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# The Influence of Music on Purchasing Behavior: Specifics of Audio Marketing Utilization

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## Abstract

*The article presents an analysis of the mechanisms through which musical accompaniment influences purchasing behavior within the framework of audio marketing. The study is based on an interdisciplinary approach combining cognitive psychology, sensory marketing, and applied neuroeconomics. Particular attention is paid to content analysis of current domestic and international studies that explore how musical valence, tempo, rhythm, and structural characteristics of sound stimuli affect cognitive processing, engagement level, and consumer motivation. Key patterns of background music influence on consumer behavior are identified, depending on product type, degree of involvement, and emotional intensity of the advertising context. It is demonstrated that upbeat music enhances impulsive behavior and purchase motivation, while melancholic music improves brand recall and deep information processing but reduces purchase likelihood. The study also highlights the moderating role of gender, associative distortions, and the effect of audio oversaturation as limiting factors for audio strategy effectiveness. A comparative analysis of behavioral metrics under different musical conditions justifies the need for a personalized approach to audio design and the strategic alignment of emotional congruence with product category. The paper proposes a conceptual framework for evaluating the impact of music in marketing communications, paving the way for the development of neuroadaptive audio strategies and sensorily informed formats of consumer interaction. This article will be of interest to professionals in digital marketing, advertising, neuropsychology, consumer behavior research, and developers of audiovisual communication solutions.*

**Keywords:** *Audio Marketing, Musical Accompaniment, Consumer Behavior, Cognitive Valence, Engagement, Neuromarketing, Impulse Buying, Musical Congruence, Sensory Marketing, Digital Advertising.*

## INTRODUCTION

In an environment marked by high information density, intensifying competition in consumer markets, and growing media load on audiences, developing effective means of influencing buyer behavior becomes especially important. One such means is audio marketing, which uses music to shape emotional tone, capture attention, and strengthen purchase motivation [1]. The impact of musical content on consumer responses is now treated not only as a stylistic component of advertising, but also as a potentially measurable and manageable channel of influence linked to cognitive and affective mechanisms of perception.

The relevance of the topic stems from the need for theoretical systematization and empirical verification of musical effects within marketing communications. Despite the active use of music in advertising, methodological contradictions remain unresolved regarding the nature of audio stimuli's influence on memorability, brand liking, and consumer behavior. The lack of comprehensive models that account for both psychological and neurophysiological facets of auditory-context perception limits the predictive deployment of music in strategic marketing [3].

The research problem arises from the absence of a unified conceptual framework in which musical accompaniment can be regarded as an integrated element of advertising impact with clear parameters for evaluating its effectiveness. Uncertainty at the boundary between subjective musical appeal and objective behavioral change calls for an interdisciplinary approach combining cognitive science, marketing, and the psychophysiology of perception.

The aim of the study is to analyze and structure the features of how musical accompaniment influences purchasing capacity in the context of audio marketing, and to identify the key psychophysiological and cognitive parameters of musical-content perception that foster preference formation, memorability, and purchasing activity.

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## MATERIALS AND METHODS

The methodological foundation of this study lies at the intersection of marketing-communications theory, cognitive psychology, and applied neuroeconomics, reflecting the interdisciplinary nature of analyzing music's influence on purchasing capacity. The primary instrument was qualitative content analysis of scholarly and applied literature covering current theoretical and empirical research in audio marketing.

The study draws on publications that examine emotional, cognitive, and sensory effects of music on consumers. I. I. Knyazhevsky [3] systematizes sensory marketing tools, including auditory stimuli that enhance engagement and increase conversion. Particular attention is given to Z. Zhao [6], who describes mechanisms of music–visual congruence in television advertising and the applicability of EEG and eye-tracking (ET) to analyzing emotional reactions to music. Dogaru [7] experimentally investigates the effect of musical accompaniment in advertising on consumer behavioral responses. Goli [8] presents a large-scale field test on the Pandora platform measuring audience sensitivity to audio advertising. Manzoor [9] enables analysis of gender moderators of background music's influence on impulsive behavior, while Valenzuela-Gálvez [10] demonstrates the role of sound stimuli in shaping client engagement and their relationship to the type of advertised product.

The review also includes theoretical–analytical publications reflecting the evolution of marketing strategies. I. A. Lavrentyev [5] emphasizes changes in the digital environment and the growing role of audio content. I. O. Belozertsev [1] regards music as part of the neuromarketing toolkit that fosters emotional loyalty. S. S. Komissarenko [4] complements the picture by analyzing the status of the musical work in postindustrial consumer culture. A separate focus is O. A. Gagarina [2], who studies music as part of the urban audio environment and its effects on behavioral and emotional perception.

Accordingly, the research strategy relies on comparative analysis of scholarly approaches, including sensory marketing, neurophysiological methods of impact assessment, and theoretical models of consumer behavior. This approach develops an integrated understanding of music's role as an instrument influencing purchasing capacity and lays the groundwork for a well-founded discussion of results and formulation of practical conclusions.

## RESULTS

A key aspect of music's influence on consumer behavior is its direct effect on discrete behavioral or cognitive indicators and the nature of relations among them under different musical conditions. Drawing on Dogaru [7], correlations were examined among brand recognition, free recall of the advertising message, and purchase intention for participants who listened to ads with "sad" and "happy" music. As shown in Table 1, the relation between brand recognition and free recall is positive ($r = 0.257$, $p < 0.05$), indicating that the higher the level of brand recognition, the more likely consumers are to reproduce key elements of the advertising content.

**Table 1.** Correlations among brand recognition, free recall, and purchase intention under "sad" and "happy" music (Source: [7])

| Indicator | Brand recognition | Free recall | Purchase intention |
|---|---|---|---|
| Brand recognition | – | 0.257* | −0.326* |
| Free recall | 0.259* | – | 0.348** |
| Purchase intention | −0.371** | −0.127 | – |

Note: * $p < 0.05$; ** $p < 0.01$

At the same time, the inverse correlation between brand recognition and purchase intention ($r = -0.326$, $p < 0.05$) indicates that a high degree of recognition is not always associated with strong purchase motivation, especially under an emotionally incongruent musical background.

Of particular interest is the positive and statistically significant correlation between free recall and purchase intention ($r = 0.348$, $p < 0.01$). This result suggests that the depth of advertising processing—expressed in the ability to freely recall it—can strengthen the consumer's intention to purchase. However, this effect occurs mainly under a positive musical background, where emotional congruence enhances cognitive processing and reduces distraction.

The inverse relationship between brand recognition and purchase intention ($r = -0.371$, $p < 0.01$) in the "sad" condition implies that even with high brand memory, the overall mood induced by music can negatively affect behavioral readiness to act. This aligns with hypotheses about emotional valence as a moderator of marketing effectiveness: negative music lowers engagement even when cognitive registration of the brand is retained.

To analyze how different types of musical accompaniment affect cognitive processing of advertising content, a comparative content analysis of Dogaru's data [7] was conducted focusing on medians and interquartile ranges (IQR) for three key metrics—brand recognition, free recall of advertising information, and purchase intention. These metrics serve as cognitive indicators of audiovisual marketing effectiveness under "happy" and "sad" music

conditions. As shown in Table 2, with sad music the median for brand recognition is higher (3.0) than with happy music (2.0), which may be associated with slower information processing under negative emotional valence.

**Table 2.** Medians and interquartile ranges for three advertising-effectiveness measures under happy versus sad music (Source: [7])

| Indicator | Happy music (median) | Happy music (IQR) | Sad music (median) | Sad music (IQR) |
|---|---|---|---|---|
| Brand recognition | 2.0 | 2.0 | 3.0 | 2.0 |
| Free recall | 4.0 | 1.0 | 5.0 | 2.0 |
| Purchase intention | 14.0 | 6.0 | 10.0 | 2.0 |

However, this strengthening of memory occurs alongside increased cognitive load, as indicated by expansion of the interquartile range under sad music. This suggests greater individual variability in responses to a negative musical background. Free recall is higher with sad music (median 5.0) than with happy (4.0) but is accompanied by a wider IQR (2.0), denoting a less stable effect. Thus, although sad music may encourage deeper elaboration of content, it renders cognitive outcomes less predictable. The most pronounced divergence between musical conditions is found for purchase intention: happy music shows a median of 14.0, whereas sad music yields only 10.0. At the same time, the IQR under happy music is considerably wider (6.0), reflecting a larger range of individual responses.

Empirical observations reported by Manzoor [9] and Valenzuela-Gálvez [10] broaden understanding of musical context in digital commerce. In online retail, music does more than accompany user experience; it becomes part of the interactional environment, affecting engagement, propensity for spontaneous purchase, and allocation of visual attention. Manzoor [9] shows that the presence of background music correlates significantly with impulsive behavior, especially when "high-valence" melodies are used. The author notes a pronounced gender-moderation effect: men were more sensitive to tempo and rhythm, whereas women responded more to melodic structure and tonality. These differences should be considered when designing audio for online stores. Valenzuela-Gálvez [10] further indicates that musical stimuli affect consumer engagement in the online environment depending on product type. In particular, high-arousal music increased engagement for hedonic goods (apparel, perfume) but reduced interest for utilitarian products (appliances, tools). This confirms the need to differentiate audio strategies by product category.

## DISCUSSION

Analysis of Dogaru [7] and Goli [8] makes it possible to synthesize contradictory empirical results and identify a stable regularity in valence effects. Sad music consistently shows potential to enhance brand recognition and deep cognitive elaboration, whereas happy music primarily drives emotional activation and impulsive behavior.

Results in Dogaru [7] reveal a negative correlation between brand recognition and purchase intention under sad music, plausibly linked to a cognitive-dominant processing mode. By contrast, happy music is associated with stronger behavioral motivation (median intention to buy 14.0 versus 10.0), which is corroborated by Goli [8], who records the influence of positive-valence music on accelerating purchase decisions. These effects are context-dependent and manifest differentially according to product type and consumer involvement level, as visualized in Table 3.

**Table 3.** Distribution of behavioral effects by product type and consumer involvement (Compiled by the author based on sources: [5], [9], [10])

| Product type | Involvement | Effect of happy music | Effect of sad music |
|---|---|---|---|
| Hedonic | High | ↑ impulse, ↑ emotion | ↑ memory, neutral |
| Utilitarian | Low | neutral | ↑ brand recognition |
| Emotionally tinged (gifts, fashion) | Moderate | ↑ purchase desire | ↑ attentiveness |

As shown in Table 3, the impact of musical stimuli is strongly conditioned by the advertising context. For hedonic goods, happy music increases emotional engagement and impulsivity, whereas sad music strengthens memory but does not affect purchase desire. For utilitarian products, happy music produces no meaningful effects, while sad music improves brand memory. Emotionally tinged products show mixed responses: happy music stimulates motivation, whereas sad music heightens attentiveness, reducing the likelihood of hasty purchases.

Despite clear advantages, intensive use of audio marketing brings several challenges. One is heightened consumer reactivity to repetitive audio stimuli. O. A. Gagarina [2] notes that continual replay of similar musical templates in the urban audio environment leads to fatigue and reduces receptivity to new audio signals. This phenomenon—"audio fatigue"—can undermine brand trust, particularly when musical advertising is aggressive in short intervals. Additional risks are linked to associative traps. S. S. Komissarenko [4] emphasizes that music may trigger unpredictable cultural and personal associations that do not align with campaign goals. An effort to elicit a positive emotion with a familiar

track can, on the contrary, evoke memories associated with negative experiences and distort perception of the product. Culturally heterogeneous audiences and consumers with high musical sensitivity are especially vulnerable in this respect.

Rapid adaptation to musical stimuli also limits the long-term effect of audio advertising. In conditions of high audio-content density, the user's cognitive system filters repetitive patterns, reducing attention. This necessitates continuous updating of audio strategies and personalization of musical content by genre, timing, emotional rhythm, and usage context.

Accordingly, audio marketing in the digital environment requires balancing technical personalization with psychological adaptation. Without accounting for reactivity risks, associative distortions, and oversaturation, even technologically sophisticated audio strategies may lose effectiveness and backfire.

## CONCLUSION

This study records the stable influence of musical accompaniment as a significant moderator of purchasing behavior in both digital and offline marketing. It is established that musical stimuli affect cognitive, affective, and behavioral parameters of ad perception, modulating memorability, purchase motivation, and emotional engagement.

Comparative–analytical examination of empirical data confirms that the valence of the musical background is a key factor determining the direction of impact. Positive musical accompaniment fosters more impulsive decisions and heightens motivation to act, whereas negatively valenced compositions promote cognitive elaboration and increase brand recognition but reduce behavioral readiness. This differentiation is especially pronounced when segmenting products by hedonic versus utilitarian attributes and by audience involvement level.

It is also shown that the behavioral effect of audio stimuli is not universal and must be contextualized by product type, the emotional intensity of advertising, and individual differences, including gendered preferences and sensitivity to musical features. These findings reinforce arguments for a personalized approach to the sonic design of marketing communications, taking into account genre preferences and the pragmatic scenario of consumption.

Special attention is devoted to constraints and side effects of audio marketing, including audio fatigue, associative distortions, and reduced effectiveness under repetitive sound patterns. Excessive exposure and incongruence between musical and visual content can neutralize positive effects, lowering brand trust and provoking emotional resistance.

Thus, musical accompaniment in marketing strategies should be treated as an instrument with high variability and strong potential for strategic adaptation. The effectiveness of audio influence depends less on universal templates than on flexible models sensitive to context, product, and audience characteristics. Future research should focus on developing neuroadaptive audio strategies, integrating sensory analytics into advertising platforms, and refining parameters of musical congruence in multimodal advertising.

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