

References

- Ali, S. O., & Peynircioğlu, Z. F. (2006). Songs and emotions: Are lyrics and melodies equal partners? *Psychology of Music*, 34(4), 511-534. <https://doi.org/10.1177/0305735606067168>
- Atiq, M., et al. (2022). Influencer Marketing on Instagram: A Sequential Mediation Model of Storytelling Content and Audience Engagement via Relatability and Trust. *Information*, 13(7), 345. <https://doi.org/10.3390/info13070345>
- Bürge, T., Picinali, L., & Siedenbueg, K. (2021). Listening in the mix: Lead vocals robustly attract auditory attention in popular music. *Frontiers in Psychology*, 12, Article 769663. <https://doi.org/10.3389/fpsyg.2021.769663>
- Cao, D., Meadows, M., Wong, D., & Xia, S. (2020). Understanding consumers' social media engagement behaviour: An examination of the moderation effect of social media context. *Journal of Business Research*, 122, 835-846. <https://doi.org/10.1016/j.jbusres.2020.06.025>
- Charness, G., Gneezy, U., & Kuhn, M. A. (2012). Experimental methods: Between-subject and within-subject design. *Journal of Economic Behavior & Organization*, 81(1), 1-8. <https://doi.org/10.1016/j.jebo.2011.08.009>
- Cucu, E. (2021). Instagram stories data. *Socialinsider*. Retrieved from <https://www.socialinsider.io/blog/instagram-stories-data/>
- Derrick, B., Toher, D., & White, P. (2016). Why Welch's test is Type I error robust. *The Quantitative Methods for Psychology*, 12(1), 30-38. <https://doi.org/10.20982/tqmp.12.1.p030>
- Fagerland, M. W., & Sandvik, L. (2009). Performance of five two-sample location tests for skewed distributions with unequal variances. *Contemporary Clinical Trials*, 30(5), 490-496. <https://doi.org/10.1016/j.cct.2009.06.007>
- Hoffman, D. L., & Novak, T. P. (1996). Marketing in hypermedia computer-mediated environments: Conceptual foundations. *Journal of Marketing*, 60(3), 50-68. <https://doi.org/10.2307/1251841>
- Hollebeek, L. D., Sprott, D. E., Andreassen, T. W., Costley, C., Klaus, P., Kuppelwieser, V. G., & Karahasanović, A. (2019). Customer engagement in evolving technological environments: Synopsis and guiding propositions. *European Journal of Marketing*, 53(9), 2018-2023. <https://doi.org/10.1108/EJM-09-2019-970>
- Huang, N., & Elhilali, M. (2017). Auditory salience using natural soundscapes. *The Journal of the Acoustical Society of America*, 141(3), 2163-2176. <https://doi.org/10.1121/1.4979055>

- Iacoboni, M. (2009). Imitation, empathy, and mirror neurons. *Annual Review of Psychology*, 60, 653-670. <https://doi.org/10.1146/annurev.psych.60.110707.163604>
- Ikhsano, A., Stellarosa, Y., & Ramonita, L. (2024). Digital communication in music industry: An analysis of Instagram management in Indonesia and Southeast Asia. *Jurnal Komunikasi: Malaysian Journal of Communication*, 40(4), 29-45. <https://doi.org/10.17576/JKMJC-2024-4004-29>
- Juslin, P. N., & Laukka, P. (2003). Communication of emotions in vocal expression and music performance: Different channels, same code? *Psychological Bulletin*, 129(5), 770–814. <https://doi.org/10.1037/0033-2909.129.5.770>
- Kang, J.-A., et al. (2019). The role of storytelling in advertising: Consumer emotion, narrative engagement level, and word-of-mouth intention *Journal of Consumer Behaviour*, 19(1), 47-56. <https://doi.org/10.1002/cb.1793>
- Kaya, E. M., & Elhilali, M. (2014). Investigating bottom-up auditory attention. *Frontiers in Human Neuroscience*, 8, Article 327. <https://doi.org/10.3389/fnhum.2014.00327>
- Koelsch, S., et al. (2014). Brain correlates of music-evoked emotions. *Nature Reviews Neuroscience*, 15(3), 170–180. <https://doi.org/10.1038/nrn3666>
- Kothinti, S. R., & Elhilali, M. (2023). Are acoustics enough? Semantic effects on auditory salience in natural scenes. *Frontiers in Psychology*, 14. <https://doi.org/10.3389/fpsyg.2023.1276237>
- Lavine, M. (2022). Singing in the brain: Neural responses to vocal music. *Psychology Today*. Retrieved from <https://www.psychologytoday.com/us/blog/neuro-behavioral-betterment/202212/singing-in-the-brain-neural-responses-to-vocal-music>
- Ma, X., Hu, Q., & Tao, Y. (2023). The effects of prosocial lyrics music on attentional bias. *Psychology of Music*, 51(1), 31–44. <https://doi.org/10.1177/03057356221100285>
- Micallef Grimaud, P., & Eerola, T. (2022). Emotional expression through musical cues: A comparison of production and perception approaches. *PLoS ONE*, 17(12), e0279605. <https://doi.org/10.1371/journal.pone.0279605>
- Norman-Haignere, S. V., Kanwisher, N., & McDermott, J. H. (2015). Distinct cortical pathways for music and speech revealed by hypothesis-free voxel decomposition. *Neuron*, 88(6), 1281–1296. <https://doi.org/10.1016/j.neuron.2015.11.035>
- Pereira, C. S., Teixeira, J., Figueiredo, P., Xavier, J., & Castro, S. L. (2011). Music and emotions in the brain: Familiarity matters. *PLoS ONE*, 6(11), e27241. <https://doi.org/10.1371/journal.pone.0027241>

- Pernet, C. R., McAleer, P., Latinus, M., Gorgolewski, K. J., Charest, I., Bestelmeyer, P. E. G., Watson, R. H., Fleming, D., Crabbe, F., Valdes-Sosa, M., & Belin, P. (2015). The human voice areas: Spatial organization and inter-individual variability in temporal and extra-temporal cortices. *NeuroImage*, 119, 164–174. <https://doi.org/10.1016/j.neuroimage.2015.06.050>
- Pond, N., & Leavens, D. (2023). Comparing effects of sad melody versus sad lyrics on mood. *Psychology of Music*, 51(2), 193–206. <https://doi.org/10.1177/030573562311896>
- Pizzolitto, E. (2023). Music in business and management studies: A systematic literature review and research agenda. *Journal of Music Business and Management*, 23(1), 1–17. <https://doi.org/10.1007/s11301-023-00339-3>
- Ramsey, P. H. (1980). Exact Type I error rates for robustness of Student's t test with unequal variances. *Journal of Educational Statistics*, 5(4), 337–349. <https://doi.org/10.3102/10769986005004337>
- Rolison, A. J., & Edworthy, J. (2013). The whole song is greater than the sum of its parts: Local and structural features in music listening. *Psychomusicology: Music, Mind, and Brain*, 23(1), 33–48. <https://doi.org/10.1037/a0032442>
- Rupp, K., Hect, J. L., Remick, M., Ghuman, A., Chandrasekaran, B., Holt, L. L., & Abel, T. J. (2022). Neural responses in human superior temporal cortex support coding of voice representations. *PLOS Biology*, 20(7), Article e3001675. <https://doi.org/10.1371/journal.pbio.3001675>
- Ruxton, G. D. (2006). The unequal variance t-test is an underused alternative to Student's t-test and the Mann–Whitney U test. *Behavioral Ecology*, 17(4), 688–690. <https://doi.org/10.1093/beheco/ark016>
- Santini, F. D. O., Ladeira, W., Pinto, D. C., & Herter, M. M. (2020). Customer engagement in social media: A framework and meta-analysis. *Journal of the Academy of Marketing Science*, 48(1), 121–141. <https://doi.org/10.1007/s11747-020-00731-5>
- Shelton, J., & Kumar, G. P. (2010). Comparison between auditory and visual simple reaction times. *Neuroscience & Medicine*, 1(1), 30–32. <https://doi.org/10.4236/nm.2010.11004>
- Taruffi, L. (2021). Mind-wandering during personal music listening in everyday life: Music-evoked emotions predict thought valence. *International Journal of Environmental Research and Public Health*, 39(1), 11–27. <https://doi.org/10.3390/ijerph182312321>
- Warren, J. E., Sauter, D. A., Eisner, F., Wiland, J., Dresner, M. A., Wise, R. J. S., Rosen, S., & Scott, S. K. (2006). Positive emotions preferentially engage an

auditory-motor "mirror" system. *The Journal of Neuroscience*, 26(50), 13013–13019. <https://doi.org/10.1523/JNEUROSCI.3907-06.2006>

Weiβ, C., et al. (2012). Pupils dilate for vocal or familiar music. *Journal of Experimental Psychology: Human Perception and Performance*, 38(3), 112-128. <https://doi.org/10.1037/xhp0000226>

Zhang, W., Liu, F., Zhou, L., Wang, W., Jiang, H., & Jiang, C. (2019). The effects of timbre on neural responses to musical emotion. *Music Perception*, 37(2), 134–146. <https://doi.org/10.1525/mp.2019.37.2.134>

Zimmerman, D. W., & Zumbo, B. D. (1993). Rank transformations and the power of the Student t test and Welch t test for non-normal populations with unequal variances. *Canadian Journal of Experimental Psychology*, 47(3), 523-530. <https://doi.org/10.1037/h0078850>