher, 1989). Repeat purchase of a song is rare, unless one repurchases to replace a damaged or to give as a gift. Some people buy different performances of the same song. Since even if the music is the same, the interpretation is different and, therefore, should be considered not a repeat but a new. Music can be consumed without purchase and

reexperienced without repurchase. Therefore, the purchase of music is only part of the consumption experience. The degree to which a person wishes to be in temporal control of the music experience/reexperience should help determine whether the music will be purchased (Lacher, 1989).

2.2 HEDONIC CONSUMPTION

Billboard reports that recorded music is the fastest growing segment in the communications industry with projected sales to reach \$6.1 billion in 1991 (Lichtman & Mehler, 1987). There is also a strong secondary market which includes concerts and electronic equipment. Marketing studies have explored music's effects in advertising (e.g. Park & Young, 1986), the role of music in classical conditioning experiments (Gorn, 1982; Bierley, McSweeney & Vannieuwkerk, 1985), and the effect of music as a background on purchase behavior (Milliman, 1986; Smith & Curnow, 1966). Yet, very little has been done in the way of consumer research to explore why people "consume" music.

Aesthetic products such as music are particularly challenging to consumer researchers, as they are appreciated by consumers mainly for their own well-being, apart from any utilitarian benefits (Hirschman and Holbrook 1982). Hedonic consumption is a new field of study in consumer research that addresses the multisensory, fantasy and emotive aspects of product use (Hirschman and Holbrook 1982). Trolie (1976), notes that, "while mathematical formulas developed under information theory can be used to measure information, they cannot be used to measure affect" (p. 13). Holbrook and Hirschman (1982) compared an information-processing model of consumer behavior to a hedonic consumption model, claiming that, while conventional research can explain consumer behavior, it neglects an important segment of the consumption experience, namely, feelings. Hedonic consumption explores the consumption experience as an "experiential" view, which is a primarily subjective state. What has not been studied is how the kind of responses that can be aroused during a consumption experience are related to the intention to purchase for later consumption. Hedonic products include those which arouse the emotions, aesthetic products such as literature, visual arts, and drama. The current paper focuses on one particular hedonic product category: music.

Since the consumption of music has a significant emotional component and may be purchased more for the experience it creates than for any utilitarian attributes, the hedonic consumption paradigm will be used. This paradigm supports the exploration of subjective responses over product attributes and focuses the investigation on the music consumption experience.

2.3 POTENTIAL REASONS FOR MUSIC CONSUMPTION

Lacher (1989) studied the psychology and music education literatures to detect the responses that music has in the listener. According to these literatures there are four categories, which are described as sensorial, imaginal (associative), emotional, and analytical. Besides that, familiarity, surprise and distribution are three variables equally fundamental for this study

(Thompson, 2020).

2.3.1 THE EMOTIONAL RESPONSE

The emotional response is characterised by the feelings experienced when listening to music (Gatewood, 1927; Hargreaves, 1982; Yingling, 1962). The emotional response is regarded as the primary ingredient in music appreciation so that may be the most influential response (Havlena & Holbrook, 1986; Holbrook & Anand, 1990; Meyer, 1956; Sloboda, 1985; Yingling, 1962). Beneath the surface of the skin, there is a thin muscle attached to the underside of each hair: hair erector muscle which is activated by the sympathetic nervous system. This means that it is not possible to control it at an exact moment. There has to be something outside the body that catches the attention of the erector muscle. For example, when we feel emotional, our hair contracts and creates a grainy texture on the skin, causing goose bumps (Thompson, 2020). For Tolstoy, art is the transmission of feelings. "Art is a collective vision of the unity of life's joys and sorrows." People who listen to youthful songs and lyrics are more likely to say they feel loved. Nostalgia and chills have this in common: caused by the cold, they are there to keep us warm. Some songs have a certain force, making people shiver. It is not possible to give an exact explanation of these phenomena because each person has their own way of being and feeling. It is a neural whisper shared between the sympathetic nervous system and the invisible muscles, a sensation that sneaks under the skin and without permission invades us (Thompson, 2020). Listeners' feelings are caused by the perception of emotion in music (Hunter, Schellenberg, & Schimmack, 2010). People frequently feel the positive emotion, when they perceive musical expression of positive emotion. For example, happy-sounding instrumental music stimulates pleasant feelings in consumers (Hunter, Schellenberg, & Schimmack, 2008; Vieillard et al., 2008; Witvliet & Vrana, 2007). However, more complex relationships can occur (e.g., sad music elicits pleasant feelings) (Evans & Schubert, 2008; Gabrielsson, 2002). Besides, the influence of the lyrics on the emotions induced by songs should not be ignored, as the majority of music which people listen to in quotidian includes lyrics. Mori (2009) studied the lyrics influence on the emotional perception of music. The results suggest that the influence of happy lyrics was weaker than that of sad lyrics. Sad lyrics may influence the listeners' feelings as they are stimulated by the emotional perception of music (Mori & Iwanaga, 2014). Sad lyrics may not stimulate unpleasant feelings in consumers; indeed, music with happy acoustical properties combined with sad lyrics has large worldwide commercial appeal (e.g., The Beatles' "Hello, Goodbye"). This implies that people like the combination of happy music with sad lyrics (Mori & Iwanaga, 2014). Consistent with the above arguments, we propose the following hypothesis:

- **H1a:** The Emotional response will have a positive direct effect on overall affective response toward the Fado music.
- **H1b:** The Emotional response will have a positive direct effect on purchase intention of Fado Music.

2.3.2 THE SENSORIAL RESPONSE

Furthermore, Ortmann (1927) recognized the sensorial response as the most primitive of the responses to music. Described by Yingling (1962) as the source of tension associated with the music, this response is typified by some physical movement, from swaying or the simple tapping of toes to dancing to the music.

Time (tempo, meter, rhythm and duration); pitch (tonality, melody, and harmony); and texture (timbre and orchestration) (Bruner, 1990) are the major dimensions of musical sound (Kellaris, 1994; Kent, 1994). Tempo, the speed or pace of music, is perhaps the most basic component of music's temporal dimension (Duerr, 1981) and has long been held to be an important determinant of listener reactions (Hevner, 1937; Rigg, 1940).

As well as the human body adjusts physiologically to variations in light and temperature, variations in the auditory environment may arouse similar reactions (Kellaris, 1994; Kent, 1994). For example, heart rate, blood pressure, breathing rate and amplitude, and other physiological manifestations of affectless arousal involuntarily increase upon exposure to fast, stimulating music (Lundin, 1985). In the light of the strong previous findings, we hypothesize that:

- **H2a:** The Sensorial response will have a positive direct effect on overall affective response toward the Fado music.
- **H2b:** The Sensorial response will have a positive direct effect on purchase intention of Fado Music.

2.3.3 THE IMAGINAL RESPONSE

Moreover, the figures, memories, or circumstances that music arouses are expressed in the imaginal response (Myers, 1914). Images may be also triggered by the lyrics of music. The imaginal response reproduces the creativity aspect of hedonic consumption. How many songs make us remember our romantic relationships?

While the cognitive form of imagery has been debated (Kosslyn, 1994; Pylyshyn, 1981), as well as the existence of sensory imagery beyond visual imagery—specifically olfactory imagery (Crowder & Schab, 1995; Engen, 1982, 1987; Gilbert, Crouch & Kemp 1998)—behavioral evidence overwhelmingly supports the ability to imagine sensory experiences. For example, people can correctly answer whether the first three notes of the song “Three Blind Mice” goes up or down, supporting auditory imagery (Kosslyn, Ganis & Thompson, 2001).

In general, the neuroscience research shows that the resources used in perception are similarly active within imagery processes. For example, imagining familiar music leads to activity in the auditory cortex (Kosslyn, 2001; Kraemer, 2005; Zatorre & Halpern, 2005).

Neuroscience research shows that sensory imagery can activate areas of the brain corresponding to the sensory experience, thereby lending further support to the existence of sensory imagery beyond visual imagery (Lidan Xu, 2017).

Significantly, despite imagery can be multisensory (Bone & Ellen, 1992; MacInnis & Price, 1987; Spence & Deroy, 2013), people can concentrate on a single sensory experience more than others (e.g., imagining the taste of a hamburger highlights taste imagery more than olfactory and visual imagery). In fact, each sensory experience imagined activates neural substrates specific to that sensory experience, not simply a general sensory area (Belardinelli, 2009), suggesting that the imagined sensory experience dominates over other sensory experiences.

Nevertheless, some people cannot see images in their minds even if when they read or when they song lyrics because they have difficulty summoning mental images. This is called “aphantasy”, the inability to imagine with images (Thompson, 2020). According to the literature previously mention, it is hypothesized that the Imaginal Response will positively influence intention to purchase music.

- **H3a:** The Imaginal response will have a positive direct effect on overall affective response toward the Fado music.
- **H3b:** The Imaginal response will have a positive direct effect on purchase intention of Fado Music.

2.3.4 THE ANALYTICAL RESPONSE

Bruner (1990) notes that “Music is not a generic sonic mass, but rather a complex chemistry of controllable elements” (p. 95). Music can vary along various dimensions including timbre (the texture of the music, which incorporates volume), rhythm (the pattern of accents given to notes) and tempo (the speed or rate at which the rhythm progresses) (Caldwell & Hibbert, 2002).

Highly arousing music is defined as loud, erratic, and difficult to predict, with a quick tempo, while music with low arousal qualities is soft, monotonous, very predictable, and with a slow tempo (Berlyne, 1971).

The analytical response consists in the assimilation of the music elements (tempo, rhythm..) as well as it also provides cognitive stimulation (Hantz, 1984): this subject wanted to analyse the music elements to see how they progressed and to see if the progression made sense. Sloboda (1985) realized that people usually analyse the music while listening to it. That is, people have some expectations about how the melody should progress or how the harmonies should be constructed. Here, the hedonic consumer behaviour is related with the individual seek for pleasure by the cause and effect relationships while listening to music (Hirschman 1984). Therefore, we propose to analyse this relationship and we hypothesize as

follows.

- **H4a:** The Analytical response will have a positive direct effect on overall affective response toward the Fado music.
- **H4b:** The Analytical response will have a positive direct effect on purchase intention of Fado Music.

2.3.5 FAMILIARITY AND SURPRISE FACTORS

As shown in a study about “The effect of order of exposure on relative liking”, the probability of preferring the original version increases if the listener is more familiar with the original version (Pandelaere & Millet & Bergh, 2010). The familiarity property changes every year. For example, the sound of Guitar-powered Rock and Roll in the USA was considered strange in the 50s, mainstream in the 60s and old-fashioned in the 70s (Thompson, 2020). The most profitable films in the US have been sequels to previous successful films (eg: Star Wars) since people tend to gravitate towards what is familiar and technology shapes these familiarities (Thompson, 2020). In 2012, researchers released a study, which analysed 464,411 popular records worldwide between 1955 and 2010, in which it was discovered that the difference between new and old hits was not a matter of more complicated chord structure, but rather a question of new instruments that gave a different sound to common harmonic progressions (Thompson, 2020).

If the purpose of music is to innovate, and if people are moved by what is occultly familiar, then one must aspire to a mix between the original and the derivation. Familiarity with music positively predicts preference for songs, play lists, and radio stations since consumers are drawn to the familiar and known (Ward & Goodman & Irwin, 2013). The exposure to a stimulus can increase positive affect towards it (Zajonc 1968). The theory affirms that the number of times a person has been exposed to a stimulus is positively related to the ease with which it comprehended, leading people to like it more simply because it is easy to process (Jacoby and Dallas 1981). At the same time, Maddi (1968) argued that consumers look for new experiences and less familiar items as means of creating new feelings, experiences, and emotions (Mowen 1988). In effect, most consumers are simultaneously **neophiles** - with a curiosity for what is new - and profoundly **neophobic** - with a horror of anything that is too new (Thompson, 2020). The best hit makers have the gift of creating moments with meaning by associating new and old, anxiety and understanding architects of family surprises.

Hence, for this study, we propose that Familiarity and Surprise factors will affect the purchase intention of music by the user:

- **H5a:** The Familiarity factor will have a positive direct effect on overall affective response toward the Fado music.
- **H5b:** The Familiarity factor will have a positive direct effect on purchase intention of

Fado Music.

- **H6a:** The Surprise factor will have a positive direct effect on overall affective response toward the Fado music.
- **H6b:** The Surprise factor will have a positive direct effect on purchase intention of Fado music.

2.3.6 DISTRIBUTION FACTOR

The Internet and social media's development provided new ways for marketers to set up their marketing strategies and influence consumers' purchase decisions. Social media websites are used as communication and advertising tools by marketers (Bouhlef et al., 2010) for the purpose of listening to what consumers are saying about the products and also for interacting with them (Saxena, 2011). According to Mulligan (2018), the top global music streaming platforms currently are Spotify, Apple Music, and Amazon Prime Music. Consumers look for advices on social media before making any purchase decisions (Hsu et al., 2013) and they usually rely on user generated content in their decisions (MacKinnon, 2012). Most of them trust word of mouth on the Internet more than company-generated contents. People usually listen to music that their friends listen to, and this contributes to describing social identity as well as adult musical tastes and preferences (Creed & Scully, 2000; North & Hargreaves, 1999; Tekman & Hortacısu, 2002).

Music is a big industry (an over \$30 billion dollar), with many customers (e.g., Web radio now exceeds 57 million consumers each week). Although the technological changes, traditional radio formats continue to endure (Edison 2006). In 2011, radio reached approximately 95 % of the U.S. population, and U.S. radio advertising got \$17.4 billion of revenues (Radio Advertising Bureau 2009). Whether it is distributed, the music industry generates profits primarily from music sales and advertising revenue (eMarketer 2010).

Therefore, the Distribution is very important when it comes to the intention of purchase music: a good song without space on the radio, for example, disappears into obscurity. Beautiful music is crucial but understanding the human networks to get the music to the target is equally essential for a song to become Popular (Thompson, 2020). It is not enough to study products, to understand their intrinsic attraction, since the most popular things are hardly those that anyone would consider "the best". They are the most popular because they are "everywhere". "The content may be King but the distribution is the Kingdom" (Thompson, 2020). Therefore, beside the good product is equally important draw a plan to reach the right target. Consistent with the previous mention research, we propose:

- **H7a)** The Distribution factor will have a positive direct effect on overall affective response toward the Fado music.
- **H7b)** The Distribution factor will have a positive effect on purchase intention of Fado Music.

2.4 OVERALL AFFECTIVE RESPONSE TOWARD THE MUSIC

The affective response may be multifaceted, driven by the emotional, analytical, sensorial, imaginal responses as well as the familiarity, surprise and distribution factors. Mizerski et al. (1988) tested variables that could affect the purchase of music. In their study, affect was found to have a strong positive correlation to purchase intention ($r = .68, p < .01$)

Izard (1977) writes "Affect is a general non-specific term that includes all the foregoing motivational states and processes. Thus, an affective domain includes the fundamental emotions, patterns of emotions, drives, and their interactions. The affective domain also embraces states or processes in which one of the affects (emotions, drives) is linked with or interacting with perception or cognition" (p. 65).

Therefore, according to this logic, emotion is a subcategory of affect. Emotions are relatively short-run states of stimulation that are tied to certain stimuli (Gardner, 1985; Izard, 1977; Mizerski & White 1986). For example, categories of emotions include rage, hate, joy, and sadness (see Batra & Ray, 1986; Havlena & Holbrook, 1986).

Regarding Izard (1977), the cognitive response could also play a role in forming the overall affective response toward a piece of music. The hedonic consumption paradigm (Holbrook & Hirschman, 1982) suggests that both sensorial and imaginal responses are important in the creation of the affective response. The affective response may be multifaceted, driven by the emotional, analytical, sensorial, and imaginal responses and surprise, familiar, distribution factors.

Mizerski et al. (1988) tested variables that could affect the purchase of music. In their study, affect was found to have a strong positive correlation to purchase intention ($r = .68, p < .01$). One would expect that the level of emotional pleasure an individual attains during the consumption experience should produce a positive affective response and should cause the individual to want to experience the phenomenon again (Ehrenburg, 1982). Therefore, affect should influence music purchase:

- **H8:** The Overall Affective Response have a positive direct effect on purchase intention of music.

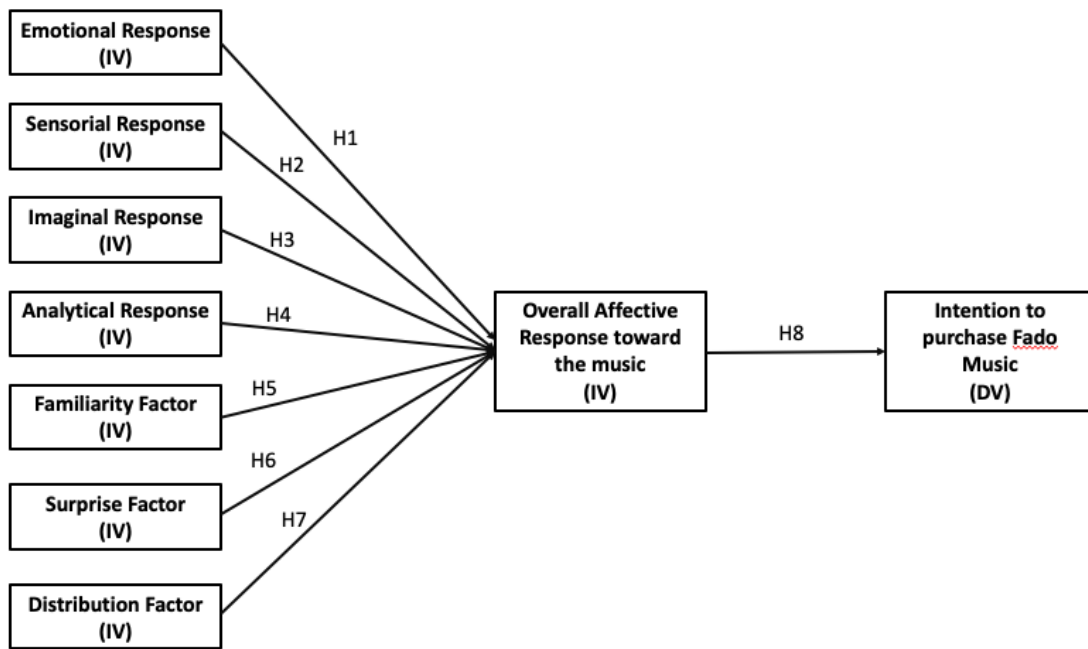


Figure 1 – Conceptual Framework. Source: Author

3 METHOD

3.1 RESEARCH APPROACH

Frances Moore, Executive Director of the IFPI, says: “Music is an essential part of Europe, its identity and its culture. As the first Oxford Economics report demonstrates, music makes a vital economic contribution to the European Union and the UK – supporting employment, boosting gross domestic product and tax payments, and boosting exports.” According to The Economic Impact of Music in Europe, a study made by Oxford Economics and provided by the IFPI, AudioGest (Entity for the Management of Phonographic Producers' Rights in Portugal) reveals that the music sector supports two million jobs and contributes 81.9 million euros in Gross Value Added (GVA) to the economy in the 27 EU Member States and the United Kingdom (EU28).

An interesting topic is tradition itself as Fado is a typical Portuguese musical genre and it is a crucial instrument to support Portuguese internationalization. Therefore, the modernization of the cultural tradition via music can be interesting, as Fado is traditional as well as it is a niche market and the world’s favorite gender of music is Pop (International Federation of the Phonographic Industry, 2019). Thus, it is crucial to understand the preferences of people and what makes a song popular.

Besides that, as said before on the research problem, there is a gap in the literature, where little attention has been devoted to examining the reason why some songs become a true success and what are the greatest factors that most positively influence the intention to

purchase fado. The findings help to understand how culture works, to give people more possibilities to do something that “touches” others so that a fado can be created as a way to modernize the cultural tradition via music and thus reach a mass market.

As long as we want to understand and measure the impact of the 8 variables on consumers purchase decision regarding music, a quantitative methodology is the most suitable methodology to answer all the research questions of this master dissertation research as the highest goal is to collect data numerically and analyzing with the aid of mathematical methods (Aliaga & Gunderson, 2002).

A conclusive, deductive approach was chosen for this master’s dissertation research in order to provide generalizable conclusions. A deductive research means that this study starts with a deduction of hypothesis according to the existing theory and translate the theory into operational terms to be tested and to be confirmed or rejected (Saunders, Lewis & Thornhill, 2012). This approach generates the ability to collect bigger samples, gives the possibility to generalize research findings to a certain degree, the possibility to measure concepts in a quantitative way and also gives the chance to better explain causal relationships between concepts and variables (Saunders, Lewis & Thornhill, 2012).

3.2 RESEARCH DESIGN

Since the goal of this research is to understand the relationship between emotional, sensorial, imaginal, analytical responses and familiarity, surprise and distribution factors on overall affective response toward music before a purchase intention and decision, a conclusive, explanatory, equation modeling research design was conducted, since this master’s dissertation has a positivist and deductive approach.

3.3 DATA SOURCES

3.3.1 Secondary data

The form of secondary data that was mainly examined was documentary data, which involves written and non-written materials that are usually found on papers from the main marketing, business and management journals with a Q1 rank (journal rank indicator). Secondary data is normally seen as beneficiary to the authors in the way resources were limited, thus, the collection of secondary data from Google Scholar, Research Gate, Wiley Online Library and Science Direct improved the consistency of the collected information (Ghauri & Grønhaug, 2010). Is important to mention that all the secondary data from each database is considered as compiled data, which means that the selection and summarized process of the information was made to certify the credibility of the publications (Saunders, Lewis & Thornhill, 2012). Hence, the collected documentary data from these sources was selected as a base to the author’s research and also to better illuminate the research problem

when conducting the primary research (Ghuri & Grønhaug, 2010; Saunders, Lewis & Thornhill, 2012).

3.3.2 Primary Data

Due to the fact that secondary data, mainly from reputable journals and papers was limited, it was fundamental and interesting to analyze the eight variables regarding the music industry before any purchase intention or decision with the incorporation of primary data (Ghuri & Grønhaug, 2010). The primary data was collected through the development of an online survey questionnaire, where respondents were questioned about their relationship towards Fado in order to acquire insights about their perception of the influence that this variables have on purchase intention.

3.4 QUESTIONNAIRE

It was developed an online survey questionnaire on the Qualtrics software (appendix 1) to test the research hypotheses. Questionnaires are frequently used on explanatory/causal research as this method allows researchers to better clarify and conclude cause-effect relationships between variables (Gilbert, 2001).

Moreover, questionnaires can be an exceptional data collection instrument to collect quantitative data about consumers perception, opinions, attitudes, experiences as well as past behaviors (Bell, 1999), when are designed in a proper manner. This explains the reason why the questionnaire was selected as the collection method to examine the cause-effect relationship between the dependent variables (DV) and the independent variables (IV) of this master's dissertation, as well as the fact that are good instruments to collect substantial amounts of data at relatively low costs (Bryman & Bell, 2007). The online survey questionnaire was distributed through social media platforms, with major focus on Instagram and Facebook since that it was easier to reach a bigger number of respondents. Also, the questionnaire was written in Portuguese, because of limited resources. Furthermore, as stated by Malhotra (1999), a questionnaire in a respondent's main language should be chosen in order to guarantee measurement validity.

Regarding the composition and organization of the questionnaire, this was organized as follows: first of all, the respondents got a cover letter to informed them about the questionnaire duration (10 minute-long), the research nature, goals and ethics. Respondents were asked if they agreed the use of their answers for the purpose of the study. There was a need to guarantee that the questionnaire's design and content was appropriate for the target audience. The questionnaire started with demographics questions, which were used to develop a summary of demographic statistics of the sample, and also with two qualifying questions about the respondents' Fado usage frequency, to understand the frequency which consumers listen to Fado. After the qualifying questions, the respondents were able to provide information about their point of view regarding independent variables and dependent variables constructs (appendix 1) with a balanced seven-point agreement Linkert Scale from 1 (strongly disagree) to 7 (strongly agree). Emotional Response was adopted from

Derek Thompson et al. (2020) and Kathleen T. Lacher, Richard Mizerski et al. (1994). The scales for sensorial and imaginal response was adapted from Ryan S. Elder Ann E. Schlosser Morgan Poor Lidan Xu et al. (2017) and Kathleen T. Lacher, Richard Mizerski et al. (1994). The scale for Analytical Response from Clare Caldwell and Sally A. Hibbert et al. (2002) and Kathleen T. Lacher, Richard Mizerski et al. (1994) and the scale for Familiarity from Derek Thompson et al. (2020) and Mario Pandelaere, Kobe Millet, Bram Van den Bergh (2010). Surprise was assessed with items from (Derek Thompson et al. 2020), Distribution was adopted from Khafid Badaoui, Anne-Marie Lebrun, and Patrick Bouchet et al. (2012) as Stephen X. He Samuel D. Bond et al. (2015). Finally, the scale for Overall affective was adapted from Stephen X. He Samuel D. Bond et al. (2015) as well as Kathleen T. Lacher, Richard Mizerski et al. (1994). Appendix 1 shows the questionnaire items. To measure the constructs: a Fado song was used: "Saia Rodada" by Carminho which is a Fado-Song and not a Traditional fado since is not only accompanied by guitars; it is more commercial and has chorus. Besides, has the presence of other instruments such as drums, piano. A pilot survey with 61 answers was conducted to confirm the reliability and asses the content and structure. Among the respondents, 49.18% were male and 50.82% were female and the ages ranged from 18 to 60 years. The questionnaire was designed with open-ended questions, since the purpose was the respondents to insert and select one of the fado singers name which come to their mind. This is, it was asked to the participants (in the form of an open-ended question) to insert the name of fado singer which came to their mind when it is talking about fado. The questionnaire was designed to ensure that the personal data collection was relevant and not excessive.

3.5 DATA COLLECTION PROCEDURE

3.5.1 Sampling Process

In this online survey, the sampling process used was non-probabilistic, opting for a snowball sampling technique, an economical and easy option comparatively to other sampling techniques (Ackoff, 1953). A snowball sampling or chain-referral-sampling of a hidden population starts with a suitability sample and such thing happens as an initial group of respondents is generally selected randomly. The initial subject can be seen as "seeds" or a first wave that will work as referrals by identifying others who belong to the target group of interest like a snowball growing in size as it rolls down a hill (Heckathorn, 2015).

In fact, the researcher randomly selected individuals interested in the music topic. Then, the first goal was to make these first members refer other people and potential respondents to the questionnaire. Regarding demographics, the main focus went to Portuguese individuals from male and female gender, mostly aged between 18 and 60 years old, justified by the fact that with this range it will be easier to have a deeper knowledge of consumer behavior regarding the consumption of music, more specifically Fado.

Regarding the sample size, based on some papers and using PLS-SEM (Partial Least Square Structural Equation Modeling) as the data analysis and hypothesis tests method, the ideal

sample should range between 150 to 300 respondents. Finally, the sample was also reached through social media networks. It was developed a link to online survey on Qualtrics software and it was distributed on Facebook and Instagram. Finally, ethical issues were considered resulting in self-selection, since the participants had the chance to choose whether or not to participate in the study.

3.5.2 Data Analysis and Hypothesis Tests

In order to test the hypotheses, the data analysis method selected was Structural Equation Modeling (SEM). SEM is a statistical technique that accepts modeling relationships between multiple variables. In this way, the partial least squares technique (PLS-SEM) was applied through the software SmartPLS 3.2.7 (Sarstedt *et al.*, 2019). More specifically, the PLS-SEM was more oriented to predictions with a variance-based approach regarding the relationship between the latent variables and the formative indicators. Besides that, The PLS was used to clarify the relationship between latent variables and thus used to confirm the theory. PLS-SEM is a good analysis method to estimate model parameters in a way that can maximize the variance that can be explained in endogenous variables and because of that is preferred for research aimed at theory development and prediction (Hair *et al.*, 2016).

It was carried out two-step processes, being the first one the assessment of the measurement model and the second one the estimation of the structural model and hypothesis testing, to better organize the use of this analysis method. In the estimation of the structural model step it is essential to mention that all latent variables were connected to one another based on one theory called theory of substance.

4 RESULTS

4.1 SAMPLE CHARACTERIZATION

Regarding the online survey questionnaire, 213 responses were collected from people that followed the sample requirements. The questionnaire was designed to offer a complete and up-to-date picture of Portuguese individuals regarding their behavior towards music consumption, more specifically Fado, and how they are influenced by the Fado song to have a better experience before a purchase decision.

The descriptive analysis shows that a bigger share of respondents are females (52%) in comparison with males (48%). The results also show that a most part of respondents belong to the age range of 18-37 years old (80%) and 20% were aged between 40-60 years.

Regarding the respondents' Fado usage frequency, our findings indicate that consumers don't listen to fado frequently: this means that, many of our respondents listen to

fado once/ twice monthly (25%) or listen it with less often (25%). The remaining participants listen it once a week (23%). However, 17% of the respondents said that usually listen to fado 2/3 days a week. Besides, a few listen it everyday (3%) or just nine people never listen fado (9%).

Table 1 - Sample Characterization. Source: Author

Distribution		Total Frequency:	
		213	%
Gender	Male	102	48%
	Female	111	52%
Age	[18;24]	72	34%
	[25;29]	66	31%
	[30;39]	33	15%
	[40;49]	9	4%
	[50;59]	27	13%
	Above 60	6	3%
Respondents' Fado usage frequency	Everyday	6	3%
	2/3 days a week	36	17%
	1 day a week	48	23%
	1 / 2 per month	54	25%
	Less often	54	25%
	Never listen Fado	9	4%

4.2 OPERATIONALIZATION OF VARIABLES

The participants' answers were excluded from the dataset either because their answers followed an odd pattern (e.g., they answered only 1's or 7's in all scales), or only took a few seconds to complete a 10-minute-long questionnaire. The final dataset consisted of 213 valid observations. A seven-point Likert scale from 1 (strongly disagree) to 7 (strongly agree) was used to capture the variables of interest: Emotional Response, Sensorial Response, Imaginary Response, Analytical Response, Surprise and Familiarity Factors, Distribution and Overall Affective Response toward Fado Music.

4.3 ASSESSMENT OF THE MEASUREMENT MODEL

All constructs were captured via reflective measures. In other words, the indicators of each construct are correlated and interchangeable (Hair *et al.*, 2013). The reliability and validity statistics are shown in Table 2.

4.3.1 Indicator Reliability

As shown in table 2, all reflective indicator loadings show values greater than 0.5. This means that any item should be removed, and all items demonstrate a satisfactory level of reliability.

4.3.2 Internal Consistency Reliability and Convergent Validity

Two tests were applied to determine the convergent validity of the measured constructs: (1) Cronbach's Alpha and Composite Reliability; (2) Average Variance Extracted (AVE). The composite reliability refers to the degree to which the indicators represent the latent construct in common (Hair *et al.*, 2013). Thus, it is estimated that values between 0.60 and 0.70 are acceptable in the explanatory research, whereas values between 0.70 and 0.95 are satisfactory (Hair *et al.*, 2013).

Taken together, Table 2 demonstrates that all constructs have satisfactory composite reliability. Several studies suggest a minimal Cronbach alpha of 0.7 (Hair *et al.*, 2013, Nunnally, 1978). However, Churchill (1979) argues that a Cronbach alpha value of 0.6 is acceptable. According to Fornell and Larcker (1981), even if AVE is less than 0.5, but composite reliability is higher than 0.6, the convergent validity of the construct is still adequate. This parameter means that at least 50% of the measurement variance is captured by latent variables. With this, it's possible to conclude that in this study, the Cronbach alpha for all the constructs correspond to the acceptable threshold.

Factor and Indicators	Factor Loading	AVE	CR	Alpha	Conclusion
Emotional		1.000	1.000	1.000	
EMOT_1	1.000				Valid
Sensorial		0.833	0.909	0.803	
SENS_1	0.886				Valid
SENS_2	0.938				Valid
Imaginary		0.679	0.799	0.701	
IMAG_1	0.997				Valid
IMAG_2	0.602				Valid
Analytical		0.597	0.700	0.783	
ANY_1	0.713				Valid
ANY_2	0.600				Valid

Familiarity		0.503	0.908	0.600	
FAM_1	0.727				Valid
FAM_2	0.502				Valid
FAM_3	0.550				Valid
FAM_4	0.600				Valid
Surprise		0.644	0.641	0.500	
SURP_1	0.598				Valid
SURP_2	0.922				Valid
SURP_3	0.928				Valid
Distribution		0.718	0.945	0.500	
DIST_1	0.798				Valid
DIST_2	0.894				Valid
Overall Affective Response Toward Fado Music		1.000	1.000	1.000	
EXP_1	1.000				Valid
Fado Music Purchase Intention		1.000	1.000	1.000	
PURCH_1	1.000				Valid

Table 2 - Convergent Validity (Loading Factor Values). Source: Author

4.3.3 Discriminant Validity

The discriminant validity of the measure was evaluated, after assessing the reliability of the individual item and the convergent validity of the measurement model. The discriminant validity determines to what extent a construct is empirically distinct from other constructs in the path model (Fornell & Larcker, 1981). According to Fornell and Larcker (1981), the square root of AVE in each latent variable indicates discriminant validity if this value is higher than the correlation values with all other latent variables.

In this study, discriminant validity (Table 3) was assessed using the heterotrait-monotrait ratio of correlations (HTMT) since it has been proven to perform better than Fornell-Larcker criterion (Henseler, Ringle, & Sarstedt, 2014). In our case, all HTMT values are below 0.90, which means that discriminant validity has been established between constructs.

	ANY	DIST	EMOT	FAM	IMAG	PURCH	EXP	SENS	SURP
ANY									
DIS	0.153								
EMOT	0.099	0.221							
FAM	0.17	0.434	0.2						
IMAG	0.725	0.032	0.362	0.379					
PURCH	0.204	0.359	0.265	0.199	0.099				
EXP	0.062	0.075	0.007	0.133	0.073	0.175			
SENS	0.58	0.195	0.291	0.291	0.635	0.108	0.152		
SURP	0.358	0.273	0.086	0.464	0.164	0.111	0.235	0.164	

Table 3 - Discriminant Validity. Source: Author

4.4 ASSESSMENT OF THE STRUCTURAL MODEL

According to the results, the measurement model has a good individual item reliability, convergent validity, and discriminant validity. Because of this, the measurement model demonstrates sufficient robustness to test the relationship between latent variables and the dependent variable. Thus, in this section, the structural model is evaluated in order to define its explanatory power and to test the research hypotheses.

4.4.1 Collinearity

The Variance Inflation Factor (VIF) is used to examine collinearity. According to Hair *et al.* (2013) a tolerance level of 0.20 or below (analogous to a VIF of 5 and above) shows multicollinearity problems. The results shown in Table 3 shows that the VIF values for all variables vary between 1.000 and 1.440, which indicates that the results are not affected by collinearity problems.

4.4.2 Coefficient of Determination (R²)

The coefficients of determination with values of 0.75, 0.50 and 0.25 are considered substantial, moderate and weak, respectively (Henseler, Ringle & Sinkovics, 2009). Overall Affective Response (0.655) and Fado Music Purchase Intention (0.570) have substantial R² value.

Since R² value is adopted in various research discipline, there is no standard guideline to determine the level of predictive acceptance. In this sense, it is believed that a moderate R² for this research represents a good model fit.

4.4.3 Cross-validated Redundancy (Q²)

The predictive relevance, or indicator of Stone Geisser, is a test that evaluates the accuracy of the model. According to Hair *et al.* (2013), when the Q² value is greater than zero, it means that the predictive relevance of the paths in the model is acceptable. In other words, Q² allows assessing each exogenous constructs' predictive relevance for a certain endogenous construct. Values above zero are related to constructs Overall Affective Response toward music (0.069) and Music Purchase Intention (0.265). The latter values were obtained using the blindfolding procedure with an omission distance of D=7 which is recommended in literature (Hair *et al.*, 2016).

4.4.4 Effect Size (F²)

Also known as Cohen's indicator, this test assesses how much each construct is useful for model fit (Hair *et al.*, 2013). It can also be argued that the effect size assesses how strongly one exogenous construct contributes to explaining one endogenous construct in terms of R².

The effect size of a latent variable has parameters of 0.02, 0.15 or 0.35 which represent small, medium, or large indicators, respectively (Cohen, 1988). The results show that the relationships between Overall Affective Response > Familiarity (0.063), Overall Affective Response > Imaginary (0.060), Overall Affective Response > Sensorial (0.043), Overall Affective Response > Surprise (0.027), Fado Music Purchase Intention > Overall Affective response (0.032) represent a great and moderate utility for model adjustment. The remaining values range from 0.000 to 0.009 (Overall Affective Response > Analytical; Overall Affective Response > Distribution; Overall Affective Response > Emotional) and thus represent less meaningful effects even if it is statistically significant.

4.5 MODEL VALIDATION

The following model was assessed using consistent PLS algorithm (or PLSc) since the model only includes reflective constructs, but also because it implements corrections to the correlations (Dijkstra & Henseler, 2015) and because the normal PLS algorithm tends to underestimate R-squared value of the endogenous constructs (Dijkstra, 2010). The empirical results in relation to the hypotheses are summarized in table 4.

The appendix 2 shows the measurement model with regression weights and table 2 indicates the convergent validity of the study: the reliability, consistency, and validity. The model in appendix 2 illustrates the structural model that was obtained after running a bootstrapping of 1000 iterations, deriving standard errors and calculating t-values represented in table 4 below. The results reveal that seven hypotheses are supported at a significance level of 0.05, while one of them are not supported (H1).

4.6 HYPOTHESIS TESTING

Hypothesis	Hypothesized Relationship	Beta Coefficient	t-Statistics	Decision
H1	Analytical -> overall affective response toward the music	- 0.048	0.721 ^{NS}	Rejected
H2	Distribution -> overall affective response toward the music	0.100	2.009*	Supported
H3	Emotional -> overall affective response toward the music	0.305	2.989*	Supported
H4	Familiarity -> overall affective response toward the music	0.135	2.336*	Supported
H5	Imaginary -> overall affective response toward the music	0.202	2.615*	Supported
H6	Sensorial -> overall affective response toward the music	0.223	2.608*	Supported
H7	Surprise -> overall affective response toward the music	0.204	2.507*	Supported
H8	Overall affective response toward the music -> music purchase intention	0.171	2.703*	Supported

Note: * p < 0.05, ^{NS} not significant.

Table 3 - Direct Relationships for Hypothesis Testing. Source: Author

5 GENERAL DISCUSSION

5.1 THEORETICAL IMPLICATIONS

The present research used PLS-SEM approach to measure the process by which individuals consume and purchase Fado music. A variety of emotional, sensorial, imaginal, cognitive-seeking, experiential, affective surprise, familiarity and distribution measures were tested. The main purpose of this study is to understand why people purchase Fado music so that we can begin to better understand this important marketplace behavior.

The results show that not every single influential factor have a positive direct effect on consumers' intention to purchase fado music. The data provided by this survey allowed us to conclude that the analytical response is not enough to influence the overall affective response towards Fado music. These findings are consistent with the literature which as emphasized that enjoying a song does not seem to be dependent on the individual's logical analysis of the music (Lacher, 1994; Mizerski, 1994). What this finding suggests is that thinking about a piece of music and making sense of the music is not crucial in developing a positive or negative affective response toward the music. Therefore, H1 was rejected, this means the Analytical response will not have a positive direct effect on overall affective response toward the Fado music. This means that normally, "common people" does not analyse music by the way it is constructed harmonically / melodically, that is only a few people (ex: musicians) analyse the structure of a song.

Although the variable "distribution" is not the most relevant variable, the results advance a positive direct effect of distribution factor on the affective response. Extensive research on hit makers shows that Distribution is very important when it comes to the intention of purchase music: The Internet and social media's development provided new ways for marketers to set up their marketing strategies and influence consumers' purchase decisions. Social media websites are used as communication and advertising tools by marketers (Bouhleb et al., 2010). Besides that, a good song without space on the radio, for example, disappears into obscurity. Although the technological changes, traditional radio formats continue to endure (Edison 2006). In 2011, radio reached approximately 95 % of the U.S. population, and U.S. radio advertising got \$17.4 billion of revenues (Radio Advertising Bureau 2009). Whether it is distributed, the music industry generates profits primarily from music sales and advertising revenue (eMarketer 2010). Beautiful music is crucial but understanding the human networks to get the music to the target is equally essential for a song to become Popular (Thompson, 2020). Therefore, a good distribution and marketing strategy can improve the engagement of a song in the market. Doing that, the audience will feel more motivated to be more active or build a feeling of wanting to buy a song.

The findings reinforce the importance of the emotion component on how consumers react to a song when listening it. The emotional response is characterised by the feelings experienced when listening to music (Gatewood 1927; Hargreaves 1982; Yingling 1962). For Tolstoy, art is the transmission of feelings "Art is a collective vision of the unity of life's joys and sorrows". Listeners' feelings are caused by the perception of emotion in music (Hunter,

Schellenberg, & Schimmack, 2010). People frequently feel the positive emotion, when they perceive musical expression of positive emotion. For example, happy-sounding instrumental music stimulates pleasant feelings in consumers (Hunter, Schellenberg, & Schimmack, 2008; Vieillard et al., 2008; Witvliet & Vrana, 2007). However, more complex relationships can occur (e.g., sad music elicits pleasant feelings) (Evans & Schubert, 2008; Gabrielsson, 2002). Besides, the influence of the lyrics on the emotions induced by songs should not be ignored, as the majority of music which people listen to in quotidian includes lyrics. Mori (2009) studied the lyrics influence on the emotional perception of music. The results suggest that the influence of happy lyrics was weaker than that of sad lyrics. Sad lyrics may influence the listeners' feelings as they are stimulated by the emotional perception of music (Mori & Iwanaga, 2014). Sad lyrics may not stimulate unpleasant feelings in consumers; indeed, music with happy acoustical properties combined with sad lyrics has large worldwide commercial appeal (e.g., The Beatles' "Hello, Goodbye"). This implies that people like the combination of happy music with sad lyrics (Mori & Iwanaga, 2014). Emotion response represents the greatest influence on consumers' overall affective response toward music (Holbrook and Anand 1990; Sloboda 1985) which was strongly supported in this experiment.

Both the sensorial and imaginal responses have a strong positive influence on an individual's overall affective response toward music. Ortmann (1927) recognized the sensorial response as the most primitive of the responses to music. Described by Yingling (1962) as the source of tension associated with the music, this response is typified by some physical movement, from swaying or the simple tapping of toes to dancing to the music. It may be that fado music is consumed because it creates a sensorial response through the balance of the viola and bass and, in this case, by the rhythm created by the drums (e.g., dancing). In fact, Ortmann (1927) proposed that the sensorial response would predominate in popular music (although he was alluding to the jazz music of his time). It is clear that the sensorial response is important to music consumption. Moreover, the figures, memories, or circumstances that music arouses are expressed in the imaginal response (Myers 1914). Images may be also triggered by the lyrics of music. The imaginal response reproduces the creativity aspect of hedonic consumption. Therefore, the results support the appropriateness of the use of the hedonic consumption paradigm (Hirschman and Holbrook 1982) for understanding music consumption and indicate that the sensorial and imaginal responses are important responses to study in future research on hedonic products. Therefore, The sensorial and imaginal responses have a strong relationship to the creation of the affective response.

The findings of this study then show that familiarity and surprise responses have a positive direct effect on consumers' affective response before a purchase decision or intent. The results show that most of the participants are moved by what is occultly familiar, then one must aspire to a mix between the original and the derivation. Familiarity with music positively predicts preference for songs, play lists, and radio stations since consumers are drawn to the familiar and known (Ward & Goodman & Irwin, 2013). The exposure to a stimulus can increase positive affect towards it (Zajonc 1968). The theory affirms that the number of times a person has been exposed to a stimulus is positively related to the ease with which it comprehended, leading people to like it more simply because it is easy to process (Jacoby and Dallas 1981). At the same time, Maddi (1968) argued that consumers look for new experiences, and less familiar items as means of creating new feelings,

experiences, and emotions (Mowen 1988). In effect, most consumers are simultaneously **neophiles** - with a curiosity for what is new - and profoundly **neophobic** - with a horror of anything that is too new (Thompson, 2020). The best hit makers have the gift of creating moments with meaning by associating new and old, anxiety and understanding architects of family surprises.

Consequently, the same reasoning can be applied to the affective response which has shown to have positive direct effect on purchase intention. Thus, the results confirm what was already stated in the literature, "Affect is a general non-specific term that includes all the foregoing motivational states and processes. Thus, an affective domain includes the fundamental emotions, patterns of emotions, drives, and their interactions. The affective domain also embraces states or processes in which one of the affects (emotions, drives) is linked with or interacting with perception or cognition" (p. 65) (Izard ,1977). Mizerski et al. (1988) tested variables that could affect the purchase of music. In their study, affect was found to have a strong positive correlation to purchase intention ($r = .68, p < .01$). One would expect that the level of emotional pleasure an individual attains during the consumption experience should produce a positive affective response and should cause the individual to want to experience the phenomenon again (Ehrenburg 1982).

5.2 MANAGERIAL IMPLICATIONS

Frances Moore, Chief Executive, IFPI, "Music is an essential part of our lives. Whether in good times or tough times, music is there for us. It thrills us at life's great moments. It fosters our well-being and helps us heal when we're down. It shapes our identity and culture. Music also has a powerful economic impact on Europe – supporting jobs, boosting gross domestic product and tax payments, and driving exports." Global recorded music revenues totalled US\$20.2 billion in 2019, an 8.2% increase on 2018 and the fifth consecutive year of growth in paid subscription streaming (IFPI, 2019). The sales of music have declined, but the consumption of music has not (IFPI, 2019): the music sales are transforming from physical items such as CDs to digital songs, watching music videos in the Internet or streaming music online. Therefore, across the world, more music is being listened to in increasingly varied ways.

From a practitioners' point of view, this research offers useful implications for the music industry (artist agencies, publishers and for music organizations in marketing communication). Therefore, it is important to understand which factors influence the consumer's preferences for music and understand which of them have a bigger impact on human psychological and motivational states which consequently can influence consumers music purchase intention.

The results indicate useful insights on which music influential factors have more impact on consumers' psychological state such as overall affective toward music. Specifically, it's demonstrated that for the affective response before the purchase intention, emotional, imaginary and sensorial response are the main factors impacting consumers. Analytical response is also considered; however it does not have the same effect on consumers' psychological states, due to the fact it does not have a positive direct impact on affective response.

Our findings also indicate that familiarity and surprise factors play a potent role in increasing the affective response, evidencing the importance of a mix between the original and the derivation since most consumers are simultaneously **neophiles** - with a curiosity for what is new - and profoundly **neophobic** - with a horror of anything that is too new (Derek Thompson, 2020). The best hit makers have the gift of creating moments with meaning by associating new and old, anxiety and understanding architects of family surprises.

Moreover, practitioners should seek to provide an appropriate and relevant distribution and marketing strategy to improve the engagement of a song in the market. Doing that, the audience will feel more motivated to be more active or build a feeling of wanting to buy a song.

Here, the same reasoning can be applied to the affective response which has shown to have positive direct effect on purchase intention since "Affect is a general non-specific term that includes all the foregoing motivational states and processes. Thus, an affective domain includes the fundamental emotions, patterns of emotions, drives, and their interactions. The affective domain also embraces states or processes in which one of the affects (emotions, drives) is linked with or interacting with perception or cognition" (p. 65) (Izard, 1977).

Thus, since the main purpose of this study is to understand why people purchase Fado music so that we can begin to better understand this important marketplace behaviour, we can understand that variables such as emotion, sensory and imaginary are the principle factors which motivate a consumer to purchase a Fado song. The results show that familiarity and surprise factors play a potent role in increasing the affective response and the distribution, despite of not being one of the most relevant variables, the results advance a positive direct effect of on the affective response before the purchase intention. The last but not least, the Analytical response will not have a positive direct effect on overall affective response toward the fado music. This means that normally, "common people" does not analyse music by the way it is constructed harmonically / melodically, that is only a few people (ex: musicians) analyse the structure of a song.

5.3 LIMITATIONS AND FUTURE RESEARCH

This research presents four main limitations and provides possible orientations for future research. The main limitation would be the fact that the survey questionnaire was conducted during strict lockdown restrictions, which led to the closing of theaters, festivals and

considerably affected peoples' mental health. The conjecture may have had consequences on the increase of stress, depression, and insomnia levels (Rossi et al., 2020). This will probably mean that consumers might have reacted with strong emotions and feelings during the survey response.

The second, the number of collected responses was 278, however, only 213 could be used for the data analysis as not all respondents finished the questionnaire or answered till the end. Nevertheless, this could also mean that the analyzed number of responses only included the correct respondents for the population.

Additionally, initially I had the idea of doing an experiment, and I intended through it to compare different styles of Fado (which could even be a future research) but I had some personal limitations that didn't allow me to do an experiment. As well as the production of the questionnaire was complex.

Another limitation to the study may be the generalizability of the models' relationships to other music genres. Although the constructs could remain the same, rap music may create a stronger sensorial response than jazz or fado for example. On the other hand, classical music may evoke a stronger emotional response (and evoke *more* emotional responses). Future studies could investigate the special characteristics of each music genre.

Moreover, an evident future study could be the applicability of the variables that are here presented, as being important to music consumption, to the consumption of other hedonic products and services. A limitation of the measures is their product specificity, especially the sensorial response. It may be that each hedonic product creates its own motions and attractions. However, a more global assessment of the sensorial response would be useful.

Furthermore, future research may investigate some more potential influencing factors in relation to music purchase, this means it could propose different relationships and other constructs which are not addressed by this research. Including more independent variables or moderators might trigger a different result, as well as investigating consumer behavior in relation to other musical genres.

Besides that, the constructs in the music consumption model may also be helpful in explaining consumption of other hedonic products, such as books, movies, plays, paintings, and sports events. While each consumption experience may have different criteria (e.g., one generally cannot experience a live performance of a play or a movie in a theatre without first purchasing a ticket), the hedonic responses are still applicable.

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7 APPENDIX

7.1 APPENDIX 1 – SCALES (QUESTIONNAIRE)

Constructs	Items	Adapted from
Emotional	E1 This song causes the sensation of happiness. E2 This song causes the sensation of victory. E3 This song causes the sensation of amusing. E4 This song causes the sensation of love. E5 This song causes the sensation of sad. E6 This song causes the sensation of calm.	(DEREK THOMPSON, 2020) (Mori & Iwanaga, 2014) (KATHLEEN T. LACHER, RICHARD MIZERSKI, 1994)
Sensory Response	SENS1 I move some part of body while listening to the music. SENS2 I want to dance while listening to the music.	(RYAN S. ELDER ANN E. SCHLOSSER MORGAN POOR LIDAN XU, 2017) (KATHLEEN T. LACHER, RICHARD MIZERSKI, 1994)
Imaginal Response	IMAG1 This song creates a picture in mind. IMAG2 This song makes remember something.	(RYAN S. ELDER ANN E. SCHLOSSER MORGAN POOR LIDAN XU, 2017) (KATHLEEN T. LACHER, RICHARD MIZERSKI, 1994)
Analytical Response	ANY1 I want to see how the song develops. ANY2 I analyse the way the song is put together and why it comes out the way it did.	(Clare Caldwell and Sally A. Hibbert , 2002) (KATHLEEN T. LACHER, RICHARD MIZERSKI, 1994)
Familiarity	FAM1 This song is familiar when it comes to voice. FAM2 This song is familiar when it comes to instruments environment. FAM3 This music is known. FAM4 This song is strange (instruments, lyrics..).	(DEREK THOMPSON, 2020) (Morgan K. Ward & Joseph K. Goodman & Julie R. Irwi, 2013) (Mario Pandelaere, Kobe Millet, Bram Van den Bergh, 2010)
Surprise	SUR1 This song has a new sonority. SUR2 This song is different regarding instruments environment (musical concept).	(DEREK THOMPSON, 2020) (Morgan K. Ward & Joseph K. Goodman & Julie R. Irwi, 2013)
Distribution	DIS1 I have heard the music before. DIS2 I usually listen to music on Radio. DIS3 I usually listen to music on TV (television programs, soap operas..) DIS3 I usually listen to music on Spotify. DIS4 I usually listen to music on Youtube. DIS5 Social media has an important role to me to discover music (instagram, facebook, tik tok..).	(Khafid Badaoui, Anne-Marie Lebrun, and Patrick Bouchet, 2012) (STEPHEN X. HE SAMUEL D. BOND, 2015) (Morgan K. Ward & Joseph K. Goodman & Julie R. Irwi, 2013)

7.2 APPENDIX 2 – FINAL PATH MODEL

