TURNING UP BRAND VOLUME: HOW MUSIC CAN ENHANCE BRAND EQUITY

ALICIA POPESCU
SPRING 2015

A thesis
submitted in partial fulfillment
of the requirements
for a baccalaureate degree
in Marketing
with honors in Marketing

Reviewed and approved* by the following:

Karen Winterich
Associate Professor of Marketing
Frank and Mary Smeal Research Fellow
Thesis Supervisor

Jennifer Coupland
Paiste Fellow in Teaching and Learning
Clinical Professor of Marketing
Secondary Thesis Reader

* Signatures are on file in the Schreyer Honors College.
ABSTRACT

How can advertisers use music to enhance brand equity in order to transcend the commercial space and leave a lasting impression on the minds of consumers? The purpose of this study is to understand the consumer perspective of music in advertising and to develop best practices for incorporating music into a branding strategy. Looking at the past and present of music and advertising, one can see both industries have faced parallel challenges due to the digital era. We will use the expertise of music planners from the creative and music licensing firm, Music Dealers, to understand how these two industries are merging together to form a symbiotic relationship. Through a case study featuring Coca-Cola, we will see how advertisers are taking advantage of the enticing elements of music to grab the attention of consumers and pull them out of a cluttered ad space. Music can define a brand, giving it ‘sonic identity.’ Through my Musical Sophistication and Sonic Identity Experiment, I have found that musically sophisticated consumers can have more of an impact over brand equity and profitability compared to other consumers. Ultimately, advertisers need to engage this segment in creative, innovative, and musical ways in order to transcend the 30-second commercial space and turn up brand volume.
# TABLE OF CONTENTS

LIST OF FIGURES ......................................................................................... iv  
LIST OF TABLES ............................................................................................. v  
ACKNOWLEDGEMENTS ............................................................................... vii  

Chapter 1 The Past and Present of Music and Advertising .......................... 1  
   The Changing Advertising Game ............................................................... 1  
   The Changing Music Game ...................................................................... 3  
   The New Team .......................................................................................... 4  
   What Do the Experts Have to Say? ........................................................... 6  

Chapter 2 Musical Psychology and Advertising ...................................... 10  
   Tempo, Syncopation, and Groove ............................................................. 10  
   Emotion, Memory Retrieval, and Music .................................................. 14  
   Music and Age ......................................................................................... 17  

Chapter 3 Music Dealers: “Putting the Band to the Brand” ..................... 20  
   Success Story: Coca-Cola ........................................................................ 20  
   Music Dealers .......................................................................................... 25  
      The Music ............................................................................................. 26  
      Sonic Identity Workshops ................................................................... 27  
      The Artists ........................................................................................... 29  

Chapter 4 What Does The Consumer Have to Say? ................................. 32  
   Hypotheses ............................................................................................... 34  
      H1: Consumers and Sonic Identity ....................................................... 34  
      H2: Age and Musical Sophistication ...................................................... 35  
      H3: Musical Sophistication and Ad Response ....................................... 36  
   Potential Recommendations ...................................................................... 37  

Chapter 5 Experimental Method ............................................................... 39  
   Objectives ................................................................................................. 39  
   Format ...................................................................................................... 39  
   Part 1: Musical Sophistication .................................................................. 40  
   Part 2: Activity-Based Musical Influence ............................................... 42  
   Part 3: Sonic Identity ............................................................................... 43  
      High Sonic Identity: McDonald’s .......................................................... 44  
      Low Sonic Identity: Royal Caribbean .................................................. 45  
      Unfamiliar: Joe Fresh ........................................................................... 46
LIST OF FIGURES

Figure 1. Lamere: Age and Musical Preference ................................................................. 18
Figure 2. Coca Cola: Music and Branding ................................................................. 23
Figure 3. Motivation to Buy Gauge ........................................................................ 49
Figure 4. Brand Attitude Gauge ........................................................................ 49
Figure 5. Musical Sophistication Score Distribution ............................................. 55
Figure 6. Urban Trend in Seeking out Ad Music ...................................................... 59


**LIST OF TABLES**

Table 1. Activity-Based Musical Influence: Effect of Age on Emotion and Arousal........58

Table 2. Brand Comparison ........................................................................................................................................66

Table 3. Brand Comparison ........................................................................................................................................66

Table 4. Musical Sophistication vs. Enjoyment of Ad Song .................................................................101

Table 5. Musical Sophistication vs. Remembering the Impact of Ad Song .........................................102

Table 6. Musical Sophistication vs. Seeking Out Ad Music ........................................................................102

Table 7. Musical Sophistication vs. Importance of Music in an Ad .........................................................103

Table 8. Musical Sophistication vs. Motivation to Buy .........................................................................103

Table 9. Effect of Age on Musical Sophistication ................................................................................104

Table 10. Effect of Gender on Musical Sophistication ...........................................................................104

Table 11. Effect of Occupational Status on Musical Sophistication .....................................................105

Table 12. Effect of Ethnicity Musical Sophistication .............................................................................105

Table 13. Effect of Urban on Musical Sophistication ............................................................................106

Table 14. Effect of Rural on Musical Sophistication ...............................................................................106

Table 15. Activity-Based Musical Influence: Effect of Age on Emotion ..............................................107

Table 16. Activity-Based Musical Influence: Effect of Age on Arousal ..............................................107

Table 17. Urban Trend in Seeking Out Ad Music ......................................................................................108

Table 18. Effect of Brand on After Ad Favorability ..............................................................................109

Table 19. Effect of Brand on Motivation to Buy ......................................................................................110

Table 20. Effect of Brand on Brand Attitude ........................................................................................111

Table 21. Effect of Brand on Enjoyment of Ad Song .............................................................................111

Table 22. Effect of Brand on Musical Fit of Ad Song ..........................................................................112

Table 23. Effect of Brand on Familiarity .................................................................................................112

Table 24. Effect of Brand on Loyalty ........................................................................................................113
ACKNOWLEDGEMENTS

I would like to thank Dr. Karen Winterich for her extensive support and guidance throughout my thesis research and development. Her expertise in the fields of advertising and marketing helped me to effectively design an experimental study and statistical analysis. She challenged and encouraged my work, allowing me to create a thesis that combined both my academic passion of marketing and my recreational passion of music.

Thank you to the Schreyer Honors College for providing the research grant necessary to complete my experimental study. Without this funding, I would not have had an abundance of accurate data and reimbursement for my participants. This allowed me to develop concrete and well-rounded findings and recommendations.

Finally, I would like to thank my family and friends for serving as constant inspiration and encouragement along the way.
Chapter 1
The Past and Present of Music and Advertising

To begin the exploration of using music to enhance brand equity, one must first understand the past and present of the advertising and music industries. The onset of the digital age has caused the music and advertising industries to develop and change in a similar trajectory. The harmony of these two industries is growing stronger as the musical tastes and preferences of consumers are becoming more sophisticated, Crain (2013). Music pulls at our heartstrings and leaves a lasting imprint on our minds. Marketers and advertisers are using the emotional magnitude of music to transcend the 30-second commercial spot and become a part of the consumers’ everyday life.

The Changing Advertising Game

In order to understand music’s role in advertising, one must first understand the changing tide of the advertising industry. Crain (2013) claims the digital age is creating an ever-changing advertising landscape. Consumers are surrounded by advertisements everywhere they go. Before the explosion of technological advancements, people would see ads in newspapers, magazines, and television commercials. These ads were not overly intrusive and understandably came with the price of viewing media content.

Petrecca and Yu (2013) discuss “How the Digital Age has Reshaped the Ad Game.” Fifty years ago, an advertiser “needed to be a creative person.” However today, an advertiser needs to be a “technology person” as well. Technology is redefining the way people communicate, shop, and view media content. With new technological devices popping up every day, people are faced with information from all fronts, from mobile phones to tablets. With the development of these new platforms, advertisers
need to adapt and change their ways. In addition to television commercial spots, advertisers need to be concerned about placements on YouTube, social media, Google AdWords, and mobile applications. Not to mention, all of these ad platforms need to be connected with an integrated marketing strategy and be accompanied by measurable analysis. The digital era is forcing advertisers to change where and when they place ads. However, it also poses another continuous challenge. With so many devices and platforms to view media, the sheer number of advertisements has increased substantially. With hundreds of brands fighting for the attention of viewers on and offline, it is extremely difficult to stand out among the clutter and have a lasting impression on a consumer.

Crain (2013) integrates the ideas of Yaron Schwartzman, a partner in Game7Films. Yaron claims that in addition to standing out amongst the clutter, it is “the struggle to corral and engage a growing group of individuals who have limited attention spans, shifting brand loyalties, and have been weaned on an endless supply of free content.” Not only is there more competition in the ad space, but viewership has become less impressed by ad content, adding another challenge to advertisers.

Bob Vallee, CEO of Project: Worldwide, a network of advertising agencies, is featured in Petrecca and Yu’s article. “Ad agencies’ competitive strength will continue to be creative ideas and content message.” Vallee confirms that despite technological adaptations, advertisers need to focus on creative content. There are tech companies, like Google, that will surpass an ad agency’s capabilities in reaching viewers in the digital space. Now, it is most important for advertisers to wow consumers with their wit, emotional connection, and originality.

So what kind of creative content can grab hold of consumers in a digital age? And how can advertisers still make a profit for themselves and clients in this changing economy?
The Changing Music Game

Along with the advertising industry, the world of music is constantly changing. The times of going out to purchase a CD album are long gone. Jackson (2013) notes that traditional music sales are nonexistent and revenue streams are coming from completely different avenues. This originates from changes in the distribution of music (p. 6). The retail channel of music distribution morphed into an online “peer-to-peer file sharing” like Napster, then moved to streaming services like Spotify, Pandora, and iTunes. Jackson states that people’s need for music has not changed; in fact people have become even more obsessed with music. With the freedom of getting any song whenever and wherever, people value music more than ever. Except now, they are not willing to pay for it.

Crain (2013) also remarks on the changing music industry. He explains how the new distribution channels of music have caused the current generation to be “far more sophisticated and global when it comes to musical tastes.” Audiences are up to date on music. With the help of avenues like iTunes Top 100 list, YouTube videos reaching millions of views, and recommended songs on Spotify, new music is delivered to consumers more rapidly than ever. In addition, people are now able to share music via social media. In a matter of moments a song can reach millions of people. Listeners are exposed to music they may have never sought out on their own. This allows room for artists to share their art with a larger and more open-minded audience.

Although musicians may have a broader listener base, what does this mean to their profitability? People may value music highly, but without a tangible distribution channel and secure revenue stream, how are artists making money for their work? Concert tours, live performances, radio, and online sales account for a great deal of revenue. However, an untapped and growing channel is available to artists and record labels outside of physical album sales.

The same questions for advertisers applies to musicians: what kind of creative content can grab hold of listeners in a digital age? And how can musicians make a profitable living?
Advertising and music are both experiencing similar challenges. Both are facing the task of adapting to the digital age. Traditional methods of distribution, such as physical newsstands and CD racks, no longer exist. With completely new and digital distribution channels of media content, advertisers and musicians are finding it hard to effectively reach consumers and listeners. This in turn, is affecting their profit margins. Instead of facing these similar challenges on their own, the two worlds of advertising and music need to team up to build a symbiotic relationship.

According to Jackson (2013), advertisers spend massive amounts of money to build a brand. Whether they are starting fresh with a new product or rebuilding a tarnished reputation, advertisers invest in many elements such as creative, production, and editing to create the perfect ad. A surprising element that takes up a large portion of the ad budget is music and sound. For large, corporate brands the budget allocation for music and musical talent can be between $50 million and $100 million (pg. 3). This is a substantial expense and one that goes without adequate analysis. What is the return on investment for these musical selections? What is the impact of this music on the consumer but also what is the impact for the artist? These questions lead to one wondering what the corporate strategy is in selecting music for an advertisement.

Jackson (2013) claims that the vast majority of advertisers select a song for an ad and leave it up to chance to decide if it is going to be a hit or not. There is no unanimous and systematic method to pairing a song to an ad. For many brands, musical selections are a last minute thought. Jackson also discusses how brands are not seeking out support in making musical decisions (pg. 9). Brands have no problem reaching out to IT support companies if they are struggling with a technical issue. However, when it comes to music, executives are not looking to musical experts for assistance. They are making musical decisions on their own because “music is fun” (pg. 10). Executives are influenced by personal music tastes and high negotiation and licensing costs of desired songs. They sacrifice what may be the perfect song to cost and choose the next best thing. Finally, brand executives pick songs without
evaluating its success in the ad. Why are brands willing to risk hundreds of millions of dollars in their musical selection?

Jackson outlines the key “rules of the game” when it comes to using music in advertising. His main goal is to construct a simple model that “creates and measures value… among the brand, customer, and musicians, and ad agencies” (pg. 5).

Challenges begin with the musician. In the eyes of many artists, large corporations and brands are just large masses of money. Many artists think putting their music in the hands of an advertiser is “selling out.” However, with traditional music revenue streams dried up, brands and “corporate America” are looking better and better to artists and record labels. Jackson explains that this relationship is far greater than just licensing musical tracks for commercials; it can involve an integrated musical campaign that brings value to the customer (pg. 6).

Both sides of the spectrum, advertiser and musician, seem to be hesitant about working together publically. However, Jackson has a revolutionary idea: brands are the new distributers for music. They serve an artist in all the ways traditional distributers did in the physical record sales era. Brands find the artist and music, showcase them in front of an audience, and provide monetary compensation for their work. Although this may not seem as direct as selling an album to a retailer, the effects are still the same. The key difference is that companies are not making it abundantly clear who the artists in their commercial spots are and musicians are not overly-eager to submit to a corporate brand.

According to Jackson (2013), the relationship between brands and music should be seen as a “business to business (B2B)” rapport (pg. 7). This B2B relationship between brands and music is the answer to the questions of advertisers and musicians. In Chapter 3, we will elaborate on this relationship and outline the methods in which Jackson and his company, Music Dealers, bring the “bands to the brands.” I will also provide personal recommendations, in Chapter 7, on how advertisers and musicians can work together in harmony. First, let’s look at what advertising experts are saying about the role of music in advertising.
What Do the Experts Have to Say?

Crain (2013) states that a powerful song during an advertisement, as opposed to dialog, can be significantly more engaging. Collaborating with the creative head of Spike TV, Neil Schuurmans states “Using a great track helps the ad hit an emotional chord…music can make or break a campaign.”

Hitting an emotional chord is what makes an advertisement successful. In reviewing 20 years of emotional measurement in advertising, Poels and Dewitte (2006) discovered multiple means of measuring emotion evoked from an advertisement. In every measurement strategy they found that emotional reactions to advertisements are established prior to cognitive processing of the ad. This in turn demonstrates how emotions, rather than cognitive factors affect brand equity variables such as attitude towards the ad and brand, purchase intention, and familiarity. Thus, if the musical selection in an advertisement is able to strike an emotional chord, advertisers will have more control over consumer reaction to the brand.

The idea of emotional significance in an advertisement is reinforced by Irani (2012) as he describes the emotional and longstanding significance of the perfect song. He reflects on great artists such as Gene Kelly and their iconic and legendary sounds. When people listen to these songs they seem to be transported back to that era and feel a sense of nostalgia. Advertisers have used the strong brand equity of these “entertainment icons” and have carried it over to their products. Irani states that these classic songs trigger memories of not only the legendary motion pictures or celebrities themselves but of the product they are advertising. In addition, consumers are taking this song outside of the 30-second commercial spot and listening to it on their personal music devices, computers, and car radios. This allows the brand to leap into the real lives of the consumer and carry its presence into their everyday lives.

Irani (2012) explains how important care and deliberation are in creating the perfect “musical identity” for a product. He demonstrates the power of a song’s melody, tonality, and story-telling in an advertisement. “When music is used intelligently it can become your brand’s sonic signature. You can hear it from another room and know which brand it belongs to.” It is obviously substantial to have a
customer engaged while watching a commercial and listening to the corresponding musical track at the same time. But what really sets a “brand’s sonic signature” apart from any other’s is when the consumer remembers the song from that commercial and seeks it out independently to download and listen to later.

Irani further explains how music and advertising are linked because they both tell a story. Humans, at their very core, love to tell stories and hear stories as well. When advertisers are able to tell the story of their brand through a perfect musical track they have connected to the customer on a deeper level. The corresponding stories of the ad and the music multiply the impact.

This story-telling ideal is also supported by Levitin (2006). Levitin states that artists expose their raw feelings and emotions through lyrics, allowing us to be vulnerable in return. We feel like we are not alone in our feelings. This is what makes us feel connected to certain songs and the musician’s story. Advertisers need to tell the story of their product and brand in a meaningful way that connects to the consumer, in addition to accompanying a song that reflects this story. They must go above and beyond and create new and intriguing methods of using music to keep the product in the minds of the target market. When the customer is seeking out the song, or essentially the “story of the brand,” outside of the 30-second commercial spot, that is when the marketer has truly succeeded. This is how to stand out among the ad clutter.

However, finding this perfect musical track is easier said than done. Jackson (2006) discusses the scientific significance of music in an advertisement. He explains that the method of selecting the perfect song for an advertisement may not just be an art but a science as well. He quotes a professor of psychology at Harvard University, Steven Pinker, “Music appears to be a pure pleasure technology, a cocktail of recreational drugs that we ingest through the ear to stimulate a mass of pleasure circuits at once.” This may make music seem to be inconsequential to the world of business. However, Jackson reassures his readers that it is in fact essential in the world of marketing and advertising.

Jackson (2013) states that it is fairly clear that consumers avoid advertisements and hold a negative connotation with them. However, he has found that consumers are still “moved” by the songs
they hear in 30-second commercial spots. This is supported by a multitude of websites, adtunes.com and splедAd.com, that are dedicated to discovering songs played in advertisements. Ad viewers are actively searching for the music in ads; however corporations are not spear-heading or even aiding in this search. Jackson states that it should be up to the corporation to lead these forums and conversations among consumers. Since there is such a strong interest in uncovering the songs in ads, brands should make the titles and artists of these songs known. This can lead to prolonged consumer involvement with the music but also with the brand.

Jackson (2006) claims that “Every brand makes a noise, has its soundtrack.” It is selecting the right noise that is challenging. The problem with music is that it is difficult to put your finger on exactly why it makes us feel a certain way. Is it because the song is fast or slow? Or is it the specific instruments used? Jackson looked to neuroscience to discover why different people are intrigued by different songs.

In the early ages of media and advertising, jingles reigned supreme. Jackson accredits the success of jingles to the way people process them in their brains. These songs were played repeated which aided in them holding a heavy hand on the consumer’s memory. There is a neurological process when hearing words sung as opposed to spoken. Lyrics are stored and transported throughout the “whole brain pathway.” Spoken and written language has a more concentrated storage process (Jackson 2013 pg. 24-26).

The benefits of using one of Billboard’s Top 40 Songs for one’s advertisement seem somewhat obvious. Most likely the song is very popular and salient with one’s target market. The track has proven itself in terms of having a unique melody, rhythm, or overall tone. The public likes it, so advertisers assume they can borrow the value of the song and use it for their product. When the consumer sees the product they are reminded of their favorite artist and it creates positive affect (Jackson, 2006). However, consistency is key here. It is vitally important that the song fits perfectly with the brand image. The target market needs to connect to the song and comprehend its musical value with the product.
Experts agree that music needs to transcend the advertisement and be consistent throughout all marketing and communication efforts (Jackson 2006, 2013; Irani 2012). Advertisers need to find a way to have the musical identity connect to the brand on a deeper level than just a commercial. If one can achieve this, they will hold a lasting impression on the consumer. “People anywhere in the world understand and differentiate the emotional intention of music at a very primal level… music has the power to communicate the exact same emotional message to everyone across the globe” (Jackson, 2013).

We can see that the advertising and music industries have faced many changes over the last couple of decades. For both fields, many of these challenges can be attributed to the digital age and advances in technology. Both are struggling to capture the attention of a savvy, cheap, and overly-stimulated consumer. However, with similar challenges bring similar solutions. Jackson (2013) discovered an important realization that these two industries work better together than separately. Advertisers are seeking creative and moving content that will attract consumers while musicians need a vehicle and distribution channel to expose their art to the world. Advertisers possess the media outlets that will bring exposure to musicians. And musicians possess the creative and moving content to grab the attention of consumers. We can see that in order to stand out, an advertiser’s message needs to transcend a 30-second commercial spot. Music could be the way to do this.
Chapter 2
Musical Psychology and Advertising

The worlds of music and advertising, once separate entities, are blending together to change the way brands communicate with consumers. This symbiotic relationship is elevating brand equity and building a bridge between brand, artist, and customer (Jackson, 2013). This elevation is created by using music to take the brand outside of a 30-second commercial space and into the hearts and minds of consumers. How can such a powerful transfer of brand image be created by music? What makes music linger in our minds, controlling our feelings and memories? In turn, how can the elements of music be the reason for outstanding brand equity?

In this next chapter, we will explore the psychology of music and how it relates to advertising. By taking a look at the characteristics of music, we will be able to see why it evokes certain emotions and memories. Levitin (2006) provides incredible insight into musical psychology and its power over humans. He describes every element of music, however for the purposes of this study we will only focus on tempo, syncopation, and “groove.” These fundamentals of music, in addition to music’s effect on emotion and memory retrieval are important for advertisers to understand. We will ultimately connect this knowledge of musical psychology to building brand equity.

Tempo, Syncopation, and Groove

According to Merriam-Webster’s dictionary (2015), music is simply an organization of sounds. However, it is this organization that is anything but simple. There are hundreds of elements and factors that go into creating music. There are infinite combinations of notes played on hundreds of different instruments, paired with infinite rhythms and tempos. All of these ingredients result in evoking infinite
emotions, feelings, and memories from listeners. It is this result of music that advertisers are most interested in. We will examine the necessary musical elements of tempo, syncopation, and “groove” that are used to produce the desired emotional response from consumers.

Tempo is the speed of music. Levitin relates it to the pulse of a human body. If we tap our foot to a song, the beat of our tapping reflects the tempo of a song. Tempo plays a large role in evoking an emotional response to the music. Simply put, a fast tempo piece is usually considered happy and slow tempos are considered sad. The power of tempo is supported by a study conducted by Cook and Levitin (1996). People were asked to sing their favorite song from memory. It was concluded that a majority of people, non-musicians, were only four beats per minute away from the accurate tempo. This demonstrates how people are able to remember tempo very well (p. 59). Levitin (2006) explains that “The cerebellum contains systems of timekeepers for our daily lives” (p. 59). It syncs with music that we hear and it remembers how it syncs that music. The cerebellum remembers the tempo setting of each song after listening to it. This is why subjects were able to come very close to matching the exact tempo of the song despite musical ability.

This is important for advertisers, because it shows how consumers are capable of remembering the tempo of a song playing in an advertisement. If the tempo is catchy enough, the viewer will be able to recall it in the future, continuing the commercial’s impact outside of the 30-second spot. The tempo of a song playing in an ad also weighs heavily on emotion. Advertisers need to carefully consider the tempo of the musical selection in their commercial. Despite a song’s happy and positive lyrics and melody, if the tempo is slow consumers’ brains may mistake it for sad and negative. This sends the opposite message and emotional response intended for the brand.

Take a look at Google Chrome’s use of tempo in their 2011 commercial:

https://www.youtube.com/watch?v=R4vkVHjdQk
The song featured in the advertisement is “Sort Of” written and performed by Ingrid Michaelson (2009). Advertisers took out the vocals and lyrics from the song making the tempo very clear for consumers to hear. This commercial involves the emotional context and message of a father-daughter relationship. The tempo accompanies this theme beautifully in building an emotional response from the consumer. Take note of the swells in the piano melody and builds from the strings at 0:56. As the tempo gets faster we seem to feel a similar race in our hearts, supporting Levitin’s theory of tempo and emotion.

Next, we will explore the role of syncopation in a musical piece. Levitin (2006) describes syncopation as the moment a note is played a beat earlier or later than the listener expected. This leads to an altered emotional response. Since expectation is defied, listeners are caught off guard and surprised by the music. The brain enjoys detecting different nuances in a song. Music is very organized and the brain loves to detect its organization. Based on listening to other sounds the brain will anticipate certain notes. We look for a melodic direction and love to complete patterns in the notes and predict what will happen next. When a song delivers an unexpected combination of notes, that is when we experience emotion. Composers are trained in manipulating the listener’s expectations and planning a song to with syncopation (pg. 63).

Recall Poels and Dewitte (2006) study of how emotion is the most important element in affecting a consumer’s reaction to an ad. In addition to tempo and syncopation there is another key musical element that affects emotion. Levitin (2006) has titled this element as the “groove” of a song. The groove is what moves the song forward and keeps listeners emotionally engaged. Groove is achieved when the musician is able to slightly deviate from expectation. Similar to syncopation, the listener experiences a violation of anticipation and the brain finds delight and pleasure in this. However, groove differs from syncopation in that is not constructed by beats or notes on paper. Groove is not automated; it is created by a singular artist or from a particular performance. The musician may alter a small elements or styles of the piece from its original composition. This occurs frequently in live performances when artists have the freedom to create groove for the song. Groove and its power over emotion can be seen in this video of the band
Mumford and Sons performing their hit song “The Cave” in front of a live audience at the Reading Music Festival.

Please follow the link and take notice of how Mumford and Sons uses groove throughout their performance: [https://www.youtube.com/watch?v=yvG6UrRMFnk](https://www.youtube.com/watch?v=yvG6UrRMFnk)

Lead singer, Marcus Mumford takes control of the song’s introduction by slightly altering the tempo of the lyrics. The melody played on the guitar is unchanged; however his vocal performance engages the audience immediately. They are able to recognize the song but are surprised and excited about Marcus’s personal touch to the song. Marcus, himself, is overcome by emotion from the crowd’s reaction. We can also see groove illustrated in the percussion and keyboard. The musicians play with much greater volume and gusto during this live performance compared to a studio recording, allowing the audience to feel engulfed in the sound.

When listeners hear the groove, they can detect a slight variation. The brain enjoys investigating the small disorganization from the original piece, and then finding clarity in the new version. Groove makes the music seem more authentic and like a genuine conversation with the listener. They feel connected with the artist in a new, personal way and want to continue listening. Another example of groove is an acoustic version of a song. The listener is aware of what the original song is supposed to sound like, but they are delighted to hear it played in a slightly altered way. Revlon demonstrated this with their “Love Is On” commercial featuring the song “Addicted to Love” covered by Eddi Front (2014).

Please follow the link to view the Revlon “Love Is On” advertisement:

[https://www.youtube.com/watch?v=MtnyeAjewkY](https://www.youtube.com/watch?v=MtnyeAjewkY)
The song was originally released by Robert Palmer in 1986 and was a Billboard Top 100 track. Initially a pop-rock hit, Eddi Front’s cover of “Addicted to Love” alters the song by cutting out the electric guitar and keyboard sounds. Her soft and sultry voice adds an entirely new groove to the song. The unexpected variation of the song brings a new element of mystery and intrigue to the commercial.

The mission of the Revlon ad was to inspire a feeling of love and connection among their consumers. The original lyrics of “Addicted to Love” (Palmer 1986) combined with Eddi Front’s smooth and melodic rendition elicits a feeling of love and affection. The acoustic cover of this classic rock hit demonstrates how a song with the right groove can enhance the brand equity conveyed in a commercial. Not to mention the commercial has over 10 million views on YouTube, showing how intrigued and motivated the audience was to view it. This is the perfect example of an advertisement transcending the television space through the power of music.

Syncopation and groove have incredible effects on a listener’s response to a musical piece. The violation of expectation causes the listener to be further engaged in the song, keeping them intrigued. Advertisers need to consider this effect when selecting a song for an advertisement. What better way to engage the viewer than experiencing a powerful reaction from music? If the song is a slightly altered version of the original piece, viewers will be excited and proud of themselves for recognizing the song, however they will also be excited and interested in this new style. Since the brain may not have time to fully comprehend the piece from a 30-second ad, some may even search for the song online and continue listening if they really enjoyed it. This is how to transcend the commercial space and extend a brand into the lifestyle of a consumer.

**Emotion, Memory Retrieval, and Music**

Through the analysis of the musical elements of tempo, syncopation, and groove one can see how the structure of music can have an effect on listeners. The tempo of a song, whether it be fast or slow, has
a direct connection to emotion. Syncopation and groove also demonstrate a strong impact on the emotion of the listener. In addition to the structural components of music, there are multiple factors that also contribute to the deep connection humans have with music.

Levitin (2006) explains the relationship between music and emotion, and memory retrieval. He attributes musical preference in humans to complexity, experience, and vulnerability. Levitin explains that human preference in music begins at the age of two. Children’s songs are structurally very simple, with direct and predictable chord progressions. As children grow, the simple musical components are not challenging enough for their brains. As it relates to groove and syncopation, our brains find pleasure in discovering and identifying the structure of music. When it becomes too simple and easy to understand, the brain no longer finds it interesting. This is also why adults do not particularly enjoy songs from Barney the Dinosaur and why people get tired of a song after listening to it over and over again (p. 217-227).

Levitin (2006) explains how complexity affects why we like the music we like. Each individual has a different threshold for complexity. Levitin relates this to a car ride veered off course. The driver takes many shortcuts and back roads that are unidentifiable and unfamiliar to the passengers. There are people that enjoy the thrill of taking a new path and seeing a different view. However, there are some personalities that panic to the change and unpredictability. A similar experience occurs when listening to music with multiple, complex chord progressions or unfamiliar elements. Some brains cannot stand the complexity and skip the song immediately, while others are intrigued and continue listening (pg. 229-232). Advertisers need to understand their target market and that market’s musical complexity threshold. Best practice suggests finding a balanced complexity that is not too difficult to understand, yet not too simple to be predictable and boring.

In addition to the complexity of the song itself, personal experience plays an enormous role in the emotional effect of music. Every day humans experience emotional highs and lows. Many confide in friends, family, or professionals to discuss these experiences. However, for many expressing emotional
vulnerability is not done face-to-face but through the solace of a musical recording. Through an emotionally charged ballad, a musician relays his or her inner-most emotions to the listener with lyrics, melody, and tempo. In turn, this musical expression allows the listener to release their own vulnerabilities and feel accepted. Releasing vulnerability is one of music’s most important functions. A time when most humans feel the most vulnerable is during their teenage years.

Teenage years can be deemed “the turning point” in one’s musical preference. Levitin (2006) says this is when musical interest and identification are solidified in humans. This is a time of life for self-discovery, exploration, and over-active emotional activity. Music forms social bonds during this time. Many times, teens are defined by their friend groups and the music that these groups listen to (pg. 226). Generally, people tend to remember events that are connected to emotion. This is why music from one’s teenage years is so strongly lodged in the mind and a sense of nostalgia is felt when a song from that time is played.

Music and memory is a very interesting topic. Second to smell, music has the most powerful effect on retrieving memory (Jackson, 2006). Memories are encoded by groups of neurons that can be triggered by a certain cue. This cue many times is an old song you haven’t listened to in a long while. According to multiple-trace memory models, we assume the context of an event is cross-coded with other memories. The song is cross-coded with a specific event or landscape of events. The song acts as a “unique cue, a key unlocking all the experiences associated with the memory of the song, its time and place. And because memory and categorization are linked, a song can access not just specific memories, but more general, categorical memories” (pg. 162). Plus, our memory system is very closely tied to our emotional system in the brain.

Chou (1993) studied the effects of a song’s nostalgia in an advertisement. Chou wanted to identify if the release date of an ad song had an effect on consumer response. He found that using a popular song in a television ad that was released during the childhood or teenage years of the target market “can elicit feelings of nostalgia and lead to good moods as well as favorable brand attitudes…
even when the product and other ad design elements are not related to the nostalgic themes” (Practical Implications). Understanding the significance of music and memory retrieval can be viable for advertisers. If a brand is targeting an audience of 50-60 year olds, selecting a song from the 1970s, the time when this market was in high school, may be the most emotionally stimulating for this market. Considering the teenage years of one’s market is a tactic that can be used to elicit emotion from an audience. Chou demonstrates that the “persuasion mechanism of nostalgia” can be translated to the advertising message and brand itself.

In our study of musical psychology and advertising, there have been many connections to the age of listeners. Musical preferences are created through complexity thresholds, vulnerability release, and memory retrieval that many times are connected to the teenage years. Age is a defining factor and targeting demographic for brands. The age of a market is what can define a product or service and in turn the advertising tactics and methods used to promote that business.

**Music and Age**

Lamere (2014) explores the musical preferences of different age categories. He claims that one’s age can tell something about musical tastes and preferences. In this study, Lamere selected 5,000 users of a popular music subscription service from each age category (12-17, 18-24, 25-34, 35-44, 45-54, and 55-64). He tracked each users’ most listened to artists and compiled all of the artists to make “Top 20 Artists” for each age category. He specifically compared the top artists of 64-year-old and 13-year-old listeners. As predicted, the top artists are different; however there is overlap between the two age categories. For example, both groups listen to Bruno Mars, Katy Perry, and Maroon 5. Out of the two ages’ “Top 20 Artists,” 7 artists overlapped, meaning 35% of the artists are shared between 64-year-olds and 13-year-olds. Lamere tested this “overlap rate” until the Top 100 and Top 1000 artists and found the same 35% overlap.
When looking at the overlapping artists, one can see that they are current and popular. This popularity-bias is affecting the test. Popular music services like Spotify, iTunes, and even the radio play these popular tracks, therefore people of all ages are most likely going to be exposed to it. This bias means that 64-year-olds and 13-year-olds may not prefer these popular artists, they are simply curious to what is popular.

Lamere also provides a breakdown of the most popular artists for each age category.

<table>
<thead>
<tr>
<th>Distinctive artists for various demographics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age 12 to 17</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>Emblem3</td>
</tr>
<tr>
<td>Hunter Hayes</td>
</tr>
<tr>
<td>The Wanted</td>
</tr>
<tr>
<td>Cher Lloyd</td>
</tr>
<tr>
<td>Zoe</td>
</tr>
<tr>
<td>Big Time Rush</td>
</tr>
<tr>
<td>Cody Simpson</td>
</tr>
<tr>
<td>Jonas Brothers</td>
</tr>
<tr>
<td>Sage The Gemini</td>
</tr>
<tr>
<td>Little Mix</td>
</tr>
<tr>
<td>Mac Miller</td>
</tr>
<tr>
<td>Olly Murs</td>
</tr>
<tr>
<td>The Barden Bellas</td>
</tr>
<tr>
<td>Paramore</td>
</tr>
</tbody>
</table>

Figure 1. Lamere: Age and Musical Preference

From this chart, advertisers would be able to use the artists that relate most to their target market. Hypothetically, if Nike were marketing an athletic shoe for older ages (55-64 year-olds) they could select a song by The Beatles, The Who, or The Doobie Brothers. This is interesting and valuable data for advertisers. This study can be related to Chou’s nostalgia study (1993) and Levitin’s thoughts (2006) on formative teenage years and their impact on musical preference.

The gap between music and advertising seems to be growing smaller and smaller as one studies the past and present of the two industries. Now, one can see how musical psychology can be utilized to enhance advertisements to connect to target markets through emotions and memory retrieval. The core elements of music such as tempo, syncopation, and groove have powerful effects on listeners. These
effects transcend an advertisement to produce an emotional response that can be positively associated with the brand. By understanding music’s complexity and its ability to release vulnerabilities and retrieve memory, advertisers can understand how to manipulate a consumer’s response. There is a strong connection between music and age. Many researchers point to the teenage years as very influential in musical preference. Lamere’s (2014) work can be studied by advertisers to help pair musical selections in ads to their target age categories.

The background of musical psychology has been identified, now we can determine how advertisers are specifically using music to enhance brand equity. In the next chapter, we will see real-life examples of how brands use the new focus of “Music Planning” in their campaigns. These findings will then be put to the test against the perspective of consumers to gain a 360 degree view of music and advertising.
Chapter 3

Music Dealers: “Putting the Band to the Brand”

A B2B-style relationship between the band and the brand could be the answer to the challenges facing musicians and advertisers. In Chapter 1, we discovered the connection between the worlds of music and advertising. Musicians need advertisers to access listeners and advertisers need the talents of musicians for creative, stand-out content. By studying the facets of musical psychology, we learned that the elements of music have a powerful hold on the emotions and memory retrieval of consumers. The emotional power and intrigue of music, paired with the right ad placement can lead to a long-lasting consumer-brand experience. Now, we will learn how advertisers and brand managers are executing this strategy to turn up brand volume.

To combat the changes in the music and advertising industries, Music Dealers, a music licensing firm and creative, musical content provider, has spear-headed the “Music Planning” industry. Jackson (2012), who previously explained the necessary relationship between music and advertising, is the founder and managing director of Music Dealers. Now that we know a bridge needs to be built between these two industries, how do we construct it? This chapter will shed light on Music Dealers’ strategies and illustrate them using the campaign of one of their most successful clients, Coca-Cola.

Success Story: Coca-Cola

Advertising experts (Crain 2013; Irani 2012; Jackson 2006, 2013) are praising the role of music in a commercial spot, but what is being done in the industry to meld the worlds of music and advertising? What inspired my research and writing on this topic were the advertising works of great brands such as
Google, Nike, and Coca-Cola. I began noticing how powerful the musical selections were in their commercials. My attention level rose dramatically, and I was left feeling excited and interested in the brands. I searched for the commercials online, viewing some multiple times and even sharing with my friends. I sought out the songs used in the advertisements, streamed them to my smartphone, and continued to listen to the tracks weeks later. The positive image of the brands, connected to the musical selections, still remained in my mind.

One particular brand had left a powerful mark on my mind, Coca-Cola. Not only were the musical selections in their commercials intriguing and memorable, but their general use of music as a marketing vehicle was outstanding. I had noticed this in many ways. First, as I was listening to music on Spotify, a commercial music streaming device, I came across Coca-Cola as a user with multiple public playlists. They had over 100 musical playlists with varied styles and countries of origin, for example: “Best of September 2014,” “Have a Happy Holiday,” and “Throwback Thursday.” Each playlist had thousands of followers. This was the first time I had seen Coca-Cola in a pure musical space. They were not pushing beverage sales. To me, they were simply sharing new, popular tracks with the world. It led me to question how and why the Coca-Cola brand had developed this musical strategy.

After delving into Coca-Cola’s global webpage I soon found an article about their musical collaboration with Spotify. The idea to start a “musical conversation” between consumers began in 2011 with Coca-Cola’s director of entertainment marketing, Joe Belliotti. He had a dream to connect Coke consumers from all around the world through the power of music. “We want to combine the physical experience of drinking a Coke with the virtual experience of listening to, discovering, and sharing music… Our ambition is to have a Placelist associated with everywhere Coca-Cola is enjoyed.” Placelists allow music-listeners, specifically teens, to tag locations all around the world to 20 million different songs. Users can simply tag songs to their favorite locations, share these songs with friends, and discover new songs from people all over the world. This brings musical context to special locations and builds a sense of togetherness among friends, strangers, and Coca-Cola of course.
Coca-Cola has partnered with Spotify to make the Placelist campaign a reality. According to Spotify’s Information Press page, the Swedish-based company has over 15 million paid subscribers and 60 million active users listening to over 30 million songs around the world. With such a rapidly expanding user-base, Coca-Cola found this to be the perfect vehicle for their campaign. Through the Placelist campaign, Coca-Cola has gone outside of the traditional marketing box by creating a fun, interactive program that not only makes consumers feel good, but it makes them feel good about Coke.

After discovering the collaboration between Coke and Spotify, I wanted to learn more about Coke’s musical inspiration and why they decided to use music as a vehicle to sell their products. Online, I found the notable “Open Happiness” campaign within the global Coca-Cola homepage. Within this campaign I selected a tab entitled “Happy Music.” Here, I was excited to see the worlds of music and marketing blending together in perfect harmony. This passage is taken directly from Coca-Cola’s “Happy Music” campaign:
In this short excerpt, Coca-Cola is reminding consumers about their “ice cold” beverage, but the focus is on incorporating multiple positive affect variables. They talk about enjoying music, being in love, cultural passion, souring souls, and spreading happiness.

“Music is the ultimate shared experience around the world.”

This line sends the same message as Jackson’s (2006) quote, “…Music has the power to communicate the exact same emotional message to everyone across the globe.” The notion of uniting the world using music is something that uplifts and inspires people. With different languages, cultures, ages etc. music bypasses the differences and hits our hearts and souls. Coca-Cola has harnessed the power of music to change the psyche of current and potential consumers.
Another exciting item I discovered within Coca-Cola’s “Happy Music” tab was an article titled “Is This the World’s Happiest Song.” There was a music video, “Happiness Remix” embedded in the article which features people all over the world celebrating happiness.

Follow the link to view the “Happiness Remix” video: http://www.coca-colacompany.com/coca-cola-music/is-this-the-worlds-happiest-song#TCCC

There are people playing on a beach, in a park, on a mountain, on the subway, at concerts all over the world. Everyone is dancing, singing, laughing, and enjoying life. There are many international sounds, including 17 different artists collaborating with rap and beautiful harmony. Watching the spirited characters in the video having so much fun, we barely notice that Coca-Cola has product placements throughout the video as well as its brand name infiltrated into the lyrics. The people are sipping Coke, hugging Coke vending machines, and Coke trucks are driving through many scenes. However, the brand placements are shown in such a modest and discrete way, the audience is not put off by it. It seems to flow and connect seamlessly with the video. Audiences end the video feeling… happy. But most importantly they are left with a positive feeling towards the brand. This is the epitome of using music to enhance brand equity.

Tying with the “World’s Happiest Song” and the Coca-Cola Placelist campaign is another music initiative entitled “52 Songs of Happiness.” Every week of the year, Coca-Cola will introduce a talented, emerging musical artist on their online networks. This gives 52 artists an unprecedented vehicle to reach listeners and gain recognition for their work. Each artist connects their song to a special location that is meaningful to them. The featured song is then added to that location’s Placelist, seamlessly linking to Coke’s previous musical campaign. These songs and artists are headlined on Coca-Cola’s website and on their Spotify Placelists.
Coca-Cola’s Summer 2014 campaign features the tagline “Share a Coke.” This campaign featured two advertising spots including “Share Coke with Bobby” and “Say it With A Song.” Both ads were designed to resonate with teens across the globe. Coke placed popular first names on bottles and cans of their products to encourage customers to “Share a Coke with…” anyone! Because of their success in 2014, Coca-Cola was placed on Interbrand’s list of the top 100 Best Global Brands. Interbrand claims that, the “Share a Coke” campaign was able to “tap into self-expression and individual storytelling…deepening its connection with individual consumers—particularly Millennials.” Interbrand states that after this campaign Coke increased sales volume by 2%.

So how was Coca-Cola able to create the “World’s Happiest Song?” Was it put together by an advertising agency or a record label? The video looks like an extended commercial for Coca-Cola, however the musical selection is so unique it must have been produced originally for the video. This leads to the question of who created this perfect musical track. In addition, how did Coca-Cola discover the 52 best indie artists from all over the world for their “52 Songs of Happiness” campaign? Lastly, how did Coke find the perfect songs and overcome licensing issues for their “Share a Coke” campaign? The answer is Music Dealers.

Music Dealers

According to their webpage and published book Hit Brands, Music Dealers is a creative licensing agency offering “a dynamic range of stellar services.” Music Dealers sources music globally and represents over 20,000 musical artists. Their ultimate goal is to help artists reach potential fans by using the world’s top brands as a vehicle. Music Dealers collaborates with brands, like Coca-Cola, and their advertising agencies to pair the perfect artist and song to commercial advertisements and other music-
related promotional activities. Their services fall under three main umbrellas: the music, sonic identity workshops, and the artists.

The Music

Music Dealers’ Music Search is unlike any device you may have seen before. They have an enormous database of original musical tracks. However, what is truly unique about their musical search is the filter and discovery process. One can search by hundreds of tags such as genre, mood, instruments, and theme. Some of the most interesting tags are the ones that emulate specific emotions like energetic, insistent, and dramatic.

Music Dealers points out the 2007 Brandamp Study by Millward Brown. The study found that “music is the medium that people would least like to live without (beating internet, film, books, and TV)” (pg. 30). In addition, Brown found that 85% of participants felt that music has the power to alter their mood (pg. 33). This proves that one of the main purposes of listening to music is to evoke certain emotions and moods. For example, when exercising, some listen to loud, pounding rhythms that power their increased heart rate and energize them to complete that workout.

It can be difficult to search for songs with “loud, pounding rhythms;” however with Music Dealers’ search tool one can find their desired mood and discover songs that tie to that emotion directly. For advertisers, this is particularly vital. The goal of an advertiser is to persuade the audience to purchase their good or service. The emotional measurement advertising study by Poels and Dewitte (2006) demonstrated how advertisers can persuade an audience to purchase through the manipulation of emotion. By using Music Dealers’ featured search they are able to quickly and easily find the tagged themes and moods they would like their audience to feel.

Using the power of crowdsourcing, Music Dealers is also able to create completely original and custom-made music. This gives clients the power to have a song that is totally unique to their brand.
Advertisers can also incorporate lyrics that tie to their product or service, similar to how Coca-Cola included product names like “Cherry Coke” into their “Happiness Remix.” Clients can combine existing or made-up sounds and known or unknown artists to create totally new songs that surprise the listener and grab their attention. Music Dealers can translate songs into different languages, change tempo, add harmonies, and any other musical adaptation an advertiser could imagine.

**Sonic Identity Workshops**

The Music Dealers’ executive team (Jackson, 2013) describes corporate identity as “the first stage of any relationship between a corporation and the consumer.” But the true questions lie in ‘what is identity?’ and ‘what is brand equity?’ According to Jackson brand equity is, “Our emotional response to the products and services that we are offered and (that we) consume” (pg. 32). A key point to notice is the use of ‘we.’ We, the consumer, create the emotional response that builds the brand. However, new brands are popping up every day, and old brands are adding new dimensions to their brand identity. It can be hard for us to understand and differentiate brands.

Music Dealers is taking the idea of brand identification and brand equity one step further to what they call “sonic identity.” According to Music Dealers’ executives, Rucks, Christopher, and Sheinkopat (2014), “Sonic identity is a framework that combines a methodology for discovering a brand’s specific ‘sound,’ with guidelines that use music to improve consumer perception of that brand.” Creating a sonic identity for a brand is not a one-step process; it is an ongoing process including “TV commercials, video content, physical devices, apps and other digital media where sound is enabled” (pg. 35). This takes in-depth research into the brand persona and the desired consumer response. However, the problem in today’s advertising industry is the lack of focus on musical selection in commercial spots. With so much time and money spent on video footage, celebrity endorsement, editing, and placement it is easy to see how music planning seems to be lost in the process. Advertisers resort to selecting songs in the Billboard
Musical identity used to work simply as a “signpost… clear and points in one direction” (Jackson 2013, pg. 37). In the past, advertisers had two primary goals for their musical identity: 1. Consumers should be able to recognize the sound and 2. They should understand which brand it is associated with. They accomplished this through jingles and other mnemonic devices, solely focused on consumers remembering the product and sound. However, branding has evolved into so much more, including higher level judgments like “aesthetic and emotional” responses. This leads the brand from a “signpost” to a “symbol” that is able to transcend context, language, and time (pg. 37).

Although discovering a brand’s sonic identity can be difficult, Music Dealers offers musical supervision and expertise to aid in this process. They work with clients to develop their own personalized “musical style guide” in order to help them understand the perfect musical pairings for their commercial spots. Clients meet with Music Dealers’ musical experts in what they call a “Sonic Identity Workshop.” The advertisers, marketers, brand managers, and other key executives for the brand meet and discuss what their brand means and how they want audiences to view them. This is very important for clients, because it helps to establish the brand’s key character traits. They put terminology and describing words to their brand like “exuberant,” “passionate,” “empowered.” This helps to define the identity of the brand. Advertisers and music planners can then use the Music Dealers’ music search for these terms to find songs that fit the brand identity (Rucks, Christopher, and Erik Sheinkop; 2014).

Finding a song to fit one ad is not all Music Dealers’ will assist with. They work with brands to develop their sonic identity outside of the 30 or 60-second spot. They do this through what they call “musical engagement” (Jackson 2013; pg. 81-90).

Based on a 2009 survey conducted by MidemNet and Music Matters, Music Dealers claims that “music is the single most engaging art, media, or entertainment form on the planet” (Jackson 2013; pg.
The survey results indicated that 63% of the 8,500 respondents, from 13 different countries, are passionate about music (pg. 83).

Brands are tapping into their consumer’s passion for music by leading as “tastemakers” for music. These brands are striving to start a dialog amongst consumers by using music as the topic of conversation. This can be seen in the Coca-Cola Success Story. Brands like Coca-Cola are setting themselves apart in the industry by being music leaders. Consequently, people are relying on them not only for their products, but for their musical tastes and programs as well. This contributes to a higher-level connection and withstanding relationship between the consumer and the brand.

The Artists

When consumers view an advertisement and are intrigued and excited about the musical selection, some may immediately wonder who the artist of the song is. Knowing the artist of a great song is key for musical search and listening. This artist will most likely have similar tracks that the listener will enjoy. Music Dealers appeals to these consumers and understands their need for artist-discovery. The Music Dealers’ musical library holds sounds from independent “Headliners, Grammy-winners, and Billboard-chart-topping artists” that are not signed to a major record label (Rucks, Christopher, and Erik Sheinkop; 2014). This gives them ownership of their work and freedom to have it placed wherever they choose. Music Dealers also features thousands of undiscovered, indie artists, they like to call “The Great Unsigned, Pre-Cleared, and Hassle-Free” (Rucks, Christopher, and Erik Sheinkop; 2014). Whether the artist has reached fame and success in the industry or not, they are each cleared by Music Dealers’ Legal and Rights Department and are ready for use in advertisements.

They have established relationships with labels, publishers, composers, and bands giving them an enormous selection of music that is clear and licensed for the use of advertisers. These advertisers then give the bands the opportunity to have their music heard around the world in commercials and other
promotional materials. This works as a perfect symbiotic relationship. Artists and producers are able to distribute their music in a legal and paid atmosphere, while advertisers are able to have hand-tailored tracks that fit their brand identity. Lastly, consumers are able to listen to new, exciting, relevant music while watching commercials.

Music Dealers also stresses the importance of making these artists known in context to the advertising campaign. As stated previously, consumers are taking to the web to uncover the titles and artists of featured songs in ads. Brands need to be conscious of this, and work to foster conversations among their consumers about these artists. Music Dealers recommends having a dedicated music page for brands that features the downloadable song, artist bio, and pictures of the artist. They used this method with their client, AMC Network and their original series, Mad Men (Shaw 2013). Not only does this increase the notoriety of the artist, helping to boost their careers, but it builds the brand as a tastemaker for music and creativity. Other recommended actions brands can take to drive their sonic identity include live musical events sponsored by the brand, artist partnerships, free downloads and streams and playlists on Spotify or Pandora, similar to Coca-Cola’s playlists on Spotify (Jackson 2013, pg. 90).

Through the global partnership of Coca-Cola and Music Dealers, one can see the vast opportunities for enhancing brand equity with the use of music. Coke has demonstrated music’s capabilities in the works of multiple campaigns like their Spotify Placelists, the “World’s Happiest Song,” and “52 Songs of Happiness.” All of these musical activities seamlessly fit into their overall advertising mission of “Open Happiness.” Coca-Cola also saw tremendous success in their “Share a Coke” campaign using the musical expertise and rights negotiation techniques of Music Dealers. Overall, this creative licensing firm can be thanked for their extensive work in developing Coca-Cola’s sonic identity. Music Dealers applies the glue that will build the sustaining bridge between advertisers, musicians, and consumers. Through their broad musical database of talented, unsigned artists, sonic identity workshops, and engagement ideas Music Dealers is shaping the world of music and branding. They are taking their
talents across the world, building brand equities of top corporations while simultaneously exposing brilliant artists to potential fans.
Chapter 4
What Does The Consumer Have to Say?

So far, we have established the importance of music in building brand equity. From Music Dealers’ Jackson (2006, 2013) to multiple other advertising experts like Crain (2006) and Irani (2012), we have seen how influential music can be in grabbing the attention of a consumer. But what do the consumers have to say? Does music really spark their attention and improve their feelings towards the brand?

Hargreaves, North and McKendrick (2000) conducted a study taking place at similar bars and restaurants with similar clientele. Each establishment had a similar environment and product offering. The purpose was to evaluate how music affected the perceived image of the establishment. Results showed that the musical style and volume of the background music playing had an effect on customer perception of the environment. Most important to advertisers, they found that “music affects customer’s estimates of the maximum sum they would pay for products.” The most important takeaways from this research are that music has the ability to differentiate two similar establishments and alter pricing policy. Thus, it is crucial for marketers to understand their brand and choose the right music to pair with their offerings. If marketers select the right kind of music they can establish an elevated brand image, and in turn set a higher price for their offerings.

The notion that music can shape a consumer’s perception of a product or service and consequently impact the maximum price they are willing to pay is monumental for advertisers. This study was conducted in a brick and mortar environment. I wondered if the findings could be translated to commercial advertisements. While watching an advertisement, the viewer solely relies on sight and sound to obtain the brand image and identity. Whereas, in the Hargreaves, North and McKendrick (2000) study,
they are using all five senses: sight, sound, plus taste, touch, and smell to understand the brand. Music helped to boost the brand image when five senses are aiding the consumer’s understanding. Can it still improve the image with only sight and sound in a commercial?

One can see the extensive work Music Dealers has put into advancing the brand equity of hundreds of corporations around the world. They have developed concrete strategies to aid advertisers in selecting the best song for a commercial but also for creating an all-encompassing sonic identity. Time, money, and energy are being put into developing the sonic identity of a brand, and what used to be a last-minute decision is now a focused and meaningful effort. Hundreds of brands are supporting this ideal and seeking help from experts, like Music Dealers, to build their brand through music.

As explained by Levitin (2006) and Chou (2006), musical preferences are created through complexity thresholds, vulnerability releases, and memory retrievals that many times are connected to the teenage years. Every consumer has a unique musical preference. In addition, every consumer has a varying degree of musical sophistication. According to Goldsmiths Musical Sophistication Index (2011), musical sophistication is “independent of musical preference and expertise;” it is defined by active, emotional engagement in music, musical training, and perceptual abilities. I wondered if a consumer’s active, emotional engagement in music, or musical sophistication, could translate to their active, emotional engagement in the music playing in an advertisement.

Despite the vast amounts of time, money, and energy pouring into music and branding, have brands forgotten about the most important element of the equation: the consumer? Can the music in an ad affect a consumer’s brand attitude or motivation to buy a product? Are consumers able to distinguish high sonic identity brands from poor ones? Are certain consumers more engaged in and influenced by ad music based on their musical sophistication?
Hypotheses

Through the Musical Sophistication and Sonic Identity Experiment, I hypothesized three results.

H1: Consumers and Sonic Identity

In general, despite a consumer’s musical sophistication, brands with high sonic identity will have more engaging and influential ad music. Past research (Levitin 2006; Poel and Dewitte 2006) indicates that music has a strong tie to emotion and emotion is a powerful element in persuading consumers. The brands that use the expertise of music planners, such as Music Dealers, will have ad music that inspires the consumer more than brands that did not use musical assistance. High sonic identity brands’ ad music will not only inspire consumers, but it will affect many variables that concern marketers and brand managers. Consumer favorability of high sonic identity brands will increase after watching their featured ad with music that fits their identity. The motivation to buy the brand will increase, because consumers were attracted and intrigued by the musical selection. The same reaction will also apply to brand attitude. Consumers will enjoy this ad music more than the music of a low sonic identity. They will also be able to tell if the music fits the brand or not. This means that consumers are aware of sonic identity and can distinguish different degrees of sonic identification among brands.

H1: Consumers will be more engaged in the ads of high sonic identity brands compared to low sonic identity brands. High sonic identities will receive higher scores in brand equity variables such as brand attitude, favorability, and motivation to buy.
**H2: Age and Musical Sophistication**

In addition to the influence of high and low sonic identity brands, I wanted to study musical sophistication in consumers. In Chapter 2, we looked at Lamere’s study (2014) of age and musical preferences. This study was a great guideline for advertisers to see which artists are most popular for varying age demographics. People of varying ages do have different musical tastes; however there is overlap, mostly in popular tracks. From this study, one can see that it is important for advertisers to consider the varying tastes of different age demographics when selecting musical pairings. However, the study does not look into how these participants are receiving this music. Lamere used a music subscription service, assuming that all age categories use online music applications equally. However, I would like to challenge this assumption.

Looking back to our examination of the changing advertising and music industries, we saw how the digital era is contributing greatly to this change. Without physical CD album sales, the distribution channels of music have completely changed. Music comes to us digitally rather than physically now. One important question in this change is whether or not older generations are adapting to these different distribution channels. For years people became accustomed to buying physical records, 8-tracks, cassettes, and CDs. Are these people able to make the leap to Spotify, YouTube, and iTunes?

Furthermore, it could be argued that there is inertia in entering the digital music space. In turn, this is impacting older generations’ relationship with music, their musical tastes, and their musical sophistication. In Lamere’s study (2014) we were able to see that different ages have different musical preferences. However, we were not able to confirm how these participants are receiving music. It is clear that older generations only have a few current, popular artists in their Top 20. Why is this? Is it because they are nostalgic for the music of their teenage years, like Levitin’s (2006) theory states? Or is it because they do not know how to receive music in the digital era?

I believe that, for the most part, older generations have not adapted to the new distribution services of music, like Spotify, YouTube, etc. Because they are not as in touch with receiving music, they
are not as engaged with new musical trends and they do not listen to music as much as younger age categories. Music does not play as influential a role in activities or everyday situations for older ages. This may have in turn led to older consumers not being as musically sophisticated as younger age categories. This concerns advertisers who are marketing a product for older consumers. If their target market is not influenced by music, they may not want to put extended effort into their brand’s sonic identity.

In my experiment I hope to discover a relationship between participant musical sophistication, demographics, and their reaction to music in an ad. I predict a significant relationship between age and musical sophistication scores. I will also look for relationships among musical sophistication scores and other demographic characteristics including gender, occupational status, ethnicity, and rural and urban affiliation. Advertisers can use these relationships to determine the musical sophistication of their target markets.

H2: Age predicts musical sophistication such that younger consumers are more musically sophisticated compared to older consumers.

H3: Musical Sophistication and Ad Response

In Chapter 2 we connected Levitin’s (2006) study of musical elements to advertisers’ goal of manipulating emotion and memory retrieval. We also discussed how different people find enjoyment in different kinds of music. Whether it is the complexity of a song, vulnerability, or personal experiences, many elements affect our musical preferences. Levitin explains different musical preferences, but I wanted to take his findings a step further to understand the musical sophistication of consumers in general. Since there are infinite musical preferences, it may be more valuable for advertisers to understand musical sophistication of their consumers. Some people may be more intrigued and inspired
by music. If so, these are the people that advertisers need to think about when putting music to an advertisement.

Musical sophistication will be based on multiple musicality factors that do not rely on professional training, but more towards musical intrigue, involvement, and inspiration. Musically sophisticated consumers will be more in tune with the music playing in the advertisements and be more influenced by them. In addition, they will be more swayed by the high sonic identity brands. The consumers with low musical sophistication will have no preference in high or low sonic identity brands. The music will not be as great of an influence to these participants.

Since musically sophisticated consumers will pay more attention to advertisements with quality musical selections and high sonic identity, they are more likely to experience an increase in favorability towards the featured brand. This heightened favorability will translate to a positive brand attitude. This in turn, will enhance the equity of the brand. As Jackson (2013) stated, brands with higher equity and stronger identities are more likely to stand out in consumers’ minds and lead to an emotional attachment. This emotional attachment could increase purchase likelihood and motivate the consumer to buy the product.

H3: The musical sophistication of a consumer impacts his or her response to ad music and brand equity variables such as brand attitude, favorability, and motivation to buy.

Potential Recommendations

If a brand’s target demographic is one of high musical sophistication, advertisers will know that the musical selection in their commercial will need to be highly considered. Knowing the target demographic is musically sophisticated, advertisers and music planners can focus their attention on
studying the musical tastes and preferences of that segment. The brand may hope to serve as a musical
tastemaker similar to the way Coca-Cola has entered the music scene using Spotify. Advertisers should
impress this market through music and hope that this impression translates to a positive brand attitude.

If their target market is not particularly musical, a strong focus on music in the ad may not be
necessary. Other elements such as celebrity endorsements, promotions, or visuals of the ad may resonate
more with these consumers. This experiment will provide a tangible assessment of consumer opinion of
music in an advertisement. It will deliver significant feedback as to the effectiveness of music, feedback
many marketers have not received before.

Recommendation: Advertisers can adapt musical selections in commercials to the musical
sophistication of their target market.
Chapter 5

Experimental Method

Objectives

The ultimate objective in this experiment was to find a connection between demographics and musical sophistication followed by a connection between musical sophistication and influence of music in an advertisement. Marketers will be able to see if their market was musically sophisticated or not, determining the degree of focus on the musical selection in their advertisement. For example, if the brand was Secret, who is devoted to producing deodorant for women, advertisers would focus on the gender demographic. Suppose I discovered females have a higher average musical sophistication rating than men. Assume I also found a significant relationship between musical sophistication and influence from music in an ad. From the transitive property, one could deduct that women are more musically sophisticated and are more impacted by music in an ad. Secret would then take great care in determining the perfect song for their advertisement, because their target market is greatly influenced by music. If they do not have the talents to find that perfect song for their demographic they would be advised to turn to the expertise of music planners such as Music Dealers.

Format

In order to determine if these relationships exist, I designed an experiment entitled: Musical Sophistication and Sonic Identity. The test itself would be in survey form; however it would include an experiment testing participants’ musical sophistication and their opinions on the sonic identity of brands. Using Qualtrics, I created a multi-part survey that would be distributed to a sample size of 300 Amazon...
Mechanical Turk employees. The experiment was approved by the Pennsylvania State University’s Institutional Review Board (IRB), meeting both Penn State and national criteria for ethically appropriate research. The experiment included three parts. Part 1 would determine the musical sophistication of participants. Part 2 is an activity-based test that determines the effect of music in varying situations. Part 3 tests the sonic identity of three brands by their corresponding advertisements. Lastly, I asked participants to answer five basic demographic questions.

**Part 1: Musical Sophistication**

I hypothesized that as a participant views an advertisement his or her musical sophistication and demographic characteristics, specifically age, would have a significant effect on his or her experience. Defining the demographics was simple. I selected Occupational Status, Age, Gender, Ethnicity, and degree of Rural/Urban residency.

I used the Goldsmiths Musical Sophistication Index (Gold-MSI, 2011) as a device to measure my broad idea of musical sophistication. This index was designed at the University of London and used by BBC LabUK to complete their “How Musical Are You?” test. BBC LabUK describes Goldsmiths Musical Sophistication Index as “an index for measuring musical sophistication in the general population… measuring the ability to engage with music in a flexible, effective and nuanced way.” The test is comprised of a thirty question survey including five categories of musical sophistication: Active Musical Engagement (“I spend much of my disposable income on music”), Self-Reported Perceptual Abilities (“I can tell when people sing or play out of time with the beat”), Musical Training (“I can distinguish whether music is in tune or not”), Self-Reported Singing Abilities (“I am able to hit the right notes when I sing along with a recording”), and Sophisticated Emotional Engagement with Music (“Music can evoke my memories of past people and places”).
I found this to be the most appropriate test for my research due to its objective look at musical sophistication. I included the Goldsmiths Index questions in my experiment in Likert scale form. Participants read the musical sophistication statement and selected: 1. Completely Disagree, 2. Strongly Disagree, 3. Disagree, 4. Neither Agree or Disagree, 5. Agree, 6. Strongly Agree, or 7. Completely Agree.

The original test included sensory questions that tested participant reactions to music. This required a more complex scoring system and an excel score calculator. I only wanted to include the musical sophistication self-assessment not the sensory test so the provided calculator would not apply to my study. Hence, I applied my own scoring system.

For some statements, if a participant selected 7. Completely Agree, that would designate high musical sophistication. For example, take the statement: “I’m intrigued by musical styles I’m not familiar with and want to find out more.” A 7 would mean the highest level of musical sophistication. Items such as, “Pieces of music rarely evoke emotions for me” would be reverse-coded. The survey included eight reverse-coded statements and twenty-two statements coded normally. I designated each statement with the highest level of musicality score, either a 7 or 1, and came to a total of 163. This would be the highest level of musical sophistication in this test. I then calculated the lowest possible score, coded reversely. The lowest level of musical sophistication in this test was 85. Thus, the average level of musical sophistication would be 124.

Goldsmith’s Index (2011) determines one’s broad engagement, involvement, and connection to music. However, it does not reflect participant’s preferred musical exposure methods and genre. Thus, I added additional questions following the index. “What is the musical genre you mainly listen to?” was asked. I included this question in the hopes of finding a significant relationship between different demographics and musical genres. This would ultimately help in my goal of providing helpful musical information about different markets.

Lastly, I included the question “From which of the following media platforms do you hear new music?” I allowed participants to select more than one medium. The options were: TV shows, TV
commercials, YouTube, iTunes or Spotify, Social Media, Social Events, or Other. The purpose of this question was to determine where different markets discover new music.

**Part 2: Activity-Based Musical Influence**

After completing the first part of the experiment, a participant’s musical sophistication assessment will be complete. Goldsmith’s Index and my additional questions can determine the musical sophistication of the general population. However, I was also curious about the influence of music on different people during different activities and experiences. The purpose of this assessment is to correlate age and musical sophistication, affirm H2.

We determined musical sophistication to be a measure of one’s active, emotional engagement in music. Part 2 of the experiment helps us to identify the musical sophistication of our participants by gauging their active and emotional engagement in music during certain activities. It also tests whether the context in which music is played is important in an individual’s enjoyment of the song. Ultimately, I hoped to find a correlation between active, emotional engagement in music (musical sophistication) and age.

Song’s (2013) research and survey inspired the format of Part 2 of my experiment. He created a series of questions to determine how music affects an individual’s experience in a particular situation. He included Waiting, Falling asleep, Commuting, and 17 other situations followed by a series of questions. I found his questionnaire to be very relevant to my research in the influence of music. I used Song’s general questions and format with a couple of adaptions in my survey.

For means of time and attention of the participants, I decided to use only two situations: Exercising and Watching an Advertisement. I began with exercise. I asked participants to rate their expected emotional association with exercising without music on a scale of 0-100, displeased to extremely happy. This was followed by rating their expected arousal association with exercising without
music on the same scale format. They were then asked “How often do you listen to music while exercising” and “How important is music to you while exercising?” Similar to the initial two questions they were asked to assess their emotional and arousal effect they expected to feel in response to the music, not from exercising itself, on the same 0-100 scale. This was designed to assess how critical the music was to this activity.

Next, participants were asked identical questions about emotional and arousal association without music, however this time the activity was watching an advertisement (on TV, computer, or mobile device). I added additional questions to this section, because it held particular importance to my research on music and advertising. I asked participants “How often do you enjoy the music in an advertisement?”, “How often do you remember the impact of the music in an advertisement?”, “How often do you seek out the music you heard in an advertisement to listen to on your own?”, and “How important is the music in an advertisement?” These questions were created in order to find a correlation between age and musical sophistication. Lastly, like the exercising activity, participants were asked to rate the emotional and arousal effect they expected to feel in response to the music, not from advertisement itself.

Part 3: Sonic Identity

Now that I had determined musical sophistication as well as the influence of music in different activities, it was time to test the sonic identity of real brands. In order to test the effect of music in advertisements, I needed to select brands and corresponding advertisements to be viewed. Brands with varying levels of sonic identity would need to be tested, as well as different degrees of familiarity. I decided to have one “High Sonic Identity” brand, one “Low Sonic Identity” brand, and one “Unfamiliar” brand. A brand’s sonic identity was determined by whether or not they used the services of Music Dealers. The company has been the focal point of my research and inspiration for this experiment. They
have deemed their clients as “High Sonic Identities.” However, it was time to hear if consumers agreed with these sonic identifications.

**High Sonic Identity: McDonald’s**

The High Sonic Identity brand I selected was McDonald’s. When people think of McDonald’s and music, the iconic jingle “ba da ba ba ba… I’m Lovin’ it,” usually comes to mind. According to Moran (2014), “I’m Lovin’ it” is the longest running McDonald’s advertising campaign. The jingle, featuring Justin Timberlake, premiered on television in 2003. Eleven years later, it is still utilized as a marketing device. Moran describes the jingle as an “earworm” with its ability to linger and boost recall in consumers’ minds. After over a decade of success with “I’m Lovin’ It,” McDonald’s decided to vamp up their advertising tactics. They turned to Music Dealers with this challenge.

In 2014, McDonald’s was selected as the official sponsor of the Winter Olympics in Sochi, leading with a new tagline “Celebrate with a Bite,” according to Music Dealers Client Success Story page. With the Olympics being such a universally honored and prestigious event, McDonald’s wanted to create an advertisement that evoked “a genuine emotional response from viewers and… enthusiasm for the games.” They had also deemed this audience as “highly musically-oriented,” urging them to incorporate music more into their advertisement. Although their past jingle had been a success, they wanted to add more depth and emotion into their musical selection. Ultimately, they needed to renovate the sonic identity of their brand (LaBelle, 2014).

McDonald’s and their ad agency, DDB, attended a Music Dealers Sonic Identity Workshop in October 2013. As described in Chapter 3, these workshops are designed to build a “musical style guide” for clients in order to enhance their brand equity and connection to consumers using music. McDonald’s and DDB were able to connect to their core brand attributes and messages and extend these connections into a musical space using Music Dealers Discovery Tool. DDB initially searched for a “beautiful piano”
sound and selected a soft, “sentimental” piece for the ad. Jessie LaBelle, Music Dealers Creative Director, had a different idea for the ad. He saw the need for “a deep timbre and a driving dynamic beat” symbolizing the powerful and strong action of the Olympic Games. Suggesting the track “Odyssey” by The Wyld, Jessie was confident that this would be the perfect pairing to the inspiring video footage of athletes in the ad (LaBelle, 2014).

To view the advertisement, follow this link: https://www.youtube.com/watch?v=G-q2cTv0OFY

The advertisement is undoubtedly emotionally stimulating as well as unique. The unfamiliar artist, The Wyld, gave the advertisement an original edge that intrigued audiences. I personally loved the song and thought it gave new life to the McDonald’s brand. It made me feel empowered and excited about athletics and being a champion. However, it did not exactly inspire me to run out and buy a Big Mac. This triggered a red flag in my mind. Although there had been extensive effort exerted into pairing this song with the ad, did it really motivate consumers to eat McDonalds’ food? Although McDonalds’ sonic identity was enhanced, did consumers really care?

**Low Sonic Identity: Royal Caribbean**

Next, I needed to select a brand with “Low Sonic Identity.” This had to be a brand that had not used Music Dealers or any music planner in their musical selection process. In addition, I looked for a brand that had a particularly poor song choice in their advertisement. After researching articles written by media and advertising experts I was able to find incongruous ad soundtracks.

Stevenson (2005) published an article entitled “What’s the worst Ad Song Ever?” He asked readers to submit their opinion of the worst ad songs and found dozens thinking of one particular advertisement. Royal Caribbean Cruise Lines had used Iggy Pop’s “Lust for Life” in a commercial
featuring their cruise to Alaska. National Public Radio (NPR) also voiced their opinion about the advertisement. In NPR’s on-air interview with Stevenson (2005), they ask how he felt about the song choice. Stevenson says viewers are not mad at Iggy Pop; people are stunned that advertisers would pick a song without analyzing the lyrics and knowing what the song is really about. He claims advertisers and most viewers alike watch the ad and think “catchy drum beat, Lust for Life, alright, sounds good.” With so many media outlets bashing this advertisement, I decided to check out the ad for myself.

To view the advertisement, following this link:

https://www.youtube.com/watch?v=N7dCrtdRtZQ

The ad features people taking part in exhilarating activities in Alaska, including rock climbing and snow dog sledding. “Lust for Life” seems fun and upbeat, fitting for the scenes in the ad. I must admit, at first I did not think anything was wrong with the music. However, when really listening to the lyrics of the song, one can see it is about drugs, alcohol, and other promiscuous activities. These lyrics do not align with the overall message of wholesome fun Royal Caribbean was trying to convey to consumers. For these reasons, I selected Royal Caribbean as the Low Sonic Identity brand for my experiment.

Unfamiliar: Joe Fresh

After finding my “High Sonic Identity” and “Low Sonic Identity” brands, I needed to find a brand that was not particularly familiar to most participants. McDonald’s and Royal Caribbean have high familiarity. However, familiarity could affect how viewers felt about the ads in general. It may distract them from being completely open to the advertisement and the music in it. For example, if a participant was highly against fast food, they would be closed off to anything McDonald’s produced. Thus, I chose to
include a brand with high sonic identity, but was unfamiliar. I wanted a brand that had used Music Dealers’ sonic identity workshops to enhance their brand equity via music. In order to find an unfamiliar brand, I returned to Music Dealer’s Client Success Story board and found Canadian clothing brand, Joe Fresh.

Joe Fresh (2013) claims they are “Canada’s number one apparel brand, committed to offering stylish, versatile looks for everyday that are both well-designed and well-priced.” Joe Fresh features designs for men, women, and children that are clean-cut and conservative but also include trendy, modern items. They can be most similarly compared to The Gap. Joe Fresh opened their first international store in New York City in 2011. Today, their clothing can also be found in over 650 J.C. Penney Stores across the United States. Although they are the number one apparel brand in Canada, Joe Fresh has not yet reached optimum awareness in the U.S, making it a perfect candidate for my unfamiliar brand.

For Spring 2014, a pivotal sales season, Joe Fresh was looking to stand out in the fashion scene with a new commercial. Their “Whites & Stripes” advertisement features a woman wearing white jeans and a black and white striped casual shirt. A man dances around her playfully encouraging her to join in. With the ad content complete, Joe Fresh needed an “indie sound” that would fit the silly, playful nature of the ad content. They “needed a song that could transcend the TV screen and connect with potential shoppers via a deeper channel than solely visuals” (Music Dealers, 2014). Joe Fresh was looking to not only build awareness for their new styles, but to also gain a valuable relationship with viewers. They turned to Music Dealers to help in this song selection. Music experts had the perfect song in mind: “Dance” by Anna Ihlis. It is a peppy, upbeat track with “energetic instrumentation” and “passionate vocals.” Music Dealers had a close relationship with the artist as well as the production house that held the licensing rights to the song. This connection was exactly what Joe Fresh needed to find that perfect song.

To view the advertisement, follow the link: https://www.youtube.com/watch?v=xtlmyWOu790
Now that I had my three brands, McDonald’s for High Sonic Identity, Royal Caribbean for Low Sonic Identity, and Joe Fresh for Unfamiliar, I could incorporate them into my experiment. My overall objective in this portion of the experiment was to determine how the music in these three advertisements affected brand equity.

Part 3 Continued: Sonic Identity Experiment

To start, I created a survey template that would be used for each brand. I randomized the three brands so each participate would only be surveyed on one brand. With a total sample size of 300, I felt that 100 participants for each of the three brands was a sufficient number to minimize the margin of error and provide significant results that reflect the general population. Each brand had identical questions; the only difference was the brand and its corresponding advertisement.

Favorability

When the participant came to the sonic identity portion of the survey they were prompted with a photo of a brand logo: McDonald’s, Royal Caribbean, or Joe Fresh. They were then asked to rate their favorability towards the brand on a scale of 0-9, not at all favorable to extremely favorable. This was meant to gauge the participant’s unbiased, initial perception and feelings towards the brand. Participants were then asked to view the brand advertisement and then rate their favorability toward the brand after viewing the advertisement. This question was structured identically to the initial favorability question before the ad. This was designed to gain a sense of how impactful the advertisement was on favorability compared to solely viewing the logo.
Motivation to Buy

After participants viewed the logo, they were asked to watch the brand’s selected advertisement, making sure to have audio turned up on their computer or headphones. The immediate question following the advertisement asked the participant to gauge their motivation to buy the featured product 0-10, no interest to need to buy immediately, using this thermometer:

![Motivation to Buy Gauge](image)

Figure 3. Motivation to Buy Gauge

Brand Attitude

Next, I asked participants to gauge their emotional feelings towards the brand after viewing the ad using this emoticon:

![Brand Attitude Gauge](image)

Figure 4. Brand Attitude Gauge
Participants could rate their feelings about the brand from the 1-5 scale, 1: Upset, 2: Displeased, 3: Neutral, 4: Pleasant, 5: Happy. This was meant to test brand equity and the inherent feeling of the customer toward the brand.

Musical Selection

The next two questions related directly to the musical selection in the advertisement. I asked participants to rate their enjoyment of the music in the ad from 0-9, not at all enjoyable to extremely enjoyable. Following this, I asked how well they believed the music fit the particular brand. This question illustrates to how well the consumer understands the brand’s sonic identity based on the musical fit of the song to the ad. These two questions were particularly important to my hypothesis, H1.

Familiarity and Loyalty

Following the music questions, I asked participants to rate their familiarity to the brand prior to taking this survey. I also asked them to rate their loyalty to the brand on a scale of 0-9, not at all loyal to extremely loyal.

Manipulation Check: Sonic Identity

Lastly, I needed a manipulation check to confirm my idea of sonic identity. I believed that McDonald’s held a high sonic identity and Royal Caribbean a low sonic identity. However, I needed to identify if participants perceived the same sonic identification. The last question for each brand was “To what extent do you believe brand x uses music and sound to enhance their brand equity?”
The last section of my survey asked participants for five basic demographic descriptions. My first question asked for the participant’s primary occupational status. The options included: student, full-time employment, part-time employment, self-employed, homemaker/full-time parent, unemployed, or retired. Next, they were asked for their age category: 18 or younger, 19-23, 24-28, 29-33, 34-38, 39-43, 44-48, 49-53, 54-58, 59-63, 64 or older. Following age, I asked for the participants’ gender and ethnicity, White, Hispanic or Latino, Black or African American, Native American, Asian/Pacific Islander, or Other. Lastly, I asked participants to what extent they would describe themselves as rural or urban. These five demographic descriptors would be compared to the results of the Goldsmith’s Musical Sophistication Index, Activity-Based Musicality Test, and the Sonic Identity Test in the hopes of finding significant relationships between demographics, musical sophistication, and music in advertisements.
Chapter 6
Discoveries and Findings

The experiment was distributed to 300 Amazon Mechanical Turk survey-takers. After garnering my results, I used the Qualtrics Cross Tabulation function to perform my preliminary examination of the data. With this application, I was able to assess each question and determine the results. Qualtrics displays the responses of each survey question along with the mean, percentage, and bar graph displaying the data. From my initial assessment I was able to discover important information about the population of participants.

The population of the survey was 52% male and 48% female. 74% of participants were of white ethnicity, followed by 10% Asian/Pacific Islander, 7% Hispanic or Latino, 8% Black, and 2% other. Participants were represented in every age category. However, the mean age of the population was between the two categories of 29-33 (24% of population) and 34-38 (13% of population). The occupational statuses of the population comprised of 47% full-time employees, 14% self-employed, 12% students, 9% part-time, 9% homemakers, 7% unemployed, and 2% retired. In terms of rural and urban location, the population had a mean rural assessment of 2.76 out of 7 being the most rural. Their urban assessment mean was 4.44, meaning the population in general was more urban than rural.

Musical Sophistication Results

After getting a general sense of the population’s demographics, I was able to compare these specific demographics with the musical sophistication scores. I wanted to see if the results of the Goldsmith’s Musical Sophistication test demonstrated significant relationships with demographics. The most musically sophisticated score could be 163, and the least sophisticated score could be 85, making the
average 124. Here are the results from the musical sophistication test:

![Musical Sophistication Score Distribution](image)

**Figure 5. Musical Sophistication Score Distribution**

The results demonstrate a standard bell curve. The mean musicality score was 138.3; this is higher than the expected average of 124. Either participants in this survey were more musically sophisticated than average or they have a higher self-assessed musical sophistication than their actual musical sophistication.

Before I could connect musical sophistication with demographics, specifically age, I needed to find a significant relationship between musical sophistication and positive ad response. I ran multiple statistical analyses in order to assess the relationship between musical sophistication and brand equity variables: favorability, motivation to buy, brand attitude, musical fit, and sonic identity. With the help of
IBM’s software, SPSS: Statistical Package for the Social Sciences, I was able to conduct ANOVA tests, multiple regressions, correlations, and graph design with my data. After cleaning my raw data from Qualtrics in Excel, I inputted it into SPSS. I started by running ANOVA tests and multiple regressions to determine if there were significant relationships between any demographics, musical sophistication scores, and responses to sonic identity. ANOVA tests had to include a continuous dependent variable and a categorical independent variable. Multiple regressions would include both continuous dependent and independent variables. Please refer to Appendix B for full statistical results of the ANOVA and multiple regressions from the Musical Sophistication and Sonic Identity Experiment. Significant relationships were determined by a p-value less than .05.

**Musical Sophistication and Engagement in the Ad**

I had hypothesized (H3) that participants with high musical sophistication would be more engaged and influenced by the musical selections in advertisements. Since these participants would be more affected by the music, it would be important for advertisers to appeal to their tastes. These are the consumers that care the most about music and are affected most by it. Their emotions are easily manipulated by music and can be wielded towards the brand via music.

In the experiment, I found that musical sophistication was significant in determining multiple variables within participant engagement in an advertisement. Musical sophistication determined:

- Participants’ enjoyment of the music in the advertisement (B = .008, t = 2.387, p = .018)
- Remembering the impact of a song from an ad (B = .011, t = 3.400, p = .001)
- Seeking out music in an ad (B = .015, t = 4.318, p = .000)
- Importance of music in an advertisement (B = .017, t = 3.392, p = .001)
- Motivation to Buy (B = .037, t = 2.407, p = .017)
This confirmed my hypothesis that musically sophisticated people are more engaged and
influenced by the music playing in an advertisement. They are likely to remember the impact of a song
and seek it out after they view the ad. Musically sophisticated consumers allow brands to take them
outside of the ad space via music. Brands can make an impact on these consumers through music, because
they are more likely to remember songs in ads and seek them out at a later time. Advertisers can use the
power of music on these consumers to increase their brand equity.

Another very important finding was that musical sophistication is significant in determining
motivation to buy. For this analysis I clumped the data for all three brands to assess the motivation to buy
variable across all brands at once. I then compared this clumped motivation to buy variable with musical
sophistication and found a significant relationship. For advertisers, not only are musically sophisticated
consumers more in-tune with the music in their advertisements, but their motivation to buy their brands
are stronger.

So we know that musically sophisticated people are more affected by the music in an
advertisement. However, who are musically sophisticated people? Are they young, old, men, women,
students, retirees? The next step in my analysis was to find significant relationships between specific
demographics, specifically age, and musical sophistication.

Musical Sophistication and Demographics

The first ANOVA tests I ran compared the independent variable, age, and the dependent variable,
musical sophistication. I had hypothesized that age would be a determining factor in predicting musical
sophistication due to changes in the distribution of music and methods of receiving new music. However,
the ANOVA test between these two entities, resulted in $F = 1.569$ and $p$-value $= .115$. Contrary to my
hypothesis, age is not a factor in predicting musical sophistication. I ran similar tests for gender ($F =
2.861, p = .092$), occupational status ($F = 1.237, p = .287$), ethnicity ($F = .896, p = .484$), urban affiliation
(F = 1.568, p = .156), and rural affiliation (F = .878, p = .512) and did not find any significance between a demographic and musical sophistication.

Age did not define musical genre or media platforms participant’s used to discover new music. I had predicted that due to new, digital distribution channels of music, older participants would not understand current musical genres or music-listening platforms. However, my experiment suggested this to not be the case.

Part 2 of the experiment, Activity-Based Musical Influence Test, determined participants’ expected emotional and arousal associations with exercise and watching an advertisement. Table 1 displays music’s effect on the mean emotion and mean arousal for both activities. It is great to see music’s influence on emotion and arousal while viewing an advertisement. This solidifies the findings of the advertising and music experts distinguished in earlier chapters. However, the purpose of this test was to find a significant relationship between these music-based emotional and arousal enhancements and age. I hoped to find that older participants were not as affected by music in these activities, demonstrating their lower musical sophistication. When I ran an ANOVA test between these variables and age, there was no significance. This further disproves H2.

Table 1. Activity-Based Musical Influence: Effect of Age on Emotion and Arousal

<table>
<thead>
<tr>
<th></th>
<th>Exercise No Music</th>
<th>Watching Ad No Music</th>
<th></th>
<th>Exercise Music</th>
<th>Watching Ad Music</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>Effect of Age F</td>
<td>Effect of Age p-value</td>
<td>Mean</td>
<td>Effect of Age F</td>
</tr>
<tr>
<td><strong>Emotion</strong></td>
<td>33.29</td>
<td>0.891</td>
<td>0.542</td>
<td>36.41</td>
<td>0.286</td>
</tr>
<tr>
<td><strong>Arousal</strong></td>
<td>40.35</td>
<td>0.588</td>
<td>0.824</td>
<td>34.77</td>
<td>0.499</td>
</tr>
<tr>
<td><strong>Exercise Music</strong></td>
<td>70.85</td>
<td>0.274</td>
<td>0.986</td>
<td>61.36</td>
<td>1.376</td>
</tr>
<tr>
<td><strong>Arousal</strong></td>
<td>68.97</td>
<td>0.382</td>
<td>0.954</td>
<td>57.96</td>
<td>0.946</td>
</tr>
</tbody>
</table>
One significant relationship I did discover between a demographic and musical sophistication was in regards to rural and urban residency and seeking out music in an ad ($F = 2.128, p = .05$). I found that one’s rural or urban affiliation determined their likelihood of seeking out music from an advertisement. From the charts below, one can see that as a consumer becomes more urban, they are more likely to seek out music from an advertisement.

Figure 6. Urban Trend in Seeking out Ad Music

From these results we can conclude that there are not many significant relationships between one’s demographic characterization and his or her musical sophistication. I hypothesized that age would be a strong factor in determining musical sophistication; however this was not the case. The one demographic that demonstrated significance was rural and urban affiliation. We found that musical sophistication is significant in one’s engagement in the music of an advertisement. However, we are not able to easily distinguish demographics for these musically sophisticated people.
Sonic Identity Results

Next I began my analysis of each of the three brands tested in the survey. To review, I selected three brands: McDonald’s, the high sonic identity, Royal Caribbean, the low sonic identity; and Joe Fresh, the unfamiliar brand. Each participant was asked to rate their initial favorability of the brand. Next they viewed an advertisement featuring music and answered multiple questions in regards to their reaction to the ad and the brand itself. Keep my first hypothesis (H1) about sonic identity in mind when reviewing the results. I conducted ANOVA tests to determine if the brand had a significant effect on each brand equity variable. Entire ANOVA tables for the Sonic Identity test can be found in Appendix B.

Favorability

Participants were asked to gauge their initial favorability of the three brands. This was designed to determine their top of mind, primary feelings towards the brand without any factors manipulating their opinion. Starting with McDonald’s, I found that the initial favorability, prior to watching the ad, was very scattered. With a mean favorability of 5.18 out of 10, most favored, we can see that there was no polarized, favored opinion of the brand. This can be somewhat expected since McDonald’s is a fast food chain, and there are very different opinions and feelings towards this kind of restaurant.

Now, let’s look at Royal Caribbean, a familiar brand that has been determined as having a low sonic identity. Royal Caribbean’s advertisement featuring the song “Lust for Life” by Iggy Pop was rated by advertising experts as one of the worst musical tracks in an advertisement. Although experts have determined Royal Caribbean as a weak sonic identity brand, participants delivered a mean initial favorability of 5.75 out of 10. Again, this shows a generally neutral initial favorability. There were not strong, favored opinions of the brand on either side of the spectrum. However, the initial favorability was higher than McDonald’s.
After assessing the results of the high and low sonic identities, we can look at our unfamiliar brand, Joe Fresh. This brand used the expertise of Music Dealers for their advertisement; however as a primarily Canadian brand, they are mostly unfamiliar to the American participants who took this survey. When asked to rate their initial favorability to the brand, participants gave a mean response of 4.76. This was the lowest mean initial favorability among the three brands.

After delivering their initial favorability of the brands, participants viewed an advertisement for the brand. Next, we can analyze participant favorability post-ad to determine if the advertisement and the music in the ad affected the participants’ favorability. Remember McDonald’s and Joe Fresh used the services of the musical licensing firm, Music Dealers in their advertisement.

The ANOVA test showed a significant relationship between the brand and post-ad favorability ($F = 8.793$, $p = .003$). Therefore, we can see a meaningful comparison between each brand’s post-ad favorability. The post-ad mean favorability of McDonald’s increased to 5.29, a .11 change. The advertisement did not have a strong effect in altering consumer’s favorability of the brand. Post-ad favorability towards Royal Caribbean increased to 6.34, a .59 change. Lastly, Joe Fresh favorability post-ad decreased to 4.69, a -.07 change. One can see that Royal Caribbean, the low sonic identity brand, demonstrated the greatest increase in favorability after viewing the ad. Joe Fresh was the only brand to have a decreased mean favorability after viewing the ad.

**Motivation to Buy**

One of the most important tests for me was gauging participants’ motivation to buy the featured brand after viewing the ad. I wanted to see if the advertisement persuaded people to change purchase likelihood. Personally, I believe this is the best assessment and gauge of ROI. The ANOVA test suggests a significant relationship between brand and motivation to buy ($F = 11.199$, $p = .001$). However, non-response was high for this item ($df = 191$).
McDonald’s demonstrated a mean motivation to buy of 3.91 out of 10, need to buy McDonald’s immediately. The average motivation to go on a Royal Caribbean cruise after viewing the ad was a 5.41. Joe Fresh had a motivation to buy average score of 3.16. Royal Caribbean, the low sonic identity brand, possessed the highest motivation to buy among all three brands by 1.5. This is very important information for advertisers. Although McDonald’s and Joe Fresh were determined to be high sonic identity brands with their affiliation with Music Dealers, their advertisements did not greatly motivate people to buy their product. On the other hand, Royal Caribbean, without any musical expertise, motivated consumer purchase the most.

**Brand Attitude**

After assessing how the advertisements affected each brand’s favorability and motivation to buy, we will look at how they affected participants’ attitude toward the brand. They were asked to gauge their feelings toward each brand on a scale of 1-5, 5 being the most positive feeling. The ANOVA test showed a significant relationship between brand and brand attitude (F = 11.036, p = .001). The mean feeling amongst participants for McDonald’s was 3.33. For Royal Caribbean, participants’ feeling towards the brand was a mean of 3.80 out of 5 after viewing the ad. Joe Fresh had a mean brand attitude of 3.12. All three brands demonstrated positive affect with scores above average. This means that each ad succeeded in making the participant feel positively toward the brand. Although McDonald’s and Joe Fresh had lower motivation to buy scores, their brand equity still may have enhanced

**Musical Selection: Enjoyment and Fit**

Before assessing each brand’s musical selections, we must look at the ANOVA test of the effect of brand on enjoyment of the music and musical fit. There was not a significant relationship between
brand and enjoyment of the music in the ad (F = .059, p = .807). This suggests that the particular brand does not have an effect on whether the participant enjoyed the music. When we compare the means for this brand equity variable, we must remember that the differences between means are not significant. However, there was a significant relationship between brand and musical fit (F = 11.427, p = .001).

Next, we will assess the participants’ mean reaction to the musical selection in the advertisements. For McDonald’s, Music Dealers had selected the Australian, indie band The Wyld and their song Odyssey for this ad. With its powerful percussion and strong, empowering rhythm the song is unique and fits well with the Olympic theme. Participants rated their enjoyment of the music (0-10, 10 being most enjoyable) in the ad and the results showed a 6.36 mean enjoyment. This shows that participants generally enjoyed the musical selection. It makes sense to have high enjoyment of the music, because McDonald’s is a high sonic identity brand. Although participants generally enjoyed the music, there was a mixed response when they were asked if they believed the music in the ad fit the McDonald’s brand. With a mean response of 5.29 out of 10 (best fit) it is difficult to find a trend in the data. This shows that participants were unable to distinguish the sonic identity of McDonald’s and assess if the song fit the brand or not.

Royal Caribbean used the song “Lust for Life” by Iggy Pop in their advertisement. Despite its catchy tempo and fun feel, this song is notorious for its inappropriate lyrics. In terms of the musical selection for the Royal Caribbean advertisement, participants gave an average enjoyment rating of 6.43 out of 10. This is the highest enjoyment rating among the three brands. In addition, when asked to assess the musical fit of the song to the Royal Caribbean brand, participants gave a mean score of 6.66. This again was the highest song fit score.

Music Dealers had selected “Dance” by Anna Ihlis for Joe Fresh’s advertisement. It is a peppy, upbeat track with “energetic instrumentation” and “passionate vocals.” After viewing the ad, participants rated their enjoyment of the music. The mean response was 4.82 out of 10; however the responses were very scattered. Participants were also asked to rate how well the song in the ad fit the Joe Fresh brand.
The mean response was 5.70 out of 10. This is higher than average and higher than McDonald’s musical fit mean score.

**Familiarity and Loyalty**

ANOVA tests demonstrated significant relationships between brand and both familiarity (F = 24.533, p = .000) and loyalty (F = 8.995, p = .003). First let us consider the familiarity and loyalty of the McDonald’s brand. Participants responded with a mean familiarity score of 9.42 out of 10 and a mean loyalty score of 4.46. This confirms our designation of McDonald’s as a familiar brand. The loyalty score may have affected consumer favorability and motivation to buy as well. If someone is completely disloyal or completely loyal, they may not be affected by an advertisement at all, despite a great musical pairing.

Next, Royal Caribbean demonstrated a mean familiarity rating of 6.58. The loyalty to Royal Caribbean however was very low with a mean of 3.10. People are generally less familiar and less loyal to Royal Caribbean than McDonald’s.

Joe Fresh was selected as the unfamiliar brand for the experiment. This can be confirmed by the 1.43 mean familiarity rating of participants and a mean loyalty score of 1.08. 70% had zero familiarity, never heard of the brand before, and 72% had zero loyalty. Although Joe Fresh may be unfamiliar to the participants, this allows them to be unbiased to the advertisement and its musical pairing.

**Manipulation Check: Sonic Identity**

Overall, participants generally were not sure how to determine the sonic identity of each brand. This was demonstrated by the insignificant relationship between brand and sonic identity (F = .009, p = .924). This shows that the brand did not have an effect on the sonic identification score.
Participants were asked to what extent each brand used music and sound to reinforce their brand identity. McDonald’s had a sonic identity score of 6.95 out of 10, perfect use of music. Royal Caribbean had a score of 6.97 and Joe Fresh had a score of 5.85. Both McDonald’s, the high sonic identity brand, and Royal Caribbean, the low sonic identity brand, received almost the same score. Despite advertising experts deeming Royal Caribbean as a weak sonic identity, consumers believe its use of music and sound is very strong. Joe Fresh has the weakest sonic identity among the three brands.

These results were very interesting and opposed my initial hypothesis (H1). I thought that participants would be more favorable to McDonald’s and Joe Fresh because the music in these ads had been hand-picked by Music Dealers. For these same reasons, I thought they would feel more positively toward these brands and be more motivated to buy their products. However, Royal Caribbean outperformed both of these brands. With the highest favorability, motivation to buy, and feeling toward the brand it proved itself as resonating the most strongly with participants. In terms of music, participants enjoyed “Lust for Life” more than Music Dealers’ selections for McDonald’s and Joe Fresh and believed it was the most fitting for the brand. Not only that, but it was rated as having the highest sonic identity by participants. This completely contrasts what advertising and music experts believe.

It is also very important to remember the insignificant relationships between brand and the two brand equity variables: enjoyment of music in ad and sonic identity. If participants enjoyed the music playing in the advertisement, they did not necessary care what the brand was. This may not be the best news for advertisers. People could enjoy the music in the ad and completely forget what brand was being promoted. Secondly, participants were not able to connect the brand to its sonic identity. This is especially meaningful to brands like McDonald’s that worked hard to establish their sonic identities.
Below is a chart outlining the results of the experiment. It is clear that Royal Caribbean, the low sonic identity brand, outperformed McDonald’s and Joe Fresh in every category. As you can see the only hypotheses that held true was H3.

### Table 2. Brand Comparison

<table>
<thead>
<tr>
<th>Brand</th>
<th>Initial Favorability</th>
<th>After Ad Favorability</th>
<th>Motivation to Buy</th>
<th>Feeling Toward Brand</th>
</tr>
</thead>
<tbody>
<tr>
<td>McDonald’s</td>
<td>5.18</td>
<td>5.29</td>
<td>3.91</td>
<td>3.33</td>
</tr>
<tr>
<td>Joe Fresh</td>
<td>4.76</td>
<td>4.69</td>
<td>3.16</td>
<td>3.12</td>
</tr>
<tr>
<td>Royal Caribbean</td>
<td>5.75</td>
<td>6.34</td>
<td>5.41</td>
<td>3.80</td>
</tr>
</tbody>
</table>

### Table 3. Brand Comparison

<table>
<thead>
<tr>
<th>Brand</th>
<th>Enjoyment of Music</th>
<th>Familiarity</th>
<th>Loyalty</th>
<th>Song Fit</th>
<th>Sonic Identity</th>
</tr>
</thead>
<tbody>
<tr>
<td>McDonald’s</td>
<td>6.36</td>
<td>9.42</td>
<td>4.46</td>
<td>5.29</td>
<td>6.95</td>
</tr>
<tr>
<td>Joe Fresh</td>
<td>4.82</td>
<td>1.43</td>
<td>1.08</td>
<td>5.70</td>
<td>5.85</td>
</tr>
<tr>
<td>Royal Caribbean</td>
<td>6.43</td>
<td>6.58</td>
<td>3.10</td>
<td>6.66</td>
<td>6.97</td>
</tr>
</tbody>
</table>
Chapter 7
Summary and Recommendations

Consumer Insights

The Musical Sophistication and Sonic Identity Experiment demonstrated interesting and beneficial consumer insights into the sonic identity of brands. It also provided a link between consumer musical sophistication and their response to ad music. First, recall H3 which was supported by the experiment.

The experiment indicates that musical sophistication plays a role in consumer engagement in an advertisement. Musically sophisticated consumers are more likely to remember the impact of music from an ad and to seek out the music at a later point. They generally find enjoyment in the music in ads and believe the music is highly important. Musically sophisticated consumers also have a high motivation to buy. Thus, their purchase likelihood can be influenced by the musical selection in an advertisement.

The musical sophistication of one’s consumer is vital in selecting a song for an advertisement. However, the link between musical sophistication and demographics is less clear. Recall my second hypothesis (H2) in regards to age and musical sophistication which was not supported by the experiment.

Age, gender, occupational status, and ethnicity held no significance in determining a consumer’s musicality. Rural and urban affiliation is significant in consumers seeking out music from an advertisement. Urban consumers are more likely to seek out music from an ad. I believe this relationship could be explained by urban participants having more opportunities to view and discuss advertising. Living amongst a densely populated area could facilitate more conversation about retailing and consumerism leading to a more open attitude towards advertisements. These predictions could be further tested to understand the significance between urban affiliation and inspiration to seek out ad music. This
relationship suggests that advertisers of products used by urban markets should perform research into this market’s musical tastes and preferences. If a consumer seeks out music from advertisements to listen to on their own, advertisers are succeeding in transcending the 30-second commercial space. As they listen to the song over and over again the chance of recalling and thinking about the brand increases. This allows advertisers to find a place in the consumer’s personal life, emotions, and activities, which leads to enhancing brand equity.

Although, there were very few correlations between demographics and musical sophistication, there is still valuable information to be gained from the experiment. For advertisers, this means it is difficult to pinpoint a target market of a certain age category or occupational status to aid in their musical selection for an ad. However, they can think of musically sophisticated consumers as a new segment.

The Musically Sophisticated Segment

According to the Harvard Business School (2006), market segmentation allows marketers to identify consumers in order to more efficiently match products and services to their needs and desired benefits. Segmentation is most commonly distinguished by consumer demographics. These segments are simple to classify and access. However, segments should not be formed completely from these variables, because they do not address consumer needs. Through this experiment, we were able to bring focus to a unique segment: the Musically Sophisticated. This segment finds the music in an advertisement highly important and enjoyable, and they are likely to remember this music and seek it out on their own. These are the benefits this segment seeks out from an advertisement. Their most observable characteristic is their musical sophistication which is based on their active and emotional engagement in music.

When advertisers work with music planners such as Music Dealers, they need to consider the musically sophisticated segment. These consumers are inspired by music and evoke emotion from it. They are always listening and searching for the next great track whether it is from the radio, a friend, or a
television ad. This segment is engaged in the music in the advertisement, therefore more likely to be engaged in the advertising message itself. Music sparks their interest and curiosity which can be used to spark interest in the brand simultaneously. Most importantly, musically sophisticated consumers’ motivation to buy can be manipulated by the musical selection in an ad.

But how can advertisers appeal to this audience? Since there are no distinct demographics tied to this segment, advertisers need to do more research. First, they can stay in tune with the musical tastes and activities of musically sophisticated consumers. By playing an active part in the musical realm of this segment, brands can increase their equity outside of the advertising space. This is exemplified in Coca-Cola’s Placelist campaign on Spotify. Coca-Cola has placed itself in the heart of the musically sophisticated segment of their market. They can see what consumers are listening to, what styles are most popular, and what artists attract the most followers. They can then use this information when selecting songs for their advertisements.

Consumers and Sonic Identity

In addition to the findings in regards to musical sophistication, the experiment also shed light on consumer insights into sonic identity. Recall my H1, which was not supported by the experiment.

Throughout this study we have heard from Music Dealers’ executives, advertising experts, and academic studies in regards to music and branding. However, this experiment gave us a glance into the perspective of the consumer. It can be argued that this is the most important perspective of all, because it is the perspective that controls the purse strings. In the Musical Sophistication and Sonic Identity Experiment, we found that Royal Caribbean, the low sonic identity brand, received the highest post-ad favorability, motivation to buy, brand attitude, enjoyment of music, musical fit, and sonic identity score. The brand deemed the lowest sonic identity excelled in every category. Although this was contrary to my hypothesis, important information was discovered for the use of advertisers and brand managers.
From this experiment, we learned that consumers have a hard time distinguishing the sonic identity of a brand. The manipulation check, “To what extent do you believe brand x uses music and sound to reinforce their brand identity” showed that participants generally did not know which brands had high sonic identity and which did not. They believed Royal Caribbean and McDonald’s had the same level of sonic identity, when in reality McDonald’s had used the expertise of Music Dealers and Royal Caribbean had selected a highly inappropriate song. From the results alone one could deduct that average consumers are not influenced by sonic identity and the effort in putting the perfect song to an ad is not worthwhile. However, there are many limitations and external influences that should be considered for appropriate interpretation.

**Limitations**

With any experiment, it is important to assess the limitations and external influences that affect the results. Starting with the Musical Sophistication Test, there are multiple factors that could have influenced the outcome of the experiment. Looking at the demographic make-up of the experiment, there was a strong presence of full-time employees (47%) and twenty and thirty-year olds (72%). In a test that hoped to distinguish the musicality of older generations, there was not a large population of this age category. Less than 10% of the population was above the age of 55. This particular group of older participants could have been above average in musical sophistication, skewing the results. If the older age categories had a larger representation there could have been a more accurate assessment of their musical sophistication to compare with younger participants. In addition, there was no significant relationship between age and musical genre preference. This could be due to older participants having a greater understanding of musical genres, because they have had more years to learn and listen to various musical selections. This is another subject that could be studied further.
One must also consider the multitude of elements within an advertisement besides music. Dialog, cinematography, and mood all play a tremendous role in the effect of an advertisement. In the sonic identity experiment, it is very likely participants were more affected by these elements of the ads than by the music. For example, the participants could have been so excited and intrigued by the rock-climbing, dog-sledding, and adventure-going displayed in the Royal Caribbean ad, the music may have been background noise. Although questions specific to the music in the ad were asked, participants still may have been distracted by the other elements.

Another overall limitation to this experiment was the basic variation between the three industries. McDonald’s, Royal Caribbean, and Joe Fresh are all very different businesses, including food, leisure, and retail. Since the core fundamentals of these brands are so different, it is challenging to compare their sonic identities. In the future, it would be beneficial to compare three brands from the same industry to assess the power of their sonic identities singularly. For example, comparing the advertisements of McDonald’s, Burger King, and Wendy’s would control the variation that may arise from different industries, enabling better assessment of the sonic identity rather than differences in product category.

Overall, the experiment displayed limitations in regards to the demographics of the population, intervening elements within an ad, and variation of the brands. In addition to these three factors, each brand and corresponding advertisement faced individual limitations in themselves.

**McDonald’s**

McDonald’s was distinguished as a familiar, high sonic identity brand. We previously discussed the opposing loyalty for this fast food brand. This could have played a large role in the outcome of the performance of their advertisement. If a participant’s view is strongly against fast food, their purchase likelihood and brand attitude may be so steadfast, it cannot be influenced by a song in an ad.
Another consideration is that the advertisement ties to promotion of the Sochi Olympic Games. Many people may not agree to the brand fit of a fast food restaurant with an athletic event. The two entities have contrasting values in health and athletics. Participants may have been affected by this contrasting relationship between McDonald’s and the Olympics. After watching an empowering and passionate advertisement of athletes receiving gold medals for their outstanding athletic, viewers may not be in the mood to eat chicken nuggets and French fries. This could explain the low motivation to buy McDonald’s food, small increase in favorability, and the average musical fit score. On the other hand, one could argue that McDonald’s tie to the Olympics boosted their brand equity. Participants had positive feelings towards the brand after viewing the advertisement. Although they may not have been motivated to buy McDonald’s food immediately, they still felt positive about the brand itself.

**Royal Caribbean**

Similar to McDonald’s, there are multiple factors that could have influenced participants’ opinions of the Royal Caribbean advertisement. First, the product itself is a cruise line and has a very fun, adventurous ad. Participants could be highly motivation to buy this product because it is a fun vacation. On the other hand, viewers could be very opposed to cruises and be completely disinterested in general. The main reason that advertising experts did not agree to the musical fit to the brand was that “Lust for Life” features many scandalous lyrics that do not agree with the Royal Caribbean brand. It is very possible that participants did not pick up on the lyrics due to the catchy backbeat and tempo. As we learned in Chapter 2, tempo has a very strong influence over listeners. A strong, fast tempo motivates and excites us. In addition, we are able to remember and recall tempo very well (Levitin, 2006). “Lust for Life” has a very fast and fun tempo that could have overridden the inappropriate lyrics in the minds of participants.
Joe Fresh

Despite, Music Dealers’ influence in the selection of the music in Joe Fresh’s advertisement, there was not a clear positive response from viewers. With low favorability, motivation to buy, and feelings toward the brand, one can determine that the ad was not entirely convincing for the viewer. Like the two previous advertisements, there are confounding factors that also influence a viewers’ reaction to an advertisement besides the music.

For Joe Fresh, the strongest opposing factor could have been the widespread unfamiliarity. Since the participants were not aware of the brand, the advertisement may not have been as educational. In addition, the advertisement featured a female model, promoting women’s clothing for spring. With 52% of the population being male, they may not have understood that Joe Fresh also sells men’s clothing; therefore they were not motivated to buy at all. Overall, I think there were very mixed reviews about the Joe Fresh advertisement and musical track. Advertisers and Music Dealers need to consider the scattered reactions when creating the next advertisement. Joe Fresh had the goal of building awareness for their new styles, but to also gain a valuable relationship with viewers. Since feelings toward the brand were very neutral and motivation to buy was very low, one could infer that Joe Fresh may not have successfully gained a valuable relationship with viewers.

Shazam and Advertising

Throughout the course of this study, we have seen how important it is for brands to continue their presence in the minds of consumers outside of the commercial, advertising space. Sonic identity is a way for brands to define themselves through the power of music and sound. They can make lasting impressions on the emotions and memories of viewers with the use of the perfect musical track. Through the Musical Sophistication and Sonic Identity Experiment, an important segment of musically sophisticated consumers has been identified. This viable segment can be difficult for advertisers to reach.
Brands can establish themselves in the musical sphere of this segment, similar to the way Coca-Cola has done. However, not every brand can have a Spotify Placelist or a similar musical engagement campaign. Jackson (2013) discusses how consumers are very interested in identifying the songs playing in commercials. In my experiment, we saw how the musically sophisticated segment is very likely to remember the impact of music in an ad and seek out the song after they view the ad. Websites, such as adtunes.com and spledAd.com, are devoted to helping consumers discover the songs and artists featured in advertisements. However, I believe this process should be a lot simpler for the consumer.

According to their webpage, Shazam is a “mobile app that recognizes music and TV around you.” With the tap of a button, Shazam can identify the musical “fingerprint” of a song playing around you and match it to their extensive database of music and TV shows. The app provides the name of the song, artist, lyrics, how to buy concert tickets, and other recommended tracks. Television programs have also become “Shazam-able” in the US and UK. Users can find out cast information, celebrity news, social media commentary, and further information about the program. This “second-screen space” is what could potentially make Shazam extremely profitable in advertising. The Guardian published an article remarking on Shazam’s new revenue stream coming from TV advertisers. “Brands pay Shazam to make their TV adverts interactive.” Brands, looking to transcend the 30-second ad space are searching for ways to interact with their consumers and Shazam is the perfect medium.

Brands, such as Fox Television, are using Shazam to engage their viewers in “behind-the-scenes footage, interviews, and other interactive content” synchronized with the programming. By tapping their Shazam app, viewers open up their viewing experience to a “second-screen of engagement.” I believe this is the perfect tool to make it easier for viewers to not only identify the music in an advertisement, but to learn more about the brand itself. In addition to these new interactive “second-screen” activities, Shazam should focus on providing product information and promotions about the advertiser to consumers. When a song from an advertisement sparks the attention of a viewer, they pull out their Shazam app. They press
the button and Shazam is able to provide the artist and song title. However, the product featured in the ad and a clear path to purchase needs to be identified as well.

Shazam published a press release in April 2014 proving the success of Shazamable TV advertising. Nielsen conducted a study examining the effectiveness of Shazam with brands: Absolut, Gillette, and Jaguar. The study proved Shazamable TV ads increase ad, brand, and message recall, consumer engagement, ad likeability, and purchase intent. Shazamable ads outperformed other brand ads with 6% higher ad recall, 10% higher ad plus brand recall, and 14% higher ad, brand, and message recall.

Testimonials from advertisers and marketers from these brands support the success of Shazamable TV ads. Andre Marciano, Director of Media and Integrated Communication for the Absolut vodka campaign, noted that a large portion of his market is made up of “music and tech tastemakers.” This segment of the Absolut market can be defined as musically sophisticated and is very viable for the brand. Absolut used Shazam to build the relationship between the brand and the musically sophisticated segment. This, in turn, successfully increased engagement outside of the ad space and incorporated music into their brand identity. Gillette featured celebrity and musician, Andre 3000, in their advertisement. They encouraged viewers to Shazam the ad for “bonus content.” This call-to-action increased brand recall by 48% and brand likeability by 83%. Finally, Milind Raval, the Managing Director of the Jaguar “Good to Be Bad” ad campaign, stated “Shazam delivered a seamless, custom mobile experience, featuring our brand in an immersive, personal way that compliments broadcast and extends the customer engagement.” Not to mention, Shazam helped to boost their brand recall by 50%, reaffirming this “second-screen experience” (Shazam, 2014).

**Future of Music and Advertising**

Music and advertising are two entities that have traveled alongside one another throughout history. With the dawn of the technological revolution, music and advertising have both faced challenges
in the digital space. Both have had to redefine their methods of grabbing the attention of a distracted audience while building completely new distribution channels. The physical space of print advertising and CD albums no longer exists, leading to a primarily online experience. With a new era for advertisers and musicians, it is time they began to work together. Jackson (2006, 2013) reinforces the necessity of this relationship in his description of sonic identity. His company, Music Dealers, forges the worlds of advertising and music by creating powerful, attention-grabbing advertisements that feature the music of up and coming artists. By using advertising as a vehicle for musicians, the brands increase their recall and likeability while musicians gain the recognition they lost from physical store displays.

This pairing of music and advertising elicits a customer experience that transcends the commercial space. The powerful and influential elements of music, such as tempo, syncopation, and groove, can be used to manipulate the emotion, memory retrieval, and attitude toward a brand. From the Musical Sophistication and Sonic Identity Experiment, one can see these effects do not discriminate among demographics such as age, gender, ethnicity, or occupational status. However, musical elements do have a stronger hold on the musically sophisticated segment. This segment has demonstrated to be most impacted by music in advertisements, seeking out the music on their own, and having motivation to buy influenced by music. From the experiment, one can see the average consumer has trouble differentiating the sonic identity of varying brands. In addition, there are many limitations that influence the effect of an advertisement besides music. However, what advertisers can glean from the data is that the musically sophisticated market is a segment that must be considered in building their brand equity and profitability. This segment can be reached through music planners and musical-engagement campaigns in addition to mobile applications, like Shazam.

The creative content and musical licensing firm, Music Dealers, has redefined the way advertisers are using music to enhance brand equity. Through their focus on the music planning, artist discovery, musical search, and sonic identity workshops, Music Dealers is paving of the future of music and
advertising. It is their goal to make musical selections a meaningful factor in the creative process of advertisements and not a last minute decision left to chance.

The purposeful musical selection process by brands is now being tracked and enhanced by digital applications. Coca-Cola can be seen as a leader in sonic identification with their ground-breaking use of Spotify to engage consumers in the musical space. They have also used the help of Music Dealers to develop multiple ad campaigns based on music, including “The World’s Happiest Song” and “52 Songs of Happiness.” The future of music and advertising is being solidified by mobile applications that use “second-screen engagement” to enhance brand equity. According to the Shazam-Neilson study (2014), advertisers need to find new ways to connect the television viewer to important digital content about the brand. This will lead to a more personal conversation with their consumers and a clear, defined path to purchase. With the help of Shazam’s musical and artist discovery services, this can become a seamless process for brands and consumers. Music can be the hook that pulls the consumer out of a media space cluttered with ad noise.

The future of music and advertising is a blended, symbiotic relationship. This connection is one that combines the complexities of technology, psychology, and business strategy. Advertisers have tapped into the creative and engaging elements of music to build brand equity in new and innovative ways. This future is one that allows brands, musicians, and consumers to thrive. Through this study and recommendations, advertisers can successfully use music to transcend the 30-second commercial space and turn up brand volume.
Appendix A

Musical Sophistication and Sonic Identity Experiment

Music and Branding
We appreciate your interest in this research survey. This research is being conducted by a undergraduate student at Penn State University for academic research purposes. The study involves consideration of everyday musical and advertising consumption. You will be asked to indicate your preferences as well as provide demographics. Please be sure to have the audio on your computer turned up or have functional headphones tuned in. Your participation is voluntary. You may stop at any time and do not have to answer any questions that make you feel uncomfortable. The survey should take approximately 15-20 minutes to complete. If you agree to participate, please click the next button to continue to the survey.
Please select the most appropriate category:

<table>
<thead>
<tr>
<th>Statement</th>
<th>Completely Disagree</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neither Agree nor Disagree</th>
<th>Agree</th>
<th>Strongly Agree</th>
<th>Completely Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I spend a lot of my free time doing music-related activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I sometimes choose music that can trigger shivers down my spine</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I enjoy writing about music, for example on blogs and forums</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>If somebody starts singing a song I don't know, I can usually join in.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am able to judge whether someone is a good singer or not.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I usually know</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------------------------------------------------------</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>when I'm hearing a song for the first time</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can sing or play music from memory</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I'm intrigued by musical styles I'm not familiar with and want to</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>find out more</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pieces of music rarely evoke emotions for me</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am able to hit the right notes when I sing along with a</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>recording</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Please select the most appropriate category:

<table>
<thead>
<tr>
<th></th>
<th>Completely Disagree</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neither Agree nor Disagree</th>
<th>Agree</th>
<th>Strongly Agree</th>
<th>Completely Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I find it difficult to spot mistakes in a performance of a song if I know the tune</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>I can compare and discuss differences between two performances or versions of the same piece of music</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>I have trouble recognizing a familiar song when played in a different way or by a different performer</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>I have never been complimented for my talents as a musical performer</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>I often read or search the Internet for things related to music</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>I often pick certain music to motivate or excite me</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>I am not able to sing in</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>harmony when somebody is singing a familiar tune</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>I can tell when people sing or play out of time with the beat</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am able to identify what is special about a given musical piece</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am able to talk about the emotions that a piece of music evokes for me</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Please select the most appropriate category:

<table>
<thead>
<tr>
<th></th>
<th>Completely Disagree</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neither Agree not Disagree</th>
<th>Agree</th>
<th>Strongly Agree</th>
<th>Completely Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I don't spend much of my disposable income on music</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>I can tell when people sing or play out of tune</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>When I sing, I have no idea whether I'm in tune or not</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Music is kind of an addiction for me - I couldn't live without it</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>I don't like singing in public because I'm afraid that I would sing wrong notes</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>When I hear a piece of music I can usually identify its</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>genre</td>
<td>I would not consider myself a musician</td>
<td>I keep track of new music that I come across (e.g. new artists or recordings)</td>
<td>After hearing a new song two or three times, I can usually sing it by myself</td>
<td>I only need to hear a new tune once and I can sing it back hours later</td>
<td>Music can evoke my memories of past people and places</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>----------------------------------------</td>
<td>-------------------------------------------------</td>
<td>-------------------------------------------------</td>
<td>-------------------------------------------------</td>
<td>-------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
What is the musical genre you mainly listen to? (Select only one box)

- Rock/Pop
- Jazz
- Classical Music
- Hip-Hop/R&B/Rap
- Alternative/Folk
- Other

How often do you watch television per day?

- Never
- Less than 30 Min
- 31-60 Min
- 1-2 Hours
- 3-5 Hours
- Greater than 5 Hours

From which of the following media platforms do you hear new music? (You may select more than one)

- TV Shows
- TV commercials
- YouTube
- iTunes or Spotify
- Social Media
- Social Events
- Other

Activity: Exercising (e.g. running, cycling)  Select your expected emotional association with exercising without music.

______ Emotion

Activity: Exercising (e.g. running, cycling)  Select your expected arousal association with exercising without music.

______ Arousal

How often do you listen to music while exercising?

- Never
- Rarely
- Sometimes
- Often
- All of the Time
How important is the music to you while exercising?
- Not at all
- Low
- Slightly
- Neutral
- Moderately
- Very
- Extremely

If listening to music in this activity, select the emotional effect you expect to feel in response to the music (NOT from the activity)
_______ Emotion

If listening to music in this activity, select the arousal effect you expect to feel in response to the music (NOT from the activity)
_______ Arousal

Activity: Watching an advertisement (on TV, computer, or mobile device) Select your expected emotional association with watching an advertisement without music.
_______ Emotion

Activity: Watching an advertisement (on TV, computer, or mobile device) Select your expected arousal association with watching an advertisement without music.
_______ Arousal

How often do you enjoy the music in an advertisement?
- Never
- Rarely
- Sometimes
- Often
- All of the Time

How often do you remember the impact of the music in an advertisement?
- Never
- Rarely
- Sometimes
- Often
- All of the Time
How often do you seek out the music you heard in an advertisement to listen to on your own?

- Never
- Rarely
- Sometimes
- Often
- All of the Time

How important is the music in an advertisement?

- Not at all
- Low
- Slightly
- Neutral
- Moderately
- Very
- Extremely

If listening to music in an advertisement, select the emotional effect you expect to feel in response to the music (NOT from the activity)

[ ] Emotion

If listening to music in an advertisement, select the arousal effect you expect to feel in response to the music (NOT from the activity)

[ ] Arousal
Rate your favorability towards McDonald's
○ 0
○ 1
○ 2
○ 3
○ 4
○ 5
○ 6
○ 7
○ 8
○ 9
○ 10

Please view to the following advertisement. Be sure to have the audio turned up on your computer or have functional earphones tuned in.

Gauge your motivation to eat McDonald's food: 0 = No interest in eating McDonald's food 10 = Need to eat McDonald's food immediately
○ 0
○ 1
○ 2
○ 3
○ 4
○ 5
○ 6
○ 7
○ 8
○ 9
○ 10
Rate your favorability towards McDonald's after watching this advertisement

- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

After viewing the advertisement, gauge your feeling towards McDonald's

- 1
- 2
- 3
- 4
- 5

Rate your enjoyment of the music in this advertisement

- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

Rate how well you believe the music in the advertisement fits the McDonald's brand?

- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
Rate your level of each emotion felt while watching the McDonald’s advertisement:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Interested</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Disinterested</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Excited</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Strong</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Guilty</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Scared</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Enthusiastic</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Proud</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Irritable</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Alert</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Inspired</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Nervous</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Determined</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Attentive</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Jittery</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Active</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Afraid</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
</tbody>
</table>

Please indicate how familiar you are with this brand (prior to today’s survey)
○ 0
○ 1
○ 2
○ 3
○ 4
○ 5
○ 6
○ 7
○ 8
○ 9
○ 10

Rate your loyalty to this brand
○ 0
○ 1
○ 2
○ 3
○ 4
○ 5
To what extent do you believe McDonald's uses music and sound to reinforce their brand identity?

- 6
- 7
- 8
- 9
- 10
Rate your favorability towards Joe Fresh

- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

Please view to the following advertisement. Be sure to have the audio turned up on your computer or have functional earphones tuned in.

Gauge your motivation to wear Joe Fresh apparel

- 0 = No interest in Joe Fresh apparel
- 10 = Need to buy Joe Fresh apparel immediately

- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

Rate your favorability towards Joe Fresh after watching this advertisement

- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

After viewing the advertisement, gauge your feeling towards Joe Fresh:

- 1
- 2
Rate your enjoyment of the music in this advertisement
○ 0
○ 1
○ 2
○ 3
○ 4
○ 5
○ 6
○ 7
○ 8
○ 9
○ 10

Rate how well you believe the music in the advertisement fits the Joe Fresh brand?
○ 0
○ 1
○ 2
○ 3
○ 4
○ 5
○ 6
○ 7
○ 8
○ 9
○ 10

Rate your level of each emotion felt while watching the Joe Fresh advertisement:

<table>
<thead>
<tr>
<th>Emotion</th>
<th>Very Slightly or Not at all</th>
<th>A Little</th>
<th>Moderately</th>
<th>Quite a lot</th>
<th>Extremely</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interested</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Disinterested</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Excited</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Strong</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Guilty</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Scared</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Enthusiastic</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Proud</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Irritable</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Alert</th>
<th>Inspired</th>
<th>Nervous</th>
<th>Determined</th>
<th>Attentive</th>
<th>Jittery</th>
<th>Active</th>
<th>Afraid</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td></td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td></td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td></td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td></td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td></td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td></td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td></td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td></td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td></td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td></td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
</tbody>
</table>

Please indicate how familiar you are with this brand (prior to today's survey)
○ 0
○ 1
○ 2
○ 3
○ 4
○ 5
○ 6
○ 7
○ 8
○ 9
○ 10

Rate your loyalty to this brand
○ 0
○ 1
○ 2
○ 3
○ 4
○ 5
○ 6
○ 7
○ 8
○ 9
○ 10
To what extent do you believe Joe Fresh uses music and sound to reinforce their brand identity?

0 1 2 3 4 5 6 7 8 9 10

Rate your favorability towards Royal Caribbean

0 1 2 3 4 5 6 7 8 9 10

Please view the following advertisement. Be sure to have the audio turned up on your computer or have functional earphones tuned in.
Gauge your current motivation to go on a Royal Caribbean cruise: 0 = No interest in taking a cruise 10 = Need to go on a cruise immediately

- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

Rate your favorability towards Royal Caribbean:

- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

After viewing the advertisement, gauge your feeling towards Royal Caribbean:

- 1
- 2
- 3
- 4
- 5

Rate your enjoyment of the music in this advertisement:

- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
Rate how well you believe the music in the advertisement fits the Royal Caribbean brand?

- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

Rate your level of each emotion felt while watching the Royal Caribbean advertisement:

Very Slightly or Not at All  2. A Little  3. Moderately  4. Quite a lot  5. Extremely

<table>
<thead>
<tr>
<th>Emotion</th>
<th>Very Slightly or Not at all</th>
<th>A Little</th>
<th>Moderately</th>
<th>Quite a lot</th>
<th>Extremely</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interested</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Disinterested</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Excited</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Strong</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Guilty</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Scared</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Enthusiastic</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Proud</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Irritable</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Alert</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Inspired</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Nervous</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Determined</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Attentive</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Jittery</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Active</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Afraid</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
</tbody>
</table>

Please indicate how familiar you are with this brand (prior to today's survey)

- 0
- 1
- 2
- 3
Rate your loyalty to this brand
- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

To what extent do you believe Royal Caribbean uses music and sound to reinforce their brand identity?
- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

What is your primary occupational status?
- Student
- Full-time employment
- Part-time employment
- Self-employed
- Homemaker/full time parent
- Unemployed
- Retired
What is your age category?
- 18 or younger
- 19-23
- 24-28
- 29-33
- 34-38
- 39-43
- 44-48
- 49-53
- 54-58
- 59-63
- 64 or older

What is your gender?
- Male
- Female

Please specify your ethnicity:
- White
- Hispanic or Latino
- Black or African American
- Native American or American Indian
- Asian / Pacific Islander
- Other

Rural is defined as living in the country, in non-urbanized areas, or in areas with farms and agriculture.

<table>
<thead>
<tr>
<th></th>
<th>Not at all</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>Very Much So</th>
</tr>
</thead>
<tbody>
<tr>
<td>To what extent would you describe YOURSELF as RURAL?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Urban is defined as relating to a city or other areas with very high population density.

<table>
<thead>
<tr>
<th></th>
<th>Not at all</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>Very Much So</th>
</tr>
</thead>
<tbody>
<tr>
<td>To what extent would you describe YOURSELF as URBAN?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Below, please list any thoughts you had about this study that you would like to share with the researchers.

You have completed this survey. Thank you for your participation.
Appendix B

Statistical Results: ANOVA and Multiple Regression Tables

Musical Sophistication and Engagement in Ad

Table 4. Musical Sophistication vs. Enjoyment of Ad Song

<table>
<thead>
<tr>
<th>Model</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regression</td>
<td>3.932</td>
<td>1</td>
<td>3.932</td>
<td>5.698</td>
<td>.018</td>
</tr>
<tr>
<td>Residual</td>
<td>203.570</td>
<td>295</td>
<td>.690</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>207.502</td>
<td>296</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: a. Dependent Variable: Enjoy music in an ad
     b. Predictors: (Constant), Goldsmith's Sum

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
<th>t</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Constant)</td>
<td>2.172</td>
<td>.448</td>
<td>4.847</td>
<td>.000</td>
</tr>
<tr>
<td>Goldsmith's Sum</td>
<td>.008</td>
<td>.003</td>
<td>.138</td>
<td>.018</td>
</tr>
</tbody>
</table>

Note: a. Dependent Variable: Enjoy music in an ad
Table 5. Musical Sophistication vs. Remembering the Impact of Ad Song

<table>
<thead>
<tr>
<th>Model</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regression</td>
<td>8.043</td>
<td>1</td>
<td>8.043</td>
<td>11.560</td>
<td>.001a</td>
</tr>
<tr>
<td>Residual</td>
<td>205.934</td>
<td>296</td>
<td>.696</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>213.977</td>
<td>297</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. Dependent Variable: Remember the impact of the music in an ad
b. Predictors: (Constant), Goldsmith's Sum

Table 6. Musical Sophistication vs. Seeking Out Ad Music

<table>
<thead>
<tr>
<th>Model</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regression</td>
<td>15.842</td>
<td>1</td>
<td>15.842</td>
<td>18.644</td>
<td>.000a</td>
</tr>
<tr>
<td>Residual</td>
<td>251.517</td>
<td>296</td>
<td>.850</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>267.359</td>
<td>297</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. Dependent Variable: Seek out the music in an ad
b. Predictors: (Constant), Goldsmith's Sum
Table 7. Musical Sophistication vs. Importance of Music in an Ad

<table>
<thead>
<tr>
<th>Model</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regression</td>
<td>20,366</td>
<td>1</td>
<td>20,366</td>
<td>11.507</td>
<td>.001</td>
</tr>
<tr>
<td>Residual</td>
<td>525,667</td>
<td>297</td>
<td>1,770</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>546,033</td>
<td>298</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. Dependent Variable: Importance of Music in Ad
b. Predictors: (Constant), Goldsmith's Sum

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
<th>t</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Constant)</td>
<td>2.640</td>
<td>.717</td>
<td>3.863</td>
<td>.001</td>
</tr>
<tr>
<td>Goldsmith's Sum</td>
<td>.017</td>
<td>.005</td>
<td>.392</td>
<td>.001</td>
</tr>
</tbody>
</table>

a. Dependent Variable: Importance of Music in Ad

Table 8. Musical Sophistication vs. Motivation to Buy

<table>
<thead>
<tr>
<th>Model</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regression</td>
<td>49,524</td>
<td>2</td>
<td>24,762</td>
<td>3.054</td>
<td>.050</td>
</tr>
<tr>
<td>Residual</td>
<td>1,508,137</td>
<td>186</td>
<td>8.108</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1,557,661</td>
<td>188</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. Dependent Variable: Motivation
b. Predictors: (Constant), Age, Goldsmith's Sum

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
<th>t</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Constant)</td>
<td>-1.108</td>
<td>2.210</td>
<td>-.501</td>
<td>.617</td>
</tr>
<tr>
<td>Goldsmith's Sum</td>
<td>.037</td>
<td>.015</td>
<td>.174</td>
<td>.207</td>
</tr>
<tr>
<td>Age</td>
<td>.066</td>
<td>.091</td>
<td>.053</td>
<td>.726</td>
</tr>
</tbody>
</table>

a. Dependent Variable: Motivation
Musical Sophistication and Demographics

Table 9. Effect of Age on Musical Sophistication

<table>
<thead>
<tr>
<th># Answer</th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Std. Error</th>
<th>95% Confidence Interval for Mean</th>
<th>Lower Bound</th>
<th>Upper Bound</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>150.00</td>
<td>9.8995</td>
<td>7.0000</td>
<td>61.057</td>
<td>238.943</td>
<td>143.6</td>
<td>157.0</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>38</td>
<td>135.237</td>
<td>12.9478</td>
<td>2.1004</td>
<td>130.961</td>
<td>136.493</td>
<td>101.0</td>
<td>171.0</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>65</td>
<td>143.615</td>
<td>18.6436</td>
<td>2.3125</td>
<td>138.996</td>
<td>148.235</td>
<td>78.0</td>
<td>197.0</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>71</td>
<td>136.690</td>
<td>14.2684</td>
<td>1.6970</td>
<td>132.306</td>
<td>140.075</td>
<td>101.0</td>
<td>173.0</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>39</td>
<td>136.949</td>
<td>12.7691</td>
<td>2.0447</td>
<td>132.629</td>
<td>141.088</td>
<td>106.0</td>
<td>166.0</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>36</td>
<td>138.654</td>
<td>12.7529</td>
<td>2.5010</td>
<td>133.503</td>
<td>143.805</td>
<td>109.0</td>
<td>172.0</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>14</td>
<td>137.266</td>
<td>18.6791</td>
<td>4.3363</td>
<td>126.612</td>
<td>147.950</td>
<td>104.0</td>
<td>176.0</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>15</td>
<td>137.400</td>
<td>8.7489</td>
<td>2.2590</td>
<td>132.555</td>
<td>142.245</td>
<td>117.0</td>
<td>156.0</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>11</td>
<td>140.909</td>
<td>15.0661</td>
<td>4.5516</td>
<td>130.767</td>
<td>151.051</td>
<td>117.0</td>
<td>176.0</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>15</td>
<td>132.000</td>
<td>10.6369</td>
<td>2.7464</td>
<td>126.110</td>
<td>137.890</td>
<td>117.0</td>
<td>151.0</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>3</td>
<td>135.887</td>
<td>18.8768</td>
<td>10.8985</td>
<td>88.774</td>
<td>182.559</td>
<td>115.0</td>
<td>152.0</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>269</td>
<td>138.278</td>
<td>14.9547</td>
<td>8.6497</td>
<td>135.756</td>
<td>139.800</td>
<td>78.0</td>
<td>197.0</td>
<td></td>
</tr>
</tbody>
</table>

ANOVA

<table>
<thead>
<tr>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Groups</td>
<td>344,709</td>
<td>10</td>
<td>344.271</td>
<td>1.569</td>
</tr>
<tr>
<td>Within Groups</td>
<td>63,033,951</td>
<td>288</td>
<td>210,456</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>66,378,660</td>
<td>298</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 10. Effect of Gender on Musical Sophistication

<table>
<thead>
<tr>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Std. Error</th>
<th>95% Confidence Interval for Mean</th>
<th>Lower Bound</th>
<th>Upper Bound</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>158</td>
<td>139.665</td>
<td>13.9871</td>
<td>11.126</td>
<td>137.407</td>
<td>143.825</td>
<td>104.0</td>
<td>197.0</td>
</tr>
<tr>
<td>2</td>
<td>142</td>
<td>130.754</td>
<td>15.6236</td>
<td>1.3276</td>
<td>134.123</td>
<td>139.379</td>
<td>78.0</td>
<td>179.0</td>
</tr>
<tr>
<td>Total</td>
<td>300</td>
<td>139.267</td>
<td>14.9365</td>
<td>6.626</td>
<td>136.595</td>
<td>139.963</td>
<td>78.0</td>
<td>197.0</td>
</tr>
</tbody>
</table>

ANOVA

<table>
<thead>
<tr>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Groups</td>
<td>633,752</td>
<td>1</td>
<td>633.752</td>
<td>2.461</td>
</tr>
<tr>
<td>Within Groups</td>
<td>66,819,915</td>
<td>298</td>
<td>221,543</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>644,853,367</td>
<td>299</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Table 11. Effect of Occupational Status on Musical Sophistication

<table>
<thead>
<tr>
<th># Answer</th>
<th>N</th>
<th>Mean</th>
<th>Std Deviation</th>
<th>Std Error</th>
<th>95% Confidence Interval for Mean</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Student</td>
<td>34</td>
<td>142.118</td>
<td>13.6754</td>
<td>2.3453</td>
<td>137.146 – 147.089</td>
<td>113.0</td>
<td>171.0</td>
</tr>
<tr>
<td>2 Full-time employment</td>
<td>143</td>
<td>139.699</td>
<td>14.4041</td>
<td>1.2045</td>
<td>136.118 – 143.180</td>
<td>104.0</td>
<td>191.0</td>
</tr>
<tr>
<td>3 Part-time employment</td>
<td>27</td>
<td>134.815</td>
<td>16.6434</td>
<td>3.2030</td>
<td>128.231 – 141.399</td>
<td>101.0</td>
<td>178.0</td>
</tr>
<tr>
<td>4 Self-employed</td>
<td>43</td>
<td>139.860</td>
<td>14.6607</td>
<td>2.2370</td>
<td>135.146 – 144.375</td>
<td>114.0</td>
<td>175.0</td>
</tr>
<tr>
<td>5 Homemaker/full time parent</td>
<td>27</td>
<td>130.583</td>
<td>18.3497</td>
<td>3.5314</td>
<td>123.234 – 143.852</td>
<td>70.0</td>
<td>155.0</td>
</tr>
<tr>
<td>6 Unemployed</td>
<td>20</td>
<td>134.750</td>
<td>14.4581</td>
<td>3.2330</td>
<td>127.683 – 141.517</td>
<td>115.0</td>
<td>164.0</td>
</tr>
<tr>
<td>7 Retired</td>
<td>6</td>
<td>130.500</td>
<td>5.0277</td>
<td>3.6856</td>
<td>121.626 – 139.974</td>
<td>117.0</td>
<td>140.0</td>
</tr>
<tr>
<td>Total</td>
<td>300</td>
<td>139.267</td>
<td>14.9305</td>
<td>.6020</td>
<td>136.590 – 139.983</td>
<td>70.0</td>
<td>197.0</td>
</tr>
</tbody>
</table>

### ANOVA

<table>
<thead>
<tr>
<th>Source</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Groups</td>
<td>1646.742</td>
<td>6</td>
<td>274.451</td>
<td>1.237</td>
<td>.287</td>
</tr>
<tr>
<td>Within Groups</td>
<td>65006.605</td>
<td>293</td>
<td>221.866</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>66653.347</td>
<td>299</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Table 12. Effect of Ethnicity Musical Sophistication

<table>
<thead>
<tr>
<th># Answer</th>
<th>N</th>
<th>Mean</th>
<th>Std Deviation</th>
<th>Std Error</th>
<th>95% Confidence Interval for Mean</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 White</td>
<td>220</td>
<td>137.565</td>
<td>15.0338</td>
<td>1.0135</td>
<td>133.598 – 139.531</td>
<td>78.0</td>
<td>197.0</td>
</tr>
<tr>
<td>2 Hispanic or Latino</td>
<td>20</td>
<td>138.600</td>
<td>13.8131</td>
<td>2.9474</td>
<td>131.631 – 145.599</td>
<td>109.0</td>
<td>163.0</td>
</tr>
<tr>
<td>3 Black or African American</td>
<td>24</td>
<td>142.560</td>
<td>17.5053</td>
<td>3.5733</td>
<td>135.109 – 144.992</td>
<td>110.0</td>
<td>176.0</td>
</tr>
<tr>
<td>4 Native American or American Indian</td>
<td>1</td>
<td>141.000</td>
<td>.</td>
<td>.</td>
<td>141.000 – 141.000</td>
<td>.</td>
<td>.</td>
</tr>
<tr>
<td>5 Asian / Pacific Islander</td>
<td>29</td>
<td>138.483</td>
<td>13.0732</td>
<td>2.4271</td>
<td>133.511 – 143.454</td>
<td>118.0</td>
<td>165.0</td>
</tr>
<tr>
<td>6 carriers</td>
<td>6</td>
<td>147.000</td>
<td>14.3527</td>
<td>5.8595</td>
<td>131.929 – 162.082</td>
<td>137.0</td>
<td>170.0</td>
</tr>
<tr>
<td>Total</td>
<td>300</td>
<td>138.287</td>
<td>14.9305</td>
<td>.8620</td>
<td>135.590 – 139.983</td>
<td>78.0</td>
<td>197.0</td>
</tr>
</tbody>
</table>

### ANOVA

<table>
<thead>
<tr>
<th>Source</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Groups</td>
<td>999.910</td>
<td>5</td>
<td>199.982</td>
<td>.896</td>
<td>.484</td>
</tr>
<tr>
<td>Within Groups</td>
<td>66653.427</td>
<td>294</td>
<td>223.311</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>66653.347</td>
<td>299</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 13. Effect of Urban on Musical Sophistication

<table>
<thead>
<tr>
<th>Descriptives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goldsmith’s Sum</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Table 13. Effect of Urban on Musical Sophistication</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>ANOVA</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Goldsmith’s Sum</strong></td>
</tr>
<tr>
<td>Sum of Squares</td>
</tr>
<tr>
<td>df</td>
</tr>
<tr>
<td>Mean Square</td>
</tr>
<tr>
<td>F</td>
</tr>
<tr>
<td>Sig.</td>
</tr>
<tr>
<td>Between Groups</td>
</tr>
<tr>
<td>Within Groups</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Table 14. Effect of Rural on Musical Sophistication

<table>
<thead>
<tr>
<th>Descriptives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goldsmith’s Sum</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Table 14. Effect of Rural on Musical Sophistication</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>ANOVA</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Goldsmith’s Sum</strong></td>
</tr>
<tr>
<td>Sum of Squares</td>
</tr>
<tr>
<td>df</td>
</tr>
<tr>
<td>Mean Square</td>
</tr>
<tr>
<td>F</td>
</tr>
<tr>
<td>Sig.</td>
</tr>
<tr>
<td>Between Groups</td>
</tr>
<tr>
<td>Within Groups</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>
Table 15. Activity-Based Musical Influence: Effect of Age on Emotion

<table>
<thead>
<tr>
<th></th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exercise No Music Emotion</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Between Groups</td>
<td>5310.738</td>
<td>10</td>
<td>531.674</td>
<td>.891</td>
<td>.542</td>
</tr>
<tr>
<td>Total</td>
<td>171859.947</td>
<td>288</td>
<td>506.732</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Exercise Music-Emotion</strong></td>
<td>865.432</td>
<td>10</td>
<td>86.543</td>
<td>.274</td>
<td>.966</td>
</tr>
<tr>
<td>Between Groups</td>
<td>90356.939</td>
<td>266</td>
<td>315.934</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>91222.431</td>
<td>298</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ad Watching No Music - Emotion</strong></td>
<td>1206.809</td>
<td>10</td>
<td>120.681</td>
<td>.286</td>
<td>.964</td>
</tr>
<tr>
<td>Between Groups</td>
<td>121257.060</td>
<td>288</td>
<td>422.498</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>122463.369</td>
<td>297</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ad Watching Music- Emotion</strong></td>
<td>4438.376</td>
<td>10</td>
<td>443.838</td>
<td>1.376</td>
<td>.161</td>
</tr>
<tr>
<td>Between Groups</td>
<td>92897.751</td>
<td>288</td>
<td>322.562</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>97336.127</td>
<td>298</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 16. Activity-Based Musical Influence: Effect of Age on Arousal

<table>
<thead>
<tr>
<th></th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exercise No Music-Arousal</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Between Groups</td>
<td>3746.821</td>
<td>10</td>
<td>374.682</td>
<td>.588</td>
<td>.824</td>
</tr>
<tr>
<td>Total</td>
<td>183563.018</td>
<td>288</td>
<td>637.372</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Exercise Music-Arousal</strong></td>
<td>1624.441</td>
<td>10</td>
<td>162.444</td>
<td>.382</td>
<td>.964</td>
</tr>
<tr>
<td>Between Groups</td>
<td>113730.313</td>
<td>238</td>
<td>396.948</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>115224.753</td>
<td>295</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ad Watching No Music - Arousal</strong></td>
<td>2110.852</td>
<td>10</td>
<td>211.085</td>
<td>.499</td>
<td>.890</td>
</tr>
<tr>
<td>Between Groups</td>
<td>120991.599</td>
<td>286</td>
<td>423.048</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>123102.451</td>
<td>296</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ad Watching Music- Arousal</strong></td>
<td>4117.715</td>
<td>10</td>
<td>411.771</td>
<td>.646</td>
<td>.491</td>
</tr>
<tr>
<td>Between Groups</td>
<td>124516.265</td>
<td>286</td>
<td>435.372</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>128034.000</td>
<td>296</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Table 17. Urban Trend in Seeking Out Ad Music

#### Descriptives

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Std. Error</th>
<th>95% Confidence Interval for Mean</th>
<th>Lower Bound</th>
<th>Upper Bound</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>33</td>
<td>2.79</td>
<td>1.139</td>
<td>.198</td>
<td></td>
<td>2.38</td>
<td>3.19</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>28</td>
<td>2.66</td>
<td>.963</td>
<td>.166</td>
<td></td>
<td>2.30</td>
<td>3.06</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>27</td>
<td>2.86</td>
<td>1.069</td>
<td>.212</td>
<td></td>
<td>2.42</td>
<td>3.29</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>43</td>
<td>2.79</td>
<td>.989</td>
<td>.151</td>
<td></td>
<td>2.49</td>
<td>3.10</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>72</td>
<td>2.88</td>
<td>.871</td>
<td>.103</td>
<td></td>
<td>2.67</td>
<td>3.08</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>46</td>
<td>3.28</td>
<td>.750</td>
<td>.111</td>
<td></td>
<td>3.00</td>
<td>3.51</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>49</td>
<td>2.67</td>
<td>.875</td>
<td>.125</td>
<td></td>
<td>2.42</td>
<td>2.92</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>298</td>
<td>2.86</td>
<td>.949</td>
<td>.055</td>
<td></td>
<td>2.75</td>
<td>2.97</td>
<td>1</td>
<td>5</td>
</tr>
</tbody>
</table>

#### ANOVA

<table>
<thead>
<tr>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Groups</td>
<td>11.236</td>
<td>6</td>
<td>1.373</td>
<td>2.128</td>
</tr>
<tr>
<td>Within Groups</td>
<td>256.123</td>
<td>291</td>
<td>.988</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>267.359</td>
<td>297</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 18. Effect of Brand on After Ad Favorability

ANOVA\textsuperscript{a}

<table>
<thead>
<tr>
<th>Model</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Regression</td>
<td>61.637</td>
<td>1</td>
<td>61.637</td>
<td>8.792</td>
</tr>
<tr>
<td></td>
<td>Residual</td>
<td>2068.000</td>
<td>295</td>
<td>7.010</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>2129.636</td>
<td>296</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\textsuperscript{a} Dependent Variable: After favorability

\textsuperscript{b} Predictors: (Constant), Brand

Coefficients\textsuperscript{a}

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
<th>t</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>B</td>
<td>Std. Error</td>
<td>Beta</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>(Constant)</td>
<td>4.332</td>
<td>.409</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Brand</td>
<td>.557</td>
<td>.183</td>
<td>.170</td>
</tr>
</tbody>
</table>

\textsuperscript{a} Dependent Variable: After favorability
Table 19. Effect of Brand on Motivation to Buy

<table>
<thead>
<tr>
<th>Model</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regression</td>
<td>87.574</td>
<td>1</td>
<td>87.574</td>
<td>11.199</td>
<td>.001</td>
</tr>
<tr>
<td>Residual</td>
<td>1470.194</td>
<td>188</td>
<td>7.820</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1557.768</td>
<td>189</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. Dependent Variable: Motivation
b. Predictors: (Constant), Brand

Coeficients

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
<th>t</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>B</td>
<td>Std. Error</td>
<td>Beta</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>(Constant)</td>
<td>2.611</td>
<td>.551</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Brand</td>
<td>.815</td>
<td>.243</td>
<td>.237</td>
</tr>
</tbody>
</table>

a. Dependent Variable: Motivation
### Table 20. Effect of Brand on Brand Attitude

<table>
<thead>
<tr>
<th>Model</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regression</td>
<td>12.665</td>
<td>1</td>
<td>12.665</td>
<td>11.036</td>
<td>.001b</td>
</tr>
<tr>
<td>Residual</td>
<td>322.452</td>
<td>281</td>
<td>1.148</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>335.117</td>
<td>282</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. Dependent Variable: Feeling towards
b. Predictors: (Constant), Brand

### Coefficients

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
<th>t</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>B</td>
<td>Std. Err</td>
<td>Beta</td>
<td></td>
</tr>
<tr>
<td>Regression</td>
<td>2.907</td>
<td>.168</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brand</td>
<td>.257</td>
<td>.077</td>
<td>.194</td>
<td></td>
</tr>
<tr>
<td>(Constant)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. Dependent Variable: Feeling towards

### Table 21. Effect of Brand on Enjoyment of Ad Song

<table>
<thead>
<tr>
<th>Model</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regression</td>
<td>.467</td>
<td>1</td>
<td>.467</td>
<td>.059</td>
<td>.807b</td>
</tr>
<tr>
<td>Residual</td>
<td>2330.704</td>
<td>297</td>
<td>7.847</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>2331.171</td>
<td>298</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. Dependent Variable: Enjoy music
b. Predictors: (Constant), Brand

### Coefficients

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
<th>t</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>B</td>
<td>Std. Error</td>
<td>Beta</td>
<td></td>
</tr>
<tr>
<td>Regression</td>
<td>5.775</td>
<td>.432</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brand</td>
<td>.048</td>
<td>.199</td>
<td>.014</td>
<td>.244</td>
</tr>
<tr>
<td>(Constant)</td>
<td></td>
<td></td>
<td></td>
<td>.807</td>
</tr>
</tbody>
</table>

a. Dependent Variable: Enjoy music
Table 22. Effect of Brand on Musical Fit of Ad Song

**ANOVAb**

<table>
<thead>
<tr>
<th>Model</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regression</td>
<td>93726</td>
<td>1</td>
<td>93.726</td>
<td>11.427</td>
<td>.001b</td>
</tr>
<tr>
<td>Residual</td>
<td>2419.607</td>
<td>295</td>
<td>8.202</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>2513.333</td>
<td>296</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

b. Predictors: (Constant), Brand

**Coefficientsb**

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
<th>t</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>B</td>
<td>Std. Error</td>
<td>Beta</td>
<td></td>
</tr>
<tr>
<td>1 (Constant)</td>
<td>4.508</td>
<td>.441</td>
<td></td>
<td>10.224</td>
</tr>
<tr>
<td>Brand</td>
<td>.683</td>
<td>.204</td>
<td>.193</td>
<td>3.380</td>
</tr>
</tbody>
</table>

b. Predictors: (Constant), Brand

Table 23. Effect of Brand on Familiarity

**ANOVAb**

<table>
<thead>
<tr>
<th>Model</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regression</td>
<td>364.407</td>
<td>1</td>
<td>364.407</td>
<td>24.533</td>
<td>.000b</td>
</tr>
<tr>
<td>Residual</td>
<td>4396.711</td>
<td>296</td>
<td>14.854</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>4761.117</td>
<td>297</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

b. Predictors: (Constant), Brand

**Coefficientsb**

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
<th>t</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>B</td>
<td>Std. Error</td>
<td>Beta</td>
<td></td>
</tr>
<tr>
<td>1 (Constant)</td>
<td>8.496</td>
<td>.597</td>
<td></td>
<td>14.236</td>
</tr>
<tr>
<td>Brand</td>
<td>-1.357</td>
<td>.274</td>
<td>-.277</td>
<td>-4.953</td>
</tr>
</tbody>
</table>

b. Predictors: (Constant), Brand
Table 24. Effect of Brand on Loyalty

### ANOVA

<table>
<thead>
<tr>
<th>Model</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Regression</td>
<td></td>
<td>86.753</td>
<td>8.995</td>
<td>.003b</td>
</tr>
<tr>
<td></td>
<td>Residual</td>
<td>297</td>
<td>9.645</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>2951.171</td>
<td>298</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. Dependent Variable: Loyalty
b. Predictors: (Constant), Brand

### Coefficients

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
<th>t</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>B</td>
<td>Std. Error</td>
<td>Beta</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>(Constant)</td>
<td>4.205</td>
<td>.479</td>
<td>8.778</td>
</tr>
<tr>
<td></td>
<td>Brand</td>
<td>-.660</td>
<td>.220</td>
<td>-.171</td>
</tr>
</tbody>
</table>

a. Dependent Variable: Loyalty

Table 25. Effect of Brand on Sonic Identity

### ANOVA

<table>
<thead>
<tr>
<th>Model</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Regression</td>
<td></td>
<td>0.051</td>
<td>.009</td>
<td>.924b</td>
</tr>
<tr>
<td></td>
<td>Residual</td>
<td>297</td>
<td>5.655</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1679.639</td>
<td>298</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. Dependent Variable: Sonic Identity
b. Predictors: (Constant), Brand

### Coefficients

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
<th>t</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>B</td>
<td>Std. Error</td>
<td>Beta</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>(Constant)</td>
<td>6.570</td>
<td>.366</td>
<td>17.964</td>
</tr>
<tr>
<td></td>
<td>Brand</td>
<td>.016</td>
<td>.169</td>
<td>.006</td>
</tr>
</tbody>
</table>

a. Dependent Variable: Sonic Identity
BIBLIOGRAPHY


Crain, Rance. "Music Might Be the Most Crucial Element in Your Commercial Mix."


Rucks, Christopher, and Erik Sheinkop. "Does Your Brand Need A Sonic Identity Workshop?"


ACADEMIC VITA

Alicia Popescu
20 Wyckoff Drive, Pittstown NJ 08867/alp5490@gmail.com

EDUCATION
The Pennsylvania State University
University Park, PA
Schreyer Honors College
Expected Graduation: May 2015
Bachelors of Science in Marketing
Minors: Media Studies, Information Systems Management

WORK EXPERIENCE
Ross Stores, Inc.
New York, NY
Assistant Buyer Intern
June 2-August 1, 2014
- Supported furniture buyer in reviewing weekly reports: item sales, purchase order tracking, buyer performance
- Participated in weekly market appointments to oversee buying habits, negotiation techniques, and vendor relationships
- Completed comprehensive project assessing the competitive landscape for growth opportunities, presented to VPs and execs.

The Festival Group, Inc. / QuickChek New Jersey Festival of Ballooning
Fairfield, NJ
Sponsorship, Marketing, and Media Assistant
June 3-August 2, 2013
- Assisted both the Executive Producer and the Director of Corporate Partnerships to negotiate over 25 media trades
- Responsible for coordination of corporate sponsors and execution of public relations campaign with Mensch & Co. PR firm
- Served as media escort, Assistant Director of Entertainment and ‘Health and Wellness Day’ during festival weekend

Personal Assistant and Child Care Provider
Flemington, NJ
May 2012-Aug 2012
- Cared for two elementary age children, drove to activities, helped with dance training
- Responsible for household organization, weekly budgets/expenses, and meal preparation

SMEAL COLLEGE OF BUSINESS
Sapphire Leadership Program
University Park, PA
Fall 2011-present
- Cohort of top 7% of Smeal College of Business students
- Advances business education through professional opportunities, community service, and multi-semester leadership project
Business Fraternity: Phi Chi Theta  
*Active Member*  
**Fall 2011-present**  
- Co-ed business fraternity committed to professional, networking, philanthropic, and social events  
- Held chair positions: Recruitment and Alumni Relations  
- Participated in fundraising activities helping to raise $80,000 for the Penn State Dance Marathon 2014  

Penn State Marketing Association  
*Entertainment Marketing Division*  
**Fall 2011-Spring 2012**  
- Organization delivering members valuable marketing experience on campus and with local businesses  
- Developed promotional strategies and marketing for 2012 Beatles Tribute concert  

Smeal Case Competition: Hosted by Kohl’s  
*March 22-23, 2013*  
- Competed in team of four to develop and present a solution to the provided case in 24 hours  
- Created a plan to maximize use of mobile devices to enhance in-store customer engagement and experience  
- Led presentation in front of Kohl’s executives and Dean of the Smeal College of Business  

**LEADERSHIP & ATHLETICS**  

Penn State Lionettes Dance Team  
*University Park, PA*  
*Division 1 Student-Athlete*  
**Aug 2012-present**  
- Team of 27 women with the goal of improving dance skills while acting as ambassadors of Penn State  
- Perform at football and basketball games, pep rallies; Three time National Dance Alliance Championship award winners  

Penn State Athletes Take Action (PSATA)  
*President*  
**March 2013-present**  
- Penn State student-athletes visit local middle schools to lead discussions with students about the dangers of bullying  
- Doubled student-athlete membership, successfully adopted program to additional middle school  
- Developed workshop schedule, coordinated student-athlete involvement, managed marketing and social media presence  

Athletic Director’s Leadership Institute  
*Fall 2013-present*  
- Comprehensive educational program in which student-athletes identify and develop personal leadership style  
- Vehicle to increase involvement and promotion of PSATA throughout all athletic teams