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Exploring the Impact of Music on Mood and Consumer Behavior: A Gender and Age - Based Analysis

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Abstract: This study explores the relationship between demographic factors—age and gender - and musicpreferences among a sample of 167 individuals. The analysis reveals a predominantly young population, primarily students, indicating significant implications for understanding music's rolein mental health and therapeutic applications. ANOVA results show that Relax Music and Sad Motion exhibit significant differences across age groups, while the Sad Genre and Lyrics Effectreveal significant variations by gender. These findings highlight the importance of tailoring music interventions to specific demographic characteristics. Future research should investigate additional demographic factors and employ longitudinal approaches to deepen insights. This study contributes to the global discourse on music therapy, emphasizing music's potential as a transformative tool for emotional well-being.

Keywords: Demographic factors, music preferences, music therapy

INTRODUCTION

Music has long been recognized as a powerful force in shaping human emotions and behaviors,influencing mood and perception in diverse contexts. The intersection of music and emotion is a rich field of study, particularly in understanding how auditory stimuli affect psychological states and decision- making processes. Recent research sheds light on various facets of this complex relationship, exploring how music and sound influence mood, consumer behavior, andemotional regulation. Ashton-James (2007) offers a foundational perspective by examining the role of emotional expression within organizational settings. This work delves into the conditional approach to emotionality, emphasizing how bounded emotionality can influence organizational behavior. Although not solely focused on music,

the insights into emotional regulation provide a contextual backdrop for understanding how music's emotional impact can be modulated by situational and organizational factors.

Barnes and Wang (2024) contribute to this discourse by exploring the effectiveness of audio inadvertising. Their research highlights how sound, including music, plays a critical role in shaping consumer perceptions and responses to advertisements. By investigating the auditory elements of ads, they underscore the significance of music in influencing emotional reactions andbrand attitudes, suggesting that the effectiveness of musical elements in ads can significantly impact consumer engagement. Chen, Xie, and Wang (2017) further investigate the role of incidental affect and mood-changingstimuli on consumer behavior, particularly in online booking contexts. Their study reveals thatincidental emotional states can significantly alter consumer intentions and decision-making processes, illustrating how background music or affective cues can subtly influence consumer choices. In a related vein, Chen (2024) examines how physical and social environments, including the presence of positive affective displays such as music, affect customer purchase outcomes. This research highlights the interaction between physical settings and emotional displays, emphasizing how music and other environmental factors can shape customer experiences and influence purchasing behavior.

Chou and Lien (2010) focus on the nostalgia and lyrical relevance of songs in advertising, demonstrating how music's emotional resonance can enhance advertising effectiveness. Their findings suggest that nostalgic music and meaningful lyrics can evoke powerful emotional responses, which in turn can enhance the effectiveness of advertisements and shape consumer attitudes. Craton and Lantos (2011) bring attention to the often-overlooked aspect of attitude toward advertising music. Their research indicates that the effectiveness of commercials can be significantly impacted by how consumers perceive the background music, revealing potential pitfalls in advertising strategies that do not adequately consider musical preferences and attitudes.

Cuadrado-García, Šerić, and Montoro-Pons (2024) explore the relationship between dance consumption and mood changes, examining gender and generational differences. Their study highlights how different musical genres and dance experiences can lead to varying emotional outcomes, shedding light on the nuanced ways in which music and movement interact to influence mood across different demographic groups. Dardis et al. (2019) investigate how game difficulty and advertisement framing affect memoryfor in-game ads, illustrating how the musical and auditory elements of advertisements can influence memory and recall. Their research underscores the importance of audio cues, including music, in shaping consumer memory and engagement with advertisements.

du Preez, Kriek, and Albright (2020) discuss how openness can moderate the relationship between boredom and decision-making competence among managers. Although not exclusively focused on music, their findings on emotional states and decision-making provide a broader context for understanding how emotional experiences, potentially influencedby music, can affect cognitive and behavioral outcomes in professional settings.

METHOD

The purpose of this research is to examine the effect of music on mood and its influence on emotions. The study aims to explore the extent to which music impacts individuals' emotionalstates, particularly in retail and service environments, as discussed by Oakes (2000) and Raja et al. (2024). The research will involve the collection and analysis of data from 105 respondentsin Ahmedabad, India, through a structured questionnaire designed using Google Forms.

Objectives

- To evaluate the relationship between different types of music (e.g., tempo, genre) andmood changes in consumers.
- To assess how music-induced emotional changes affect consumer behaviour in retailenvironments.

Hypotheses

H1:There is a significant relationship between the tempo of music and the mood ofindividuals.

The data for this research will be collected through a structured questionnaire distributed via Google Forms, which will consist of both closed-ended and Likert- scale questions (Nishom et al., 2014) (Arifa et al., 2023). The questionnaire will be based on previous literature that explores the effect of music on emotionsand mood (e.g., Lantos & Craton, 2012; Raja et al., 2019). The questionnaire will include sections on demographic information, music preferences, emotional responses to various types of music, and purchasing behaviour. The use of a Likert scale will enable respondents to indicate the extent to which they agree or disagree with statements about their emotional stateand consumer behaviour, consistent with studies such as Lin (2010) and Liu et al. (2022). A sample size of 105 respondents will be targeted, all residing in Ahmedabad. The respondentswill be selected using a convenience sampling technique, which is appropriate given the exploratory nature of this research and the accessibility of participants in the area. As the aim is to capture a broad understanding of the emotional effects of music, no specific restrictions will be placed on age, gender, or occupation, although these demographics will be recorded for further analysis.

The collected data will be analysed using SPSS software. Descriptive statistics will be employed to understand the distribution of responses, while inferential statistics such as correlation analysis and regression will be used to test the hypotheses. Correlation analysis willhelp determine the strength and direction of the relationship between music and mood (Nicely& Mohd Ghazali, 2019; Orth et al., 2020). Additionally, regression analysis will assess whethermood changes induced by music significantly predict consumer decision-making, following methodologies similar to those used by Septianto (2016) and Wang & Kaplanidou (2013). SS will provide a robust platform for analysing the relationships between variables, allowingfor a detailed examination of how different musical elements affect emotions and behaviour. The findings from this analysis will contribute to the existing body of literature on music's impact on emotional responses and consumer behaviour, with particular relevance to retail environments as noted in works by Lantos and Craton (2012) and Raja et al. (2024).

RESULTS AND DISCUSSION

The table provides a demographic analysis of a group of 167 individuals, categorized by age, gender, and occupation. The majority of respondents, 77.2% (129 individuals), are between theages of 18-25, indicating a predominantly young population. The next age group, 26-35, makesup 13.2% (22 individuals), while those aged 36-45 and 46-55 represent smaller proportions at 6.6% (11 individuals) and 3.0% (5 individuals), respectively. In terms of gender, the distribution is fairly balanced, with 54.5% (91 individuals) identifying as female and 45.5% (76 individuals) as male. This suggests a relatively even gender representation among the respondents.

Table 1- Demographic Profile

CATEGORY	VALID	FREQUENCY	PERCENT
AGE	18-25	129	77.2
	26-35	22	13.2
	36-45	11	6.6
	46-55	5	3
	Total	**167**	**100**
GENDER	Male	76	45.5
	Female	91	54.5
	Total	**167**	**100**
OCCUPATION	Student	107	64.1
	Employed (govt. sector)	0	0
	Employed (private sector)	28	18
	Self employed	32	18
	Total	**167**	**100**

Occupationally, the majority of the respondents, 64.1% (107 individuals), are students, reflectingthe dominance of younger individuals, likely still in the education phase. The remaining respondents are split evenly between those employed in the private sector and self-employed individuals, each constituting 18% (30 individuals each). This mix of occupations indicates a blend of those still in education and those already in the workforce, providing insight into their professional engagement.Overall, the table reveals a young, predominantly female, and student-heavy demographic, witha modest representation from older age groups and varied occupational backgrounds.

Table-2 Age And Music

		Sum of Squares	df	Mean Square	F	Sig.
Music Therapy	Between Groups	1.624	3	.541	1.308	.274
	Within Groups	67.466	163	.414		
	Total	69.090	166			
Relax Music	Between Groups	10.568	3	3.523	3.287	.022
	Within Groups	174.666	163	1.072		
	Total	185.234	166			
Sad Genre	Between Groups	1.758	3	.586	.567	.637
	Within Groups	168.421	163	1.033		
	Total	170.180	166			

Upbeat Happy	Between Groups	2.653	3	.884	1.077	.361
	Within Groups	133.862	163	.821		
	Total	136.515	166			
Calm Stress	Between Groups	1.579	3	.526	1.048	.373
	Within Groups	81.894	163	.502		
	Total	83.473	166			
Sad Motion	Between Groups	8.564	3	2.855	2.685	.048
	Within Groups	173.292	163	1.063		
	Total	181.856	166			
Song Memory	Between Groups	1.162	3	.387	.338	.798
	Within Groups	186.670	163	1.145		
	Total	187.832	166			
Fast Energy	Between Groups	2.892	3	.964	2.015	.114
	Within Groups	77.994	163	.478		
	Total	80.886	166			
Focus Music	Between Groups	3.322	3	1.107	.765	.515
	Within Groups	235.888	163	1.447		
	Total	239.210	166			

The table presents the results of an ANOVA analysis for different types of music and their effects across various groups. The purpose is to assess whether there are statistically significantdifferences between the groups for each music category. For Music Therapy, the F-value is 1.308 with a p-value of 0.274, indicating no significant difference between the groups. Similarly, Sad Genre (F = 0.567, p = 0.637), Upbeat Happy (F = 1.077, p = 0.361), Calm Stress (F = 1.048, p = 0.373), Song Memory (F = 0.338, p = 0.798), Fast Energy (F = 2.015, p = 0.114), Focus Music (F = 0.765, p = 0.515), and Lyrics Effect (F = 1.152, p = 0.330) all show no significant differences between the groups, as their p-values are greater than the 0.05 threshold. However, Relax Music and Sad Motion show significant differences between groups. For Relax Music, the F-value is 3.287, with a p-value of 0.022, indicating a statistically significant difference between groups. Similarly, Sad Motion has an F-value of 2.685 and a p-value of 0.048, which is just below the 0.05 threshold, also indicating significance. In conclusion, the data suggests that only Relax Music and Sad Motion have significant groupdifferences, while the other music categories do not show statistically significant variations across the groups.

TABLE- 3 GENDER AND MUSIC

		Sum of Squares	df	Mean Square	F	Sig.
Music Therapy	Between Groups	.806	1	.806	1.948	.165
	Within Groups	68.284	165	.414		
	Total	69.090	166			
Relax Music	Between Groups	3.289	1	3.289	2.983	.086
	Within Groups	181.945	165	1.103		
	Total	185.234	166			
Sad Genre	Between Groups	7.077	1	7.077	7.159	.008
	Within Groups	163.103	165	.989		
	Total	170.180	166			
Upbeat Happy	Between Groups	.627	1	.627	.761	.384
	Within Groups	135.888	165	.824		
	Total	136.515	166			
Calm Stress	Between Groups	.018	1	.018	.036	.849
	Within Groups	83.455	165	.506		
	Total	83.473	166			
Sad Motion	Between Groups	.164	1	.164	.149	.700
	Within Groups	181.692	165	1.101		
	Total	181.856	166			
Song Memory	Between Groups	.147	1	.147	.129	.720
	Within Groups	187.685	165	1.137		
	Total	187.832	166			
Fast Energy	Between Groups	.596	1	.596	1.226	.270
	Within Groups	80.290	165	.487		
	Total	80.886	166			
Focus Music	Between Groups	3.096	1	3.096	2.164	.143
	Within Groups	236.114	165	1.431		
	Total	239.210	166			

Lyrics Effect	BetweenGroups	3.086	1	3.086	5.231	.023
	Within Groups	97.357	165	.590		
	Total	100.443	166			

The table presents the results of an ANOVA analysis for the effects of various music genres across one group compared to another. It examines whether there are statistically significant differences between the groups for each music type.For Music Therapy, the F-value is 1.948 with a p-value of 0.165, indicating no significant difference between the groups. Relax Music (F = 2.983, p = 0.086) also shows no significant difference, although its p-value approaches the significance threshold of 0.05.However, for Sad Genre, the analysis reveals a significant difference with an F-value of 7.159and a p-value of 0.008, indicating a statistically significant effect of this music genre across groups.

Similarly, Lyrics Effect shows a significant result with an F-value of 5.231 and a p- value of 0.023, suggesting a notable difference between groups. Other genres, including Upbeat Happy (F = 0.761, p = 0.384), Calm Stress (F = 0.036, p =0.849), Sad Motion (F = 0.149, p = 0.700), Song Memory (F = 0.129, p = 0.720), Fast Energy (F = 1.226, p = 0.270), and Focus Music (F = 2.164, p = 0.143), do not show significantdifferences, as their p-values are greater than 0.05. In conclusion, the results indicate that Sad Genre and Lyrics Effect have significant groupdifferences, while the other genres do not.

CONCLUSION

This study provides a comprehensive analysis of the interplay between demographic factors—specifically age and gender—and music preferences. The demographic profile indicates a predominantly young population, primarily students, reflecting current societal trends where youth culture is heavily influenced by music. This demographic focus is crucial for understanding how different groups respond to music, which can have significant implicationsfor mental health and therapeutic practices.

The ANOVA analyses revealed noteworthy findings, particularly regarding Relax Music and Sad Motion, which exhibited significant differences across age groups, suggesting that emotional connections to music evolve with age. Additionally, the significant differences foundin the Sad Genre and Lyrics Effect across gender highlight the potential for tailored music interventions that resonate more deeply with specific demographic segments. These insights underscore the necessity for practitioners in music therapy and mental health to consider demographic characteristics when designing interventions.

Looking to the future, this study opens several avenues for further research. Investigating additional demographic factors such as cultural background, socioeconomic status, and geographic location could provide a more nuanced understanding of music's impact across diverse populations. Longitudinal studies examining how music preferences and their effectschange over time within individuals could also yield valuable insights. On a global scale, this research holds significant potential for enhancing the effectiveness of music therapy worldwide. As cultures and societies become increasingly interconnected, understanding the demographic influences on music preferences can facilitate the developmentof universally applicable therapeutic approaches. By fostering a deeper appreciation for how different groups engage with music, this study contributes to the growing body of knowledge that supports music as a powerful tool for emotional and psychological well-being. Ultimately,the findings emphasize the critical role of music in enhancing individual and collective health across diverse populations, paving the way for future innovations in music-based interventions globally.

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