



Leader: Prof. Dr. János Rechnitzer university professor

Dániel Róbert Szabó

Master of Science in Economics

Advertising music as a tool of marketing communication

Theses of Doctoral Dissertation

Supervisor: Prof. Dr. CSc. Józsa László

University professor

Győr

2016

Contents

The Aim of the Dissertation 2

The System of Hypotheses 3

Research Methodology 5

The Findings of the research 7

The Evaluation of the Hypotheses..... 10

Summary, Research Limitations, Future research directions 14

References of the Thesis Book..... 16

The Author’s Publications in the Topic of the Dissertation..... 18

The Author’s Presentations in the Topic of the Dissertation 19

The Aim of the Dissertation

Music is considered to be one of background factors of advertisements (Gorn, 1982). Researchers also found that positive feelings woken by the audio-visual elements of ads can be comparable to rational arguments about the product (Honomichl, 1981). Music can also be seen as a multifactorial set of stimuli that meets the characteristics of the listener (Bruner, 1990). Measuring the effect of advertising music is a complex issue, since commercials are able to affect the viewers across multiple channels. They will also react to the effects of different components of music and their relations, their interactions, with different directions and strength, too, so it's difficult to draw clear conclusions of their impacts (Bruner 1990; Kellaris, Kent, 1991). Therefore it's important to identify patterns that seem to stand out for the commercials, as well as to find common solutions that reflect on previous experience, or can be seen as widespread today, considered as mainstream.

In the last decades, the analysis of music is a relatively rare topic in the literature of marketing communication, focusing on various questions of the topic with different depths. The literature on the use of components of music, their effects on the viewers, on their product choice or recall, or on brands is considered as rather fragmented from several perspectives or even contradictory in some cases, partly due to their different approaches. It can be said that the majority of these studies features the results of specialized, less comprehensive researches, using different conceptual structures and methodologies.

Overall, we can assume that well-positioned music, matching the advertisements's atmosphere and its story are likely to be able to support the message and goals of the ads. Focusing on the features of music, we can highlight its attention-getting and atmosphere-creating effect, the matching of the message of advertising and music, their combined impacts, which have been associated with recognition of the brands and the messages, as well the effects of their recall (Kellaris et al, 1993). The effects of music on the viewers have been studied by using special tests, focusing on their reactions and time-sense regarding the dynamics and volume of music (Kellaris-Altsech 1992; Lacher 1994).

When characterizing the music used in commercials, in addition to their time-based main properties the most commonly studied features are the musical textures, in other words sounds (Bruner, 1990). The analysis of the tempo is considered as a highlighted temporal criteria of music (Milliman 1982, 1986, Seidman 1981). The effects of different tempos - fast, medium,

slow - and tonalities - major, minor and atonal music – changing them one by one, have been also studied (Kellaris, Kent, 1991).

In an exploratory and "benchmark" type of approach, the aim of the dissertation is to examine advertising music of as a tool of marketing communication. Music in the advertisement of companies with the highest brand value from the period between 2012 and 2013 were analyzed from the perspective of music theory properties and the relationships between their components. As a “benchmark” kind of approach, I carried out a research focusing on their musical and audiovisual and marketing communicational attributes and connections to other major components of the ads, as well as the nature of the products. The transdisciplinary nature of this approach is based on the use of the music theoretical relationships in the field of advertising music as well as the co-examination of the two areas, namely the literature base and the "benchmark" character of the sample, their correspondences, similarities, as well as the contradictions that may appear between these.

On the one hand I tried to find the answer to what can be considered to be "mainstream" solution regarding the use of music and how can the building blocks of music be characterized, as well as the relationships and interdependencies between them. In addition, another focus of the research was to study the nature and matching of the concepts of audiovisual co-ordinations between the on-screen events and the music. The third major issue of the dissertation was to find relationships between these features and other components and parts of marketing communication.

The System of Hypotheses

The hypotheses and sub-hypotheses were developed on the basis outlined by the relevant literature on this field, as well on the previous experience gained from examinations of advertising music by the author (Szabó 2013a, 2013b) and also the sample obtained as a result of the criteria described below, through its characteristics and relationships, and the issues arising and the assumptions of the above. The hypotheses and sub-hypothesis :

H1. Music used in commercials are considered as featuring basic, less intense or complex sounding.

- H1a. The most common modalities of advertisement music are the Major (Ionian) modalities.
- H1b. The tempi of commercial music show a normal distribution.

- H1c. Regarding the pace of the music, average and slower than average, especially slow-paced and fast tempo music occurs with nearly the same frequency.
- H1d. In the case of advertisement music, odd or complex meters show a marginal occurrence.
- H1e. The dynamics of advertisements' music shows a shift in the direction of stronger sounds, as well as dynamic increase for the whole ad.

The aim of the first hypothesis is to get a picture about parameters of the music in advertisements of the most successful global brands on the basis of their basic characteristics regarding music theory, influencing the mood and aural intensity of them. These basic characteristics are the modality, the pace and tempo range, the meter and the dynamic characteristics of the functional parts of the commercials. In the case of the direction of change of dynamics occurring in the music - as fundamental means of intensification - was also studied. Based on my previous studies, in most cases, advertisement music show a lack of solutions considered as unique, or phonetically complex.

H2. From the perspective of co-ordination of audiovisual events, in advertisements multiple means of audio-visual linkages can be observed however editorial inaccuracies appear in many cases.

- H2a. In more than half of the music strong or extraordinarily strong relationship can be observed between the commercials and their music.
- H2b. A close linkage between the visual and musical events can be observed most often only through the co-ordination of the cuts in the film and the musical beats.
- H2c. In the majority of the ads, there are several types of alignment between the story film and structure of the music.
- H2d. In more than half of the advertisements, some sort of editing inaccuracy appear in the ads.
- H2e. The intensity index of the advertisement music shows a normal distribution.
- H2f. The majority of advertisement music features a previously not known or existing, music, which were typically made for the advertisement.

The second hypothesis focuses on the co-ordination and linkage between the events of advertisements and their music, and the concepts behind them, or the lack of the above, as well as on the distribution of the intensity index, as a tool for measuring the theoretical attention-getting ability of the film. This group of hypotheses assumes that the existence of

relationship between film and its music is potentially able to increase the impact of the advertisement on the viewer. The group hypotheses concern not only the strength of the audiovisual connections, but the appearance and nature of other additional concepts, too.

Based on the literature and the results of my prior and preliminary researches, it can be assumed that the lack of connections or the inaccuracies reduce the attention-maintaining effect on the spectators', so these phenomena can be considered as even potentially confounding factors. Therefore, a separate sub-hypothesis deals with inaccurate editing. The last element of the hypothesis-group deals with the use of basic musical characteristics and the nature of the audio-visual co-ordinations, as well as distribution of the complex musical intensity index.

H3. From the perspective of music theory, with regard their frequencies, there are correlating solutions, characteristics and attributes of music.

- H3a. The genre can significantly affect the studied basic variables of music (ie. tempo, modality, dynamic, meter).
- H3b. There are some features of music theory (meter, speed ranges, modality and dynamic range), which show a close relationship with each other.
- H3c. The characteristics of music show connections to the concept of advertisements.
- H3c. The basic variables of music show an industry-specific character.

The third hypothesis deals with the analysis of relationships between the musical parameters and other features of advertising. It is intended to introduce commonly used groups, solutions and connections. As criteria, significantly determining some of the properties of the genre will be reviewed as a separate sub-hypothesis. The last two sub-hypothesis broaden this context by examining the relationships between the characteristics of advertisement music, the products and industries, as well as the features of marketing communication.

Research Methodology

During research the music of television commercials of brands with the highest value were studied. There are several methodologies used for estimating these values. These methods typically use accounting and other data, related to consumer decisions and brand loyalty. Interestingly, considerable differences can be observed between the results and the structure of these lists (Millward Brown, 2013, Ranking the Brands, 2013, Brandirectory, 2013). Moreover, in addition to these differences, in some cases, some of the brands, present in two

lists, did not make to the top using another methodology. Therefore, these lists and brand values should rather be seen as an orientating benchmark rather than specific indicators. Experiencing these variances and differences above, by comparing the ranks of these brands, an average can be seen in the table for an expected, calculated rank of the individual brands. Brands that aren't present in at least two list's top 100 category were excluded (Table 1). The resulting of these kind of averages provide information for a classification of brands to a fictive top 100 list. The study deals with the music heard in the 50 most valuable brands' advertisements, determined by the above method. After collecting the commercials of these brands from 2012-2013 (Brandirectory 2013, Ranking the Brands 2013, Millward Brown, 2013), a classification was made of the sample of each brand's ads.

Table 1: The studied brands

Ranks	Brands	Ranks	Brands
1.	Apple	26.	Wells Fargo
2.	Microsoft	27.	ExxonMobil
3.	IBM	28.	Intel
4.	Coca Cola	29.	American Express
5.	AT&T	30.	Honda
6.	Verizon	31.	The Home Depot
7.	Amazon.com	32.	Dell
8.	McDonald's	33.	Movistar
9.	Walmart	34.	Volkswagen
10.	GE	35.	LG
11.	BMW	36.	Oracle
12.	Toyota	37.	Target
13.	HP	38.	IKEA
14.	Samsung	39.	Citi
15.	UPS	40.	Cisco
16.	Orange	41.	Santander
17.	Mercedes-Benz	42.	Sony
18.	Ford	43.	SAP
19.	Shell	44.	Chase
20.	Nike	45.	Chevron
21.	Vodafone	46.	Siemens
22.	HSBC	47.	T-Mobile
23.	Walt Disney	48.	Pepsi
24.	Louis Vuitton	49.	Nestlé
25.	Tesco	50.	Subway

Source: own compilation based on the lists of Brandirectory, Ranking the Brands and Millward Brown

Five adverts for each brand were studied, and a total of 250 films have been analyzed. The selection of the commercials was based on the products or on the differences – to have more products with different music of each brand represented in the final sample - of the music used in these ads.

The research focused on music theory- and marketing communication-related features of the advertisements, using descriptive and explanatory statistical methods during the analyses. Most of the criteria related to the advertisements and their music were measured by variables on nominal levels. Besides these, ordinal level variables – when applicable - were used as well. In connection with the second and third hypothesis, for testing the intensity of the music, a complex, multi-level measurement index was used.

The methods used for the verification of the hypotheses can be divided into two parts. The verification of the first hypothesis was done using mainly descriptive statistical tools. For the exploration of the linkages between the music and the commercials, as well as the products, cross tabulation analyses (independence tests) and variance analysis were carried out, based on the measurement levels of the available data types. Given the fact that for many categories, the above issues met a low-prevalence – cells with counts less than five - merging of categories were necessary to be applied from the perspective of statistical methodology and for the transparency, too.

A proper analysis of the main characteristics of marketing communication variables were also an essential part of the research, since on the one hand we can get an idea of the typical and major marketing communication solutions of the most successful brands', and also, about types of messages that were used in their advertisements. On the other hand – by the exploration of these characteristics of their music, using a variety of music theory-based parameters - can enrich knowledge set concerning advertising music, and also, these can help the understanding the complex, deeper relationships and interdependencies considered in this field.

The Findings of the Research

The main criteria of music – the tempo, meter, modality and dynamics – were analyzed in the research. I assumed that as building blocks, each parameter can contribute to the message of the commercials would like to communicate. On the other hand, these individual components will increase the intensity film's music, arousing and maintaining the viewers' attention,

thereby contributing to the transfer of messages and the success of marketing communication. From the perspective of music theory, I consider complex solutions as characteristics that can increase the intensity of music and therefore engross listener's attention.

The basic properties related to time are the meter and tempo. The pace of the music is able to influence the speed, while the meter of the music can be considered as a basic indicator of the groove (Hevner 1937, Rigg in 1940, Milliman 1982). Increasing the tempo can contribute to the intensity of the music, and assigns a positive mood (Berlyne 1971), and thus support the advertising message. However, it is also important to focus more on slower tempos, since they may result in a somber, serious mood among the listeners. Meters other than 4/4 can give an unusual pulsation and intensity. 6/8 and 3/4 gives a more ethereal, airy sound image which can contribute to the general musical influences from above, while other meters have a more complex, less predictable, thus intensifying effect.

The modality and tonalities have a significant influence on the mood and the nature of tunes, melodies (Stout-Leckenby 1988, 2000 Kaminska, Stout et al. 1990). With regard to the tonalities, generally the Major/Ionian and Minor/Eolian modes considered as the most common tonalities or modalities (Apel 1973). Similarly to the tempo, modality is basically able to influence the mood of the music, the music written in major modes are considered as having more positive mood (Infante-Berg, 1979), but it may borrow a less intense atmosphere to the music of the advertisement. Minor keys are generally more emotional, while at the same time, they can give a more somber, gloomy atmosphere to the music (Meyer, 1956). Dorian modes forms a kind of transition between these two modalities, with a less intense atmosphere compared to Minor (Eolian), but compared to the Major (Ionian), a more characteristic sound. Other modalities are less common, so they considered as sounding less traditional or normal, they are also able to increase the intensity of advertising music.

The dynamics are significantly determined characteristics by music genres. Loud music obviously gives more intense effect to the advertisement, at same time saturating the viewer's attention. As an alternative, quiet music is also capable of duplicating this effect. In the field of dynamics, their change is also essential, since it is able to underpin or accompany the story and concept of the film. It's also worth to highlight the role of the closings of the ads, since these parts can contribute to the message of the film. The use of silence and pauses in music can also significantly support the story, and thus the impact of the advertising message, therefore they were also highlighted in the analysis.

The index representing the musical intensity was measured by the values and criteria of the advertisements contributing to its aural and audio-visual intensity. So the modality, tempo range, dynamics, dynamic enhancement / change, meter, audiovisual co-ordination and linkages, as well as their editing inaccuracies, the presence of breaks or pauses of music contributed to the value of the index for each ad.

This list of components may support the impact and thus the success of the advertisements, if we consider the relationship that the music as part of the advertising, triggering various emotions in the viewer, which later may be able to influence the emotions towards the advertising and brand (Holbrook-Batra 1987).

The relationship between advertisements and their music can be examined from several aspects. First, we should determine the conceptual relationship between these two major components, on the other hand, using estimates of the strength of the audio-visual linkages can also help to get a picture about the links between commercials and their music and thus about the message's intensity conveyed by the advertising.

Examining the music in advertisements, it's also an important issue that this music is whether a pre-existing or widely known songs – or an edited, tailored specific version – or it features some sort of music or soundtrack prepared for the commercial. After the exploration of musical characteristics of the advertising films, a re-evaluation of the films and their music was carried out.

Based on these experiences, the strength of relationship between the visual and musical events, as well as the inaccuracies in this field was identified. The assumption behind this aspect is that the concept and strength between the audio-visual components increases the success of an ad, due their ability for drawing and maintaining the attention of the viewer, by increasing its communicational intensity. Simultaneously, as a result of editing errors, the appearance of inaccuracies, as „audio-visual co-ordination dispositions” potentially worsens these effects above. Among the main variables of the industry, product, marketing communication and consumer behaviour the first decision was the classification of the industry of a product or service. For this purpose the categorization of the brand lists was used, since despite the differences regarding the consensus of their ranks, they showed a consensus from this point of view. Among objectives of marketing communication activity, informative, reminder and persuasive commercials were distinguished. Within the reminder

advertisements, image-forming ones were highlighted. The type of the message, ie. advertisements with emotional, rational and moral messages have been also distinguished.

According to the decision weight of consumption, a categorization of daily consumer goods, consumer durables and services into groups were used. The status symbol-nature of the products were also an aspect of the examination. In terms of the marketing communication tools, the appearance of the product was also presented, as well as the presence of the genders, children and animals were also included as distinctive variables from this perspective.

The Evaluation of the Hypotheses

In the light of the results of the research, the music in the world's most valuable brand commercials can be characterized as rarely having complex solutions, the components of pop music dominates the sample.

According to the modalities we can see that in addition to the commonly used major key, a significant proportion of the sample was written in the basically sadder, emotionally charged minor modes. Interestingly, in addition to the foregoing, other modal tonalities considered as infrequent in pop music have also appeared in the sample. Nearly a quarter of the studied music of the ads were written in one of these, of which Dorian mode proved to be the most common. It is worth emphasizing its transitional nature which appeared in connection with other variables, ie. its distribution opposed to the distributions of the less intense and positive-sounding Major / Ionian and the stronger, more emotionally driven sounding Minor / Eolian modes from the perspective of other variables of the research. The tempo of the music showed an approximation to normal distribution, extreme paces weren't common in the sample. According to the nature of the distribution regarding the tempo ranges, four categories can be distinguished. The most common intervals consists of the music with medium speed, followed by – with approximately the same weight – the intervals featuring faster and slower than medium, and especially slow music.

Considering the literature, increasing the tempo as a component, can typically increase the musical intensity thus raising ability to raising awareness and basically may result in suggesting a more positive advertising message. In terms of its use as a tool of marketing communication, it increases the intensity of music, it also accelerates the pulse of the commercials, it can highlight the on-screen events, and cuts matching the audio-visual events of the ad.

The meter – along with the pace, as the other main characteristic of the music – can contribute to the groove of the commercials. The majority of the sample music was written 4/4, which is a popular and the most common even meter in functional music and it is easily admissible regarding its sound. Odd meters like 3/4 and 6/8 can bring an emotionally driven pulsation to the music. In a small proportion of the sample, complex meters also appeared, which are considered as rarely used solutions in pop music, generating an intense effect.

In terms of dynamics, the sample shows a shift toward the direction of stronger sounds. This was observed during the main parts and at the end of advertisements, as well. Regarding the dynamic change, most of the ads featured a dynamic enhancement, strengthening the whole advertisement's concept. However, this phenomenon was reversed in the case of the closing of the films, since they most frequently ended in fading. These solutions may be able to effectively support and thus integrate the concept of music in commercials, because dynamic enhancement can follow the story and arc of visual events, while at the end of the advertisement it helps in its musical closing.

The vast majority of the commercials showed at least a close audio-visual linkage between the film and music, thus potentially increasing the impact of the advertising film on the viewer or listener. The close linkage appear most frequently through the coordination of the visual cuts and the beats of the music, while the coordination of the concept of the music and the film's story was also common. In some cases, we can observe the rendition of film's events into the music, which is considered as the most intense and impressive phenomena from this perspective.

In this context, it's worth to distinguish the concepts of micro and macro types of audio-visual couplings. While the former group features the linkage of the film's concept and music - which is a common manifestation of the conscious application music along with the story - micro-type coupling is a close and continuous visual and musical coordination and representation. However, it is also important that in many cases these concept are parallelly present which may further increase the intensity of the effect generated by the film. In these cases, in addition to the above, I suggest the use of the expression of complex audio-visual connections. However, examining the nature of these co-ordinations, it should be noted that inaccurate cuts can be usually observed, which phenomenon can potentially worsen the impact of the advertising film as a kind of "audio-visual dis-coordination". Almost the half of the commercials featured some sort of editing errors, and in addition, in many cases, multiple

types of inaccuracies was also to be observed in these ads. Generally speaking, the more intense the music were in these commercials, the more errors they had from this perspective .

In the light of the results, during the examination of the characteristics of the advertisements and their music from a statistical standpoint, their relations can be characterized by various strengths, however, there are some interdependencies, correlations, common solutions, which can be interpreted or extended from the context of the communication. A relevant finding is that there are correlations between the key features of music theory, ie. the genres, tempo, the modalities and the dynamic range.

Only a proportion of the intense, powerful sounding genres contained fast-paced music. According to this, we can assume that increasing the intensity of the music can be done by only some the attributes of music at the same time. Presumably, the selection of the dominant genre is a key component from this point of view. The style would be able to involve a selection or array of many other attributes, components of the music.

Among the various parameters of music theory, the choice of the tempo and modality shows correlation to the concept considered as substantial to the ad. The main variables of music showed interdependencies with the industry, as well as the typical marketing communications tools, forms used in them. Pre-existing, well-known music often proved to have more intensive effect on the main musical characteristics.

The industry of the products, the group of status symbols, as well as the weight of consumer decisions related to the purchase can affect the level of musical intensity. Among the commercials and products with emotional charge, it's more likely to encounter more intense music. The use of marketing communication tools, typical for these products probably contributes to this phenomenon. The above solutions can be most often observed among commercials with emotional messages or image-forming purposes. In contrast to these, the commercials of products, playing functional roles, using rational arguments and less emotion-rich messages would have less emotionally pronounced music.

Cumulative evaluation of the hypotheses

	Description	Evaluation
<i>Hypothesis 1</i>	H1. Music used in commercials are considered as featuring basic, less intense or complex sounding.	<i>Accepted</i>
Sub-hypothesis 1/a	The most common modalities of advertisement music are the Major (Ionian) modalities.	<i>Accepted</i>
Sub-hypothesis 1/b	The tempi of commercial music show a normal distribution.	<i>Accepted</i>
Sub-hypothesis 1/c	Regarding the pace of the music, average and slower than average, especially slow-paced and fast tempo music occurs with nearly the same frequency.	<i>Accepted</i>
Sub-hypothesis 1/d	In the case of advertisement music, odd or complex meters show a marginal occurrence.	<i>Accepted</i>
Sub-hypothesis 1/e	The dynamics of advertisements' music shows a shift in the direction of stronger sounds, as well as dynamic increase for the whole ad.	<i>Accepted</i>
<i>Hypothesis 2</i>	<i>From the perspective of co-ordination of audiovisual events, in advertisements multiple means of audio-visual linkages can be observed however editorial inaccuracies appear in many cases.</i>	<i>Accepted</i>
Sub-hypothesis 2/a	In more than half of the music strong or extraordinarily strong relationship can be observed between the commercials and their music.	<i>Accepted</i>
Sub-hypothesis 2/b	A close linkage between the visual and musical events can be observed most often only through the co-ordination of the cuts in the film and the musical beats.	<i>Accepted</i>
Sub-hypothesis 2/c	In the majority of the ads, there are several types of alignment between the story film and structure of the music.	<i>Accepted</i>
Sub-hypothesis 2/d	In more than half of the advertisements, some sort of editing inaccuracy appears in the ads.	<i>Accepted</i>
Sub-hypothesis 2/e	The intensity index of the advertisement music shows a normal distribution.	<i>Accepted</i>
Sub-hypothesis 2/f	The majority of advertisement music features a previously not known or existing, music, which were typically made for the advertisement.	<i>Accepted</i>
<i>Hypothesis 3</i>	<i>From the perspective of music theory, with regard their frequencies, there are correlating solutions, characteristics and attributes of music.</i>	<i>Partly accepted</i>
Sub-hypothesis 3/a	The genre can significantly affect the studied basic variables of music (ie. tempo, modality, dynamic, meter).	<i>Accepted</i>
Sub-hypothesis 3/b	There are some features of music theory (meter, speed ranges, modality and dynamic range), which show a close relationship with each other.	<i>Accepted</i>
Sub-hypothesis 3/c	The characteristics of music show connections to the concept of advertisements.	<i>Partly accepted</i>
Sub-hypothesis 3/d	The basic variables of music show an industry-specific character.	<i>Partly accepted</i>

Summary, Research Limitations, Future research directions

Among the properties of music, genres are considered as a determinative attributes. Regarding to the specific target audience, the nature of the product, as well as to the advertising message its alignment plays an important role in the implementation of effective marketing communication. The genre may be able to entail a number of other features of music; among them, the tempo, modality, meter and the choice of dynamic range can be highlighted.

The choice of the genre can play an important role in other aspects in the field of advertising music, since due to their sound, their mood they can trigger or mobilize nostalgic, era interpretive effects in the listeners, and by that, can contribute to the advertising message by getting their attention, their sympathy toward the ad and the product, or brand. Similarly, utilizing the identity-related effects of music can be useful partner in reaching out for certain, definable demographic groups, and among them, to certain subcultures, as well. However, experience shows that the majority of music in advertising is not previously known, typically made for the advertisement. The era interpreter or mood inducing nature of music appeared by the use genres and their distinctive attributes in several occasions in the sample. In connection with the phenomena above the possibility of diverging from the most frequently used solutions of the genre in certain aspects may further increase the strength of the effect of the music. This can appear primarily through the re-arrangement of a widely-known music. A good example can be the application of well-known songs, with altered instrumentation and lyrics tailored to the advertisement, brand, or the product.

We can presume that more intense sounding music can be a useful tool for increasing the effect of advertising film. More complex manifestations of this phenomenon can be often traced to the intensity of music in the commercials as well. For the measurement of the latter, I suggest the use of an index, based on and built upon an array of characteristics of music, as well as the features and quality of the audio-visual co-ordination. However, in this context, it can be also observed that not all solutions, generally considered as intensive will simultaneously be present in the music of a certain commercial. Supporting this assumption, the distribution of the musical intensity index shows an approximate to the normal distribution. From another perspective, this phenomenon can be also justified on the admissibility or the potential difficulties of the elaboration of an unusual sound, in the presence of more intensive solutions at the same time. On the basis of past experiences, the latter effect may have a negative impact on the product recall. Overall, the application of more

intense, more pronounced, thereby attention getting music can be coupled with some risks as well. In addition, the application of pre-existing music can be traced back to similar reasons due to their familiarity, however, it should be noted, the memories attached to them, the related attributes are able to deflect the attention of the viewers towards the message of the advertisement itself.

In summary, increasing the intensity of the effect by the music of the advertisements can not only be done by using certain solutions within the music. The selection, use, editing of music can also form an essential part of the concept, which helps to increase their the ability to get and maintain the attention of the viewers or listeners, supporting the objectives and the message of the communication and by that, the effectiveness, and efficiency of marketing communication. These potential advantages as well as the results obtained may be able to contribute to achieve the objectives of the company by the efficient use of advertisement music.

However, it is still true that the perception of advertising may be valid on a basis by exploring a complex set of stimuli. In addition to the specific characteristics by themselves, including the interdependencies between them, it is also important to see that as a set of information, perceived by the listener, music is a complex system. The knowledge obtained through the exploration of the relationship between the different characteristics, their use in practice can be useful information for advertising purposes of music.

This research was an exploratory examination of music used in advertisements, which was a first attempt on focusing not only on the interdependencies of the attribute of music itself, but on the relationship of them to other parts and aspects of the advertisement and array of tools of marketing communication, based on theoretical basis and practical experience in the analysis.

By observing and analyzing the solutions used by the most successful brands, the results of the analysis can contribute to the making of commercials, regarding their use of music. This goal can be supported by the methodological approach used in the research and the experience it has gained. Beside further examinations of the aspects above, the ultimate goal would be the utilization of the findings of the research in the creative planning in terms of choosing, using the music, and by that, increasing the efficiency and effectiveness of marketing communication.

References of the Thesis Book

Apel, W. (1973): *The Harvard Brief Dictionary of Music*. Cambridge (MA) : Harvard University Press

Berlyne, D.E. (1971): *Aesthetics and Psychology*. New York: Appleton–Countly Crofts

Brandirectory (2013), Global 500 2012. Letöltve 2013.03.02.
http://brandirectory.com/league_tables/table/global-500-2013

Bruner, G. C., III (1990): Music, Mood, and Marketing, *Journal of Marketing*, 54 4, 94-104. o.

Hevner, K. (1937): The Affective Value of Pitch and Tempo in Music. *American Journal of Psychology*, 49, 621–630. o.

Holbrook, M. B. – Batra, R. (1987): Assessing the Role of Emotions as Mediators of Consumer Responses to Advertising. *Journal of Consumer Research* Vol. 14, No. 3, 404–420. o.

Infante, D.A. – Berg, C.M. (1979): The Impact of Music Modality on the Perception of Communication Situations in Video Sequences. *Communication Monographs*, 46 (June), 135–148. o.

Kaminska , Z. (2000), Melodic Line and Emotion: Cooke's Theory Revisited. *Psychology of Music*, Vol. 28, No. 2, 133–153. o.

Kellaris, J., Cox, A. - Cox, D. (1993): The Effect of Background Music on Ad Processing: A Contingency Explanation. *Journal of Marketing*, 57 4, 114-125. o.

Kellaris, J. - Kent, R. (1991): Exploring tempo and modality effects, on consumer responses to music, *Advances in Consumer Research*, 18, 243-248. o.

Kellaris, J. - Altsech, M. (1992): The Experience of Time As a Function of Musical Loudness and Gender of Listener, in NA - *Advances in Consumer Research*, 19, eds. John F. Sherry, Jr. and Brian Sternthal, Provo, UT : Association for Consumer Research, 725-729. o.

Lacher, K. (1994): An Investigation of the Influence of Gender on the Hedonic Responses Created By Listening to Music, in NA - *Advances in Consumer Research*, 21, eds. Chris T. Allen and Deborah Roedder John, Provo, UT : Association for Consumer Research, 354-358. o.

Meyer, LB. (1956): *Emotion and Meaning in Music*. The University of Chicago Press, Chicago

Milliman, Ronald E. (1982): Using Background Music to Affect the Behavior of Supermarket Shoppers, *Journal of Marketing*, 46 (Summer), 86-91. o.

Milliman, Ronald E. (1986): The Influence of Background Music on the Behavior of Restaurant Patrons, *Journal of Consumer Research*, 13 (September), 286-289. o.

Millward Brown (2013): 2012 Brandz Top 100. Letöltve 2013.03.03.
http://www.millwardbrown.com/BrandZ/Top_100_Global_Brands.aspx

- Ranking The Brands (2013): Ranking the brands Top 100. Letöltve 2013.03.02. <http://www.rankingthebrands.com/The-Brand-Rankings.aspx?rankingID=6&nav=category>
- Rigg, M. (1940): Speed as a determiner of musical mood. *Journal of Experimental Psychology*, 27, 566–571. o.
- Seidman, S. (1981): On the Contributions of Music to Media Productions, *Educational Communication and Technology Journal*, 19, 49-61. o.
- Stout, P. A. – Leckenby, J. D. (1988): Let the music play: music as a nonverbal element in TV commercials. Hecker, S. and Stewart, D.W. (szerk): *Nonverbal Communication in Advertising*, Lexington Books/D.C. Heath, Lexington, MA, 207–223. o.
- Stout, P. A. – Leckenby, J. D. – Hecker, S. (1990): Viewer reactions to music in television commercials. *Journalism Quarterly*, Vol. 67, No 4, 887–898. o.
- Szabó Dániel Róbert (2013a): Magyar és osztrák márkák reklámzenéinek összehasonlítása. In: Beszteri Béla (szerk.) *A felfedező tudomány*. Győr: Széchenyi István Egyetem Kautz Gyula Gazdaságtudományi Kar.
- Szabó Dániel Róbert (2013b): "2010 legértékesebb" orosz és kínai reklámzenéi. *Geopolitika a 21. Században* 3:(4) pp. 98-108.
- Szabó Dániel Róbert (2013c): 2012 "legértékesebb" reklámzenéi. In: Király Éva (szerk.) *Kiterjesztett marketing: Magyar Marketing Szövetség Marketing Oktatók Klubjának XIX. Országos Konferenciája*. Budapest: Budapesti Gazdasági Főiskola, pp. 771-773.

The Author's Publications in the Topic of the Dissertation

Szabó Dániel Róbert (2016): Audio-vizuális koordináció a reklámfilmekben. *TUDÁSMENEDZSMENT*, Vol. XVII. No. 1., pp. 172-185

Szabó Dániel Róbert (2016): Zenék a legértékesebb márkák termékeinek reklámjaiban. *VALÓSÁG*. Accepted for publication.

Szabó Dániel Róbert (2016): Hangzatos reklámzenék – reklámzenei hangzások. *TÉR-GAZDASÁG-EMBER*. Accepted for publication.

Szabó Dániel Róbert – Józsa László (2016): Világmarkák hangjai. *POLGÁRI SZEMLE*. Accepted for publication.

Szabó Dániel Róbert (2013): 2012 "legértékesebb" reklámzenéi. In: Király Éva (ed.) *Kiterjesztett marketing: Magyar Marketing Szövetség Marketing Oktatók Klubjának XIX. Országos Konferenciája*. Budapest: Budapesti Gazdasági Főiskola, pp. 771-773.

Szabó Dániel Róbert (2013): Magyar és osztrák márkák reklámzenéinek összehasonlítása. In: Beszteri Béla (ed.) *A felfedező tudomány*. Győr: Széchenyi István Egyetem Kautz Gyula Gazdaságtudományi Kar.

Szabó Dániel Róbert (2013): "2010 legértékesebb" orosz és kínai reklámzenéi. *Geopolitika a 21. Században Vol. 3. No. 4* pp. 98-108

Szabó Dániel Róbert (2014): The music of the most valuable brands' commercials. In: Radek Kratochvíl, Jiří Vopava, Vladimír Douša (szerk.) *Proceedings of MAC-EMM 2014: Multidisciplinary Academic Conference on Economics, Management and Marketing in Prague 2014..* Praha: MAC Prague consulting, Paper MAC201412093

Szabó Dániel Róbert (2015): Some characteristics of advertising music. In: Michele Della Ventura (ed.) *Proceedings of the 1st International Conference on New Music Concepts - ICNMC 2015*. ABeditore, Treviso pp. 33-37.

Szabó Dániel Róbert – Józsa László (2015): The advertisement music from the most valuable brands' commercials. In: Kim-Shyam Fam, Pedro Quelhas Brito (szerk.) *Travel, Discover, Marketing: MAG Scholar Global Business, Marketing Tourism Conference 2015 Proceedings*. Porto: MAG Scholar, pp. 1-6.

Szabó Dániel Róbert – Józsa László (2015): Zenék a legsikeresebb márkák televízió-reklámjaiban. In: Veresné Somosi Mariann, Lipták Katalin (szerk.) *„Mérleg és Kihívások” IX. Nemzetközi Tudományos Konferencia: A Gazdaságtudományi Kar megalapításának 25. évfordulója alkalmából*. Miskolci Egyetem Gazdaságtudományi Kar, Miskolc, pp. 695-704.

The Author's Presentations in the Topic of the Dissertation

2010. A reklámszene mint marketingkommunikációs eszköz XIV. Apáczai-napok, Nemzetközi tudományos konferenciája, Európátság, Magyarság Közép-Európában, Győr, 2010. október 14. és 15.

2010. Zene a reklámokban. SZTE, Szeged, 12. Gazdaságpszichológia Kutatási Fórum, 2011. május 6.

2011. 2010 legértékesebb reklámszenéi XV. Apáczai-napok, Nemzetközi tudományos konferencia. A gazdasági és társadalmi átalakulás, Győr 2011. október 28 perspektívái Magyarországon

2013. Reklámszenék mint marketingkommunikációs eszközök. Kautz Konferencia, Győr, Növekedés és egyensúly, 2013. június 11.

2013. 2012 "legértékesebb" reklámszenéi. Kiterjesztett marketing: Magyar Marketing Szövetség Marketing Oktatók Klubjának XIX. Országos Konferenciája, Budapest, Budapesti Gazdasági Főiskola 2013.08.28-2013.08.29.

2014. The music of the most valuable brands' commercials. Multidisciplinary Academic Conference on Economics, Management and Marketing in Prága. 2014. December 5-6. MAC Prague consulting.

2015. Some characteristics of advertising music. 1st International Conference on New Music Concepts - ICNMC 2015. 108 p. Treviso.2015. március 7-8. In: Michele Della Ventura