

The Role of Music in Brand Recall – A Study of Select Two-Wheeler Advertisements

Sai Prasanna Iyer, Akanksha Aggarwal*

Department of Management and Commerce, Sri Sathya Sai Institute of Higher Learning, Anantapur Campus, Anantapur-515001, Andhra Pradesh, India
saiprasannaiyer@gmail.com, akankshaaggarwal@ssihl.edu.in

*Corresponding Author

Abstract

It is evident that music forms a major part of the advertisements. Marketers aim at increasing brand awareness and recall by creating effective commercials. Music is one tool that helps in enhancing brand recall. The study aims at understanding the role of music in brand recall, with respect to certain two-wheeler advertisements. The study is an attempt to bring out the insights about customers' preferences in and views about ad music. A mixed methodology research approach is used and primary data is collected through survey questionnaires and semi-structured focused interviews. Triangulation of multiple data and multiple sample make the results more reliable and robust. The findings reveal that the listeners can be divided into 4 clusters, namely, "Lyrics Lovers", "Congruence Seekers", "Familiar Music Lovers", and "Soft Music Lovers". These segments are found to be affected by 13 variables, which were identified through qualitative data analysis. The study concludes that music plays a major role in brand recall.

Keywords: Music, brand recall, role of music in advertising, brand communication.

1. Introduction

"Effective music placement in advertising – finding the right match for your brand and your audience – can prompt more than just consumer interest and engagement...When people hear a piece of music they like, they share the content that's associated with it. The true impact that it should have on any ad is not, 'Does it tell the story?' but, 'Does it get you more 'likes' and shares and views?'"

- Daniel Jackson, CEO, Cord Worldwide.

Language is a tool for knowing each other and for building relationships (**All Together Now, n.d.**). The process through which regular understanding and information can be transmitted among people can be termed as communication (**Keyton, 2011**). Similar to language, music is considered to be a comprehensive human capacity (**Blacking, 1995**). It is a medium of communication which is participative and interactive (Small, 1998) but is usually considered to be communicating emotions. Organizations use marketing communication as a tool to “*inform, teach, persuade and remind*” customers about the services or products they sell. It is the way in which brands build relationships with the customers (**Baeva, 2011**). And for this many companies use music as a medium. Music, almost at a subliminal plane, triggers intense emotions in people. Marketers from top companies did not take much time to understand that music has a capability of compelling and influencing the buying moods and behaviors of their customers, which will lead to greater brand perception. Nonetheless, it is true that music is said to be tricky. People’s views about good and bad music are subjective. . It is capable of bringing back memories, make the customers cry, smile or buy a product (**Nielsen, 2015**). Marketers recognize the power of music and use music to influence the customer buying behaviour, moods, and brand perception. It helps brands to differentiate themselves with others (**moodmedie.com**). It further helps in increasing the “*mass brand recognition*” along with the excitement and buzz produced by the announcements of the brand’s services and products (**Agarwal, 2017**). Nevertheless, it must be kept in mind that the music is not the main attraction in any commercial. Music can enhance the memorability of the spot (**Nielsen, 2015**).

2. Aim and Purpose of the Study

It is clear that music is a creative and effective tool for promoting a brand and marketers have realized this fact long back. But it is necessary, as discussed, to know the right fit for the ads. This is a tricky job. Understanding the right music for a commercial requires a lot of research and understanding of the customers’ moods, and buying behavior. Marketers need to understand their target market well. This study, hence, explores a group of customers to know their expectations of the music in commercials. The study will help the researcher in understanding how customers perceive the 3 elements of brand value:

- Brand Identity: are the customers forming a brand perception?

- Customer engagement: are they really engaging themselves in understanding and paying attention to the commercials?
- Emotional Connectivity: are they able to connect emotionally with the commercials?

3. Objectives of the Study

The study uses both quantitative analysis and qualitative analysis to understand the “*role of music in brand communication*”. The objectives of this study are:

- To identify the relevance of music, in two-wheeler advertisements, to the listeners.
- To identify if the customers are sensitive towards music in commercials.
- To analyse the specific preferences of the listeners regarding ad music.
- To explore the listeners’ segments based on customer preferences.
- To suggest marketers regarding use of music in commercials for increasing brand recall.

4. Literature Review

The advertising industry is facing an increasing muddle in media setting. It is necessary for the marketers to get their advertisements seen and processed. In addition, they must continuously develop creative strategies by using new methods (Ang, Leong, & Yeo, 1999). The aim of the advertisements is to enable recall of a consumer view and conclusions associated with the product. For this purpose, music acts as a strong vehicle to deliver an unforgettable message to the listeners (Gupta, 2013).

4.1 What is music?

Music is believed to be a universal language by some people. The concept of music is influenced by individuals’ cultural background, thinking, educational background, etc. Music makes communication an easy task (Yue, 2011). The genres and styles of music are unique to each society. It acts as a “self-contained system” of communication and, therefore, must be learnt to be understood (Murray & Murray, 1996). Music is not just an extra piece of information but also acts as a cue to provide information about the composition of the text. It acts as a setting in which the text is fitted tightly (Wallace,

1991). It has been stated for a long time now that recall increases with the help of music (Hecker, 1984; Wallace, 1991). People are capable of remembering, the music that they hear, for a long period of time. It also triggers emotions (Hoeberichts, 2012). Also, music has proved to give more positive results when played in the introduction than in the background (Brooker & Wheatley, 1994). Music, for a long time, has been thought of as an effective and efficient way of stimulating moods and nonverbal communication (Bruner, 1990).

4.2 Music in Commercials

Advertising can be defined as "the paid, non-personal communication of information about products or ideas by an identified sponsor through the mass media in an effort to persuade or influence behavior" (Bovee, Thill, Dovel, & Wood, 1995). Sometimes, music is "written, scored, and recorded" for advertising services and products (Allan, 2006). There are two ways in which the music can help communicate meanings. Firstly, it can seldom deliver literal meanings by reproducing concrete sounds. Secondly, it can communicate the thoughts, visuals and feelings in an abstract form (Kellaris, Cox, & Cox, 1993). In advertisement, music can be used to attract the attention of the listeners. Since almost every electronic media commercial use some element of music to attract customers, commercials without music are found to be weird. Customers love commercials, which involve music and found the commercials without visuals and music boring (Yue, 2011). In radio and TV commercials, music is used as a common executional device (Yalch, 1991).

The traditional approach of studying music in advertisement focuses on the effect of music and attitudes towards the product being advertised (Gorn, 1982; MacInnis, Moorman, Jaworski, & Park, 1991; Kellaris & Cox, 1989). Music studies the mood of the consumers (Alpert & Alpert, 1990) and the perceptions that the consumers have about the advertisements (Stout & Leckenby, 1988). Music is a wonderful instrument to substitute words and images when it comes to ads (Yue, 2011). . "Music may well be the single most stimulating component of advertising" and "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" (Hecker, 1984).

4.3 Music and Consumers

The commercial music assists the listeners in remembering the information in the commercial and about the product. This is because less generative work is required in just listening to the music in the commercials. It involves more passive reception of the commercials' lyrical message (Heaton & Paris, 2006). Jingles are very difficult to be removed from ones mind (Wallace, 1991). Consumers can better recall jingles which are sung than spoken messages (Olsen & Johnson, 2002). The right customers can be targeted by using the appropriate music that is consistent with their taste. It will lead to a positive effect on consumers' attitude and the purchase behavior of the target market. If the customers like the music in the commercial, then they gather information about the product and talk positively about it to their friends (Yue, 2011).

4.4 Music and Attention

According to Anderson (1991) attention is defined as "a set of overt and covert perceptual and orienting processes by means of which information becomes available to central information-processing activities" (Allan, 2006). It is likely that the advertisement will be remembered when it gets attention (Allan, 2006). The jingles and music in advertisements prove to grab more attention than no music as it aids the listeners to remember the commercial information better (Yue, 2011). Background lyrics that are meaningful improve ad attention and increase the target information memory in an incidental learning (Olsen & Johnson, 2002). When the music in the commercials evokes message-congruent feelings (against feelings which are incongruent), the advertisement message is received and this is possible only by an increase in the attention of the listeners (Park, Park, & Jeon, 2014). If the music in the commercials is combined with silence, then it can lead to improved attention (Olsen, 1995). In addition, music has proved to affect the visuals that the viewers pay attention to and the manner in which they interpret these visuals (Hung, 2001). There is no need for the music in the advertisements to be learnt or paid attention to, explicitly, unless there are any direct instructions or supervision (Gupta, 2013). As, comparatively, there is no other way to avoid sounds; acoustic stimuli are more enforced (Müllern, Irinca, Morawietz, & Pajarskaite, 2015).

4.5 Music and Perception

Music affects what viewers perceive in a general ambience of a commercial. It can influence the meanings viewers perceive from a commercial, just like verbal captions

(Hung, 2001). It can make prominent, various qualities of visual activities and improve their perceptual importance (Gupta, 2013). According to a study by Hung (2001), although visuals were played in identical pace, viewers perceived them to be entirely different once different music tracks were mixed (Hung, 2001). Marketers provide initial support in propounding that music can help to frame viewers' perceptions of an ad towards connecting its meaning structure. It can function like a language, tempting viewers to "read" the ads from a particular perspective (Hung, 2001). However, within a cognitive perspective, music can be considered as a distraction (Park & Young, 1986). Consumers perceive advertisements with music as informative, optimistic, etc. (Gupta, 2013). Verbal material presented in the form of a jingle can be interpreted differently than spoken words. This could be a drawback (Galizio & Hendrick, 1972).

4.6 Music and Congruence

Congruency is how appropriate a song is and how well it fits the advertisement's message and theme (Galan, 2009). Advertisements would serve its purpose of brand recall if and only if it were made keeping the product in focus rather than the advertisement script. The function of an advertisement jingle, apart from being able to justify the characteristics of the brand and the product, must be to throw light on the competitive advantage the brand has over its competitors. Thus, most advertisers and advertising agencies use music in order to "fit" the action rather than the product (Gupta, 2013; Allan, 2008). The congruence between image and music facilitates consumer attention and memory (Gupta, 2013). Musical fit is the consumers' view on the relevance of the music in the advertisement to the content in the ad (Hoeberichts, 2012). . Kellaris et al (1993) asserts that a higher level of congruence between music and advertising messages facilitates better processing of consumers' information. This congruence moderates the attention-gaining value of music for at least certain aspects of the message being conveyed and brand recall (Kellaris, Cox, & Cox, 1993). However, low congruence leads to distraction from advertising processing by attention-seeking music. Congruence produces a synergistic effect in building highly involved consumers' attitudes towards advertising, brand attitudes and purchase intentions. However, when less involved consumers are made to watch a TV commercial with a highly familiar background music, they are prone to show positive responses regardless of the product fit of the background music (Park, Park, & Jeon, 2014). The words must match the music in terms of rhythmical structure, phrasing, stress patterns and points of emphasis (Wallace, 1991). There exist different

kinds of musical congruities - Repetition congruity, association congruity, valence congruity, semantic congruity, genre congruity, timbre congruity and score congruity. These congruities only improve the consumer attitude. Studies show that more congruent a song and advertisement are, the more positive is the reaction of the consumers (**Galan, 2009; Hung, 2000**). It is important to note that unsuitable music may harm the brand's image (**Hoeberichts, 2012**).

4.7 Music and Effects of Cues and Stimuli

The idea of matching cue and a more precise effect is very much alive in the music of advertising literature. Music serves as a very powerful recall and retrieval cue (**Wallace, 1991**). A musical piece can be associated with a brand very quickly with as little as a single exposure (**Müllern, Irinca, Morawietz, & Pajarskaite, 2015**). It has been observed that pairing of a conditioned stimulus, i.e. a brand with an unconditioned stimulus, i.e., music produces emotional responses which may then be associated with the brand (**Alpert & Alpert, 1989**). Music is considered as a peripheral cue in advertising and its effects traced through consumers' information processing stages (**Basu, Goldberg, & Gorn, 1990**). The association between a product, which is a conditioned stimulus and another stimulus such as preferences, are measured by product choice. When minimal product information was presented, the music stimulated product-relevant thoughts (**Olsen, 1997**). Consumer preferences may be classically conditioned. **Gerald Gorn's** experiment published in 1982 showed that consumers were more likely to select a specific color of pen if that pen had been paired with pleasant music (**Gorn, 1982**).

4.8 Music and Emotions and Moods

Brand creation is at its effective best when a company's ads connect well to consumers' emotions (**Jillson, 2014**). Music has been found to be the protagonist in altering the mood of the buyer, thus creating an indirect purchase choice (**Alpert & Alpert, 1990; Bruner, 1990**). Music's emotional potency can be linked to the ways in which music relates to each person's sense of identity and the impact and significance it has in daily life. Emotional methods merely have an indirect impact on feelings and responses towards the brand (**Hoeberichts, 2012**). It arouses feelings in response to the various meanings people attach to it. Furthermore, when this phenomenon is attached to a marketing situation, it is potent enough to affect buyer behavior (**Brooker & Wheatley, 1994**). The mode and the tempo of the music can change one's feelings and mind (**Gupta, 2013**). A

study by **Alpert and Alpert (1989)** reveals that music has a poignant influence on consumer's emotional state and mood. This is an important concept in the establishment of attitudes, as moods bias judgements and opinions in the same direction as the state of mind. The structural elements of music – the tempo, rhythm and pitch also seem to affect the mood and attitude of an individual towards a commercial (**Hoeberichts, 2012**).

4.9 Music and Memory

Effectiveness of implicit memory must be considered by the marketers for any ad campaign (**Gupta, 2013**). The contribution of jingles towards commercial recall and retention is significant (**Chijioke, 2016**). Commercial music stays in one's memory even without their awareness. Thus, it is a good cue to enhance memory and recall (**Yue, 2011**). It has been found that, even if the instructions talk about not paying attention to the lyrics or the music in the advertisements, target material seems to be impaired by it (**Salame & Baddeley, 1989**). The mental imagery enhancement is more when the commercial includes some sound effects (**Miller & Marks, 1992**). If the listeners are familiar to the music in the commercial, then it will increase their information recall (**Hoeberichts, 2012**). Better-linked memory facilitates recognition and recall and it is possible through elaboration ("the degree or extensiveness to which new information is encoded into existing memory structures") (**Miller & Marks, 1992**). The music in the commercial may be recalled well if it evokes memory of any incident in one's life (**Baumgartner, 1992**). Music helps in enhancing the visual and verbal message memory of the commercial (**Hoeberichts, 2012**). Presence of lyrics in the background has never been observed to harm recall (**Olsen & Johnson, 2002**). The interaction between the lyrics and the music in the commercial aid the listeners in retaining the information, in the commercial, in their memory for a long period of time (**Olsen & Johnson, 2002**). This makes them more intuitive towards the commercial (**Heaton & Paris, 2006**).

4.10 Music and Involvement

Music becomes less distinctive compared to other ad elements when it is well blended in an ad along with its visuals and message. Invalid source specified.. On studying the relevance of music, **McInnis and Park** arrived at a conclusion that music has an equally strong impact on both low-involvement and high-involvement subjects' attention (**Gupta, 2013**). The concept of "indexicality of music" determines music's effect on low-involvement and high-involvement consumers' message and non-message based

processing. When the congruence is high, the ad is deemed apt and pleasant. The low-involvement consumers may cease to be inattentive to ads and the message it conveys when executional cues fit the message conveyed. However, when neither the level of fit, nor the indexicality is not sufficiently high in order to facilitate message processing, affect may be used as the basis for belief. The background music is highly influential when there exists low cognitive involvement and a higher affective involvement. In this regard, it is necessary for the advertisers to be aware of the differences in the responses of the high-involvement and low-involvement consumers towards background music. In the case of high-involvement consumers, advertisers should focus primarily on choosing music that evidently supports the main message conveyed by the ad and is not distracting (Hoeberichts, 2012).

4.11 Music and Familiarity

Familiarity of the music acts as a peripheral cue. If the background music is familiar, it affects the consumers' attitude towards the commercial, the purchase intentions and the brand attitude. In a high-involvement situation, the 'fit' between the background music and product affects the consumers' attitudes. This acts as the central cue. Therefore, the degree to which this happens differs from consumer to consumer. If the musical stimulus is familiar, then increases the 'liking' and 'preference' for the stimulus. Only if the stimulus is made familiar, it can evoke emotional responses to the music. Thus, a familiar background music acts as an important variable for effectiveness in the advertisements. Invalid source specified.. If the music is familiar, the consumer can remember more information about the product. This is because if there is any lyrics missing in the music, the listeners can generate it with their memory (Heaton & Paris, 2006).

4.12 Music and Duration

The duration of the advertisements has a positive effect. On the contrary, the level of commercial competition has a considerable negative effect. This is with respect to aided and unaided brand recall. "The elapsed time from the start of a commercial block until the onset of a particular commercial has a significant negative effect on unaided brand name recall, while the first and last commercial have significant advantages over immediate ones in terms of unaided brand recall". Consumers' recall is effected greatly by duration of the commercial, trailed by commercial competition, then elapsed time and lastly, primary and recency(Huron, 1989).

4.13 Music and Silence

Silence in a commercial can lead to an increase in recall and attention but does not enhance brand attitude and attribute evaluation. “Silence in advertising may be conceived as the period of time in which no information is presented to the consumers”. If the silence is relevant to the ad, then it can increase relevant-attribute evaluation, attention, brand attitude and recall. A part of silence in a commercial can increase the cognitive resources of listeners in processing of the ad. This enhances their memory enactment. Any absence of information can be regarded as silence. For radio ads, compared to TV ads, the phase of silence needed to generate any effect is more. Silence can be attributed as quiet and peace. As it shrinks with its environment, silence can be used to grab attention. If there is silence in a commercial, it can increase the memory for the information that is verbal (Ang, Leong, & Yeo, 1999).

4.14 Music and Ending

The study done by Guido, et al., (2016) talks about the effect of background music endings on consumer memory in advertising. In advertisements, a regular background music ending proves to be more efficient in increasing listeners’ memory compared to an ending that fades out. A truncated music ending distracts the listeners’ attention from the products and the message being advertised. Moreover, such interrupted music attracts listeners’ attention, but at the same time, it distracts listeners’ attention from the other elements in the advertisements. Some variations in the music ending can alter the effectiveness of the commercial by moderating the effect of such music in the memories of the listeners. There must be an appropriate music for the advertisements and a regular background music ending must be preferred over truncated music ending. The researcher also gives a solution to the problem of truncated music ending. Marketers can mix and edit tracks to create a new version with a faded-out ending. This proves to be better than a truncated music ending(Huron, 1989).

4.15 Roles of Music

Brand Differencing:

The most important part of brand recall and persuasion is to differentiate the brands. Music helps the marketers in doing so. Customers have a positive effect upon ads with music than ads without music (Yue, 2011).

Influent the Consumers:

Appropriate music in the ads can lead to purchase intention in the consumers and can evoke information seeking desires in the consumers (**Stout & Leckenby, 1988**).

Cognitive or Affective Advertisement:

It is important to understand whether the commercial is to aid as affective or cognitive purpose. There must be a fit between the music used, and the communication goal and target market (**Alpert & Alpert, 1990**).

4.16 Music and its Uses in Advertisements**Entertaining the listeners:**

Music makes a commercial attractive and makes it sound lively. It makes the commercial effective. If the commercial is good, then, it will not let any unnecessary intrusion in consumers' attention. In addition, the best manner in which this objective can be achieved is through an appealing commercial, which can keep the listeners entertained. It is not necessary that the music must create any special empathy with the service or product for it to be functionally effective(**Huron, 1989**).

Creating connection:

This function can be performed not just with music alone, but also along with other elements like narrative, visuals, or a directory of product appeal. Moreover, music helps in highlighting the theatrical moments(**Huron, 1989**).

Increasing memorability:

If the product is familiar to the customers, they tend to prefer buying those brand or products to unfamiliar products. If the music is associated with such familiar brand or product name, then it can enhance recall. The most well-known technique that is used by most of the marketers is jingles(**Huron, 1989**).

Conveying message in an unspoken manner:

Mixing both song and speech enables marketers to create emotive, poetic appeals and logical, factual appeals. It can be easily identified as to which section of the commercial is to be spoken and which are to be sung. Moreover, the lyrics in the commercials give an authoritative frame to the commercials(**Huron, 1989**).

Targeting:

The various styles of music are identified with varied demographic and social groups. Therefore, it helps in targeting varied markets specifically. It acts as a special tool for identifying the target listeners and is called as “a socioeconomic identifier”(Huron, 1989).

Establishing authority:

Music helps the marketers to increase the credibility of the advertisement. The “hook” of the music, i.e., “a special series of jingle” is concerned with increasing brand recall and memorability(Huron, 1989).

Carrying meaning and spoken message:

Music can used to set a specific mood, build an image, and provide an environment for the commercial(Huron, 1989).

4.17 Gap Analysis

The fact that many studies have been conducted in the area of music and advertising itself tells that music is of great significance in the world of advertising. Many variables are studied in this area but not many studies are done in India. No studies are done on effect of music in brand recall in 2-wheeler advertisements. This study aims to identify the variables that affect the perceptions of the listeners with regard the 2-wheeler advertisements. The findings will be helpful in understanding the listeners’ views about 2-wheeler ad music and understanding what tactics can be used by the marketers to enhance the brand recall in the minds of the customers by understanding their target market and their preferences.

5 Research Methodology

There are three types of research methodologies: quantitative, qualitative and mixed methods. In quantitative method, which is numerical in nature, statistical procedures are employed to analyses the data. The relationships amongst variables are examined to test theories, which are objective. In qualitative method, in-depth knowledge of the problem is gained. Statistical analysis is not involved because there is single phenomenon, which is tested. In mixed method, both qualitative and quantitative methods are integrated Invalid source specified..

Under the concurrent triangulation, Data from both quantitative and qualitative methods data are blended for the same phenomenon. Both the methods are weighted equally and the results are integrated in the interpretation phase. As both the methods are blended, results are considerably high in confidence levels. Figure 1 depicts the concurrent triangulation.

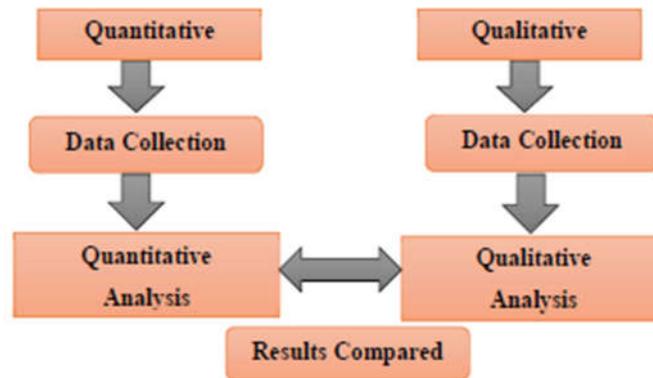


Figure1. Concurrent Triangulation

Quantitative data collection from random sampling measures the role that music plays in brand communication. Semi-structured interviews were taken for qualitative analysis from the local residents of Jabalpur, Madhya Pradesh. Since, both quantitative data and qualitative data are mixed, along with many statistical tools; it can be called as method triangulation.

6 Analysis

The study believes that music plays a major role in brand communication. An understanding of which factors in music and advertisements help in brand recognition and recall will allow fine tuning of promotional effort. The focus of the study is to know the views of the listeners about the music in two-wheeler commercials.

Marketers use music as a tool for attracting consumer attention and retention Invalid source specified.. Music is an integral part of advertising. Ad music and jingles increase brand recall Invalid source specified.. To get a deeper insight into what factors in two wheeler ad music are relevant to two wheeler buyers, factor analysis was used. It reduced the variables to 8 significant factors, namely, Familiarity Seekers, Soft Background Score

Enthusiasts, Music Lovers, Congruence Seekers, Video Preferred, Beat Believers, and Pause Preferred. Based on the homogeneity of the factors, they were further grouped into 4 clusters using cluster analysis; these clusters were named based on their predominant traits- namely, Lyrics Lovers, Congruence Seekers, Familiar Music Lovers, and Soft Music Lovers. Through discriminant analysis, the difference was found amongst the clusters was confirmed.

These clusters were then used to conduct a directed content analysis of the interview responses. Qualitative analysis revealed 13 variables which were instrumental in shaping listeners' perceptions about the ad music. The 8 factors identified from factor analysis were considered for the triangulation. All the 13 variables identified in qualitative analysis were grouped under the factors identified in factor analysis. Only 6 out of 8 factors were considered as they were recurring. These factors define the characteristics of the four clusters. These results also conform to many existing studies done in this area. Figure 2 illustrates the triangulation of the findings and the established reviews showing 4 major clusters and their characteristics.

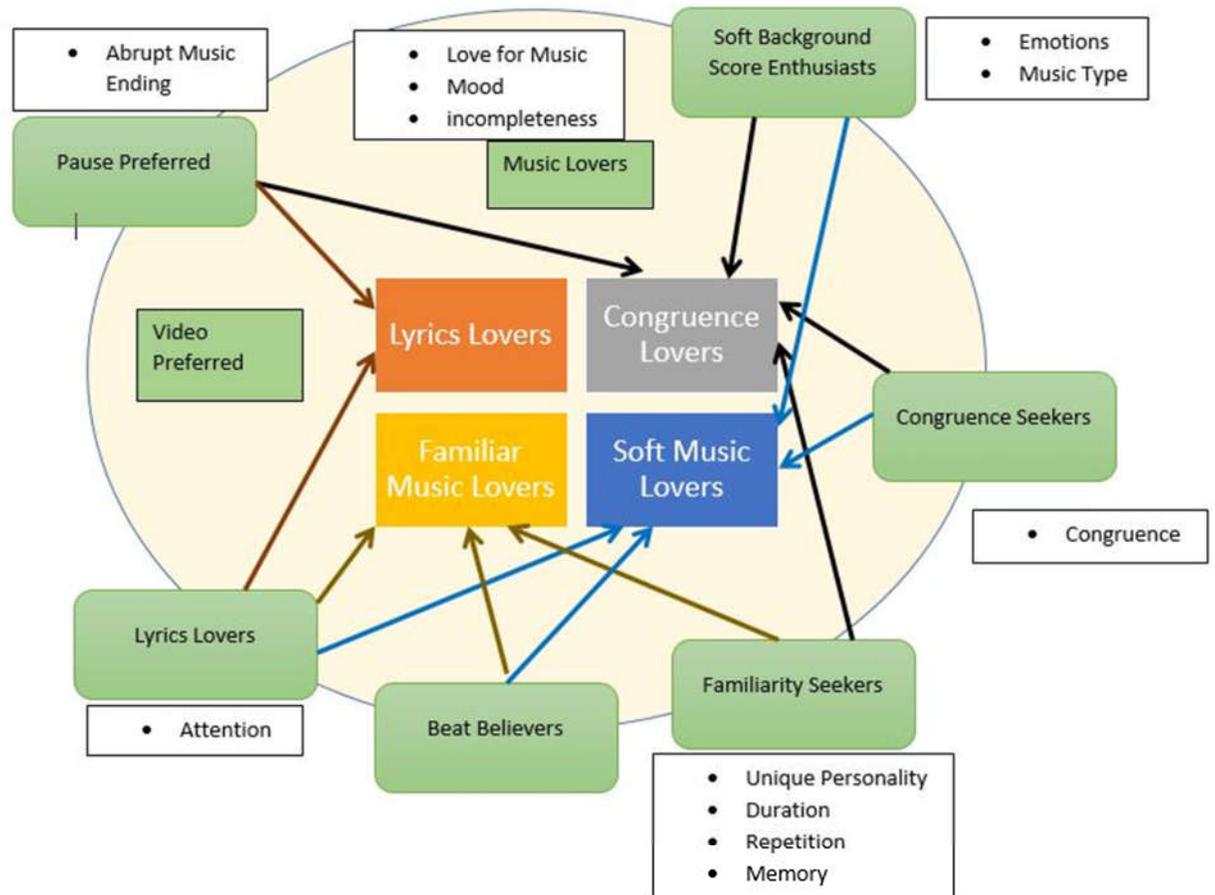


Figure 2. Summary of Findings

Source: Self-compiled

Lyrics Lovers:

The customers that fall under this cluster are predominantly influenced by lyrics than any other factor. If the lyrics of the ad music is effective and touch their emotions, then their brand recall will be very high. They claim to remember the ad music because they can sing along the lyrics and can associate the lyrics with the brand. This is also proved by studies undertaken by Olsen & Johnson (2002), (Heaton & Paris, 2006). Meaningful lyrics help in enhancing memory by improving ad attention through incidental learning. Lyrics when combined with informational processing improve brand recall (Olsen & Johnson, 2002). Abrupt music ending is yet another factor that is believed to be influencing their brand recall but through the qualitative study it was clear that abrupt music ending as a tactic for brand recall is ineffective. Study by Guido, et al. (2016) also supports this point.

Congruence Lovers:

The customers that fall under this cluster are predominantly influenced by the congruence between the ad music and the ad message, and/or, ad music and the product being advertised. They prefer soft background music as upbeat tempo hinders their message processing capability. This congruence helps them in establishing familiarity with the brand and the ad music. If the ad music and the ad message/product are in congruence, then they can retrieve both the ad music and the message when exposed to any one of them. Even they are believed to be influenced by the pause in the ad music but qualitative analysis proves that it is an ineffective tool for brand recall.

Familiar Music Lovers:

This segment of customers is predominantly influenced by some kind of familiarity with the ad music. Their brand recall increases if the singer of the ad music is familiar. Familiar singer brings a personal touch to the advertisements. They associate the brand with the singer and this aids their recall. Their recall can be enhanced if the tune is already known. Wherever they hear the tune, they will recall the brand. In such case, upbeat tempo is not a hindrance. They, in fact, enjoy fast tempo. Their recall can be aided also with familiar lyrics. If they know the lyrics, then they can sing along with the commercial and establish a connect with the brand. Familiar lyrics prove to be better at brand recall (Serafine, Crowder, & Repp, 1984). Abrupt music ending is believed to influence their brand recall but through the qualitative study and literature survey it was clear that abrupt music ending as a tactic for brand recall is ineffective (Guido, et al., 2016).

Soft Music Lovers:

The customers under this cluster are predominantly influenced by soft background music. Soft background music evokes positive emotions in them. It also helps them in processing the lyrics in the music. According to them, soft music and emotional lyrics is the best equation for effective brand recall. They expect congruence between the ad music and ad message. They also seek congruence between the background music and the lyrics in the ad. They believe that the tempo of the ad music can be upbeat but the melody part of the music must be soft. They believe that upbeat tempo can also be accompanied by a soft emotion. The combination of the two can aid brand recall. However, lyrics, if not congruent with the ad music/message can hinder recall (Olsen & Johnson, 2002).

Moreover, even in this case, pause is expected to be an effective brand recall technique. However, it is not true.

It is interesting to know that two factors which exist in all the 4 clusters are “Music Lovers” and “Video Preferred”. This means that all customers have a love for music. This is the reason why they feel that ads without music are incomplete. They find silent or ads with less music as boring. They become impatient during the ad if they find the element of music missing in the ads. Presence of music effects their mood Invalid source specified.. The ad music also sets a mood for the message to be followed Invalid source specified.d Customers under all the clusters are predominantly influenced by some aspect of music. Lyrics lovers need a music that can enhance the impact of the ad lyrics. Congruence seekers need music because it helps in brand recall by familiar singer/lyrics/tune – soft background score congruency. Familiar music lovers are dominated by familiar music. Soft music lovers are dominated by soft background music in advertisements.

All customers claim that the visual in the ads are more effective in brand recall than audio. However, congruence between the visual and the audio is the best combination for enhancing brand recall. If the visual and the audio does not match each other, then the customers’ attention will be distracted. This will lead to ineffective brand recall.

The study helps in answering the research questions:

Is music in two wheeler ads relevant to the listeners?

Many studies are done in the area of music and advertising or music and branding. This itself makes it clear that music plays a very significant role in advertising industry. However, the role of music in two wheeler Indian advertisements is less done. Hence, this study. The questionnaire survey revealed that all the respondents were sensitive to music in ads. And the same result was reiterated even in the qualitative analysis.

“I like listening to music” (All Interviewees)

Interviewees said that they find some incompleteness in the advertisements if there is no music. The literature review findings also prove that music helps in evoking memories and emotions in the minds of the customers, which leads to customer brand recall Invalid source specified.

Do the customers notice the music in the commercials?

All the respondents of the questionnaire survey and the interviews have, in some way or the other, claimed that they pay attention to the music in the advertisements. Some say that they pay attention to the lyrics (38% of the interviewees), some say that they pay attention to the tune of the ad music (25%). The third and the fourth cluster were named as “Familiar Music Lovers” and “Soft Music Lovers” based on the predominant factors in the findings of the cluster analysis. They preferred familiar music and soft background music in adverts, respectively. Studies show similar results. It was found that when customers listen to familiar music they show positive emotions towards the advertisement (Park, Park, & Jeon, 2014).

What are their specific preferences regarding ad music?

It is the love of music that leads to brand recall in the minds of the customers. Customers prefer ads with music. They think emotionally. If the advertisement touches them emotionally, they can recall the ad better. Duration plays an important role in brand recall. It was identified that short ads can be recalled easily. Lyrics of the ad music aid in brand recall. The lyrics must touch them emotionally. Customers tend to easily recall brands that have a familiar singer in the ad music. Customers prefer ad music which can evoke some memory. They prefer repeated exposure to the ad music for a better brand recall.

How are they segmented on the basis of these preferences?

Factor analysis identifies 8 factors that affect the brand recall in customers. On the basis of these factors, the customers can be grouped into 4 segments: “*Lyrics Lovers*”, “*Congruence Lovers*”, “*Familiar Music Lovers*”, and “*Soft Music Lovers*”. These segments can be distinguished based on customers’ love for music. Each of these segments are affected by 13 variables, which were identified in the qualitative analysis. The discussion chapter makes it clear as to how music helps in brand recall under each segment. It gives an insight about the characteristics of each segments. This insight can help marketers in promoting their brands better so that they can create better brand value and their investments in advertising can be justified.

What can be suggested to the marketers to improve the effectiveness of advertisements?

Suggestions can be given based on each segments:

Table1. Suggestion to the Marketers

Cluster	Description	Suggestions
Lyrics Lovers	<ul style="list-style-type: none"> • 7.64 % of the respondents belong to this cluster. • The predominant factor affecting their brand recall is lyrics. 	<ul style="list-style-type: none"> • Advertisements must have ad lyrics, which can touch the hearts of the customers emotionally. • The ad lyrics must be effective in brand recall even after a long period.
Congruence Lovers	<ul style="list-style-type: none"> • 7% of the respondents belong to this cluster. • The predominant factor affecting their brand recall is congruence between ad music and ad message/product. 	<ul style="list-style-type: none"> • There must be congruence between the ad music and the message being conveyed or the product being advertised. • The message must be accompanied with soft background music for better message processing.
Familiar Music Lovers	<ul style="list-style-type: none"> • 45.86% of the respondents belong to this cluster. • This cluster has the highest group membership. • The predominant factor affecting their brand recall is familiarity with the singer, music or lyrics. 	<ul style="list-style-type: none"> • There must be some aspect of familiarity with respect to the ad music. • The music can be accompanied by an upbeat tempo. • Familiarity leads to customers' association of the goodwill to the brand
Soft Music Lovers	<ul style="list-style-type: none"> • 39.50% of the respondents belong to this cluster. • The predominant factor affecting their brand recall is 	<ul style="list-style-type: none"> • Soft background music leads to better message processing. • Soft relaxed tune can be

	soft background score.	<p>accompanied with an upbeat tempo.</p> <ul style="list-style-type: none"> • There must be congruence between the ad music and the ad message/product.
--	------------------------	--

General suggestions can also be given to the marketers regarding this study:

- Marketers must understand the emotional connectivity of their target customers with the product, and the ad music.
- They must strive to have meaningful and emotional lyrics in the ad music.
- It will be helpful in brand recall if the name of the brand is embedding in the lyrics of the ad music.
- The name of the brand must be mentioned at the end of the music for the customers to register.
- There must be congruence between the ad message and the ad music.
- Soft music is more effective in brand recall. Loud music affect customers negatively and may hinder the message processing in the minds of the customers.
- The ad music must not be long. Long ad music becomes boring and cannot bind the customers for long.
- Abrupt music ending hinders brand recall. It distracts the customers from registering the brand message.
- If the marketers are able to evoke memories in the mind of the customers, then it proves to be a good tactic for brand recall.
- Marketers must understand that the ad music gives a unique personality to the brand and, therefore, it is matter to be serious about.
- Marketers must know that ads without music are not really accepted by the customers. Customers feel comfortable when the ads involve music.
- Marketers must ensure that the customers are repeatedly exposed to the ad music. This enhances brand recall.

7 Suggestions for Further Studies

The study can be further extended to following areas:

- Research on identifying the dominant age demographics under each segment.
- A study based on understanding the effect of ad music which are specific to their time of launch, like, festive time, IPL time, World Cup time, etc.
- A similar study on any other industry to spot similar results.
- A study on role of music in brand recall after a time gap.

8 Conclusion

Thus, the study shows that music is significant in brand recall. But it is essential for the marketers to understand the music preferences of their target market for aiding better brand recognition and recall. This understanding of the different segments can help them in attracting customer attention and retention. Since, all customers are music lovers, they associate emotions to the ad music, associate memories with the ad music, and it helps in brand recall. They engage themselves emotionally and pay attention to the lyrics in the ad music. If they are repeatedly exposed to the ad music, it creates a positive impact in their minds. Congruence between the ad music and the message in the ad aids brand recall. Soft music aids better brand recall. Marketers must be careful about the way in which they communicate their brand. Customers need to be aware of their product. The marketers must keep it in mind that music is just instrumental in enhancing message communication. If not incorporated properly, music in the ads can affect brand recall negatively. A sound combination of different musical variables is what the marketers need to claim the ears and minds of their consumers.

References

1. Agarwal, K. (2017). Why is Musical Branding the Next Big Thing? Or Why Do We Need Musical Branding? Retrieved from <http://sonikculture.com/musical-branding-importance/>
2. *All Together Now*. (n.d.). Retrieved from The Communication Trust: Every Child Understood: https://www.thecommunicationtrust.org.uk/media/2147/all_together_now_-_section_2.pdf
3. Allan, D. (2006). Effects of Popular Music in Advertising on Attention and Memory. *Journal of Advertising Research*.
4. Allan, D. (2008, September). A Content Analysis of Music Placement in Prime-Time Television Advertising. *Journal of Advertising Research*.
5. Alpert, J. I., & Alpert, M. I. (1989). Background Music as an Influence in Consumer Mood and Advertising Responses. *Advances in Consumer Research*.
6. Alpert, J. I., & Alpert, M. I. (1990). Music Influences on Mood and Purchase Intentions. *Psychology and Marketing*.

7. Ang, S. H., Leong, S. M., & Yeo, W. (1999). When Silence is Golden: Effects of Silence on Consumer Ad Response. *Advances in Consumer Research*.
8. Baeva, D. Y. (2011). *Strong Brands - How Brand Strategy and Brand Communication Contribute to Build Brand Equity: The Case of Navigator*. Master Thesis in Marketing.
9. Basu, K., Goldberg, M., & Gorn, G. J. (1990). The Effects of Music in Conditioning Brand Preference: Replication and Extension. *Advances in Consumer Research*.
10. Baumgartner, H. (1992). Remembrance of Things Past: Music, Autobiographical Memory, and Emotion. *Advances in Consumer Research*.
11. Blacking, J. (1995). *Music, Culture and Experience*. London: University of Chicago Press.
12. Bovee, C. L., Thill, J. V., Dovel, G. I., & Wood, M. B. (1995). *Advertising Excellence*. New York: McGraw-Hill Inc.
13. Brooker, G., & Wheatley, J. J. (1994). Music and Radio Advertising: Effects of Tempo and Placement. *Advances in Consumer Research*.
14. Bruner, G. C. (1990). Music, Mood, and Marketing. *Journal of Marketing*.
15. Chijioke, N. E. (2016). Influence of Jingles in Retention and Recall of Advertisement: A Survey of Some Selected NTA Adverts. *Research Journal of Mass Communication and Information Technology*.
16. Galan, J.-P. (2009). Music and Responses to Advertising: the Effects of Musical Characteristics, Likeability and Congruency. *Recherche et Applications en Marketing*.
17. Galizio, M., & Hendrick, C. (1972). Effect of Musical Accompaniment on Attitude: The Guitar as a Prop for Persuasion. *Journal of Applied Psychology*.
18. Gorn, G. J. (1982). The Effects of Music in Advertising on Choice Behavior: A Classical Conditioning Approach. *Journal of Marketing*.
19. Gupta, V. (2013, April - June). Ad. Jingles: Brand Recall. *SCMS Journal of Indian Management*.
20. Heaton, M., & Paris, K. (2006). The Effects of Music Congruency and Lyrics on Advertisement Recall. *UW-L Journal of Undergraduate Research IX*.
21. Hecker, S. (1984). Music for Advertising Effect. *Psychology & Marketing*.
22. Hoebrechts, N. (2012). *Music and Advertising: The Effect of Music in Television Commercials on Consumer Attitudes*. Erasmus University Rotterdam.
23. Hung, K. (2000). Narrative Music in Congruent and Incongruent TV Advertising. *Journal of Advertising*.
24. Hung, K. (2001). Framing Meaning Perceptions with Music: The Case of Teaser Ads. *Journal of Advertising*.
25. Huron, D. (1989). Music in Advertising: An Analytic Paradigm. *Music Quarterly*, 73, 557-574.
26. Jillson, A. (2014). *The Effects of Popular Music in Television Advertisements on Branding*. Michael Gravier.
27. Kellaris, J. J., & Cox, A. D. (1989). The Effects of Background Music in Advertising: A Reassessment. *Journal of Consumer Research*.
28. Kellaris, J., Cox, A., & Cox, D. (1993). The Effect of Background Music on Ad Processing: A Contingency Explanation. *Journal of Marketing*.
29. Keyton, J. (2011). *Communication and Organizational Culture: A Key to Understanding Work Experience*. CA: Sage.
30. MacInnis, D. J., Moorman, C., Jaworski, B. J., & Park, C. W. (1991). The Differential Role of Music on Consumers' Processing of and Reactions to Ads. *Journal of Consumer Research*.
31. Miller, D. W., & Marks, L. J. (1992). Mental Imagery and Sound Effects in Radio Commercials. *Journal of Advertising*.
32. moodmedie.com. (n.d.). Understanding the Strategy Behind Music Branding.
33. Müllern, T., Irinca, A., Morawietz, A., & Pajarskaite, M. (2015). Celebrities and Music as Brand Recall Cues – An Experimental Study of TV Commercials. *Advances in Social Sciences Research Journal*.
34. Murray, N. M., & Murray, S. B. (1996, Summer). Music and Lyrics in Commercials: A Cross-Cultural Comparison between Commercials Run in the Dominican Republic and in the United States. *Journal of Advertising*.

35. Nielsen. (2015). Retrieved from [www.nielsen.com: https://www.nielsen.com/us/en/insights/news/2015/i-second-that-emotion-the-emotive-power-of-music-in-advertising.html](https://www.nielsen.com/us/en/insights/news/2015/i-second-that-emotion-the-emotive-power-of-music-in-advertising.html)
36. Olsen, G. D. (1995). Creating the Contrast: The Influence of Silence and Background Music on Recall and Attribute Importance. *Journal of Advertising* .
37. Olsen, G. D. (1997). The Impact of Interstimulus Interval and Background Silence on Recall. *Journal of Consumer Research*.
38. Olsen, G. D., & Johnson, R. D. (2002). The Impact of Background Lyrics on Recall of Concurrently Presented Verbal Information in an Advertising Context. *Advances in Consumer Research*.
39. Park, C. W., & Young, S. M. (1986). Consumer Response to Television Commercials: The Impact of Involvement and Background Music on Brand Attitude Formation. *Journal of Marketing Research*.
40. Park, H. H., Park, J. K., & Jeon, J. O. (2014). Attributes of Background Music and Consumers' Responses to TV Commercials. *International Journal of Advertising*.
41. Salame, P., & Baddeley, A. (1989). Effects of Background Music on Phonological Short-Term Memory. *The Quarterly Journal of Experimental Psychology*.
42. Small, C. (1998). *Musicking*. London: Wesleyan University Press.
43. Stout, P. A., & Leckenby, J. D. (1988). Let the Music Play: Music as a Nonverbal Element in Television Commercials. *Nonverbal Communication in Advertising*.
44. Wallace, W. T. (1991). Jingles in Advertisements: Can They Improve Recall? *Advances in Consumer Research* .
45. Yalch, R. F. (1991). Memory in Jingle Jungle: Music as a Mnemonic Device in Communicating Advertising Slogans. *Journal of Applied Psychology*.
46. Yue, N. P. (2011). *An Analysis on the Effectiveness of Music in Advertising Towards Consumers' Buying Behaviour*.