

## MUSICAL PREFERENCES AMONG YOUNG JAPANESE LISTENERS THROUGH THE MUSIC DIVERSIFICATION AND SEARCH FOR ITS STRATEGIC COMMERCIAL APPLICATION

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### Abstract

Research on the influence of music and its relationship with advertising has made little progress in Japan. This study attempts to identify musical characteristics that have the greatest emotional appeal to Japanese people and explore the strategic use of music in marketing. First, this study shows that Japanese characteristics, such as natural intonation that do not deviate greatly, are more effective and popular than musical characteristics. Additionally, bright music that uses minor keys with many key changes is favored. Second, each cluster of songs has features and areas of expertise that appeal to target audiences through different media and commercial applications. As music preference is still largely unexplored, this study's value lies in identifying variables that appeal to consumers and influence their preferences. It is also a first step in promoting consumer preferences and assisting marketers in practical and strategic use of background music. This study is limited by the number of variables that were considered, and a more detailed analysis will be possible if other factors such as music rationalization and pitch are included. Nevertheless, these findings can be replicated for other countries based on their cultural and linguistic characteristics.

**Keywords:** Musical preference, Japanese language, linguistic characteristics, strategic use, background music

### 1. Introduction

In Japan, a wide range of music genres—from *gagaku*, a traditional Japanese court music, to rock and classical music—are used in TV advertisements, drama series, and movies. According to Weber (1956), this means that all genres from the least rationalized (i.e., folk music) to the most rationalized (i.e., classical music) are being used. However, this diversity has made it difficult to identify which type of music is impacting or is favored by the Japanese people.

Previous studies have found that the music used in TV adverts—a medium that combines linguistic and emotional elements—impacts both highly and less engaged viewers (Gorn, 1982; Haley *et al.*, 1984; Sewall and Sarel, 1986; Park and Young, 1986; Sidney and Stewart, 1988; Kellaris *et al.*, 1993). Indeed, viewers' memory and acknowledgment of advertisements can be improved by the use of attention-grabbing background music (BGM) that aligns with the content of the advertised message. Similarly, mood-enhancing music has been found to strengthen the impact of advertisements by mediating the emotional process without hindering the thought process (J.I. Alpert and M.I. Alpert, 1989, 1990; MacInnis and Park, 1991; Kellaris and Altsech., 1992). As music appeals to an individual's emotions, it enhances the memorability of an

advertisement (Koshikawa, 2008). Studies have also shown that familiarity heightens the efficiency of music processing (Hilliard and Tolin, 1979; Hahn and Hwang, 1999), intensifying the music's impact on a listener (Hilliard and Tolin, 1979). Thus, a piece of music that evokes familiarity or nostalgia will improve a listener's evoked set and hold greater appeal to their emotions. As a result, the piece of music and anything associated therewith—including advertisements and brands—will be more likely to remain in the listener's memory.

This study argues that clarifying the musical characteristics favored by Japanese young people can assist in making content more appealing to consumers while enhancing the impact of a brand for the future. This study identifies the musical characteristics with the greatest emotional appeal to Japanese young people, as well as the relationships between these musical characteristics and their use in various media, including TV advertisements and films. In doing so, this study reveals the strategic use of music in Japanese marketing.

## **2. Literature review and theoretical framework**

### *2.1 Musical elements and their effects on listeners*

The increasing recognition of the importance of BGM in advertising has resulted in a plethora of studies seeking to identify which musical elements (e.g., mode, rhythm, and/or tempo) have the greatest impact on consumers. Others have sought to clarify other advertisement factors in relation to music using experiments. This research trend has expanded from examining musical elements—such as modes (major or minor), rhythm, tempo, mood, pitch, and harmony—to identifying their relationships with advertising messages.

Research has also sought to identify the relationship between familiarity and consumer music, and how the use of familiar music in advertising impacts consumer behavior. According to Wedin (1972), subjects tend to assign meaning to music based on their education and cultural background. Musical elements are related to this assignment of meaning. For example, harmony, melody, rhythm, and tone are all elements that can be converted into words (Henkin, 1955, 1957). Consequently, scholars have conducted experiments wherein subjects are asked to respond with adjectives—sad, happy, and so on—that best fit their impression and image of the provided song.

This line of research has elucidated what kind of effect musical elements have on individuals. More specifically, research focused on mode reported that the major mode induces happiness or optimism in listeners, while the minor mode typically evokes sadness or a feeling of calmness (Hevner, 1935, 1936). Scherer and Oshinsky (1977) found that the major mode inspires images of joy and happiness, while the minor mode elicits anger and/or antipathy. Other research has found that the major and minor keys are correlated with individual preferences (Cupchik *et al.*, 1982).

Tempo is also a key factor in the emotional impressions of a piece of music (Cupchik *et al.*, 1982; Kellaris and Kent, 1991; Kellaris and Mantel, 1996; Kellaris *et al.*, 1996; Milliman, 1982, 1986; Rosenfeld, 1985; Scherer and Oshinsky, 1977; North *et al.*, 1998). For instance, a song that sounds sad can be perceived as happy simply by increasing its tempo (Rigg, 1940). A fast tempo of approximately 115 beats per minute (BPM) decreases the information load, while a slow tempo of approximately 80 BPM increases the information load (Hahn and Hwang, 1999).

Studies also demonstrate that an individual's reactions to music are related to both pitch *and* tempo (Rosenfeld, 1985). Both elements induce arousal and stimulus, positively impacting consumers' behavioral intentions (Smith and Curnow, 1966; Fontaine and Schwalm, 1979; Kellaris and Kent, 1991; Blair and Kellaris, 1993; Dube *et al.*, 1995). Others have shown that an individual's musical preferences align with their preferred tempo (Oakes, 2003).

Rhythm and harmony are also important. Regarding rhythm, scholars have found that a solid rhythm evokes a forceful and commanding image, while a smooth, flowing rhythm inspires images of happiness or sophistication (Hevner, 1936). Stark rhythms tend to induce interest, fear, and surprise, while monotonous rhythms tend to make listeners feel bored (Scherer and Oshinsky, 1977). With respect to harmony, dissonance evokes excitement, strength, and sadness in listeners, while consonance produces happiness, clarity, and passion. While the difference in the falling/rising tone of a melody line is not always clear, a melody with falling tones tends to elicit cheerfulness and peace, while a rising tone invites feelings of solemnity and sobriety (Hevner, 1936).

Such studies—notably, Scherer and Oshinsky (1977) and Bruner (1990)—have sought to uncover what combinations of musical elements could lead consumers to assign specific meanings to music, and how they might be used to evoke specific emotions. These researchers asked participants to respond to a combination of musical elements by presenting adjectives that best described how they felt about it. While this line of enquiry has produced valuable findings, they are fraught with limitations. For example, since emotions change depending on the environment and an individual's state at any given time, exact research results cannot always be reproduced. Moreover, studies like those of Scherer and Oshinsky (1977), Bruner (1990), and Gabrielsson (1973) presented respondents with different adjectives and musical elements, resulting in ambiguous results and a lack of generalizability. For instance, while Gabrielsson (1973) attempted to clarify the emotions evoked by music using adjectives, these adjectives were not categorized according to emotions, thoughts, and senses and have been noted as lacking in specificity. These issues notwithstanding, the aforementioned studies have elucidated how musical elements impact listeners and how BGM can be used to enhance advertising messages and films.

## *2.2 Japanese cadence and musical interpretation*

In contrast to the West, research on the influence of music and its relationship with advertising has made little progress in Japan. Considering the lack of relevant Japanese studies that can be used as reference here, this study begins by examining the roots of Japanese views of music. There are two aspects to music: the auditory/sensory aspect, which lead listeners to perceive music as either enjoyable or unpleasant; and the aspect rooted in human life and linked to the listener's context and environment. Fujieda (2000) shows that the standard of sound has been cultivated endemically within the era as well as through ethnic groups and that the sensory taste of sound causes a change in temperament, and the characteristics of temperament affect the sensitivity of the ear. In this respect, Fujita (1976) argues that there are unique sounds that Japanese people share and understand within the context of their long history. By grasping the characteristics of these shared tastes, it may be possible to extract the musical characteristics that

Japanese people enjoy the most (J. Shibata, 1974; M. Shibata, 1978, 1983, 1987; Yoshikawa, 1965).

Japanese music mainly derives from two sources: words and dance. The latter mainly consists of rhythms, as observed in *Awa Odori*, a dance from the Awa province. The former primarily comprises the natural melodies originating from *roei* (i.e., the recitation of Japanese poems) peculiar to *waka* (a traditional Japanese poem of 31 syllables), *shomon* (voice), and *kyomon* (sutra/literary tradition) chanting. The ethnic music of any country certainly tends to express its nation's individuality more strongly in vocal music than in instrumental music. In this respect, Japanese music is primarily vocal, often involving a narrative in the Japanese language, implying that words constitute the foundation of Japanese music. Indeed, many nursery rhymes that are sung by Japanese people are almost narrative in construction: set at a natural pitch for voices and instruments, with no significant pitch differences.

According to Koizumi (1984), a closer examination of these noted factors, tastes, and origins indicates that Japanese people perceive rhythm as a musical phenomenon according to five factors: 1) words; 2) strength, that is, the volume and power of a sound; 3) the change in the level of the sound, such as the pitch and the strength of the pitch accent; 4) melisma<sup>i</sup> and duration; and 5) other elements, including tonal changes and the progression of the harmony. Additionally, five factors create a sense of rhythm among listeners (Koizumi, 1984): 1) phrase units, 2) beat, 3) tempo, 4) metronomic beat,<sup>ii</sup> and 5) musical form.<sup>iii</sup>

The term "rhythm" tends to conjure notions specifically related to music. However, the aforementioned factors reveal that Japanese people also use rhythm in their language, and thus, they are sensitive to it. The Japanese language makes use of both high and low accents. Consequently, the intonation of words and pitch levels of music are closely related. Thus, the pitch changes found in music and within the Japanese language can be said to have similar characteristics, and the more traditional the music, the more these characteristics are evident. In a similar argument, Fujita (1976) claims that because both the taste and linguistic accents of the Japanese people are fundamentally melodious, they traditionally prefer melodious music.

### **3. Data and methodology**

This study surveyed 1,265 University students (885 male and 380 female), asking them about "songs that they like for some reason." Respondents were aged approximately 20 years (the range from 18 to 23 years old), and the questionnaires were completed anonymously. When they were elementary school students, Japanese government has started to introduce the computer education (the operation method, the equipment connected through a network, and so on) to all elementary schools. They make full use of and familiarize themselves thoroughly with mobile phone and social media. It is possibly that the different musical preferences between not digital native generations and digital native generations like them. Their musical preferences have not revealed yet though the country's economy will be sustained by them.

This survey focused on songs by singers of whom respondents were not generally a fan but, for some reason, liked one particular song that they listen to frequently. The rationale behind this survey was that the songs that these participants unconsciously enjoy may share musical elements that are ethnically favored. Of the songs offered in response to the survey, we picked up

80 songs with the highest number of votes. These 80 songs fall within the range of music typically used in TV advertisements. Although these days the differentiation between music genres is blurred, the sample songs could be classified into seven genres—rock, singer-songwriter, popular music, dance, anime-related, music for TV advertisements, and program-specific theme music for TV. Rock music comprises a band that performs using drums, bass, guitar, and other instruments. The singer-songwriter genre refers to artists who compose their own songs and lyrics, which reflect their thoughts. Moreover, they use their way of singing to accentuate the message they are putting forward. Popular music has a wide appeal with catchy melodies that are easy to understand and listen to. Dance music is an electronic soundscape specifically composed to facilitate or accompany dancing. The anime-related genre involves music composed and sung by Vocaloid, voice actors, and virtual content creators. Music for TV advertisements is originally designed to engage a consumers' attention and it typically becomes catchy once commercially released. Theme music for TV programs is similar to that for TV advertisements, except that it tends to focus on scenarios or topics rather than advertising products.

The breakdown of the 80 sample songs per genre is as follows: 32 rock songs, 16 pop songs, 16 singer-songwriter songs, 8 dance songs, 6 anime-related songs, and lastly, 1 each for TV advertisement music and TV program-specific theme music. Note that 2 of the 80 songs are western music, namely, "Whatever" by the band Oasis (rock genre), and "This Is Me" which is the theme song from the film, *The Greatest Showman* (program-specific theme music genre).

Considering the distribution of the sample songs according to when they were published or released, the survey participants selected five songs which were released before 2000 (approximately before they were born); 16 songs released from 2000 to 2009 inclusively (representing their childhood years); 25 from 2010 to 2015 inclusively (representing their early teenage years); and 34 songs from the past 4 years (from 2016 to 2019 inclusively, representing their later teen years). The most frequently voted songs included 15 from 2016 and 12 from 2017; these represented the songs that were popular favorites when they were high school students. It is interesting to note that of the five selected songs that were released before 2000, 4 of them have been covered by many singers or had multiple commercial uses (in TV advertisements, drama series, or movies) since their release; in contrast, the selection of the remaining pre-2000 song falls outside this explanation.

In conclusion, musical trends (such as chart-hits) have not biased the participants' selections toward the most recently trending releases, but the conscious memory of past favorites has indeed affected their preferences. Similarly, commercially reinforced songs from prior eras, regardless of genres, have also influenced participants in their selections.

Referred to as a Western musical characteristic by Weber (1956), rationalization comprises the 12-tone equal-tempered scale, which divides an octave into 12 equal semitones, as well as octave and tempo. Therefore, major/minor keys and BPM are included as variables in this study in accordance with the Western musical perspective. BPM represents tempo and refers to a rhythm beating out at a constant rate. BPM is a significant element that supports the foundation of a piece of music. The Japanese language is such that native speakers do not tend to appreciate significant pitch differences and strange accents. Therefore, this study adds three variables: 1)

the interval of sound across the entirety of a song, 2) the interval of adjacent notes in the chorus, and 3) the interval of adjacent notes in parts other than the chorus. These intervals take the note number based on an octave. The latter two variables were included because if there is a significant difference between adjacent sounds in Japanese, both the spoken and sung words will sound unnatural and unlike Japanese to listeners. Additionally, this study incorporates the number of key changes from the Western musical perspective, as well as the rhythm generated from the Japanese musical perspective regarding metronomic beat and musical style. As such, the results are examined by considering the following six variables: 1) tempo, 2) major and minor keys, 3) the interval of notes across the whole tune, 4) the interval of adjacent notes in parts other than the chorus, 5) the interval of adjacent notes in the chorus, and 6) the number of key changes.

Music consists of elements such as rhythm and melody, which are combined in a complex manner. By creating synthetic variables and condensing information, this study assumes that the characteristics of songs that listeners unconsciously favor can be indexed. Accordingly, a survey was conducted using original music scores. A principal component analysis was conducted using SPSS. As major and minor keys are categorical data, dummy variables of “major 1” and “minor 2” were used. All other variables used quantitative data.

Table 1. Table title (this is an example of table 1)

Condition	M(SD)	95%CI	
		LL	UL
Letters	14.5(28.6)	5.4	23.6
Digits	31.8(33.2)	21.2	42.4

*Note.* Place table caption in front of table body and description below the table body. Avoid vertical rules. Be sparing in the use of tables and ensure that the data presented in tables do not duplicate results described elsewhere in the article. You may resize the tables to fit the page size.

#### 4. Results

As shown in Table 1, the initial commonality was 1, which was standardized using a correlation matrix.

Table 1. Commonality between principal components

	Initial period	After factor extraction
Key	1	0.592
BPM	1	0.798
Number of key changes	1	0.597
Interval	1	0.538
Adjacent (overall)	1	0.729
Adjacent (chorus)	1	0.722

*Note.* Factor extraction method: Principal component analysis.

An eigenvalue of 1 or more was used as the standard of the principal component in order to ensure that the number of overall indicators was small (Table 2). As a result, three main components were synthesized: 1) “the point that draws the listener’s attention,” 2) the “story,” and 3) the “musical expression.” The cumulative contribution ratio of the first principal component was 28.769%, the cumulative contribution ratio up to the second principal component was 48.073%, and the cumulative contribution ratio up to the third principal component was 66.254%. Although relatively little information was incorporated, verification was continued to obtain a ratio exceeding 50%.

Table 2. Eigenvalues and sum of the described variances

Component	Initial eigenvalue			Extraction sums of squared loadings		
	Total	Percent of variance	Cumulative percent	Total	Percent of variance	Cumulative percent
1	1.726	28.769	28.769	1.726	28.769	28.769
2	1.158	19.304	48.073	1.158	19.304	48.073
3	1.091	18.181	66.254	1.091	18.181	66.254
4	0.865	14.424	80.678			
5	0.745	12.417	93.096			
6	0.414	6.904	100			

*Note.* Factor extraction method: Principal component analysis.

Factors with 0.5 or higher were treated as factors with a particularly strong influence (Table 3). In the first principal component, even in terms of the interval of sound, intervals of adjacent tones were found to be large. The sound interval was not the difference between adjacent tones, but rather, the difference between the lowest and highest tones throughout a song. It thus represents the sound range of the entire song. This indicates that the sudden and significant deviation of a sound from the established norm of a song catches the listener’s attention and leaves an impression because the song no longer sounds “Japanese.”

Table 3. Component matrix

	1	2	3
Key	0.016	0.748	-0.181
BPM	-0.056	0.33	0.828
Number of key changes	0.233	0.668	-0.311
Interval	0.598	-0.163	-0.393
Adjacent (overall)	0.837	-0.118	0.12
Adjacent (chorus)	0.781	0.06	0.328

*Note.* Factor extraction method: Principal component analysis.  
Three components were extracted.

In the second principal component (the “narrative” or story), the number of key changes was found to have a strong impact. When a dummy variable was used for the key (i.e., to indicate either major or minor keys), the key seemed to have a significant positive impact, insofar as it was responsible for the listener’s impression of the overall melody. A key change alters the impression of the music within a song and is often used to create a climax. These findings suggest that the second component predicts how a melody will progress.

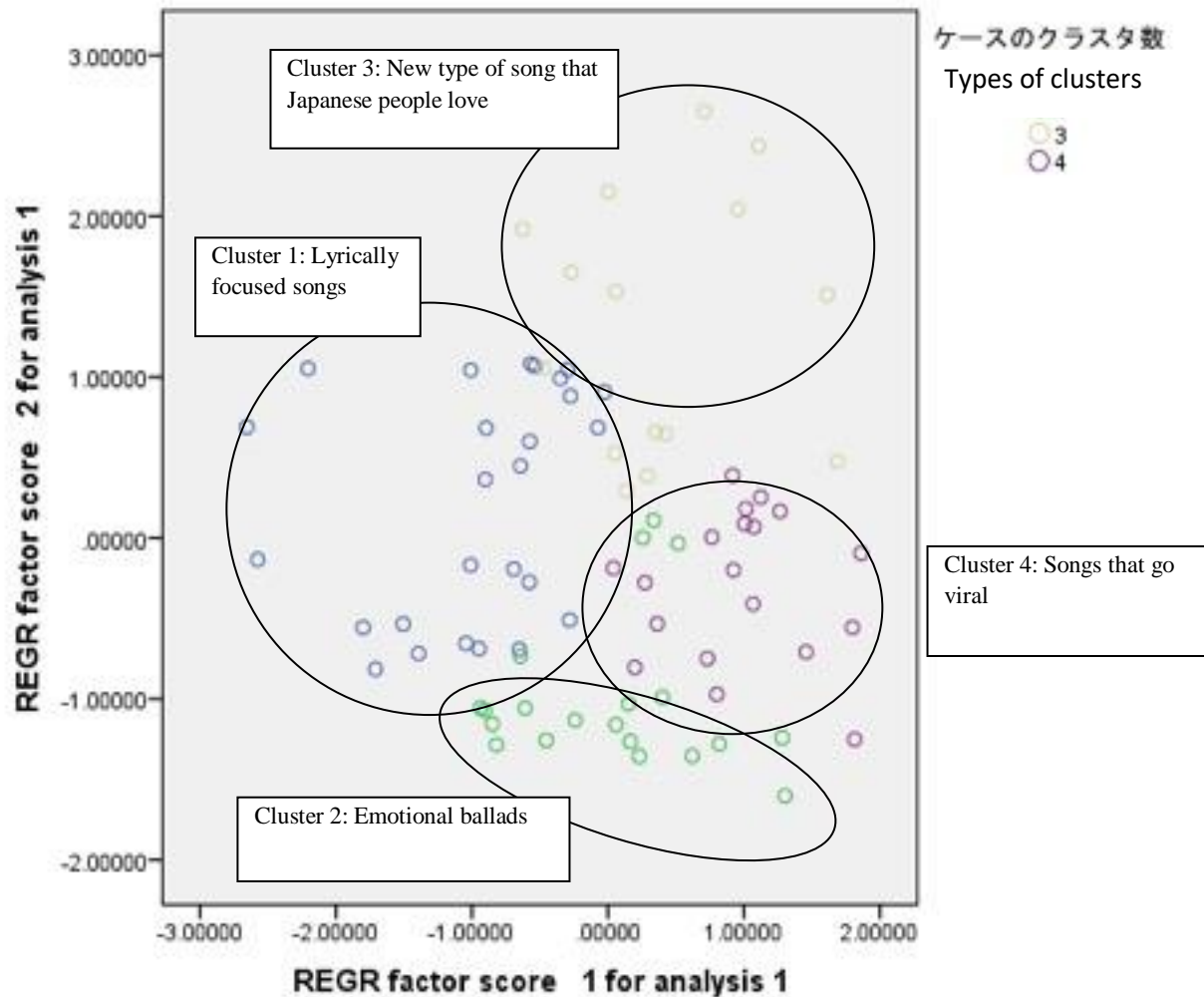
BPM has the highest influence in the third principle component (“musical expression”). The value became negative when a dummy variable was used for the medium, indicating the variable was relatively unaffected by medium exposure. BPM represents tempo and refers to the rhythm beat out at a constant rate. Therefore, BPM is a significant factor that supports the foundation of a song. In general, a BPM of between 60 and 80 induces relaxed feelings, and this is often used in ballads; meanwhile, speeds of 90 to 140 are most often used in pop and rock songs. Dance music often registers a BPM of 130 to 150, while higher tempos (i.e., 150–170 BPM) are more aggressive. These various BPM ranges represent the sensations that a song generates within a listener.

Using the first, second, and third principal component scores, the 80 sample songs selected by multiple respondents were classified into four clusters using SPSS. These clusters were differentiated based on note intervals and the resulting tone, and all 80 songs were allocated and accounted for. The clusters were constituted as follows: Cluster 1 consists of 26 songs; Cluster 2, of 20 songs; Cluster 3, of 15 songs; and lastly, Cluster 4 of 19 songs. The evaluation of the lowest and highest values of each cluster shows that the interval of notes is smallest in Cluster 1, which includes songs with dark tones. Cluster 2 has relatively large note intervals, indicating a positive tonality. Cluster 3 has relatively small note intervals, which indicates the gloomiest tonality. Cluster 4 has the largest sound interval, with a bright tonality overall. The adjacent (overall) factor has a strong influence on the first principal component and shows that the interval note ranges from 2 to 12 in Cluster 1, from 7 to 16 in Cluster 2, from 7 to 12 in Cluster 3, and from 9 to 21 in Cluster 4.

It is worth noting that unless all results up to and including the third principal component were used, the results did not exceed 50%, which was the value necessary to explain all variables. Therefore, cluster classification included all scores up to and including the third principal component. However, as a two-dimensional plot is easier to understand, the first and second principal component scores were used for the plot graph (Figure 1). As such, some data are not clearly classified by the plot graph (Figure 1).



Figure 1. Principal component score plot



Each cluster was examined according to the first principle component, that is, “the point that draws the listener’s attention.” The interval between adjacent notes at parts other than the chorus extended up to two octaves in both Cluster 3 and Cluster 4. In Cluster 4, the interval between adjacent notes in the chorus went up as much as two octaves, while the interval between adjacent notes in parts other than the chorus and the overall music exceeded three octaves. In Cluster 3, the interval between adjacent notes in the chorus and parts other than the chorus was approximately two octaves; however, in terms of the overall music, the interval extended up to three octaves. Conversely, in Clusters 1 and 2, intervals between adjacent notes were about one octave, while adjacent notes in parts other than the chorus were approximately two octaves. While the interval in the overall music was about two octaves in Cluster 1, it exceeded three octaves in Cluster 2.

Each cluster was then examined according to the second principle component, that is, the “narrative” viewpoint. Both Clusters 1 and 3 had specific characteristics in their key change and

tonality. In particular, almost all of the songs in Cluster 3 were written in a minor key and key changes were performed, which means that the songs in this cluster could be characterized as containing a dramatic progression. While Cluster 1 contained approximately the same number of songs written in minor and major keys, songs written in minor keys tended to include a key change. Additionally, Cluster 1 mainly comprised songs faster than 100 BPM, which means that the songs offer a feeling of variation and speed. Clusters 2 and 4 did not contain significant characteristics in either key change or tonality, and a greater number of songs were written in major keys than minor keys. While all songs in Cluster 2 were calm, with 100 BPM or less, almost all the songs in Cluster 4 were over 100 BPM, with some as high as 254 BPM. These faster songs can be characterized as being bright and/or exciting.

Cluster 1 was the most faithful to the Japanese language, and the primary desire of the singers was that the listeners hear their lyrics. To achieve this, the singers tend to make adjustments to the music through key changes and tonality so that listeners do not get bored. Therefore, Cluster 1 was titled “lyrically focused songs.” Although many songs in Cluster 2 also contain small note intervals with numerous major keys, these were in a typical ballad style of 100 BPM or less. A major key is often used to ensure that a song does not become too gloomy or depressing. Additionally, ballads tend to contain abundant information about a singer’s feelings, leading to listeners feeling sympathy for or being overwhelmed by the singer’s emotions. Therefore, Cluster 2 was titled “emotional ballads.” Cluster 3 contained many minor keys and key changes. Arguably, these songs were composed with the aim of maintaining the positive aspects of the sad minor keys, while consciously avoiding an old-fashioned sound. There were often large intervals between words in the songs of Cluster 3, intentionally producing points that stood out within the songs. Accordingly, this cluster was titled “new type of song that Japanese people love.” Finally, Cluster 4 contained songs that were mostly “flat” and lacked key changes. Nonetheless, these songs could still be considered bright and pleasant because the “lighter” major keys and quicker BPM were used. As the intervals between words in the songs in Cluster 4 tended to be large, the songs could be deemed flashy and attention-grabbing. Therefore, this cluster was titled “songs that go viral.”

## **5. Discussion and Conclusion**

Using the principal component analysis, this study identified several characteristics within the musical elements subconsciously preferred by Japanese people. The findings show that various genres of music are used in the different arrangements and sequencing of notes that sound “Japanese” and are melodious. This study also tested the 80 sample songs based on six use patterns: TV advertisements, drama series theme songs, movie theme songs, anime theme songs, multi-media, no tie-ups (“tie-ups” refer to songs targeted for release through TV, movies, or other associated media), and others (e.g., songs used in movies/TV series).

While there was no big difference among TV advertisements regarding the four clusters, there were slightly more songs from Cluster 1 in this group. This result indicates that advertisement producers intend to create a brand image by effectively matching the message of the advert with the lyrics and atmosphere of the song used in the advertisement. Songs from Cluster 1 were also common in TV drama series, indicating that producers sought to maintain consistency between

the content of the drama and that of the lyrics. Conversely, there were no differences between each cluster in relation to films.

Anime indicated a slightly higher use of songs from Cluster 3, with this type of music often used in the opening and/or climax scenes of the episode to stimulate and excite the viewers. This result indicates that the songs preferred for anime are those that create an atmosphere by giving prominence to sounds rather than the message of the lyrics. Moreover, these preferred songs do not add any extra information other than what is already visually depicted in the anime.

All the songs used across various media came from Cluster 2. This may be because listeners can create a sense of intimacy with the singer(s) and their message, resulting in the producer or advertiser having to choose the ultimate use of this type of song. However, when an emotional ballad is used effectively (e.g., the message of the song aligns with the song's usage), it can facilitate the communication of the intended message of the medium in which it is employed. Finally, the songs from Cluster 1 were most common in the no "tie-ups" category, while each cluster reported the same number of songs in the "other" category. Cluster 4 ("songs that go viral") songs could be deemed generally flashy and attention-grabbing, and companies can use them to draw consumers' attention.

According to the findings of this study, only the songs in Cluster 1 contain all the characteristics that can be used in many different situations. This indicates that Japanese people prefer music that does not deviate greatly from the pitch level of the Japanese language, as well as songs designed to brighten the gloomier feelings typically inspired by minor keys. These findings can facilitate the selection of appropriate music for TV advertisements, enhancing product and brand impact. Additionally, the number of young people who loves anime is increasing recently. Cluster 3 should be noticeable for the future.

#### *5.1 Study limitations and future research*

This study extracted variables from three characteristics of Western music, Japanese music, and the Japanese language, and analyzed these using six variables. However, this study has several limitations and further research remains necessary. First, further detailed analysis will not be possible unless variables such as the beat, degree of music rationalization, and pitch are also examined. As no similar research has been conducted on the emotions evoked by music in Japan, this study used western music research as its foundation. There is a lack of research on how the Japanese language and musical elements (including major and minor keys, as well as tempo) influence the atmosphere-building process when music and BGM are used in Japanese media. Investigations into how Japanese people feel about music are also needed, particularly those employing adjectives to study the emotional responses of Japanese listeners. In addition to developing this research area, such studies will promote Japanese consumer preferences and purchasing behavior by strategically facilitating the use of music and BGM in marketing. These findings can then be expanded beyond Japan and applied to other countries, as the Japanese case seems to have the potential to provide valuable insights on this topic.

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<sup>i</sup> "Melisma" is a singing method that involves singing expressively by adding several notes in an embellished and improvised manner while extending a vowel. In Japanese terms, it is similar to the use of *kobushi* (rolls) in Japanese folk songs.

<sup>ii</sup> "Metronomic beat" refers to changing the succession of notes into a regulated moving body in order to construct a musical driving force.

<sup>iii</sup> "Musical form" refers to music format and is represented by the allocation of several segments that construct a musical piece, as well as in its unification.