POP! GOES THE MUSIC: A CONTENT ANALYSIS OF POPULAR MUSIC IN PRIME-TIME TELEVISION COMMERCIALS

by

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Abstract

The advertising industry press has been writing about the increase in use of popular music in television commercials, yet there is little to no scholarly quantifiable data to support such press. This study investigates how popular music in television commercials is being utilized and how much is being used. A content analysis of 1,046 prime-time television commercials was conducted to further examine the use of popular music in television commercials and how its use related to observable executional variables in the manifest content. The study found that of the 574 unique commercials, 64% of the commercials used popular music. The results suggest that of the different types of music coded, popular music was in fact the most prominent. This musical prominence could be the result of the advertisers' mission to target the younger audience (18-39) and as such, use the music that is most popular among this age group. Implications for future advertising research and strategy are discussed.

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CHAPTER 1 - Introduction

Have you ever sat in front of the television tapping your foot to the tune of a song (e.g., Michael Jackson “Thriller” for Lifewater; Iggy Pop “Lust for Life” for Royal Caribbean cruise lines; Haddaway “What is Love” for Pepsi) or found yourself emotionally moved (e.g., Angela McCluskey “Dream” for Pampers/UNICEF; 3 Doors Down “Citizen Soldier” for the National Guard) within 30 seconds of a commercial being aired? If so, you have experienced a common technique for conveying advertising messages by featuring popular music prominently in an advertisement (Buyikian, cited in Roehm, 2001).

The advertising industry spends billions of dollars each year on television commercials. According to the market research firm Taylor Nelson Sofres (TNS) media intelligence (2008), in 2007 the advertising industry spent $150 billion dollars. Of that, network television accounted for $22 million. For many years, advertisers have used popular music because it “intensifies pictures and colors words. It enriches the key messages and stimulates the listener, and often adds a form of energy available through no other source. Music may well be the single most stimulating component of advertising” (Hecker, 1984, p.3). Strategically placing popular music in television commercials also appeals to viewers’ emotions, which can in turn affect their attitudes.

Bullerjahn (Brown and Volgsten, 2006) add:

> The most striking feature of the new kind of television commercial is its resemblance to the music video, i.e., the advertising medium of the popular music industry. This is partly due to the increasing orientation of television advertisements to adolescent and young-adult target groups. The result is emotionally charged commercials that solely rely on the mood-modulating power of music. (p. 209)

Production of a commercial is a large expenditure, but creative fees for original compositions or rights to popular songs can be as costly as producing the actual commercial. Kellaris et al. (1993) noted, “the industry is risking millions of dollars on the belief that music can help ads sell; yet there is no universally accepted explanation of how this works” (p.114).

> According to the *New Grove Dictionary of Music and Musicians* (2001), though music is present in almost every commercial on television, advertising agencies tend to know very little about music, and therefore use it conservatively…despite the close links between music and advertising, and despite the research that goes into marketing, very little work has been on the effect of music in selling. Recent scholarly interest has focused on advertisement music in order to confront musical meaning; since music for advertising is intended to have the most direct musical effect, understanding its messages may help us understand less overt ones. (p.171)

The study of musicology has shown sparse research on the effect of music in selling. The chapter ahead provides a close examination and discussion of what the trade press has been writing about this topic. For a number of years the advertising trade press has been reporting on what they call "an increased use of popular music in television commercials," yet little quantifiable data exists to support this claim. Sparse academic research has analyzed popular music used in prime-time television commercials. The purpose of this study is to enhance research done by Allan (2006) and to provide new insights into the method and frequency with which popular music is used in television commercials.

Current Trends

Within the trade press many have written about this rapidly growing partnership between the advertising and music industries. Boehlert (1999) states, "the line between music and advertising is becoming even more blurred as major advertisers are buying today's hits and artists are eager to sell them. Even established acts are struggling for radio exposure, making ads the best way to get their music heard" (p.27).

Another industry practitioner offers a possible explanation for this phenomena: "The brands became cool, selling out became selling in, brand alliance companies popped out of nowhere, record companies became 'media' companies" (Rabinowitz, 2008, p.2). Among trade press writers, all express one major reason for this growth: Musicians once viewed this partnership as "selling out" (Morris, 1998; Marks, 1998; Boehlert, 1999; Howard, 2003; Melillo,

2004; Newman, 2006; Hirshberg, 2006; Rabinowitz, 2008). But that stigma is now gone (Rabinowitz, 2008; Hirshberg, 2006).

Another reason for this becoming "pop-culture" is the oversupply of artists and a 13% decline in worldwide album sales since 2001 (Howard, 2003). New artists struggle to get their names out to the public and established artists fight to keep their songs on the air. As a result, many work with advertisers to increase or continue exposure and to add to revenues. When an ad company uses artists' songs in ad campaigns, it provides a plethora of media exposure, which most artists and record companies could never afford (Boehlert, 1999).

An example of this exposure was a relatively unknown act in the United States prior to Apple's ad campaign. Yael Naim's song "New Soul" was prominently featured in Apple's Macbook Air ad (Harding, 2008). She was a virtually unknown artist who made a name for herself worldwide, and her pop song subsequently debuted at No. 9 on the *Billboard Hot 100* list. Although there are other outlets (i.e, MySpace, YouTube, etc.) that may have aided in Naim's song becoming popular, the Macbook Air commercial illustrates the impact one song can have on the artist and product. According to the *Fortune* section of *CNN.com*, the new Macbook Air was sold out in Boston, New York City, Chicago, San Francisco and Los Angeles on March 3, 2008. Among the many products Apple offers, the Macbook Air was rated No. 1 on the Apple Store's top-seller list (Elmer-DeWitt, 2008). Although the Macbook Air was considered revolutionary, it did not sell out based on its design alone. The music displayed in the ad aided in the laptop gaining notoriety. Based on the chart-climbing popularity of the song and the sales of the Macbook Air, the advertising merger was a success.

The same applies to older artists who appeal to the older generation, such as Sting (Boehlert, 1999), David Bowie (Halliday, 2004; Marks, 1998), Johnny Cash (Paoletta, 2006), and Mick Jagger (Marks, 1998). The extra media exposure through advertising may help these artists strike a chord with the younger generation and bridge the generation gap.

The bottom line is that the advertising industry spends billions of dollars each year all in the name of "youth." Whether it is a hot new song or an old song placed in a hot new ad, the goal is to first persuade 18 to 34 year olds to purchase the product, and then, if it sounded great in the musically stimulating ad, purchase the song. "People want music. And corporate America wants people" (Hirshberg, 2006, p.4).

If the advertisements are done "tastefully and with a lot of research," the effects of the popular music and commercial emersion can lead to a postcard-perfect example of the creatives – visuals and music – seamlessly coming together (Paoletta, 2006, p. 17). When advertising is done effectively (congruent popular song with stimulating visuals), then both the producer and artist benefit, for example, Rihanna/Covergirl (Paoletta, 2007a), Jay-Z/Bud Select (Rabinowitz, 2008), Yael Naim/Apple Macbook Air (Harding, 2008), Johnny Cash/Nike (Paoletta, 2006). Hirshberg (in Buyikian, 1999) states, "Advertising has become a vehicle in bringing new music to people – like movie soundtracks of the past, with all the fractured ways of viewing mass media with the Internet today, TV is still the largest [audience], so it's good for ads and good for music" (p. S-15).

Although the idea of a "bookend" experience is a minor aspect of the current body of research, it is worth mentioning. Advertisers using a "bookend" tactic, direct consumers to the product's Web site after they have viewed the commercial. (Paoletta, 2007a; Rabinowitz, 2007). Like a real bookend, the experience lends support to the commercial and, by doing so, allows the viewer to interact on the product's Web site. Examples include Missy Elliott/Doritos (Paoletta, 2007b), David Bowie/Audi (Halliday, 2004), Dashboard Confessional/Honda (Halliday, 2004), 311/Hyundai (Greenberg, 2002), Fall Out Boy/TAG Men's Body Spray (Paoletta, 2007a), Rihanna/Nike (R/GA, 2008) and Rihanna/Covergirl (Paoletta, 2007a).

What makes these Web sites unique is that some (e.g., Doritos, Audi, Verizon Wireless) allow users to create their own songs and enter them to win a contest, while others (e.g., Honda, TAG, Covergirl) allow a free download of the music. Hyundai hosted a Web-based sweepstakes to attend 311's Los Angeles concert date, dangling round-trip plane tickets, hotel and back-stage passes (Greenberg, 2002). Nike created a full-scale interactive music video for Rihanna's single "SOS." Visitors can watch the video, learn the dance moves and purchase all of the Nike fitness dance gear the artist wears in the video. All of these sites are interactive and provide consumers with incentives, further enhancing the branding experience. As Springer (2007) puts it, "an old Maori saying explains this strategy well: *Tell me and I'll forget. Show me and I might recall. Involve me and I'll remember"* (p.5).

> Historically, the worlds of branding and advertising have been the underwriters of much pop culture. In 2008 and beyond, much of pop culture, especially music, may begin to underwrite and rewrite the path of

> advertising and branding, changing the dynamics of that equation from subsidizer to the subsidized. (Rabinowitz, 2008, p. 2)

Though the previous section summarizes the trade press discussion on popular music in television commercials, it does not address the bigger questions: *How* exactly does music in commercials affect our emotions? *Why* are these ads so effective? *How many* ads feature popular music? To fully assess these questions, various disciplines must be defined: musicology, psychology, neurology, as well as mass communications. It is also important to first address the evolution and definition of "pop music."

Historical Background

Advertising and music have been business partners since the early days of radio. With the advent of radio and television in the 20th century, the potential of advertising, and of its associated music, grew enormously (New Grove, 2001, p.169). The growth of popular music coincided with the increasing wealth and purchasing power of ordinary people in the mid-19th century and with the demand for accessible musical entertainment (Oxford, 2002, p.980). Music makes consumers more susceptible to consuming, and by the end of the 1920s live music had given way to recordings (New Grove, 2001, p.170).

Early broadcasts used signature "theme music" to introduce commercial sponsors. By the late 1930s, the "singing commercial" had become standard practice (Enrico and Kornbluth, 1986). Musical ads made a graceful transition to television in the 1950s, and they continued to play an important role in broadcast advertising (Kellaris et al., 1993). Prior to the 1980s, music in television commercials was generally limited to jingles and incidental music. Advertisers have since changed the format of commercials and included a plethora of pop music into their ads to help sell the product.

Still Evolving

Now we define "pop music". According to Burns (1996), "Conventional wisdom has it that popular music is oriented toward the present. It is here today and gone tomorrow. It resonates with other current lifestyle trends (fashion, dancing, movies) and news events. It celebrates the new, the young, and offbeat deviations from tradition" (p.129).

The term popular music has been evolving since its inception with the advent of new genres and pop culture. Several sources share similarities in defining this diversified genre. For many (i.e., industry practitioners, musicologists, musicians, etc.), pop and popular music encompass the same definition. The distinction is equivalent to calling a "soda pop" a "pop" or "soda;" or calling popular music, pop music, a shortened version of the name; but for others there is a clear distinction.

Popular music, as identified in the *New Grove Dictionary of Music and Musicologists*, is defined as "types of music that are considered to be of lower value and complexity than art music, and to be readily available to large numbers of musically uneducated listeners rather than to an élite" (p.128). The *New Grove* provides no distinction between popular and pop music; based on its definition, they are one and the same. Nor does the dictionary provide any specific examples of genres that may fall within the realm of the popular music category. One reason for this exclusion is "partly because its meaning has shifted historically and often varies in different cultures; partly because its boundaries are hazy, with individual pieces or genres moving into or out of the category" (New Grove, 2000, p.128).

According to Kassabian (Horner & Swiss, 1999) "popular means contemporary, mass-produced and consumed culture" (p. 116). Based on this definition of popular, popular music would include various musical genres that many people purchase and listen to; ranging from Top 40 to alternative to hip-hop to world beat music. Pop music, for the 'others,' has evolved out of the rock 'n' roll era of the mid-1950s.

Pop music, as defined by Frith *et al.* (2001):

> It can be differentiated from classical or art music, on the one side, from folk music, on the other, but may otherwise include every sort of style. It is music accessible to a general public (rather than aimed at elites or dependent on any kind of knowledge or listening skill), it is music produced commercially, for profit, as a matter of enterprise not art. Defined in these terms, 'pop music' includes all contemporary popular forms – rock, country, reggae, rap, and so on. (p.94)

Frith et al.'s definition is similar to Kassbian's, but he uses the term pop, not popular, in addition to providing a few examples of genres that fall within this category.

Lamb (2008) describes the genre of pop music as follows:

> In its purest form [it] is usually called pure pop or power pop. Pure pop or power pop typically consists of relatively brief (not over 3½ minutes) songs played on the standard electric guitar, bass and drums with vocals that have a very strong catchy chorus, or hook. Art is not a concern. Audience pleasure in listening to the song is the primary goal. (p.2)

"Coupled with 'pure pop' or 'power pop' is 'teenybop pop' or 'bubblegum pop,' which is defined as disposable pop music; pop music contrived and marketed to appeal to pre-teens; pop music produced in an assembly line process — driven by producers and using faceless singers; pop music with that intangible, upbeat "bubblegum" sound" (Cooper & Smay, 2001, p.1). The previous definitions are subcategories of the genre and will serve as the broad conceptual definition of the genre of pop music.

For the purposes of this study pop music, will be defined as a genre — pop, rock, hip-hop, country, reggae, alternative, dance, rhythm and blues, disco, Latin, etc. — within the larger category of popular music. Popular music will be defined as music produced commercially and accessible to the general public.

CHAPTER 2 - Conceptual Framework

More than two decades ago, Hecker (1984) stated that, "music, when used appropriately, is the catalyst of advertising. It augments pictures and colors words, and often adds a form of energy available through no other source" (p.7). This statement seems prescient now because it was made at a time when there was virtually no research conducted on the use of music in commercials.

His research provides a framework for understanding the many roles music can play in advertising (p.5): *background*, music created or adapted as background and used to bolster or provide continuity for the message; *excitement*, music that provides stimulation as well as an incentive for the viewer to stay tuned for the selling of the message; *relaxation*, music that is soothing and relaxing and that helps in the communication process; *empathy* (participation in consumer's feelings), music that becomes a positive part of the target audience's life, for example, evoking warm and loving feelings; *attention*, music that helps draw attention to the commercial and product, as well as aid in memorability; *news*, music that aids by creating an "announcement" atmosphere and implies that the consumer should sit up and listen; *imagery*, music that helps to build and maintain a positive brand image; and *attribute and benefit communication*, music that helps by implying nonverbal emotional benefits.

Hecker (1984) noted that music for an ad should be selected carefully because it can have a considerable impact on emotions. Adding music in a commercial without any thought or research into its congruency with the brand image could harm the brand. "Music may well be the single most important stimulating component of advertising…researchers, creatives and musicologists can better understand and use this magic if they understand that music is too important to be wasted on amorphous, irrelevant, or inappropriate goals" (p.7).

Building on this idea, Huron (1989) noted six ways in which music can contribute to an effective advertisement: entertainment, structure/continuity, memorability, lyrical language, targeting and authority establishment. Like Hecker (1984), Huron's first five factors are similar (i.e., *excitement/entertainment, structure/attention, lyrical language/attribute and benefit communication, empathy/targeting*). However, *authority establishment* is an additional role. This

is the use of music to enhance an ad's credibility, to establish its authority (p.565). "Style is arguably what holds the greatest unconscious sway, and music is arguably the greatest tool advertisers have for portraying and distinguishing various styles" (p.565).

These factors (Hecker, 1984; Huron 1989) help illustrate the various roles that music plays in advertising. Advertisers use music to add meaning to and illuminate their messages. When chosen correctly for the appropriate brand and target audience, music may have the same effect that a beautifully done film score does for a movie: it emotionally moves the viewer.

How the Brain Processes Ads and Music

One of the basic objectives of advertising is to make itself remembered so that it can influence later purchase decisions. Memories derived from advertising are part of the stored product and brand information that consumers can access (Du Plessis, 2005, p.8).

The cerebral cortex, which is the outer layer of the brain's cerebral hemisphere, is divided into four lobes — frontal, parietal, temporal and occipital. It should be noted that although different lobes are primarily involved in different types of activity, they all involve activity across many sections of the brain. The frontal lobe has a specific role in planning future action and controlling body movements. The parietal lobe processes 'somatic sensation,' which forms body image and relates it to space and surroundings. The temporal lobe specifically has a role in the ability to hear. The occipital lobe is concerned with sight (Du Plessis, 2005, p.35).

The area that appears to deal with the use of information derived from the sensory system for perception and language is called the posterior association area, which is found at the margin of the parietal, temporal, and occipital lobe. The limbic association area, found at the medial edge of the cerebral hemisphere, is concerned with emotion and memory storage (p.35). The hippocampus is located within the limbic system. The most prominent role ascribed to the hippocampus, which is located in the medial temporal lobe, has to do with learning and memory (Nolte, 2002, p. 576). The limbic system, located in the lower midbrain, appears to be the area of our brain that controls feelings of pleasure on the one hand and of fear and pain on the other (Du Plessis, 2005, p.35).

The human brain is made up of around 10 billion neurons (Du Plessis, 2005, p.38). Neurons are the basic building blocks of the brain. They are able to communicate by sending chemicals called neurotransmitters across the synapse (p.38). These neurotransmitters either

excite the receiving neuron to send out (or continue sending out) a signal, or they inhibit it from sending out a signal (p.38). The main function of a neuron is to carry 'messages' from one part of the body to another (p.39). The neural systems in our brains will always provide an output for any input stimulus (p.55). Du Plessis (2005) concludes, "thus every advertisement I see is interpreted against my own experiences (memories), and my interpretation might be very different from yours, but I will still have interpreted the advertisement" (p.55).

Neurologists understand our memories to be stored in patterns of neural activity in the brain, so a memory, or a concept, in a sense is just the sensitivity of some synapses, which makes their neurons more likely to be fired by future stimuli (p.170). This is true of the memory of an advertisement, and it is also true of the memory, or concept, of a brand (p.170). There is a dense network of neurons, interlinked by the varying sensitivities of their synapses, and representing an equally dense network of overlapping concepts (p.170).

Du Plessis (2005) provided an example of a consumer seeing an advertisement for a brand of computer that features an elephant. One set of neurons stimulated by the exposure to an elephant, is the set that embodies the concept of an "elephant." There are pathways that are laid down by previous exposures of elephants, which include: pictures of elephants, articles about elephants, conversations about elephants, the sight of real elephants at the zoo, and so on. Another set of neurons embodies the concept of a "computer," which include pathways laid down by previous direct and indirect experience of computers.

And another set will be related to previous exposure to this particular brand of computer. The same concept applies to all other advertisements; one's existing concept of the brand (or memory of the brand) helps decode the advertisement. There is a direct connection between memory of the advertisement and memory of the brand as a result of the decoding of the ad, and it has an impact on the existing concept of the brand.

With the neurological effects of advertisements on the brain examined, we can now move on to incorporating music into this realm of processing. Memory of an ad acts in many ways like the memory of a song. Music can linger in the mind, as does an ad that visually stimulates the mind and remains in memory.

According to neurobiologist Norman Weinberger, "music exists in every culture, and infants have excellent musical abilities that cannot be explained by learning (Dess, 2000, p. 1). Mothers everywhere sing to their infants because babies understand it. Music seems to be part of

our biological heritage." In addition he argues that our brains have evolved to process music: "It's complex, because music has many elements—rhythm, melody and so on. For example, certain cells in the right hemisphere respond more to melody than to language" (Dess, 2000, p.1).

Although music is complex, it can be studied, starting with the basics. "For example a fundamental aspect of music perception is recognition of a melody in different keys; each note's meaning depends heavily on its context" (Dess, 2000, p.1). Considering whether sound patterns are recognized innately or learned Weinberger notes,

> Neurons learn to prioritize some sounds. When a tone becomes important — because it signals food, for instance — the cells' response to the tone increases. This finding revolutionized thinking about brain organization by showing that learning is not a "higher" brain function but rather one that occurs in the sensory systems themselves." (p.1)

Although little academic research has been conducted on neurobiology and music, there is a growing industry that incorporates the two disciplines. The practice of "neuromarketing" has been developing within the emerging field of "neuroscience media research." In February 2008, the Nielsen Co. announced a strategic investment in NeuroFocus, a company specializing in the science of brainwave research, especially as it relates to measuring the effectiveness of advertising, programming, and other forms of media messaging (Mandese, 2008, ¶ 2).

NeuroFocus applies brainwave, eye-tracking and skin conductance measurements to track the effectiveness of advertising, branding, packaging, pricing, and product design. Nielsen said its alliance with NeuroFocus would augment existing research and plans to develop new forms of measurement and metrics based on the latest advances in neuroscience (Mandese, 2008, ¶ 3).

In relation to popular music, neuromarketing can help researchers and practitioners observe the effects of music in advertisements on consumers' minds. If experiments focusing on music in ads reveal that it does in fact have an effect, this may enable advertisers to strategically place and use more popular music in ads. Such findings would not only contribute to the field of neurology and advertising, but also musicology. Neurologists would be able to pinpoint what part of the brain is stimulated when listening to music, which could contribute to research across multiple disciplines.

Music and Emotion

A three-year study conducted by the Advertising Research Foundation and the American Association of Advertising Agencies found that ads that tell a branding story work better than ads that focus on product positioning (Kalehoff, 2007). Thirty-three ads across 12 categories were analyzed by 14 emotion and physiological research firms with tools that included testing heart rate and skin conductance and brain diagnostics. The study revealed a valuable lesson at the core brand level — "how our minds are hardwired to embrace narratives and distill meaning with emotional force" (p.1).

Tellis (2004) noted, "The most important and common use of music is to establish mood or arouse emotions" (p.162). Emotion, for the purposes of this study, is defined as a state of arousal and mood and can be defined as a transitory, generalized emotional state that is not directed at any particular object or activity. Moods can be "individual-based" (p. 147) or "context-based" (p.153). Emotions are typically aroused or dissipated through a sequence of thoughts triggered by stimuli. For example, a sad story causes sadness. The association of stimuli (e.g., thunder and lightning) with certain emotions (e.g., fear) takes place through conditioning. Once the link has been established, the emotion can be triggered even without thinking, or even when rational thought suggests the emotion is unwarranted. Thus, emotions are powerful human forces that exist independently of reasoning (Tellis, 2004). A considerable amount of debate has been taking place between researchers and advertisers about whether an ad should appeal to the emotional or rational side of consumers (Du Plessis, 2005).

> We know that every perception that enters the brain is in some way interpreted, and that this process involves the recruitment of emotionally coloured memories. These emotional memories determine the amount of attention that the input receives, and also set up the background against which the rational interpretation occurs. (Du Plessis, 2005, p.212)

In a recent study by Kreutz et al. (2008), music was used to induce emotions. Although this study — as do many in this area of research — employed classical music and not pop music (due to sparse research in the field), it is still important to address the overall effects that music itself has on consumers. The authors noted, "the implication is that, beyond the physical characteristics of music stimuli, emotional responses to music listening are significantly

influenced by variables indicating cultural learning. Such learning processes are reflected in musical preference and experience" (p.102).

The study consisted of 25 classical instrumental music pieces: 5 excerpts representing one of 5 emotion categories: "happiness," "sadness," "fear," "anger" and "peace." The procedure tested the participants individually and identically for all. "Happiness" and "peace" categories were found to be the strongest emotions induced, whereas "sadness," "fear," and "anger" were the weakest.

"Sadness," and "peace" pieces induced high valence/low arousal, whereas "happy" pieces induced high valence/high arousal (Kruetz et al., 2008). "Anger" and "fear" pieces elicited low valence/high arousal responses. Results confirmed that music induced emotions. The authors noted, "in particular, the strong influence of preference raises the question as to what extent the stimuli should be selected in accordance with participants' tastes. Popular styles such as pop and rock music appear to be more appropriate for samples of young adults" (p.120).

The Kruetz et al. (2008) study showed that researchers could induce basic emotions using classical music although the authors stress that a preference for classical music is necessary to gain the maximum emotional responses for the experiment. Boredom was a result of many undergraduate students not being familiar with the classical pieces, resulting in weak emotional responses. As previously noted, many students prefer popular styles. Therefore, in a similar study researchers should use the same age group of participants to explore the likelihood of popular styles inducing stronger responses.

> Music can have strong psychological or cognitive effects on the explicit or implicit perceiver in a variety of everyday domains. One of these domains, although seldom considered (probably due to its realistic complexity) in mainstream music psychology, is music in films (i.e., in movies, but also in TV documentaries, advertising spots, etc.). (Vitouch, 2001, p.70)

Vitouch (2001) recognized the type of effects music has on the consumer, whether used in a film, documentary, or a 30-second television commercial. He found that music provides emotional cues that are the same across the board, but that many consumers are sometimes unaware of these effects. He investigated the extent to which different musical settings induce differing anticipations about the continuation of the same movie scene. The results showed that viewers'/listeners' expectations of the further development of a scene were clearly influenced by

the underlying film music, which implicitly co-determined the perceivers' psychological approach. Further, this research showed that "different music tracks can significantly modify the atmosphere or narrative world of a scene, which shows interesting parallels to contemporary research in psycholinguistics — an increasing focus on semantic versus syntactic, processes and on text versus sentence, comprehension" (p.80).

Although Vitouch (2001) examined film sequences, the author ended with an example of a television commercial that was described as "an impressive application of a musical context determination effect." He described a Lufthansa (a European airline) commercial that exquisitely employed several musical pieces, from jazz to classical, which provide an "experience" when viewing this spot. At the end of the commercial the slogan follows: "You see the world the way you fly." Thus, prompting him to make his claim, "we sometimes *see the world the way it sounds"* (p.81).

The Vitouch (2001) study showed that although the film sequence stopped, the music used enhanced the emotions of the narrative being viewed so much that participants were able to describe what they thought was going to happen next, based on induced emotions. This suggests that music chosen for a film, video production or a television advertisement should not be taken lightly because it strongly contributes to the drama of the narrative. Music has major impacts on the psyche and often subconscious effects on viewers. Therefore, when it is to be used in television ads, it should be thoroughly researched and tested.

Peynircioglu et al. (2008) investigated a possible similar asymmetry in memory directly, by looking at the relative effectiveness of the lyrics and melodies in cuing each other. They used lyrics to cue melodies and melodies to cue lyrics of songs. They also looked at the relative effectiveness of titles in cuing the melodies or the lyrics and vice versa. The authors found that melodies and titles were easier to remember than lyrics when cued by each other. But in terms of their effectiveness as cues, lyrics were the best. They were more effective in cuing melodies than were titles, and they were more effective in cuing titles than were melodies. In memory and metamemory judgments, the three components of songs — lyrics, melodies and titles — were not equal partners in their memorability or effectiveness as cues for each other.

Lyrics were more effective than melodies and titles, suggesting a stronger effect for language than for sound in memory for songs. In particular, popular music with lyrics in commercials may be remembered better than an instrumental version of the same song. Based on

these findings it is assumed that popular music used to enhance product image will best be remembered if the song includes key lyrics (Peynircioglu et al., 2008).

Potter and Carpenter (2007) explored musical beats in various tempos that were measured using skin conductance by attaching electrodes to participants' non-dominant hand. The musical selections included six clips that represented complete crosses of the tempo and genre factors: slow classical, fast classical, slow rock, fast rock, and two silence segments.

The results showed that using physiological measures confirmed that the presence of any music, whether slow- or fast-paced, increases arousal in the sympathetic nervous system. The authors found that increasing the tempo of music increases arousal responses. They found that, "when it comes to music, 'content' matters. The effect of notes-as-structure markedly varies according to the genre of music. Genre matters when it comes to the impact of tempo on arousal" (Potter and Carpenter, 2007, p.357).

The Potter and Carpenter (2007) study coincides with Kreutz, et al., (2008) findings that the genre of music has an impact on the type of emotion induced by listening. Both tempo and genre were found to increase arousal in the sympathetic nervous system and should be taken into account when creating a television commercial based on the target audience and the desired emotional effect.

One of the most significant early studies in this area of research was conducted by Gorn (1982) who noted, "Classical conditioning suggests that positive attitudes towards an advertised product (conditioned stimulus) might develop through its association in a commercial with other stimuli that are reacted to positively (unconditioned stimuli). Music is an example of a potential unconditioned stimulus in a commercial" (p.94).

Based on the results of this study, music in commercials can influence choice behavior. Gorn (1982) further stated that, reaching the audience through emotionally arousing background features may make the difference between them choosing and not choosing a brand.

Two other studies, Alpert and Alpert (1990), and Bruner (1990), explored the influences of music on mood. Alpert and Alpert (1990) expanded on the work of Gorn and others who have provided theoretical and empirical insight into the ways in which music may influence consumer responses. The experimental subjects were given greeting cards to view, and while viewing, some were accompanied by music that may be found in television commercials for that product. Results showed that variations of the structure (e.g., modality, tempo, dynamics, and rhythm) of

background music in commercials have significant influences on moods and behavioral intentions of the audience toward the products. The authors noted, “equally liked musical backgrounds that differed in their profile of these structural elements are shown to affect audience moods in directions predictable from analysis of the musical structure, across a set of simulated greeting card advertisements” (p.126). The Alpert and Alpert (1990) study illustrates the powerful effect that music has on consumer moods: even when used as background music while viewing a greeting card, it still has the ability to influence emotions.

Bruner (1990) examined the behavioral effects of music as a mood influencer. At that time, the relevant body of literature on music and advertising was meager. Because of the desire to understand human moods and their role in consumer behavior, Bruner argued that music, as a powerful emotional stimulus, should be studied more thoroughly. Nearly two decades later, there is still little published empirical research on music and advertising.

Congruency

Zander (2006) studied how different but congruent musical styles can create different effects on cognitions and emotions toward radio advertisement content. Others have looked at congruency in regard to music/voice fit (North et al., 2004); musical fit (MacInnis & Park, 1991); music-message congruency (Kellaris et al., 1993); and music congruency (Hung, 2000). Zander (2006) found that music has the ability to modify radio listeners’ impression of the product and endorser.

> In association with spoken words, music can give a notional sharpness that is head and shoulders above speech itself. Differentiated advertising effects are more probable if the music chosen is not just positive, but especially positive for the product advertised. Here, music can be seen as a superior unconditioned stimulus…one could conclude that a connection between a piece of music and a commercial is quickly learned (‘mere exposure’). Products advertised seem to be identified rather quickly with a certain piece of music. It’s music that makes a brand identifiable. (p. 478)

Well-liked and disliked music led to different reactions, as did congruency with the product and music with its own differentiating effects. Within a 30-second time frame music conveyed information about the brand that words simply could not.

North et al. (2004) tested the notion that if music/voice "fits" the advertised brand, then it should enhance recall of the product, the brand, and any claims regarding these, in addition to measures of liking for the advertisement and likelihood of purchasing the advertised brand. The goal was to determine whether the potential benefits of fit are knowledge based, affect based or both. "If music in advertisements leads to the activation of relevant related knowledge structures, it is not unreasonable to suspect that this same process might influence responses to advertising and other marketing-related factors" (p.1679).

The authors concluded that after participants heard mock radio spots for five advertised products, listeners' recall was improved when music/voice fit the brand image. Music also increased liking for the ad, which can influence emotional reactions and knowledge of the brand. Music/voice fit also had positive effects on ratings of likelihood of purchasing the advertised product.

North et al. (2004) also found that when music/voice fits the advertisement it enables the consumer to be more receptive to the message, rather than reject it because it does not fit. The purpose of using music is not only to appeal to the consumer but to aid in remembering the product long after the ad is over. If music merely serves as noise, than it has no persuasive benefit. Congruency, or "fit," is viewed as one of the primary ways that music can strengthen the persuasive impact of a commercial (North, 2004).

The concept of 'musical fit' was first introduced by MacInnis and Park (1991). Their study examined the impact of two characteristics of music (fit and indexicality) on the message-based (e.g., attention to the message beliefs) and non-message-based (e.g., attention to ad executional cues, emotion, and A_{ad}) processing of high- and low-involvement consumers. 'Fit' was defined "as consumer's subjective perceptions of the music's relevance or appropriateness to the central ad message," and 'indexicality' of music was defined as "the extent to which music arouses emotion-laden memories" (p.162).

The authors proposed that the musical effects on consumers' message- and non-message-based processing depended on the low- and high-involvement of its "indexicality." They added, "music with high indexicality induces strong emotions that are tied to past experiences. Specifically, the strong emotions that are associated with high-indexicality music may enhance low-involvement consumers' interest in the ad and its music and, therefore, stimulate incidental

learning of the message…it may retrieve favorable emotions from memory, influencing high- and low-involvement consumers' feelings and ad attitudes" (p.162).

Additionally, 'music congruency' coincides with the idea of musical fit. Musical congruency has been explored by Kellaris et al. (1993) and Hung (2000). Kellaris et al. (1993) examined music-message congruency communicated nonverbally by music and verbally by ad copy. The authors hypothesized that music can "enhance recall of brands and messages when the meanings conveyed by music and message are congruent, and interfere with ad processing when music and message convey dissimilar meanings" (p.115). They also provided a definition of the "music-message congruency" construct, "as the extent to which purely instrumental music evokes meanings (i.e., thoughts, images, feelings) that are congruent with those evoked by ad messages" (p.115).

The authors found that music-message congruency can moderate the influence of music's attention-gaining value on at least some aspects of ad recall and recognition. When congruency is high, attention-gaining music seems to contribute positively to these outcomes. When congruency is low, attention-gaining music seems to serve more as a distraction from ad processing. Thus the findings suggest that advertisers should consider the use of music in relation to their communication goals. In cases in which brand awareness and knowledge are primary objectives, the design or selection of music should be approached with extreme caution to avoid music that may inhibit consumers' reception of the message and brand name. Further, if an advertiser uses music, it should be pretested for its ability to generate attention and for congruency of music- and message-generated thoughts, images, and feelings (Kellaris et al., 1993).

Hung (2000) found, "when music and visual elements are congruous (i.e., if they evoke similar meanings), the meanings evoked could be readily communicated via the connecting context. Alternatively, when music and visual elements are incongruous, their meanings would have to be reconfigured to connect in an alternative context" (p.26). This evidence supports the previous statement made by Kellaris et al. (1993), that when music is incongruous with the advertising message, the consumer turns their attention to something else — the least of which is the actual ad they have just watched.

Roehm (2001) examined recall for advertising messages that were presented via two musical formats: instrumental version of a popular song or a vocal version. Consumers who were

familiar with the song were more likely to sing along with the instrumental version of a popular song in a focal ad than a vocal version of a popular song. Recall for the consumers unfamiliar with the song was better when exposed to the vocal version. The results also showed that different ways of presenting music produced different levels of memory. Memory is enhanced when lyrics are sung rather than just listened to.

Park and Young (1986) examined the effect of consumers' involvement with a TV commercial and the impact of music (as a peripheral persuasion cue) on the process of brand attitude formation. The authors found that whether viewers' brand attitudes and behavioral intentions can be favorably induced by a TV commercial appears to depend on involvement and the commercial's design. The results suggest that when a commercial contains both emotional and aesthetic elements such as music, along with the performance message, it is less effective for viewers who are cognitively involved than when it does not contain such elements. For those in the low-involvement group the reverse appeared to be true, and for the affective- involvement group, the effect was not clear.

The previous studies outlined are relevant to the current body of research because they involve music and advertising. However, none of the aforementioned studies analyze popular music as content in television advertising messages. Stewart and Furse (1986) conducted a content analysis on television commercials, though not specific to popular music in television commercials, but that was more than 20 years ago. More recently Allan (2006) conducted a similar study, which employs a content analysis of popular music in prime-time television commercials. As a result of meager academic research, it is important to build upon existing studies and add new findings to contribute to an understanding of how advertisers are using popular music in the field of mass communications.

Stewart and Furse (1986) conducted a content analysis of 1,059 commercials, which found that 41percent of commercials contained music. Of these, music was a major element in 68 percent, and 63 percent of the auditory memory devices were memorable rhymes, slogans, or mnemonics. These three factors fell within the auditory memory devices category because music carried the primary commercial message. The mnemonics and the use of music appear to be designed to facilitate recall of the commercial message. Though this study was a significant one, the use of music was not a major focal point of the research. As a result, these findings beg the

question of what type of music was used, when the music was used, and how the music was used.

Allan (2006) conducted a content analysis of pop music in television commercials. The study examined how popular music is currently being used in prime-time television commercials, and whether or not there are patterns for the inclusion of this music, especially with respect to how it may be conceptualized. A content analysis of commercials was conducted for 1 week (Sweeps Week, a period in which new ad campaigns are launched) on all commercials on the four major networks, ABC, CBS, FOX and NBC. There were 84 hours of advertisements, with a sample of 3,456 total commercials and 715 unique commercials. The results showed that 94percent of the total ads (3,456) and 86 percent of the unique ads (715) contained some type of music. Of the unique ads, 14 percent contained popular music, 81 percent had "needledrop" (music that is prefabricated, multipurpose, and highly conventional"), and 5 percent used "jingles" (unique, novel lyrics written for a particular ad (p.5).

Despite the study's 1-week duration, the results provided a snapshot of how advertisers are currently using popular music in commercials. Allan (2006) found that there was more likely to be a popular song in a food (15 percent), audio/video (14 percent), or automotive (13 percent) ad. The jingle was used in fast food ads (10 percent); and needledrop in a health or fitness ad (16 percent) (p.15). The ad narrative, which was accounted for 91 percent, was more relevant to the popular song than the product or service, which was 28 percent. Results suggest that popular music is being used by some advertisers to provide some type of relevance to the action in the ad.

Results further indicate that advertisers are using music to fit the action rather than the product, and as a way to stimulate involvement with the narrative (Allan, 2006). Although considerable findings emerged from this study, it is still limited in its ability to provide results from more than 1 week. Therefore, the present study—a content analysis—will further quantify how popular music is being used and how much of it is actually being used.

The research questions addressed by this study:

RQ1: What percentage of prime-time commercials use music?

RQ2: Of the commercials that use music, what percentage use music as a primary executional element vs. those that use music as a

background element?

RQ3: Of the commercials that use music, what percentages use popular music, what percentages use jingles, and what percentages use needledrop?

RQ4: What are the proportions of commercials using popular music that use lyrical versions versus instrumental versions of the pop music song?

RQ5: Of the commercials using popular music, what pop music genres are used most often?

RQ6: What are the most prominent moods evoked by popular music in commercials?

RQ7: Of the commercials using popular music, in what percentage of them is the musical choice congruent with the selling message?

RQ8: What tempos are most common in the various genres of music used in commercials?

CHAPTER 3 - Method

Sample

A probability sample of 42 hours of prime-time (7 to 10 p.m. Central Standard Time) television from four broadcast networks (NBC, ABC, CBS, FOX) was recorded for the content analysis. Prime-time as defined by Nielsen Media is the peak television viewing time, most often 8 to 11 p.m. Eastern Standard Time (EST) (Nielsen, 2008). Two weeks of prime-time programming were recorded. The first week was Sunday March 2 through Saturday March 8, 2008. The second week was Sunday April 6 through Saturday April 12. There was a 5-week interval between sampling weeks to reduce the number of repeat commercials.

Broadcast network television was chosen over cable television networks because broadcast networks generate higher ratings across broad audience demographics than do cable networks. Prime-time programming on the broadcast networks (NBC, ABC, CBS, FOX) was chosen over specific television programs in an effort to maximize the variance among product categories and intended audiences. A probability sample using the constructed time period sampling method was used to randomly select one network for each night of prime-time programming across the 2-week sampling frame. Constructed time period samples, which are a form of stratified samples, have been shown to be statistically more efficient than simple random samples (Riffe, Lacy & Fico, 2005). (See Table 1 for networks and days recorded.)

The sample of commercials, then, consisted of each unique national commercial that aired during the recorded programming. Network promotions (i.e., American Idol ads) were left out of the coding process because they are not paid commercials, as well as local advertising because they are not national ads. Local ads were defined as ads that display the local address and/or phone number. Adjacencies (i.e., commercial pods that run between programs and are reserved for commercials sold by the local network affiliates) and local station breaks (i.e., commercial break within programs that contain some local advertising) were inspected. Commercials for national brands in these time slots were retained as part of the sample; commercials for local businesses were deleted from the sample. Repeat commercials were

counted and coded for once, but a different commercial for the same product was coded separately.

Variables

Variables that were coded for included product/service, length of commercial, music prominence, type of music (i.e., needledrop, jingle, popular music), song structure (i.e., lyrics vs. instrumental), genre of music, emotion, congruency, and tempo.

Product/service was coded from among 28 categories used in previous research by Allan (2006) (see Appendix 1). Length of commercial was coded as either 10, 15, 30 or 60 seconds. For music prominence, music was coded as "foreground" if the music played a central role in the commercial (e.g., if there were major portions of the commercial where music was the primary or only audio component) and were coded as "background" if the music played a minor or supporting role in the commercial (e.g., if dialogue, voice-over or sound effects were primary audio components).

Type of music: *Needledrop*, which was defined as "music that is prefabricated, multipurpose, and highly conventional" (Scott, 1990, p. 223), is comparable to a stock photo in photography. It usually does not have lyrics. *Jingle* was defined as "unique, novel lyrics written for a particular ad" (Wallace 1991, p.239) or an instrumental song written for a particular product and/or ad. *Popular Music* was defined as music that is produced commercially and accessible to the general public.

Song structure was defined by the use of lyrics in a song (lyrics) and the use of no lyrics in a song (instrumental). Genre of music was defined as a category of music characterized by a particular style, form, or content. The categories for genre of music were as follows: *Popular music* – pop, rock, rhythm and blues/hip-hop/rap, dance/disco, country, Latin, jazz/blues, gospel, reggae; *Classical; Opera*; and *Other*. If popular music was coded, the coder selected whether or not the song was the original or a cover song. A cover song was defined as a song previously recorded that either employs new vocals or utilizes the same vocals and lyrics but the music used differs from the original composition.

For emotion, the coders made judgments about the primary emotional response the music was intended to create. The emphasis was on the perceived *intended* response, not the actual emotions the coders felt in response to the music (Kreutz et al., 2008). For example, if listeners

perceived a piece of music as 'happy,' they may or may not be affected by a feeling of 'happiness' or 'elation' during listening (Robazza, cited in Kreutz et al., 2008). Coders chose the single most prominently intended emotional response from a list of eight basic emotions adapted from two previous studies: happy, sad, angry, peaceful, disgusted, excited, offended, inspired (Kreutz et al., 2008; Edell & Burke, 1987). These eight emotions are defined by *The Oxford English Mini-dictionary* (2003): *happy* – joy or state of well-being; *sad* – expressive of grief or unhappiness; *angry* – strong feeling of displeasure; *peaceful* – a state of freedom from disturbance; *disgusted* – a feeling that something is unpleasant; *excited* – to feel eager and pleasantly agitated; *offended* – dislike or to cause discomfort; *inspired* – cause to feel uplifted or stimulated to activity.

Congruency was defined as the extent to which the music is in agreement with the advertising narrative. An example of a congruency would be an ad for a luxurious all-inclusive beach resort utilizing calm music. Using this musical selection would serve to not only induce feelings of rest and relaxation, but to convey to the guest that they will be well taken care of. The advertiser is not going to use sad music because the resort wants the consumer to feel happy about purchasing the all-inclusive vacation, not sad about paying a lot of money to go to the beach. An example of incongruency would be a peaceful classical music selection for a violent video game ad, which displays a series of bloody shootings. The narrative conveyed does not induce feelings of peacefulness, but rather fear.

Talent was defined as the "human" actor(s) (no more than two) that appear as the "main" character(s) in the commercial portraying an occupation. The actor(s) that is/are on camera the longest, even if for a second longer, were coded as the main talent. If there were several actors that appeared to be on camera for the same amount of time, the coders took the average gender, age and occupation for all. The coders chose between yes, no and other. "Other" meaning no "human" actor present, indicated that the coders listed what else appears in the ad (i.e., body parts, characters-gecko, Pillsbury Dough Boy, duck, computer-generated imagery (cgi) animated characters, etc.) as opposed to the human.

For talent gender the coders indicated whether the main actor(s) in the ad are either male or female. If both male and female were featured in the ad, the gender that appeared in the ad for the longest amount of time should was coded.

Talent age was coded by indicating whether the main actor(s) in the ad appeared to fall within the 0-17 age range, 18-39 age range, 40-55 range, or 56 and older. Indication of age of the main actor included attire, skin lines, gray hair, hair style, etc. The reason for this coding variable is to further measure the congruency of musical fit with the product/service.

Talent's portrayed occupation included (domestic, high-level non-domestic, middle-level non-domestic, low-level non-domestic, not apparent), adapted from Zhou & Chen (1997). *Domestic* was classified as a talent appearing as either cooking, house cleaning, taking care of the children at home, etc.; *high-level non-domestic* was classified as top-level manager, professional, entertainer, etc.; *middle-level non-domestic* was classified as white collar, non-management, clerical, etc.; *low-level non-domestic* was classified as service, construction worker, student, etc.; *not apparent* was classified as the model not appearing to be working in a specific job (e.g., eating at a restaurant, at a bar or party, shopping, etc.).

An example of an incongruent use of talent and musical selection would be a commercial featuring a fashionable hip young man in an urban café with country music playing throughout the ad. This example would be incongruent because the advertiser wants to illustrate that the actor portrayed is in fact hip because he is dressed that way and is in a city café. Advertisers are more likely to use jazz or dance/techno over a country song for an ad that takes place in the city. Country music would be more likely to be used in a rugged outdoor scene or a country setting. An example of a congruent use of talent and musical selection would be a commercial featuring a group of young females in a car dressed nicely for a night out on the town. The song they are listening to is a fun pop song they are dancing and singing to in the car. Advertisers would be likely to use a pop song in a commercial of this nature rather than play slow somber music.

Tempo is commonly used to describe the musical speed or pacing of a musical composition (New Grove, 2001). Tempo was coded as fast or slow. A slow tempo was defined as the coder's judgment that the tempo of the music is 72 beats per minute or less. A fast tempo was defined as the coder's judgment that the tempo of the music is more than 72 beats per minute. In this respect, tempo is related to heart rate, as average resting heart rates for healthy men and women are 70 and 75 beats per minute respectively. The coders were trained to judge tempo by using an online metronome (*http://www.metronomeonline.com*/) while commercials are playing during the training sessions. A metronome is practice tool that produces a steady pulse (or beat) to help musicians maintain an established tempo while practicing

(Metronomeonline, 2008). The pulses are measured in beats-per-minute (BPM). During actual coding, coders were instructed to use the online metronome to aid their judgments in cases where they were unsure if the tempo is fast or slow.

The age of the song was determined by the author researching the year it was published. The author consulted two Web sites, www.whatsthatcalled.com and www.adtunes.com to verify the artist and the name of the song. Both sites provide a forum for consumers to search for music used in television commercials, film trailers, movie soundtracks and television shows. The year the song was published was conducted by doing a basic Web search of the artist and/or song title using various search engines (Google, Yahoo, MSN, etc.), as well as YouTube.

Procedure

Two undergraduate students served as trained coders. They were trained by the author with a sample of 8 to10 hours of previously recorded network television. The author explained the instructions and coding sheets to the coders. Once that was complete the coding of sample commercials was conducted. The coders were then given a coding instruction sheet and coding sheets to begin coding the prime-time network television commercials. Coder reliability checks were conducted using Scott's Pi once the training was complete. As a result of the first reliability checks not being in agreement, the author had to retrain the coders. The author revised definitions and thoroughly went through the variables that did not agree (music type, genre, emotion, congruency, age, and occupation) a second time. After retraining, second reliability checks were conducted and were within the appropriate percentages of agreement.

Measurement Instruments

The content analysis coder instructions are shown in Appendix A. Coding protocol for absence of music are shown in Appendix B. Coding protocol for presence of music is shown in Appendix C.

CHAPTER 4 - Results

Research question one asked what percentage of prime-time commercials use music? Of the 1,046 commercials coded, 60 percent (574) were not repeats and used some form of music (i.e., needledrop, jingle, popular music). Research question two explored what proportion of musical commercials used music as a primary executional element. Of the commercials that use music, 87 percent use background music as the primary executional element compared to 13 percent commercials that use music as a foreground element (see Table 1.1).

For research question three, among the prime-time commercials analyzed, 64 percent of the commercials consisted of popular music, 28 percent were needledrop and 8 percent were jingles (see Table 2.1). Music type (needledrop, jingle and popular music) are important variables and were given sufficient time during the coding session. An example of an exemplar commercial using needledrop music is an ad for toys. The musical selection is repetitious, and no new tempos are introduced, the song just continuously plays in the background while the voice-over explains how the product works and visually illustrates how great it makes the child feel. The piece is light and upbeat and contributes just enough to the ad narrative not to distract it from the central advertising message.

An exemplar commercial using a jingle as the main audio component would be an ad that displays a catchy song (with or without lyrics) that is all about the brand. The jingle does not have to include lyrics; various products simply use an instrumental version throughout all commercials, which quickly becomes synonymous with their brand name. McDonald's, Apple, Verizon wireless are just a few brands that use instrumental versions of the same song across all ads. Often times they vary the tempo or beat of the jingle but still use that one catchy line that distinguishes it as a jingle whenever the brand appears in an ad.

When a popular musical selection is chosen over needledrop or jingle it should be pre-tested and well researched for congruency with the ad narrative. An example of an exemplar commercial utilizing popular music would be an ad for a very popular athletic clothing line that is introducing a new urban shoe line. The use of a couple of pro basketball players and several popular hip-hop artists singing the latest chart-topping hip-hop song in the commercial would be congruent with the advertising narrative and target audience. The ad would display the pro

basketball players participating in a game of basketball with the hip-hop artists while their song is playing in the background. All of the players (pro basketball players and hip-hop artists would be wearing the new shoe line) would play in a game with the hip-hop artists winning against the pro players. The song would be fast, upbeat and energetic arousing feelings of excitement and inspiration for consumers that are viewing this commercial. Both athletes and artists would show off basketball moves that show what the product can do and how it functions. Advertisers want consumers to feel that if they purchase the shoe they too could look great and quite possibly win in a game against the pro players. The ad narrative is fun and positive, as well as the musical selection chosen for the ad.

Research question four asked, what are the proportions of commercials using popular music that use lyrical versions versus instrumental versions of the pop music song? Commercials that used lyrical popular music (29 percent) encompassed the following genres; 15 percent pop, 10 percent rock, 2 percent dance, 2 percent jazz (see Table 3.1). Of the 71 percent instrumental popular musical commercials, 10 percent were pop, 20 percent rock, 12 percent dance, 11 percent jazz, 14 percent classical, 4 percent other (see Table 4.1).

Research question five asked, of the commercials using popular music, what pop music was used most often? The rock (29 percent) genre was the most often popular musical selection for prime-time television commercials.

Research question six explored the most prominent moods evoked by the popular musical selection. The most prominent moods evoked by popular music in prime-time television commercials was happy 43 percent, followed by excited 27 percent and peaceful 24 percent (see Table 5.1).

Research question seven asked that of the commercials using popular music, in what percentage of them is the musical choice congruent with the selling message? The musical choice was congruent 94 percent of the time with the selling message (see Table 6.1). Congruency was the conceptual basis behind this study and as such congruent vs. incongruent commercials had to be defined and explained in great detail. An example of an exemplar congruent would be a commercial for a large car company that wants to advertise its new model of car geared towards the 18- to 34-year-old demographic. The ad displays young (ranging in early 20s) males and females in the new car dancing and singing with their hands out of the car

and sunroof to a new track by pop artist Justin Timberlake while on the way to the beach on a sunny day.

The use of an upbeat fast popular song in this ad would be congruent with the advertising message because the musical selection and ad narrative are in agreement. The ad is fast-paced, which is in alignment with the upbeat fast musical selection, in addition to the actors displaying high energy levels. The advertisers are illustrating a snapshot of reality, in which the car could be used to evoke feelings of excitement or happiness towards the brand through the use of the song.

On the other hand, an example of a completely incongruent commercial would be a commercial for an antidepressant medication that displays fast paced upbeat rock music and displays actors that are sad, depressed, and tired. This commercial is considered incongruent because advertisers want to remain neutral when creating ads for antidepressant medicines because it is a serious illness and not to be taken lightly with fun energetic music. The musical selection and ad narrative are incongruent because the music evokes feelings of arousal and high energy, rather than the sad, depressed feelings the actors are displaying. Advertisers are more likely to select a slow classical piece that begins somber but ends in a slightly moderate happier tone for this type of commercial. They want to appeal to the consumer's emotional side, feelings of inspiration to stop feeling sad and depressed and use this medication to feel better. The advertisers want the consumer to feel inspired enough to purchase this brand to start feeling better sooner. They do not want the consumer to feel that they are taking the illness lightly, nor do they want the consumer to turn their attention and money to another brand.

Research question eight asked what tempos are most common in the various genres of music used in commercials? Of the various types of music a fast tempo 94 percent was the most prevalent in conveying the advertising message.

When talent 85 percent appeared in the ad (see Table 7.1), 52 percent were men and 48 percent were women (see Table 8.1). The most common age the talent appeared to be was between 18 and 39 years of age 68 percent of the time (see Table 9.1). The talent portraying one specific type of occupation in the advertising message was not apparent in 56 percent of the commercials coded (see Table 10.1).

By conducting Scott's Pi for the first and second coder reliability checks, the overall average for both tests yielded, a pi=.80. The first reliability checks resulted in lower reliabilities across several variables; music type (needledrop, jingle, popular music), genre, emotion,

congruency, age, occupation. Based on these less than acceptable reliabilities the coders had to be retrained. The focus of retraining was spent on the variables that did not agree, as well as focusing on the coder who had the most disagreement across the specific variables, which varied among both coders. Definitions such as emotion, age, occupation and musical genre were redefined and further clarified.

Coders expressed their views of these variables and the author then addressed the concerns by coding sample commercials not included in the data set. Based on the agreements and disagreements between the coders the author made the final decision as to which variable was chosen based on the coder. Coder one had more agreements for age, congruency, emotion and occupation, therefore, coder two's coding decisions were not included. Coder one was more knowledgeable in these areas of coding. Coder one could see the age differences more so than coder two, coder one grasped the concept of congruency faster than coder two, coder one could also distinguish between emotions more easily than coder two and grasped the apparent occupation of the talent faster as well. As a result, these specific variables coded by coder one were chosen over coder two. Coder two agreed more times on music type and genre because coder two has experience with various music types on a daily basis and can distinguish between the types and genres. As a result of coder two's experience the decision to use their coding decision over coder one was ultimately made.

Table 1.1 Prominence

Prominence	Frequency	Percent
Background	500	87.1
Foreground	74	12.9
Total	**574**	**100.0**

Table 2.1 Music Type

Music Type	Frequency	Percent
Needledrop	159	27.7
Jingle	46	8.0
Popular Music	369	64.3
Total	**574**	**100.0**

Table 3.1 Music Genre

Music Genre	Frequency	Percent
Pop	84	24.1
Rock	101	29.0
Dance	48	13.8
Jazz	48	13.8
Classical	51	14.7
Other	16	4.6
Total	**574**	**100.0**

Table 4.1 Structure

Structure	Frequency	Percent
Lyrics	129	22.5
Instrumental	445	77.5
Total	**574**	**100.0**

Table 5.1 Emotion

Emotion	Frequency	Percent
Happy	246	43.4
Peaceful	135	23.8
Excited	152	26.8
Inspired	34	6.0
Total	**567**	**100.0**

Table 6.1 Congruency

Congruency	Frequency	Percent
Yes	537	93.6
No	37	6.4
Total	**574**	**100.0**

Table 7.1 Talent

Talent	Frequency	Percent
Yes	486	84.7
No	51	8.9
Other	37	6.4
Total	**574**	**100.0**

Table 8.1 Gender

Gender	Frequency	Percent
Male	253	52.1
Female	233	47.9
Total	**486**	**100.0**

Table 9.1 Talent Age

Talent Age	Frequency	Percent
0-17	30	6.3
18-39	320	67.4
40-55	125	26.3
Total	**475**	**100.0**

Table 10.1 Occupation

Occupation	Frequency	Percent
Domestic	39	8.0
High-Level Non-Domestic	106	21.9
Middle-Level Non-Domestic	36	7.4
Low-Level Non-Domestic	33	6.8
Not Apparent	271	55.9
Total	**485**	**100.0**

Table 11.1 Length of Commercial

Length of Commercial	Frequency	Percent
15 Seconds	155	27.2
30 Seconds	383	67.3
60 Seconds	31	5.4
Total	**569**	**100.0**

Table 12.1 Tempo

Tempo	Frequency	Percent
Fast	539	94.2
Slow	35	5.8
Total	**574**	**100.0**

Table 13.1 Product/Service

Product/Service	Frequency	Percent
Cable Service	2	.3
Autos	62	10.8
Baby	1	.2
Bank/Insurance/Legal	34	5.9
Cell Phone Service	24	4.2
Clothes	5	.9
Computers	7	1.2
Department Stores	30	5.2
Education	0	0
Entertainment	60	10.5
Food	48	8.4
Beauty	67	11.7
Medical/Fitness	64	11.1
Home: Cleaners/Décor	27	4.7
Home: Improvement	23	4.0
Internet	3	.5
Jewelry	0	0
Lottery	1	.2
Organizations	19	3.3
Postal/Delivery	0	0
Pets	9	1.6
Political	0	0
Real Estate	6	1.0
Restaurants (Fast Food)	43	7.5
Restaurants (All Others)	23	4.0
Office Supplies	2	.3
Travel	13	2.3
Jobs	1	.2
Total	**574**	**100.0**

CHAPTER 5 - Discussion

The percentage of prime-time television commercials that use some form of music was much higher than those that did not. A possible explanation would be that music helps to illustrate the advertising message in more powerful and meaningful ways than when no music is present. Music wears many hats when used in television advertising messages, some of which include evoking emotions, embedding the product in the memory of consumers, increasing liking of brand, etc. therefore, music is important in conveying the advertising message. Allan's (2006) findings were similar: of the 3,000 commercials coded, 86 percent of the unique ads contained some form of music.

The primary executional style of the commercials that do use music is background music. This style was defined as the music that plays a minor or supporting role in the commercial (e.g., if dialogue, voice-over or sound effects are primary audio components). This study found significant differences in the amount of time music was used in the background compared to foreground executional style. Based on these results advertisers may want to convey advertising messages via voice-over or dialogue, while using that musical element to further appeal to viewers' emotions and/or attention. Advertisers may want to convey their central message with the aid of music, but be careful not to overpower and obscure the message.

The results suggest that of the different types of music coded, popular music was in fact the most prominent. This musical prominence could be the result of the advertisers' mission to target younger audiences by using music that is most popular among this age group. Employing the use of jingles and needledrop music is just as important as using popular music in further conveying the advertising message, though these forms may not be used nearly as much. Although of these types of music, one may work better than the other, again music aids in the memory of the product and is much more effective than no music at all. Allan (2006) findings were also similar to the findings in the present study. He found that of the 86 percent that did contain music, 14 percent were popular, 81 percent needledrop and 5 percent jingles. A possible explanation for the increased use of popular music in television commercials could be that musicians are making their songs more accessible to advertisers because of the exposure the artists receive.

Instrumental versions of popular music were used considerably more than lyrical versions of popular music. An explanation for this could be that, coupled with background music, advertisers want less distraction and confusion as the message is conveyed. Advertisers understand that viewers can be lost easily, so minimizing the amount of clutter is one way that an instrumental version can help the message.

On the contrary, Roehm (2001) found that of the two musical formats examined: instrumental version of a popular song or a vocal version, when lyrics are sung rather than listened to, they enhanced memory. This study also found that when music was presented in different ways it produced different levels of memory. When consumers were familiar with a song, they were more likely to sing along with the instrumental version. On the other hand, consumers unfamiliar with the song used lyrics as a cue for recall. Peynircioglu et al. (2008), also found that lyrics were more effective than melodies, and have a stronger effect on memory. They also suggest that when popular music is used with lyrics it has a greater chance of being remembered and recalled, than the same instrumental version of the song. Based on these findings it is assumed that if advertisers use popular music to enhance their product image that it will best be remembered if the song includes some of the key lyrics.

Within popular music, rock was the most popular genre used. One possible explanation for the common use of this musical genre is that it appeals to the younger and older audiences. Although advertisers primary target audience are the 18 to 39 year-olds, Baby Boomers and elderly still appreciate and can identify with rock and roll more so than any other genre.

Based on the results of this study, very few advertisers want the viewer to feel a negative emotion on purpose. As a result of advertisers' goal to keep the viewer upbeat and positive, the most prominent mood evoked by the musical selection and the ad narrative was happy. Following in close second and third were excited and peaceful emotions. These three emotions are what the advertiser wants the consumer to feel when they of their specific brand and/or ad. Upbeat positive moods are more likely to produce liking for the brand than not. These results do not suggest that just because the mood is happy, excited, or peaceful that the consumer will always like or love the brand, but there is a greater chance of that happening with these moods. Within these emotions, happy is different from excited. Happy is content or joyous, whereas excited is elated or higher energy levels. Peaceful on the other hand is free from disturbance, a sense of relaxation. These differences help to explain the frequencies in which the emotions

occur. Though these emotions differ, they are all positive, which in most cases, is what the advertiser wants the consumer to feel when thinking of the brand.

Congruency is a large piece of the television advertising puzzle. How much the musical selection and advertising narrative are in agreement or “fit” together has a huge impact on how the message will be received. Kellaris et al. (1993) found when there was congruency between the musical selection and message it had a greater influence on ad recall and recognition. They also found that when congruency was high the music caught the attention of the viewer, but when there was incongruency the music served more as a distraction from the ad processing. The results indicate that though there are incongruencies, congruency comprises a majority of the commercials. If the advertising message is incongruent it could harm the ad more than not having any music at all. Musical selections that are incongruent with the add create confusion and/or even deter the consumer from the message. When congruency is most effective, the musical selection and ad narrative are seamlessly connected, and the product and musician both benefit from the added sales and exposure. Based on the results, advertisers realize the importance of this agreement and continue to produce congruent ads.

Like upbeat feelings, fast tempo is another way to keep the consumer upbeat and interested. By keeping the consumer energized the advertiser is using another avenue that can further help maintain the attention of the consumer. The results indicate that this variable is by far the most common tempo used in television commercials. Keeping the tempo fast and upbeat is more likely to get the consumer to take action and purchase the product, than a pace that is slow and peaceful.

Talent appeared in the ad more often than not, indicating that the advertiser wants to display the appropriate targeted age and gender of those in the targeted audience. Although there were higher proportions of men shown throughout the ads, women did not trail far behind. Coupled with gender, advertisers target the 18- to 39-year-old age group the most. This younger demographic are more likely to be persuaded by the musical selection and ad narrative than the older population. Based on the results, it is clear that a majority of the ads do not display the talent portraying any specific type of job. In these cases, advertisers want to show that for many products, consumers do not have to engage in any particular occupation while utilizing them.

The previous variables mentioned all play an important part in the creation of advertising messages. Each commercial that utilized music worked cohesively with the other variables to

create meanings that words and visuals alone can not do. These messages indicate that advertisers do in fact realize the impact that any form of music has on television commercials. Specifically, popular music aids even further in the message because it resonates with the target audience. Though they may not be familiar with the specific piece of music selected, in most cases they do realize the difference between this genre and others being utilized.

The methodology chosen for this study is still most efficient way to analyze television commercials. Though certain variables had some levels of subjectivity, a majority of the variables were objective, which reduced the amount of coder bias. The coders reported on what was seen or not seen the most. Though the ads analyzed were from 2weeks from 1 year, they still yielded considerable results. Future research could possibly include a longitudinal study of television commercials that use popular music.

The advertising industry is and will continue to report on the use of popular music in television, and it is critical that the academic world support the press and provide quantifiable data. The purpose of academic research is to provide new insights and fill in gaps where research is missing. As previously stated, though this research provides only a snapshot from 2 weeks of the year, it is still useful in filling in those large gaps of research.

Limitations

Although the coders were trained, a plethora of commercials used high-quality needledrop musical selections, which made the coding decisions difficult. These selections may have resulted in the coders coding the ad as popular music, rather than needledrop because there was a very thin line of distinction. No amount of training and definitions are going to prepare coders for the all the musical selections they encounter. Training certainly minimizes the chances, but with the way in which needledrop music is created this day in age, it isn’t hard to create and/or buy it. The hard part is deciphering between it and popular music.

Suggestions for further research include employing music majors or persons that are highly familiar these three forms of musical selections as coders. Research could be focused on cable stations whose programming is solely based on the younger demographic (i.e., MTV, Bravo, E! network, Style, CW, ESPN, etc.) and content analyzed for popular musical selections used in television commercials. Analyzing cable stations may not target the widest audience but

is specific enough that is does target the appropriate age demographic. Future studies could also look at gender across the younger demographic and the stations on which the ads appear. Analyzing random days and/or weeks throughout one year is another way to provide more data to this sparsely researched area of academia. This will enable the researcher to minimize the amount of repeats and maximize the number of new ads that are displayed. It would also enable the researcher to analyze a larger sample of unique commercials. Though this may be time consuming, it could help academic researchers, advertising practitioners, and musicians alike.

CHAPTER 6 - References

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Table 14.1 Prime-Time Randomized Network Recording Days

Week 1	ABC	CBS	FOX	NBC
Sunday March 2		X		
Monday March 3			X	
Tuesday March 4				X
Wednesday March 5	X			
Thursday March 6				X
Friday March 7			X	
Saturday March 8				X

Week 2	ABC	CBS	FOX	NBC
Sunday April 6		X		
Monday April 7	X			
Tuesday April 8	X			
Wednesday April 9		X		
Thursday April 10	X			
Friday April 11				X
Saturday April 12			X	

Appendix A - Coding Instructions

Coder Instructions: **Pop! Goes the Music: A Content Analysis of TV Commercials**

General Instructions: PLEASE DO NOT THINK ABOUT CODING TOO MUCH!

For **"Coder"** please initial in the space provided.
For **"Absence of Music"** indicate the *coding week* (wk #1-March 2-8; wk#2-April 6-12), *day* (Mon-Fri) *note: the days of the week are indicated on the recorded DVD, *Network* (ABC, NBC, CBS, FOX), *ad #* & *brand name* (see below). Indicate by checking yes or no if you have already coded this commercial. After those have been coded for we have no further use for coding ads without music.
For **"Presence of Music"** indicate the *coding week* (wk #1-March 2-8; wk#2-April 6-12), *day* (Mon-Fri) *note: the days of the week are indicated on the recorded DVD, *Network* (ABC, NBC, CBS, FOX).
For **"Ad #"** indicate the number in which it appears in the line-up of ads.
For **"Brand Name"** indicate the brand name.
For **"Repeat"** indicate by checking yes or no if you have already coded this commercial.
For **"Product/Service"** indicate by writing the number in which category it falls under:

1. Cable Service
2. Autos (Trucks, cars, SUV's, etc.)
3. Baby: Food/Supplies
4. Bank/Insurance/Legal
5. Cell Phone Service
6. Clothes
7. Computers (Software, etc.)
8. Dept. Stores (Kohls, Macy's, etc.)
9. Education (Universities, etc.)
10. Entertainment
11. Food
12. Health: Beauty
13. Health: Medical/Fitness
14. Home: Cleaners/Furniture/Décor/Linens
15. Home: Improvement
16. Internet
17. Jewelry
18. Lottery
19. Organizations
20. Postal/Delivery (USPS, FedEx, etc.)
21. Pets: Food/Supplies
22. Political

23. Real Estate
24. Restaurants (Fast Food)
25. Restaurants (All others)
26. Office Supplies
27. Travel
28. Jobs (incl. Monster, Careerbuilder, etc.)

****Note: Do not code Network/Station Promotions or Local ads** N**etwork/station promoters are not outside advertisers paying for airtime. Adjacencies (i.e., commercial pods that run between programs and are reserved for commercials sold by the local network affiliates) and local station breaks (i.e., commercial break within programs that contain some local advertising) will be inspected. Commercials for national brands in these time slots will be retained as part of the sample; commercials for local businesses will be deleted from the sample. Local ads are not national; and, therefore, do not need to be coded. Local ads will be defined as ads that display the local address and/or phone number. If the ad does not fit the definition of "local", proceed with coding the commercial as a national ad. Repeat commercials for the exact same ad will be counted and coded for once, but a different commercial for the same product will be coded separately (e.g., ad for a movie in which two different ads use different clips and music). If commercials get cut off, code only the ads that display enough of the commercial that allows you to determine the product/service.

For **"Length of Commercial"** indicate by checking one category. Check where indicated for a 10 second commercial. Check where indicated for a 15 second commercial. Check where indicated for a 30 second commercial. Check where indicated for a 60 second commercial. Check where indicated for "other" and list how long the commercial is on the line provided. Length of commercial will be determined using the media player timer.

For **"Music Prominence"** indicate by checking one category. For music prominence, music will be coded as "foreground" if the music plays a central role in the commercial (e.g., if there are major portions of the commercial where music is the primary or only audio component) and will be coded as "background" if the music plays a minor or supporting role in the commercial (e.g., if dialogue, voice-over or sound effects are primary audio components).

For **"Music"** indicate by checking one category. If choosing *"Needledrop"* which is defined as "music that is prefabricated, multipurpose, and highly conventional (Scott 1990, p. 223)," comparable to a stock photo in photography. If chosen, move on to song structure. If choosing *"Jingle"* which is defined as "unique, novel lyrics written for a particular ad" (Wallace 1991, p.239) or an instrumental song written for a particular product and/or ad. If chosen move

to coding song structure. If choosing *"Popular Music"* defined as, music that is produced commercially and is accessible to the general public. If choosing move to code the song structure and then to genre of popular music. ***NOTE:** If there is more than one musical selection throughout the ad, code the song that is played the longest.*****

For **"Song Structure"** please indicate whether the song uses lyrics or is instrumental. Lyrics are defined as words in a song and instrumental is defined as instruments with no words in a song.

For **"Genre of Music"** please indicate by checking one box that the musical piece falls under. Genre of music is defined as a category of music that is characterized by a particular style, form, or content. The categories for genre of music are: *Popular music* – pop, rock/alternative/heavy metal, R&B/hip-hop/rap, dance/techno/chill, country, Latin, jazz/blues, gospel, reggae; *Classical*; *Opera*; and *Other*. If choosing *Popular music*, please indicate by checking yes or no if the song is the original or cover. A cover song is defined as a song previously recorded that either employs new vocals or utilizes the same vocals and lyrics but the music used differs from the original composition. If not choosing popular music please continue coding either *Classical*; *Opera*; or *Other*. For *Other*, please indicate any genre of music that does not fall within a larger musical genre listed (e.g., oldies, world music, superhero, marching band, disco, patriotic music, big band, Motown, swing, etc.)

For **"Emotion**" please indicate by marking one emotion based on the musical piece in the ad. For emotion, the coders will make judgments about the primary emotional response the music is intended to create. The emphasis is on the perceived *intended* response, not the actual emotions the coders felt in response to the music (Kreutz et al., 2008). For example, if listeners perceive a piece of music as 'happy,' they may or may not be affected by a feeling of 'happiness' or 'elation' during listening (Robazza, cited in Kreutz et al., 2008). Coders will choose the single most prominently intended emotional response from a list of eight basic emotions adapted from two previous studies: happy, sad, angry, peaceful, disgusted, excited, offended and inspired (Kreutz et al., 2008; Edell & Burke, 1987). These eight emotions are defined by *The Oxford English Mini-dictionary* (2003): *happy* – joy or state of well-being; *sad* – expressive of grief or unhappiness; *angry* – strong feeling of displeasure; *peaceful* – a state of freedom from disturbance; *disgusted* – a feeling that something is unpleasant; *excited* – to feel eager and

pleasantly agitated; *offended* – dislike or to cause discomfort; *inspired* – cause to feel uplifted or stimulated to activity.

For **"Congruency"** please check yes or no based on the definition. Congruency will be defined as the extent to which the music is in agreement with the advertising narrative. An example of a congruency would be an ad for a luxurious all-inclusive beach resort utilizing calm music. Using this musical selection would serve to not only induce feelings of rest and relaxation, but to convey to the guest that they will be well taken care of. The advertiser is not going to utilize sad music because the resort wants the consumer to feel happy about purchasing the all-inclusive vacation, not sad about paying a lot of money to go to the beach. An example of incongruency would be a peaceful classical music selection for a violent video game ad, which displays a series of bloody shootings. The narrative conveyed does not induce feelings of peacefulness, rather fear.

For **"Talent"** please indicate by checking yes or no or actor not present as to whether or not the talent portrayed is congruent with the musical selection. Talent is defined as the ***"human"*** actor(s) (no more than two) that appear as the "main" character(s) in the commercial portraying an occupation. The actor(s) that is/are on camera the longest, even if for a second longer, will be coded as the main talent. If there are several actors that appear to be on camera for the same amount of time, please get the average occupation and age for all. If choosing "yes" for congruency, continue to code the talent's portrayed occupation and then talent's age. If picked "no" stop and move to tempo. If picked "no actor present", fill out "other" for what is displayed in place of a human. "Other" meaning no "human" actor present, please list what appears in the ad (i.e., body parts, characters-gecko, Pillsbury Dough Boy, duck, cartoon, etc.). Then move to tempo, do not fill out portrayed occupation or age.

For **"Talent Gender"** please indicate whether the main actor(s) in the ad are either male or female. If both male and female are featured in the ad, the gender that appears in the ad for the longest amount of time should be coded.

For **"Talent Age"** please indicate whether the main actor(s) in the ad appear to fall within the 0-17 age range, 18-39 range, 40-55 range, or 56 and older. One indication of what age the main actor is their attire, skin lines, gray hair, hair style, etc. there are more indications that I have not listed. The reason for this coding variable is to further measure the congruency of musical fit with the product/service.

For **"Talent's Portrayed Occupation"** the categories include (domestic, high-level non-domestic, middle-level non-domestic, low-level non-domestic, not apparent), which are adapted from Zhou & Chen (1997). ***Domestic*** is classified as a talent appearing as either cooking, house cleaning, taking care of the children at home, etc.; ***high-level non-domestic*** is classified as top level manager, professional, entertainer, model, athlete, etc.; ***middle-level non-domestic*** is classified as white collar, non-management, clerical, etc.; ***low-level non-domestic*** is classified as service, construction worker, student, etc.; ***not apparent*** is classified as the model not appearing to be working in a specific job (e.g., eating at a restaurant, at a bar or party, shopping, etc.). An example of an incongruent use of talent and musical selection would be a commercial featuring a fashionable hip young man in an urban café with country music playing throughout the ad. This example would be incongruent because the advertiser wants to illustrate that the actor portrayed is in fact hip because he is dressed that way and is in a city café. Advertisers are more likely to utilize jazz or dance/techno or even a pop music over a country song for an ad that takes place in the city. Country music would be more likely to be utilized in a rugged outdoor scene or a country setting. An example of a congruent use of talent and musical selection would be a commercial featuring a group of young females in a car dressed nicely for a night out on the town. The song they are listening to is a fun pop song in which they are dancing and singing to in the car. Advertisers are going to utilize a pop song in a commercial like of this nature rather than play slow somber music.

For **"Tempo"** please indicate by checking fast or slow. Tempo is commonly used to describe the musical speed or pacing of a musical composition (New Grove, 2001). For example, the tempo for the Star Spangled Banner is slow. The tempo for the Oscar Mayer Weiner jingle is a fast tempo. Tempo will be coded as fast or slow. A slow tempo will be defined as the coder's judgment that the tempo of the music is 72 beats per minute or less. A fast tempo will be defined as the coder's judgment that the tempo of the music is more than 72 beats per minute. In this respect, tempo is related to heart rate, as average resting heart rates for healthy men and women are 70 and 75 beats per minute respectively. The coders will be trained to judge tempo by using an online metronome (http://www.metronomeonline.com/) while commercials are playing during the training sessions. A metronome is practice tool that produces a steady pulse (or beat) to help musicians maintain an established tempo while practicing (Metronome, 2008). The pulses are measured in beats-per-minute (BPM). During actual coding, coders will be instructed to use the

online metronome to aid their judgments in cases where they are unsure if the tempo is fast or slow.

Appendix B - Music Absence Coding Sheet

Pop Music in TV Commercials: Content Analysis Coding Sheet - **Absence of Music**

Coder _____ **Week:** 1 or 2 **Day:** S M T W TH F S

Network (circle one): ABC NBC CBS FOX

Ad # _____ **Brand Name _____**

Repeat: Is this commercial an exact repeat of a commercial you've already coded? ___ Yes **___**No

STOP! Move to next ad.

Appendix C - Music Present Coding Sheet

Pop Music in TV Commercials: Content Analysis Coding Sheet – **Presence of Music**

Coder _____ **Week** (circle one): 1 or 2 **Day**: S M T W TH F S

Network (circle one): ABC NBC CBS FOX

Ad # _____ **Brand Name** _____

Repeat: Is this commercial an exact repeat of a commercial you've already coded?

__Yes __No

(If "yes," **STOP** here. Do not code any further)

Product/Service #: _____

Length of Commercial (check one):

☐ 10 seconds
☐ 15 seconds
☐ 30 seconds
☐ 60 seconds
☐ Other (please list) _____

Music Prominence (check one):

☐ Background
☐ Foreground

Music (check one):

☐ Needledrop (stop)
☐ Jingle (stop)
☐ Popular Music (continue)

Song Structure (check one):

☐ Lyrics
☐ Instrumental

Genre of Music (check one):

☐ Popular Music:
☐ Pop
☐ Rock/Alternative/Heavy Metal

☐ R&B/Hip-hop/Rap
☐ Dance/Techno/Chill
☐ Country
☐ Latin
☐ Jazz/Blues
☐ Gospel
☐ Reggae

*** If Pop Music is present, then code ___ Original or ___ Cover**

☐ Classical
☐ Opera
☐ Other (please list) _____

Perceived Emotion (check one):

☐ Happy
☐ Sad
☐ Angry
☐ Peaceful
☐ Disgusted
☐ Excited
☐ Offended
☐ Inspired

Congruency (check one)**:**

☐ Yes
☐ No

Talent (check one)**:**

☐ Yes
☐ No (stop; move to tempo)
☐ No actor present (please list; then go to tempo)
☐ Other _____

Talent Gender

☐ Male
☐ Female

Talent Age (check one)**:**

☐ 0-17
☐ 18-39
☐ 40-55
☐ 56 and older

Talent's Portrayed Occupation (check one)**:**

☐ Domestic
☐ High-level non-domestic
☐ Middle-level non-domestic
☐ Low-level non-domestic
☐ Not apparent

Tempo: (check one)

☐ Fast
☐ Slow