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RESEARCH ARTICLE

Investigating the Impact of Emotional Resonance on Consumer Behavior in the Traditional Music Market

Yu Kun Li[1], Fung Chiat Loo[2], Syuhaily Osman[3], Wang Fei[4]*

[1,2,3,4] Faculty of Human Ecology, Universiti Putra Malaysia, Serdang, Selangor, Malaysia

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***Corresponding Author**

dr.psy.dawang@gmail.com

ABSTRACT

This study, focusing on Suzhou Pingtan, a traditional Chinese musical storytelling art form, investigates the impact of emotional resonance on consumer behavior in the traditional music market. Emotional resonance, defined as the emotional connection and degree of resonance between consumers and traditional music works, is explored through literature review and data collection. With 316 valid questionnaires gathered online, the study employs a questionnaire survey method to gauge consumers' emotional resonance towards Suzhou Pingtan and its correlation with consumption behavior. Utilizing data analysis techniques such as correlation and regression analysis, the research aims to elucidate the relationship between emotional resonance and consumer behavior. Tailored for local audiences, the questionnaire and structural equation model help unravel various influencing factors. The findings reveal that emotional resonance significantly affects consumers' evaluations on cognitive factors and indirectly impacts participation levels through behavioral intention. Additionally, consumer intention emerges as a partial mediator between emotional resonance and final consumer behavior. These results contribute to a deeper understanding of consumer behavior in the traditional music market, offering valuable insights for market practice and strategy formulation.

INTRODUCTION

Emotional Resonance (ER) refers to the degree of match and connection strength at the emotional level between an individual and a specific emotionally stimulating stimulus, such as a musical composition (Juslin & Västfjäll, 2008; Graber & Sumera, 2020). It can be understood as the extent to which an individual identifies with and understands the emotional representation of a musical piece (Coburn, 2001). The formation of ER depends on various factors.

Firstly, it is influenced by the individual's relevance to the emotional experience of the musical piece, including the degree of alignment with personal background, experiences, and current emotional state. Secondly, individuals form resonance through their cognition and understanding of the musical piece's intrinsic emotional expression, mode, and connotation (Graber & Sumera, 2020). The physical characteristics of the musical piece itself also determine the extent of ER. Elements such as rhythm, melody, and harmonic structure create resonance by evoking the listener's emotional expectations and memories. Expressive changes, such as subtle variations in volume or tone, can mimic human emotional fluctuations to convey information (Graber & Sumera, 2020).

If consumers experience a strong emotional resonance while listening to a musical piece, it enhances their liking for the musical piece or the corresponding brand (McDonnell et al., 2017; Wang et al., 2023). Additionally, music can evoke and propagate individual emotions through its inherent emotional content (Snow & Benford, 1988). When consumers find resonance points in music, they are more likely to generate intense emotional involvement, actively seek more information, and deeply engage in brand-related activities.

ER, seen as the emotional connection and depth of resonance between consumers and musical compositions, is a pivotal factor influencing how consumers perceive and respond to music. However, research on the impact of ER on consumer behavior in the traditional music market remains relatively limited. Hence, this study aims to fill this research gap by delving into the influence of ER on consumer behavior in the traditional music market.

This study aims to investigate and analyze the levels of ER among consumers of Suzhou Pingtan, a traditional music form, and its correlation with their consumption behavior. Through this research, we aspire to uncover the relationship between consumers' ER with traditional music compositions and their consumption behavior, providing valuable insights into the development and market practices of the traditional music market. Furthermore, the significance of this study extends to advancing awareness and understanding of traditional music. By delving into consumers' ER with traditional music, we aim to promote traditional music's preservation, promotion, and development, enhancing public awareness and appreciation.

2. LITERATURE REVIEW

ER has been widely studied as a sociological concept to explain understanding and fit between information and audiences (Graber & Sumera, 2020; Benford & Snow, 2000; McDonnell et al., 2017). It occurs through two main types - cognitive resonance based on beliefs and ER based on feelings (Giorgi, 2017). Previous studies have found that both types can lead to positive outcomes (Benford & Snow, 2000). Research on the antecedents of resonance suggests that cognitive resonance occurs when interpretation matches expectations (Beunza & Stark, 2012). ER arises from curiosity and desire sparked by information (Graber & Sumera, 2020). ER also interpenetrates with cognitive resonance to form long-lasting resonance (McDonnell et al., 2017).

In the context of consumer behavior, studies have demonstrated relationships between resonance and purchase intentions. For example, engagement with movie trailers led to cognitive and ER, driving interest and likelihood to watch. Music streaming services find matching music to mood increases ER and listening loyalty (Sloboda, 1991). While research has demonstrated the role of ER in music consumption more broadly, studies specifically investigating its impact in the context of traditional music are still limited. Traditional art forms face particular challenges in connecting with modern audiences (Lonsdale & North, 2011). Understanding how ER influences the consumption of traditional music could thus offer valuable insights to help address this issue.

2.1 ER and traditional music

Emotional resonance plays a crucial and profound role in traditional music. Firstly, ER refers to the degree of match and strength of the connection between an individual and some emotionally charged stimulus (Juslin & Västfjäll, 2008; Graber & Sumera, 2020). In traditional music, this resonance is triggered by elements such as unique emotional expressions, melodies, harmonic structures, and performance styles inherent in musical compositions (Clarke et al., 2015; Forlè & Perani, 2013). Individuals' emotional experiences with traditional music largely depend on the emotional alignment between them and the musical pieces, encompassing personal background, experiences, and current emotional states (Graber & Sumera, 2020). This resonance not only creates profound connections on an emotional level but also provides individuals with emotional identification and understanding of traditional music.

Secondly, traditional music possesses a rich cultural foundation, representing unique identity affiliations of different communities and regions (Helmholtz, 2009). This complexity adds depth to ER in traditional music. ER with specific traditional music styles often goes beyond the individual level, involving cultural identity and the continuation of traditions (Vallely, 2014; Large, 2008). Through traditional music, individuals can experience the profound emotions of their cultural belonging, thereby strengthening their sense of cultural identity. This cultural resonance makes traditional music a medium for emotional communication and cultural heritage, profoundly influencing individuals' emotional experiences with music.

Lastly, ER in traditional music has positive effects on individual behavior. Strong ER with traditional music often transforms into positive attitudes and behaviors, such as appreciation and fondness for

the music (McDonnell et al., 2017; Wang et al., 2023). This positive emotional experience not only deepens the emotional connection between individuals and the music but may also influence their level of engagement in music-related activities. Therefore, ER serves as a conduit for emotional exchange between individuals and music in traditional music and shapes attitudes and behaviors, enriching the heritage and development of traditional music culture.

2.2 Theoretical Basis for ER of Music

2.2.1 ER and Music's Physical Characteristics

ER, a pivotal concept in emotion psychology, elucidates the profound emotional connection and resonance between an individual and a given stimulus, such as a musical work (Helmholtz, 2009; Juslin & Västfjäll, 2008). According to this theory, an individual's emotional experience of a musical piece is intricately linked to the alignment between personal experiences, emotional states, and the elements embedded in the music (Graber & Sumera, 2020).

Studies affirm that ER significantly influences individuals' reception, preferences, and attitudes toward music (Willimek, 2014). It heightens listeners' affinity for music and engenders a deeper engagement in the musical experience, triggering a chain of ER (McDonnell et al., 2017). The conveyed emotions in a musical work stimulate listeners' emotional responses, subsequently impacting their emotional experiences and behaviors (Sloboda, 1991).

The physical characteristics of music, particularly the relationship between fundamental tones and harmonics, are pivotal for evoking emotional responses (Helmholtz, 2009). Willimek's (2014) exploration of minor notes and the proposed music balance theory further enrich our comprehension of the intricate interplay between musical elements and emotions.

Additionally, rhythm, melody, and harmonic structure, integral components of music's physical characteristics, influence emotional experiences by stimulating expectations and memories (Clarke,2015; Corona,2007). Some researchers illustrate how music structure and expectations contribute to emotional contagion, with predictability and its violation evoking robust emotional responses (Large, 2008; Graber & Sumera, 2020). In essence, the theories and findings from the mentioned studies collectively underscore the profound impact of ER on individuals' emotional experiences and responses to music, elucidating the intricate interplay between musical elements and emotional states.

2.2.2 Mechanisms, Cognition, Aesthetics

Music's dynamic range and expressiveness are essential in eliciting listeners' ER. Variations in volume, subtle timbre differences, and a performer's expressiveness can imitate human emotional expressions of ups and downs, thereby conveying emotional information to touch listeners' emotions (Juslin & Västfjäll, 2008). On a physiological level, specific melodies, harmonies, and rhythms have been shown to activate reward- and pleasure-related brain areas and induce physiological changes in listeners, arousing corresponding emotional responses (Blood & Zatorre, 2001). The interaction between the physical characteristics of music and listeners' psychological states produces profound emotional experiences.

Juslin and Västfjäll's (2008) framework proposes six mechanisms of musical emotion: brainstem reflexes, rhythmic entrainment, evaluative conditioning, emotional contagion, visual imagery, and episodic memory. For instance, sudden loud sounds can startle via brainstem reflexes (Biancorosso, 2008). Rhythmic entrainment explains why a steady beat compels the body to move (Large, 2008). Evaluative conditioning is also crucial in traditional music reception. Cognitive evaluations shaped by culture and experience determine emotional responses, providing insight into individual differences (McDonnell,2017; Large, 2008). Emotional contagion occurs when a listener perceives the emotion conveyed by a minor key or slow melody (Sloboda, 1991).

The mechanism of episodic memory suggests that music can evoke specific scenes and feelings deeply embedded in personal memories. This is crucially important for understanding the emotional communication of traditional music. Memories of this musical style are often imbued with rich

regional cultural emotions. Music reactivates these memories and may arouse feelings of personal experience and identity (Juslin & Västfjäll, 2008).

At the same time, the cognitive evaluation theory emphasizes the decisive role of individual subjective evaluations in emotional responses. For traditional music, listeners' cultural identity and value orientations profoundly impact the evaluation process (Coburn, 2001). For example, whether they identify with a particular region's musical elements and expressive styles, appreciate its artistic form, or associate it with glorious history will all affect the final emotional outcome (North & Hargreaves, 1999).

2.2.3 Theory of Musical ER

Resonance is a widely used concept in social science research, originally applied to explain individuals' understanding of organizational frameworks. Scholars have applied it to describe the degree of match between information and audiences' worldviews (McDonnell et al., 2017). There are two main types of resonance: cognitive resonance and ER. Cognitive resonance is based on audiences' beliefs and understandings (Giorgi, 2017), consistent with Graber and Sumera's (2020) proposition that ER requires establishment within an interpretive semantic context. ER relies on audiences' feelings, passions, and desires.

Research finds that cognitive resonance can be achieved by allowing information to be interpreted as expected (Beunza & Stark, 2012). This aligns with Graber and Sumera's (2020) view that ER requires matching frequencies between musical elements and individuals. ER can be elicited by arousing curiosity and desires in individuals. The two types often interpenetrate, forming sustained resonance over time. Graber and Sumera (2020) also substantiated the cyclic nature of ER, continuously involving semantic interpretation through case studies of Berlin electronic dance music, 19th-century American operatic voices, and American tambora music.

As a medium of emotional expression, music has been the subject of extensive research. Forlè and Perani's (2013) study provides a comprehensive overview of the expressive characteristics of music from a phenomenological perspective, delving into how music communicates emotions. Their research offers profound insights into understanding music as a medium for emotional expression.

Simultaneously, this focus has sparked in-depth investigations into the formation of musical expectations. Exploring music's structure and symmetrical contours provides a profound understanding of musical expectations and a crucial perspective on the interaction between music and emotions. This emphasis emphasizes the significance of musical elements in eliciting expectations and emotional experiences (Scherer et al., 2001).

Concurrently, Biancorosso (2008) critically analyzes David Huron's music expectation theory, underscoring the importance of expectations in music. Through critically examining existing theories, the research highlights the indispensable role of the theoretical framework of musical expectations in comprehending the audience's emotional responses to music. Willimek's (2014) Music Balance Theory furnishes a theoretical framework for explaining the impact of musical elements on emotions. Meanwhile, Biancorosso's critical analysis underscores the necessity for continuous evolution and adjustment in theories. This scholarly dialogue enriches our understanding of music emotion research, enabling a deeper comprehension of how musical elements shape and influence the audience's emotional experiences.

Robinson's (2020) research advocates for a broader definition of music. By introducing resonance theory, this study emphasizes the importance of considering cultural differences in music studies. Juslin (2013) extends the discourse on musical emotions by advocating for a unified theory that bridges the gap between the emotions experienced in everyday life and those elicited by aesthetic experiences. The unified theory posits that musical emotions are not merely reactions to sensory input but are deeply intertwined with our cognitive appraisal, cultural context, and individual interpretation. This theory acknowledges that while some emotional responses to music are universal, such as the joy or sadness that certain melodies or harmonies can convey, others are highly personal and shaped by one's experiences and cultural background (Juslin, 2013).

Moreover, the theory considers the aesthetic dimension of musical emotions, where the focus is on the structural features of the music itself, such as complexity, novelty, and the interplay between tension and resolution. These features can evoke a sense of beauty, sublimity, or transcendence, considered aesthetic emotions (Zentner et al., 2008). Juslin's (2013) unified theory also aligns with the concept of 'musical empathy,' where listeners engage empathetically with the music, mirroring the emotions they perceive in the musical expression, whether it is the perceived emotions of the composer, the performer, or the music itself (Clarke et al., 2015).

2.2.4 Theory of Planned Behavior

The Theory of Planned Behavior (TPB) is a theory in the field of social psychology originally proposed by Ajzen in 1985. It is an extension of the theory of rational behavior (Ajzen, 1985). The core concept of TPB includes three elements: attitude, subjective norms (SN), and perceptual behavioral control (PBC). Firstly, an individual's attitude involves a positive or negative evaluation of the execution of a behavior, including views on the various outcomes and attributes that the behavior may bring (Eagly & Chaiken, 1993).

Secondly, SN refers to the degree to which individuals perceive social pressure or others' expectations, that is, the degree to which they believe that people in society want them to take specific actions. Finally, PBC involves an individual's perception of the difficulty of executing a particular behavior, including beliefs that can control or influence the behavior (Locke, 1997). TPB believes these three elements together form an individual's behavioral intention (BI), and behavioral intention is the most important predictor of actual behavior (Sheeran, 2002). In addition, TPB also believes that PBC directly affects actual Consume behavior (CB), while attitudes and SN indirectly affect actual behavior by influencing behavioral intention (BI) (Ajzen, 1991).

However, the traditional TPB theory neglects the role of emotional-psychological factors in decision-making. As an art form rich in emotional expression and resonance, music choices are likely influenced by non-rational factors such as emotional experiences. The theory of ER in music is based on the planned behavior theory in social psychology. ER refers to individuals' feelings of affinity and immersion when listening to music (Juslin & Sloboda, 2010). Research shows that ER can affect personal attitudes toward music (Garrido & Schubert, 2011). Building on the three classic constructs but incorporating concepts from affective psychology, ER theory proposes ER as a critical variable directly impacting musical attitudes.

The ER theory holds that these three cognitive elements jointly form individuals' behavioral intentions toward music, which best predicts actual behavior (Rentfrow & McDonald, 2010; Ajzen, 1991). Overall, it provides an effective framework for explaining individual music behavior choices by utilizing two dimensions of cognition and social environment (Schäfer et al., 2013). Related research also validated its role in predicting music consumption decisions (Lonsdale & North, 2011). While there are differences between the two theories in terms of theoretical constructs and modeling mechanisms, with TPB focusing more on cognitive-structural prediction at the individual level and ER emphasizing psychologically driven emotional processes, they share commonalities in research purposes and methodologies, both aiming to enhance the theoretical system for understanding behavioral choice and decision-making. Overall, TPB theory predicts and explains human conscious planning behavior by examining the cognitive and environmental perspectives of decision-makers towards a specific behavior (Ajzen & Fishbein, 1977). Provides a practical framework for explaining consumer decisions.

2.3 ER and Consumer Behavior

2.3.1 The Power of ER in Consumer Choices

Consumer choices are influenced by ER, which has become an essential factor in purchasing goods(Berns et al., 2010; Hesmondhalgh, 2008). Consumers pay attention to the functional value of products or services and whether their psychological needs and emotional preferences are met when purchasing and consuming products or services (Berns et al., 2010). Products with emotional connotations, such as music and clothing, are more likely to be favored by consumers if they can form connections and resonate with their experiences.

Emotional marketing has become essential to help enterprises win word of mouth and enhance brand recognition and satisfaction. It has been proven that the emotional route has a more significant impact on the purchase intention than the rational route(Rentfrow & McDonald,2010; Kim et al.,2023). On the other hand, ER can also enhance brand attractiveness and loyalty. When brand image and event design align with consumer emotional factors and evoke positive emotions, brand preference or influence word-of-mouth communication can be generated through emotional mechanisms (Li et al.,2023). Consumers with high resonance experience are more willing to promote the brand actively.

If the emotional needs of the consumption process are met, even if there are functional issues, the overall satisfaction evaluation may not be too low (Hesmondhalgh, 2008; Kim et al., 2023). In addition, emotional factors are more conducive to retaining users, forming dependency relationships after accumulating experiences, and enhancing brand belonging. These emotionally attached consumers are often seen as high-profit segments of the market. More importantly, emotional brands help brands stand out from competitors by creating unique and unforgettable consumer experiences.

2.3.2 How does ER Affect Music Choices?

In recent years, the importance of music for personal identity and ER has received attention from multiple studies (Hesmondhalgh, 2008; Chapin et al.,2010; Corona &Madrid,2007). Li et al. (2023) conducted a qualitative study on Chinese adolescents aged 17-19 and found that music consumption is not just an auditory experience but also involves emotional and social aspects. The study emphasizes the role of music in identity formation and ER, particularly in a digital context. Music deeply affects their emotional lives and is their primary channel of emotional expression. This suggests that music consumption among adolescents is deeply intertwined with their emotional and social development. (Li et al., 2023).

Related studies have confirmed that music can activate the dopamine system in the brain, triggering solid emotional experiences. Especially expressive music performances can evoke neural activation related to emotions and rewards, and the emotional impact of music on the audience's brain can be altered by music training (Chapin et al., 2010). Salimpoor et al. (2011) found through PET scans that music releases dopamine in the caudate nucleus and occipital lobe of the brain when it causes a strong emotional climax. Different brain regions also have differences in dopamine release in the sense of anticipation and actual experience brought about by music. In addition, the audience's personal preferences for music types can also affect the neural activity patterns of music in the brain.

Stupacher et al. (2013) provide the interaction between music, movement, and brain activity. Their research, published in Brain and Cognition, investigates how musical groove modulates motor cortex excitability. This study contributes to a broader understanding of how music not only affects our emotions but also influences our physical responses, demonstrating the profound impact of musical rhythm on brain activity and motor responses (Stupacher et al., 2013; Blood & Zatorre, 2001). At the same time, the personal differences of the audience themselves can also affect the effectiveness of music in stimulating emotions. For example, personality traits such as introversion and neuroticism can affect the impact of music on people. The strength of experiential emotions also depends on the audience's psychological state at the time. If the audience is already in a bad mood, the same music may not generate a positive resonance (Graber & Sumera, 2020; Li et al., 2020;). Moreover, the differences in the audience's environment can also affect the depth of the emotional impact of music. Some studies have found that if music is shared in social settings, its emotional effects are stronger (Juslin & Sloboda, 2010). This indicates the role of the environmental atmosphere in conveying musical emotions.

ER and identity in music consumption are intertwined, as individuals form deep connections with music that resonate with their personal experiences, beliefs, and values (Lamont, 2011; Rentfrow et al., 2011). The emotional impact of music can be profound, evoking a wide range of emotions and serving as a means of self-expression and communication of one's identity (Tekman & Hortaçsu, 2002). When music aligns with an individual's emotional needs and preferences, it enhances satisfaction and fosters a sense of belonging (Kim et al., 2023). Furthermore, ER in music consumption can lead to increased brand attractiveness, loyalty, and positive word-of-mouth communication.

Therefore, choosing music not only represents an aesthetic attitude but also condenses and expresses one's psychological needs at the emotional and identity levels. Music consumption deeply shapes a person's understanding of the inner world and external society (Lamont, 2011). Consumers' choice of music is not only an aesthetic enjoyment but also an important way for people to express themselves and manage emotions.

3. RESEARCH HYPOTHESES

In today's digital music environment, the traditional music market, as an important component of cultural heritage, attracts a wide audience. However, consumers' purchase decision-making process in this market involves multiple complex factors. In order to gain deep insights into the impact of emotional factors in this process, this study will focus on the relationship between ER and consumer behavior, using the TPB as the theoretical basis to further explain the relationship between ER and consumer behavior.

As shown in Figure 1, the formation of ER integrates personal elements such as age, education, income, mood, and intelligence with social elements such as religion, ethnicity, culture, and economic laws (Ajzen, 1977; Coburn,2001). Therefore, ER is a subjective perception and cognition belonging to the subjective experience and judgment of consumers. Whether an emotional connection is formed depends on the consumers' subjective understanding and interpretation of product information. Based on their personal experiences, values, and other factors, they judge whether the services or products they purchase are emotionally related to their emotional world.

The development of digital technologies has provided new channels and opportunities for consumers to access traditional music. However, in the complex online environment, it is more challenging for traditional music works to resonate emotionally with diverse audiences. Thus, this study aims to explore how personal and social background factors influence ER and the relationship between ER and consumers' behavioral intentions. Insights from this research can guide traditional music institutions to better engage audiences and optimize online marketing strategies through emotionally resonant content customized based on target demographics.

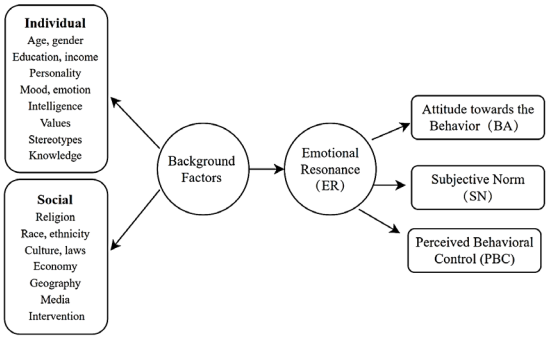

Figure 1. The impact of personal life background on ER

Consumer behavior in the traditional music market is not only influenced by the allure of the music works themselves but also by the comprehensive impact of individual attitudes, SN, and PBC, all integral components of the TPB. We hypothesize that ER, wherein consumers experience an emotional connection with specific music works, directly or indirectly influences CB. Examining the impact of ER on attitudes, SN, and PBC based on the TPB is instrumental in gaining a profound understanding of how ER shapes CB in the traditional music market.

Positive emotional experiences often shape individuals' positive attitudes toward related behaviors. ER emerges as a crucial factor in forming individuals' attitudes toward specific behaviors, with the positive emotional experiences triggered by music expected to transform into positive evaluations of relevant behaviors. In this context, consumers' positive ER with traditional music may directly manifest in their positive attitudes toward this music behavior, characterized by appreciation and enjoyment. Therefore, this study posits the following hypotheses:

Hypothesis 1 (H1). Consumers' ER significantly and positively affects attitude toward behavior.

ER is not merely an individual's emotional experience with a product or service; it is also a factor that can guide social behavioral norms for individuals. By experiencing ER with specific music, consumers establish socially accepted expectations and norms, subsequently influencing their purchasing behavior in the decision-making process. According to the Theory of Reasoned Action, SN is considered crucial predictor of individual behavioral decisions (Ajzen & Fishbein, 1980). SN refers to an individual's perception of the attitudes and expectations of significant others or groups towards a particular behavior (Ajzen, 1991). ER, as an irrational factor, can impact consumers' perception of SN regarding the music product (McDonnell et al., 2017). Building upon this, this study proposes that ER, by influencing individuals' understanding of the expectations of those around them (Snow and Benford, 1988), will have a positive effect on the perception of SN. Therefore, this study puts forward the following hypothesis:

Hypothesis 2 (H2): Consumers' ER significantly and positively affects SN.

PBC refers to an individual's judgment of their own ability to control related behaviors. Strong ER indicates a high level of identification and understanding between the individual and the behavior entity, facilitating their mastery of knowledge and experience related to the behavior (Ruthven, 2021). By enhancing subjective capacity building, ER positively regulates individuals' perception of their own control ability. For example, consumers with strong ER towards traditional music may have a deeper understanding, thereby feeling more capable in relevant consumption. Conversely, individuals with weak ER may struggle to change their existing negative predictions (Giorgi, 2017). Based on this, the present study proposes that ER, by influencing self-judgment, will have a positive impact on PBC. Therefore, the following hypothesis is posited:

Hypothesis 3 (H3): Consumers' ER significantly and positively affects PBC.

The theory of planned behavior (TPB) emphasizes the direct influence of attitudes on behavioral intentions (Ajzen, 1991). In the context of purchasing traditional music, a positive attitude indicates that the individual associates the behavior with positive outcomes, such as enjoyment, cultural value, and social connection. This positive attitude strengthens the individual's motivation to engage in the behavior, influencing actual behavior through enhancing BI. ER supports the existence of a direct causal relationship between attitudes and intentions, highlighting the effectiveness of the TPB theory in explaining CB (Snow & Benford, 1988). Therefore, the stronger the individual's positive attitude towards purchasing traditional music, the stronger the BI.

SN refers to the perceived pressure from significant others, such as family and friends, to support or criticize a particular behavior. According to the theory of TPB, people are likely to conform to the expectations of significant others to meet their need for social acceptance. If a consumer perceives that his or her family and friends support the purchase of traditional music, it will generate an internal motivation to conform. This positive SN directly enhances purchase intention by increasing social pressure. Empirical research has shown that SN is a significant predictor of BI in a variety of domains, including health, environment, and CB (Ajzen, 1991).

PBC refers to an individual's judgment of their ability to perform a specific behavior, considering internal and external factors that may influence this ability. The theory posits that PBC, through the mechanism of self-efficacy, directly influences behavioral intention (Ajzen, 1991). If consumers perceive better control over purchasing traditional music (such as the convenience of purchase, satisfaction with their economic conditions, and the controllability of time and effort invested), they will develop a stronger sense of confidence and capability. They believe that deciding to make a purchase will lead to successful implementation. This heightened self-efficacy strengthens the motivation to form a robust intention to purchase.

Consumer BI is directly influenced by three mediating variables: attitude, SN, and PBC. The first three hypotheses have been proposed, indicating that these three mediating variables can positively influence consumer BI. Assuming the following:

Hypothesis 4 (H4). Attitude toward behavior significantly and positively influences consumer BI.

Hypothesis 5 (H5). SN significantly and positively influences consumer BI.

Hypothesis 6 (H6). PBC significantly and positively influences consumer BI.

These three positive influences collectively predict consumers' BI. Building upon this, the hypothesis further posits that as consumers' ER with music products increases, their intention to engage in purchasing behavior will be positively impacted (McDonnell et al., 2017; Snow and Benford, 1988). The positive effects of emotional factors, influencing the paths of the three mediating variables, ultimately significantly enhance consumers' behavioral intentions. This, in turn, increases the likelihood of actual purchasing of the music product. Therefore, this study proposes the following hypothesis:

Hypothesis 7 (H7) Consumers' ER significantly and positively affects consumer BI.

BI is considered a direct precursor to the actual execution of behavior. Through the formation of intentions, individuals manifest a predisposition to engage in specific actions. Therefore, the hypothesis that BI directly influences actual behavior aligns with the core principles of TPB. The underlying psychological mechanism behind this hypothesis is rooted in the perspective that BI represents intrinsic motivations and desires, which individuals then translate into concrete actions. Individuals typically strive to exhibit behavior consistent with their intentions to achieve their goals and expectations.

Furthermore, this hypothesis aligns with the concept of behavioral consistency, indicating that individuals with strong purchasing intentions are more likely to manifest corresponding actual purchasing behavior (Snow and Benford, 1988). This consistency reflects common psychological and behavioral patterns, as individuals tend to align their actions with their underlying intentions. Therefore, this study proposes the following hypothesis:

Hypothesis 8 (H8). Consumer BI has a direct impact on actual CB.

Additionally, we hypothesize that consumer BI may play a mediating role between ER and CB. ER is considered a significant medium for emotional communication between consumers and music products or brands, establishing profound emotional connections. On the other hand, consumer BI is seen as a representation of an individual's inclination and expectation levels towards specific products or services. The hypothesis posits that through the formation of ER, consumers build emotional bonds with the product, consequently influencing their BI and ultimately guiding specific CB. Therefore, the hypothesis is as follows:

Hypothesis 9(H9). Consumer BI mediates the relationship between ER and CB.

Based on the aforementioned hypotheses, the main dimensions of this study include ER, attitudes toward behavior, SN, PBC, BI, and CB. Figure 2 illustrates the model diagram incorporating these hypotheses.

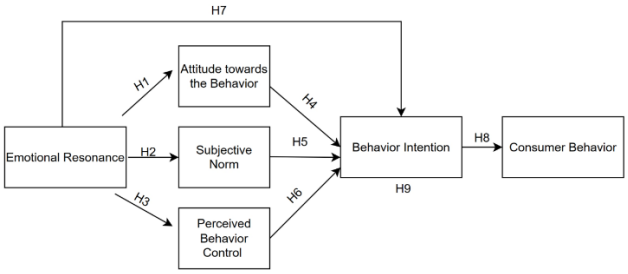

Figure 2. The hypothesized mode

The study employs ER as an independent variable to assess its impact on attitudes, SN, and PBC. Subsequently, it measures the influence of these three factors on BI and investigates whether BI, assessed through behavioral tracking, can predict actual consumer behavior. Through data analysis,

the research aims to validate the applicability of the TPB in this linguistic context. It seeks to unravel how ER affects various psychological factors of consumers and the predictive role of consumer BI on behavior. The ultimate goal is to understand the underlying mechanisms of CB formation.

4. RESEARCH METHODS

4.1 Case Survey

The focal point of the study is Suzhou Pingtan, a longstanding traditional Chinese music form originating from the Suzhou region in the Jiangsu province of China. Its geographical uniqueness makes it a distinctive case for investigating the influence of regional culture on consumer preferences (Wang, 2016). Suzhou Pingtan is renowned for its unique narrative elements, skillfully combining storytelling, music, and performance to vividly portray historical scenes. The core objective of this case study is to comprehensively understand the consumer behavior mechanisms in the context of Suzhou Pingtan.

The case study aims to delve into the uniqueness of Suzhou Pingtan and explore how these elements evoke emotions in the audience, impacting their attitudes and behavior. By examining this specific genre, the study aims to reveal the intricate relationships between cultural heritage, emotional engagement, and consumer decision-making. Additionally, the investigation will focus on the significance of Suzhou Pingtan in the digital consumption and globalization era, examining how modern consumers perceive and engage with this traditional art form. Ultimately, this case study strives to explore the complexity of consumer behavior within the Suzhou Pingtan domain, uncovering historical, cultural, and contemporary dimensions that shape the acceptance and consumption of traditional Chinese music.

4.2 Questionnaire design

This study divides the questionnaire into three parts. The first part includes screening questions to ensure that respondents meet the research criteria. Respondents are screened based on three criteria: (i) aged 18 or older; (ii) attended at least one Pingtan performance in the past year; (iii) currently residing in the Jiangsu province. The second part includes six aspects of how ER influences CB, primarily involving the measurement of five concepts: ER, attitude, SN, PBC, and consumer BI. Respondents are asked to answer the questionnaire based on their own situations and the information they possess. The third part focuses on background information about the respondents. The English questionnaire is translated into Chinese, and the Chinese questionnaire is back-translated into English by two English-Chinese translators to eliminate translation biases. Expert consultations with six Pingtan artists were conducted to validate the content of the questionnaire.

The central part of the questionnaire consists of six items related to ER (ER), Attitude toward Behavior, Subjective Norm (SN), PBC (PBC), Consumer Behavior Intention (BI), and Consumer Behavior (CB). ER is divided into three dimensions: ER1-ER4 investigates the relationship between the cognitive level of Pingtan music and the elements of music in generating ER (Z1) (Graber & Sumera, 2020; Beunza & Stark, 2012). ER5-ER7 in the second dimension primarily examines the elements triggering ER (McDonnell et al., 2017; Juslin & Västfjäll, 2008). ER8-ER10 explores the audience's resonance state and depth (Coburn, 2001; Schrock et al., 2004). The questionnaire uses a 7-point Likert scale (where "1" = strongly disagree, "7" = strongly agree).

4.3 Descriptive statistics and data collection

This study employed a non-probability convenience sampling method for the survey conducted between October 2023 and January 2024. Formal and supplementary surveys were carried out in Suzhou, targeting Chinese tourists and residents. Critical locations for on-site surveys included the Chinese Pingtan Museum, Suzhou Pingtan Academy, Suzhou Intangible Cultural Heritage Museum, and the downtown area. Simultaneously, 450 questionnaires were distributed online and widely disseminated through social media to various communities in Suzhou. 316 valid questionnaires were collected, resulting in an effective rate of 70.22%, excluding surveys with completion times below 2 minutes and incomplete responses.

The survey results (refer to Table 1) indicate that our research sample exhibits diverse and representative characteristics. Regarding gender distribution, females accounted for 54.7%, slightly

higher than males at 45.3%. The gender structure was nearly balanced, with a close male-to-female ratio. Regarding age distribution, we covered multiple stages from 18 to over 60, with the 31-50 age group being predominant. Regarding educational background, the majority held high school or lower degrees and college degrees, representing a mix of middle to lower-skilled individuals. Occupationally, the sample included business managers, company employees, and retirees, among others, with company employees being the largest group at 28.3%, representing the mainstream consumer demographic. Geographically, the local sample from Suzhou was the largest, but it also included samples from other places, such as Hangzhou, providing geographical diversity for generalizing research results.

Table 1: Basic Demographic Information of Sample

Basic Characteristics	Sample Grouping	Frequency (%)	Frequency
Gender	Male	45.3	143
	Female	54.7	173
Age	Under 18 years old	14.9	47
	18~25 years old	7.0	22
	26-30 years old	10.1	32
	31~40 years old	27.8	88
	41~50 years old	13.0	41
	51~60 years old	12.0	38
	60 and above	15.2	48
Education	Junior high school and below	24.7	78
	high school	22.5	71
	Associate degree	27.5	87
	College/undergraduate	17.4	55
	Master's degree or above	7.9	25
Occupation	Business managers	9.1	29
	Government/institutions	14.0	44
	Company employees	28.3	89
	Retirees	14.5	46
	Private owners	9.9	31
	Students	13.5	43
	Freelancers	5.7	18
	Other	4.9	16
Registered address	Suzhou local	35.1	202
	Other areas in Jiangsu province	23.9	48
	Outside Jiangsu province	41.0	66

5. ANALYSIS AND DISCUSSION

5.1 Reliability Test

In this study, the reliability analysis utilized the Cronbach's α method to assess the reliability of the sample data. The primary factors were measured through scales, and therefore, it is crucial to examine the data quality of the measurement results to ensure the meaningfulness of subsequent analyses. Initially, the Cronbach's α coefficient was employed to analyze the internal consistency of each dimension. The Cronbach's α coefficient ranges between 0 and 1, with higher values indicating more excellent reliability. Generally, reliability coefficients below 0.6 are considered unreliable, necessitating questionnaire redesign or data collection refinement.

Table2. Reliability analysis of test scales

Latent Variable	Cronbach's α	Item
Cognition Level of Pingtan Z1	0.860	3
Triggers Factors of ER Z2	0.823	3
State and Depth of ER Z3	0.857	4
Emotional resonance	0.940	10
Attitude toward Behavior (AB)	0.853	4
Subjective Norm (SN)	0.913	5
Perceived Behavioral Control (PBC)	0.855	4
Consumer Behavior Intention (BI)	0.859	5
Consumer Behavior Intention (BI)	0.839	4
Overall reliability	0.932	32

In this analysis the results of the reliability analysis are presented in Table 2. The reliability coefficients for each dimension range from 0.8 to 1, indicating good internal consistency of the questionnaire. The Cronbach's α coefficients for each latent variable are significantly higher than 0.7. Specifically, the overall Cronbach's α coefficient for ER is 0.940. Additionally, the coefficients for each dimension are within the range of 0.8 to 1. These results further ensure that the latent variables used in the study have high reliability and internal consistency, providing a reliable foundation for subsequent analyses.

5.2 Validity Testing

Before conducting a formal analysis of structural validity and reliability, the first step involves assessing whether the questionnaire scales are suitable for factor analysis through the Kaiser-Meyer-Olkin (KMO) test and Bartlett's test. The KMO is a statistical measure used to assess whether factor analysis is appropriate for a given dataset. It involves calculating correlations and partial correlations between observed variables. The KMO value ranges from 0 to 1, with values closer to 1 indicating higher covariation among observed variables, suggesting the suitability of factor analysis.

Table 3: KMO and Bartlett's test

KMO Value		0.929
Bartlett's Test of Sphericity	Approximate chi-square	6000.824
	df	496
	Sig.	.000

The results of the KMO and Bartlett's Sphericity test indicate that the data are suitable for factor analysis. The KMO measure is 0.929, exceeding the acceptable threshold of 0.5, indicating strong correlations among variables and sufficient sample data (see Table 3). The Bartlett's test Chi-Square is high at 6000.824, with degrees of freedom (df) being 496, and the significance level (sig) is less than 0.001, providing strong evidence that the original correlation matrix is not an identity matrix, indicating significant correlations among variables. This suggests that these variables can be simplified into a few underlying factors to explain the majority of common variance, facilitating the extraction of a robust factor structure. The overall results consistently suggest that this dataset is suitable for factor analysis to extract underlying patterns, establishing a solid foundation for in-depth exploration. Additionally, expert opinions were sought, and the survey instrument was evaluated and refined, leading to significant revisions to the final document. This meticulous process supports the robust content validity of the study.

5.3 Confirmatory Factor Analysis (CFA)

This study conducted Confirmatory Factor Analysis (CFA) to validate the relationships between latent variables and their corresponding observed indicators. The results of CFA demonstrate excellent performance of the scale in terms of structural validity. Specifically (see Table 4),

concerning the relevant indicators, two key indices, Composite Reliability (CR, typically accepted threshold is 0.7) and Average Variance Extracted (AVE, usually recommended to be greater than 0.4 to verify internal consistency), were obtained through factor loadings. All factor loadings for observed indicators were above 0.6, indicating successful capture of the connotations of related latent variables, consistent with the theoretical conception of the scale. Notably, most indicators had factor loadings between 0.7 and 0.8, further suggesting their more effective measurement of latent concepts. Additionally, the CR values for all latent variables exceeded 0.8, and the AVE values were also above the standard of 0.5, indicating excellent internal consistency of the indicators and good discrimination between latent variables.

The study tested the reliability of all 32 scale items. Each item showed strong correlation with the total scale (all correlations > 0.4). After rotation, all factor loadings were above 0.4, with significant differences ($p < 0.01$). The Confirmatory Factor Analysis (CFA) showed that the model fit well across all dimensions. These results confirm that our measurement scale is both reliable and valid.

Table 4: Descriptive statistics validity test of scale.

Latent Variable	Measurement Index	Mean (Std. Deviation)	Factor Loading	CR	AVE
Emotional Resonance	Z1	5.07 (1.590)	0.774	0.824	0.611
	Z2	5.18 (1.259)	0.792		
	Z3	5.23 (1.638)	0.779		
Cognition Level of PingtanZ1	ER1	5.01 (1.694)	0.827	0.817	0.600
	ER2	5.29 (1.462)	0.766		
	ER3	4.91 (1.599)	0.728		
Triggers Factors of ER Z2	ER4	5.28 (1.407)	0.801	0.834	0.628
	ER5	5.18 (1.539)	0.787		
	ER6	5.09 (1.506)	0.789		
State and Depth of ER Z3	ER7	4.96 (1.714)	0.782	0.861	0.607
	ER8	4.91 (1.599)	0.789		
	ER9	5.01 (1.694)	0.764		
	ER10	5.77 (1.546)	0.781		
Attitude toward Behavior	BA1	4.92 (1.343)	0.854	0.857	0.600
	BA2	5.29 (1.462)	0.763		
	BA3	4.91 (1.754)	0.739		
	BA4	4.56 (1.233)	0.736		
	SN1	5.31 (1.583)	0.865		

Subjective Norm	SN2	5.03 (1.764)	0.807	0.913	0.678
	SN3	5.25 (1.977)	0.840		
	SN4	4.59 (1.979)	0.791		
	SN5	5.22 (1.623)	0.813		
Perceived Behavioral Control	PBC1	4.87 (2.128)	0.790	0.856	0.598
	PBC2	4.59 (1.323)	0.793		
	PBC3	5.25 (1.677)	0.773		
	PBC4	4.96 (1.684)	0.735		
Consumer Behavior Intention	BI1	4.75 (1.567)	0.736	0.849	0.530
	BI2	5.07 (1.284)	0.732		
	BI3	5.22 (1.594)	0.755		
	BI4	4.58 (1.613)	0.698		
	BI5	4.88 (1.936)	0.719		
Consumer Behavior (CB)	CB1	4.68 (1.782)	0.741	0.836	0.560
	CB2	4.91 (1.766)	0.742		
	CB3	4.87 (1.738)	0.754		
	CB4	5.02 (1.567)	0.755		

Note: **p < 0.01; ***p < 0.001 (two-tailed); N =316

5.4 Model Fitting Effect

After ensuring the reliability and validity of the scale, this study chose absolute fit indices such as χ^2/df, RMSEA (root mean square error of approximation), and incremental fit indices like NFI, CFI, IFI, etc., to evaluate the fitting effect of the model. As per the results in Table 5, the model demonstrates a good fit with an X2/DF (chi-square degrees of freedom ratio) of 1.169, falling within the range of 1-3, indicating a good match between the model and the data. The RMSEA is 0.023, which is excellent (<0.05) and significantly lower than the standard of 0.08, indicating that the model can well explain the residual situation of observed values, and the fitting effect is significant. Additionally, the results for CFI, GFI, AGFI, NFI, and IFI all exceed 0.9, indicating an excellent level. Therefore, based on the comprehensive analysis results, it can be concluded that the model in this study is a good fit.

Table 5: Goodness-of-Fit for SEM

Measurement indicators	Reference Standard	Test Results
X^2/DF	<3	1.169
RMSEA	<0.08	0.023
TLI	>0.9	0.985
CFI	>0.9	0.987
GFI	>0.9	0.907

AGFI	>0.9	0.892
NFI	>0.9	0.914
IFI	>0.9	0.987

Note: *p < 0.05; **p < 0.01 (two-tailed); N=316

5.5 Hypothesis Verification Results

This study employed structural equation modeling (SEM) techniques to test the proposed theoretical model empirically. The researcher utilized AMOS 28.0 software to model the theoretical framework, estimate parameters, and obtain the structural model path examination table (Table 6). The path examination table examines the regression coefficients of each path relationship, providing detailed records of the estimated values and significance for each path relationship, serving as a basis for evaluating the model. The SEM path diagram visually presents the logical relationships between variables, aiding the observation and interpretation of theoretical hypotheses. Subsequently, combining the results from the path examination table and general fit indices, an overall fit test was conducted on the entire structural model. The results demonstrate the degree of alignment between the model and sample data, preliminarily confirming the theoretical hypotheses.

Table 6: Results of Hypothesis Test

Hypothesis Path	Standardized Estimate β	S.E.	C.R.	P-Value	Hypothesis Result
BA←ER	0.357	0.055	5.803	***	H1 Support
SN←ER	0.331	0.063	5.477	***	H2 Support
PBC←ER	0.357	0.058	5.611	***	H3 Support
BI←ER	0.226	0.055	3.675	***	H4 Support
BI←SN	0.264	0.048	4.787	***	H5 Support
BI←PBC	0.333	0.060	5.505	***	H6 Support
BI←BA	0.276	0.058	4.800	***	H7 Support
CB←BI	0.555	0.066	7.774	***	H8 Support

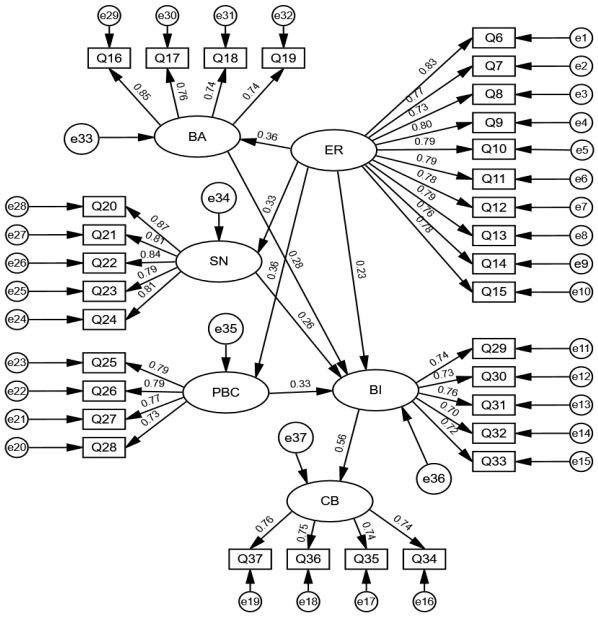

Figure 3. Structural equation modeling of the hypothesized model

5.5.1 The impact mechanism of ER on consumer behavior

Table 6 provides the structural equation modeling analysis results, describing the estimated values of various paths in the hypothesis model, including Standardized Estimate β, Standard Error (SE), Critical Ratio (C.R.), and p-value. Analysis of the data reveals consistent positive support for research hypotheses H1-H8. In statistical analysis, a smaller p-value indicates that the observed results are more likely due to experimental factors rather than random error, indicating higher significance in

statistical tests. In this case, all paths have a p-value = *** (typically less than 0.001), indicating extremely significant results.

Firstly, ER significantly and positively influences consumers' attitudes, SN, PBC, and BI. Examining the SEM of the hypothesis model (Figure 3), it can be observed that the standardized estimate β from ER to BA is 0.357, $p < 0.001$ (S.E. = 0.055, C.R. = 5.803), showing significance (the standardized estimate β represents the strength and direction of these relationships, providing valuable insights into the mechanism of ER's impact on consumer behavior). ER significantly and positively affects individuals' attitudes toward Pingtan music products or genres. Consumers experiencing ER are more likely to form positive attitudes, emphasizing the profound impact of ER on shaping favorable perceptions.

Secondly, the standardized estimate β from ER to SN is 0.331, $p < 0.001$ (S.E. = 0.063, C.R. = 5.477), indicating a significant positive impact of ER on SN. ER not only shapes individuals' emotional experiences but also connects with their perceptions of social and cultural norms, influencing their willingness to conform to societal expectations. Additionally, the path coefficient $\beta = 0.357$, $p < 0.001$ (S.E. = 0.058, C.R. = 5.611) between ER and PBC suggests that ER significantly influences consumers' PBC. Products or brands that evoke ER empower consumers, enhancing their beliefs about controlling behaviors related to the product. The significant positive impact of ER on SN highlights the profound connection between individual emotional experiences and SN.

BA, SN, and PBC also show significant correlations with consumer BI, with their β, S.E., and C.R. are $\beta = 0.276$, $p < 0.001$ (S.E. = 0.058, C.R. = 4.800), $\beta = 0.264$, $p < 0.001$ (S.E. = 0.048, C.R. = 4.787), and $\beta = 0.333$, $p < 0.001$ (S.E. = 0.060, C.R. = 5.505), respectively. Specifically, the impact of behavioral attitudes on BI ($\beta = 0.276$) indicates that individuals are more likely to express the intention to adopt a specific behavior when they hold a positive attitude toward that behavior. The significant positive impact of SN on behavioral intentions ($\beta = 0.264$) emphasizes the shaping role of societal and others' expectations on individual BI. Additionally, the positive impact of PBC beliefs on BI ($\beta = 0.333$) reveals the importance of individuals' perception of control over their own behavior. When individuals feel they can better control their behavior, they are more willing to adopt behaviors related to Pingtan music.

Most importantly, the standardized estimate β from ER to BI is 0.226, $p < 0.001$ (S.E. = 0.055, C.R. = 3.675), showing significance. This suggests that after eliciting positive emotional experiences in consumers, ER tends to express the intention to engage in related consumption behaviors, demonstrating the power of ER in stimulating CB. The standardized estimate ($\beta = 0.555$) from consumer BI to actual CB is significant and positive. This indicates that consumers' willingness to adopt specific behaviors significantly influences actual behavior positively. The significance level of this estimate (CR = 7.774) further emphasizes the robustness of this relationship, supporting the importance of this path. This finding implies that consumer BI can effectively predict the likelihood of their eventual actual adoption of related behaviors to some extent. This aligns with the core idea of BI theory, where BI is an important predictor of actual behavior. Consumers tend to act in accordance with their intentions, and this tendency, to some extent, determines actual CB.

5.5.2 Analysis of the mediating effect of consumer behavioral intention

The significance of the mediating effect of consumer intentions (BI) between ER and CB was examined using the bias-corrected bootstrap method with 10,000 resamples and a 95% confidence interval, following the procedure outlined (Baron and Kenny,1986). First, we examined the direct impact of the independent variable ER on the intermediate variable BI. The results showed a point estimate of 0.221 for the ER→BI path, with a Z-value of 3.75, indicating a significant influence of ER on BI (Table 7). Next, we examined the direct impact of the intermediate variable BI on the dependent variable CB. The point estimate for the BI→CB path was 0.528, with a Z-value of 7.33, signifying a significant influence on CB. This suggests that the model satisfies the conditions for the first and second steps of the mediation analysis.

We further compared the model with the intermediate variable to the one without the intermediate variable: the point estimate for the direct effect of the ER→CB path was 0.048, but the Z-value was 0.67, which was not significant. In contrast, the point estimate for the indirect effect path ER→BI→CB

was 0.278, with a Z-value of 5.25, significantly greater than the direct effect. This indicates that BI plays a partial mediating role, transmitting the impact of ER on CB. Furthermore, the total effect point estimate for the ER→CB path was 0.326, with a Z-value of 5.26, which was significantly significant, while the direct effect was not, supporting the strong mediating effect. In conclusion, the model aligns with theoretical assumptions, supporting the conclusion that BI has a complete mediating effect between ER and CB. Therefore, hypothesis 9 is supported.

Table7: Standardized direct, indirect, and total effects of the hypothesized model

	Point estimate	**Product of coefficients**		**Bootstrapping**				
				Percentile 99% CI		**Bias-corrected percentile 99% CI**		**Two-tailed significance**
		SE	**Z**	**Lower**	**Upper**	**Lower**	**Upper**	
Standardized direct effects								
ER→CB	0.048	0.072	0.67	-0.099	0.187	-0.100	0.187	0.500
ER→BI	0.221	0.059	3.75	0.102	0.335	0.103	0.335	0.002
BI→CB	0.528	0.072	7.33	0.394	0.679	0.388	0.677	0.002
Standardized indirect effects								
ER→BI	0.306	0.054	5.67	0.203	0.411	0.203	0.410	0.002
ER→CB	0.278	0.053	5.25	0.185	0.401	0.181	0.391	0.002
Standardized total effects								
ER→CB	0.326	0.062	5.26	0.200	0.437	0.195	0.436	0.002
ER→BI	0.527	0.056	9.41	0.404	0.623	0.406	0.624	0.002
BI→CB	0.528	0.072	7.33	0.394	0.679	0.388	0.677	0.002

Note: Standardized estimating of 10,000 bootstrap samples, *p < 0.05, **p < 0.01.

Additionally, through Bootstrapping, the mediating effects of various paths in the theoretical model were tested, leading to the following conclusions: Firstly, there is a significant direct effect of ER on consumer intentions, evidenced by the confidence interval of the ER→BI path not including 0 and having a small corresponding p-value. Secondly, there is a significant direct effect of consumer BI on CB, as the confidence interval of the BI→CB path does not include 0, and the p-value is significant. Further comparison between the model without an intermediate variable and the one with consumer BI as an intermediate variable revealed that the direct effect of the ER→CB path was not statistically significant. However, the indirect effect path ER→BI→CB showed significance. This suggests that consumer intentions play a partial mediating role in transmitting the impact of ER on consumer behavior. Overall, through testing direct and indirect effects, hypothesis 9 is supported, indicating that consumer intentions play a complete mediating role in the relationship between ER and consumer behavior.

6. CONCLUSION AND INSPIRATION

6.1 Conclusion

This study conducted a thorough analysis of the impact of ER on the consumer decision-making process, revealing strong positive correlations between ER and attitude, SN, PBC, consumer BI), and actual CB. Significantly estimated path coefficients indicated that an increase in ER positively influenced attitude, SN, PBC, and behavioral intentions (Ajzen & Fishbein, 1980; Graber & Sumera, 2020; Wang et al., 2023). Specifically, ER, associated with evaluating traditional music products or genres, significantly fostered the formation of positive attitudes, emphasizing the powerful influence of ER in shaping positive attitudes (McDonnell et al., 2017; Snow and Benford, 1988; Giorgi, 2017; Ruthven, 2021). Furthermore, ER played a crucial role in shaping SN perceptions and PBC, underscoring its profound connection to SN.

On the other hand, the study explored the mechanism of CB, revealing that individuals' behavioral intentions are significantly influenced by their attitudes, SN, and PBC regarding specific actions. Attitudes towards music products, services, or brands, as well as expectations from surrounding social and personal relationships, played a crucial role in forming behavioral intentions (Juslin &

Västfjäll, 2008; Coburn, 2001). Additionally, individuals' beliefs about PBC were proven to have a significant positive impact on behavioral intentions. The study also found that consumer intentions partially mediated the relationship between ER and consumer behavior, effectively conveying the impact of ER on consumer behavior. This consumer BI played a vital role in the final CB, serving as a link between ER and the actual purchase or use of products.

Therefore, consumers, while perceiving ER, drive more positive CB through the generated consumer intentions, forming a mechanism that transmits the impact of ER on the final consumer outcome through intermediary effects. These research findings offer valuable insights for a comprehensive understanding of consumer decision-making in the music consumption process, providing practical guidance for marketers and managers in the music market to develop more effective market strategies and brand management.

6.2 Practical Insights

From the study results, we derive practical insights for professionals in the music industry and marketing. Firstly, emphasize the significance of ER, especially in brand shaping and marketing activities. By creating emotionally resonant music experiences, brands can profoundly influence consumers' attitudes, social norm perceptions, perceived behavioral control, and behavioral intentions, garnering more favorable evaluations and support. Industries can enhance their brand image by investing in emotionally resonant music experiences and creating innovative compositions aligned with contemporary music trends to attract a broader audience. Strengthening interaction with social and cultural events, such as collaborations with famous music artists for cross-genre performances during significant cultural events, connects traditional music with contemporary society, catering to diverse audience tastes.

Brand managers should recognize that ER extends beyond individual emotional experiences and is closely linked to social norms and expectations. Therefore, the fusion of ER experiences with social culture in brand construction should be emphasized to meet consumer expectations better. Additionally, ER provides an emotional experience and gives consumers a stronger sense of perceived control over their behavior. In music promotion, highlighting the emotional experiences and personal growth brought by traditional music to the audience can be emphasized. For instance, creating music documentaries showcasing the creative process and stories behind the music can evoke ER with traditional music, allowing brands to shape consumer autonomy and control by injecting core values into ER, enhancing brand recognition and appeal.

Lastly, acknowledging the positive impact of ER on behavioral intentions, brand managers can design targeted market strategies to prompt consumers to generate more positive behavioral intentions based on ER. Hosting traditional music concerts or festivals to create unique music experiences and fostering audience participation and interaction is an effective strategy. Additionally, launching attractive albums and engaging with consumers during market activities can motivate consumers to participate and support traditional music actively.

6.3 Limitations and Future Research

6.3.1 Limitations

Despite the valuable insights gained from this study, certain limitations should be acknowledged. Firstly, the research is based on a specific cultural and musical context, namely evaluating Suzhou Pingtan music. The findings may not be directly applicable to other genres or cultural settings. Future research could explore the generalizability of these results across different music styles and cultural backgrounds.

Secondly, the study relies on consumer self-reported data, which may introduce response bias. Participants might provide socially desirable answers or not accurately reflect their behavior. Future research could incorporate observational or behavioral measures to complement self-report data, providing a more comprehensive understanding of consumer behavior. Lastly, the study's cross-sectional nature limits the ability to establish causality. The relationships identified in the paths are associations, and temporal sequences cannot be inferred. Future research could employ longitudinal

designs to capture changes over time and better examine the causal links between ER, attitudes, SN, PBC, BI, and CB.

6.3.2Future Research

Building on the insights gained from this study, future research avenues can further contribute to understanding consumer behavior in the context of traditional music. Firstly, investigating the role of individual differences, such as personality traits or cultural background, in shaping ER and subsequent consumer behavior could provide a more nuanced understanding of the mechanisms at play. Secondly, exploring the impact of various marketing strategies and interventions on enhancing ER with traditional music could be valuable for industry practitioners. Furthermore, research could delve into the moderating effects of technology on traditional music consumption. The rise of digital platforms, streaming services, and social media may have implications for how ER is formed and translates into actual consumer behavior. In conclusion, addressing these limitations and exploring future research directions can contribute to a more comprehensive and contextually diverse understanding of consumer behavior in traditional music, offering valuable insights for scholars and industry practitioners.

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