

The Importance of Music in Television Advertising

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Zásady pro vypracování:

Nastudujte odborné zdroje a zpracujte teoretické poznatky z oblasti televizní reklamy, procesu výběru hudby do reklam a psychologie hudby.

Stanovte výzkumné otázky a cíle vztahující se k tématu práce.

Provedte výzkum zabývající se významem a působením hudby ve vybraných reklamách.

Zpracujte výsledky výzkumu a porovnejte je s teoretickými poznatky.

Zodpovězte výzkumné otázky, zhodnoťte cíle práce a navrhněte obecné preference a možné změny v otázce výběru hudby do reklam.

Rozsah bakalářské práce:

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ABSTRAKT

Hlavním cílem této bakalářské práce je analyzovat význam hudby v televizní reklamě za pomoci výzkumných otázek a interpretace dat. Práce je rozdělena na praktickou a teoretickou část. Teoretická část zpracovává a definuje pojmy z oblasti hudby a jejího působení na lidskou mysl, televizní reklamy a hudby v televizní reklamě. Praktická část je zaměřena na vlastní výzkum zabývající se významem a působením hudby ve vybraných reklamách. Závěr bakalářské práce je věnován interpretaci a shrnutí výsledků zodpovídající výzkumné otázce, společně s poznatky doporučenými k využití v otázce výběru hudby do televizních reklam.

Klíčová slova: hudba, televizní reklama, vliv hudby, výzkum

ABSTRACT

The main objective of this bachelor thesis is to analyze the importance of music in television advertising with the help of research questions and data interpretation. The thesis is divided into a theoretical and practical part. The theoretical part handles and defines terms such as music and its influences on human psyche, television advertising and music in television advertising. The practical part is focused on a research dealing with the importance and influence of music in selected commercials. The final part of the thesis is devoted to the interpretation and summary of the research results answering the research questions, together with the findings recommended for use in the matter of music selection into the television commercials.

Keywords: music, television advertising, influence of music, research

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INTRODUCTION

Even though a theme of television advertising is included in many works about marketing, the importance of music in such a significant and persuasive form of promotion is usually not even mentioned. Unfortunately, only a few researchers dealt with this underrated issue of advertising music within the last four decades, and therefore, a lot of questions remain to be overlooked or insufficiently resolved.

The aim of this bachelor thesis is to analyze the importance of music in television advertising by means of a theoretical background and a qualitative research in form of a group administered open questionnaire connected with an experiment. The main research question should clarify, if the presence and selection of music in television commercials is important in terms of viewers' perception of a certain advertisement. The research also intends to determine if the selected music can influence viewers' perception and memorability of a promoted brand or product, and what factors are essential within the selection of music to television commercials.

A deeper understanding of a significance and influence of music in television commercials can be valuable for advertising producers, who could by means of it improve effectiveness of their communication with viewers. However, the answering of the above stated questions might be simultaneously beneficial for everyone, regardless of the professional orientation. In a world saturated with advertisements, the pressure of influences and information can be overwhelming. The clarification of this topic can reduce this pressure, and therefore strengthen critical thinking, necessary for recognition of manipulative methods associated with marketing.

I. THEORY

1 MUSIC

Music is considered to be an important part of human life. Due to constantly evolving technologies, music of all forms is nowadays extremely easily accessible and represents not only entertainment and art, connected with subjective emotions and experiences; but also a product, influencing human purchasing behavior. Music is an essential element of omnipresent background noise and it is used so frequently, that people do not often realize its presence and influence.

To properly understand this topic, it is necessary to point out, that a lot of definitions exists, focusing on various aspects of music. Besides already mentioned perspectives above, the definition “vocal or instrumental sounds (or both) combined in such a way as to produce beauty of form, harmony, and expression of emotion” (Fujita 2014, 4) provides reasonable explanation. Another refers to necessity to fulfill contemporary requirements regarding music structure, such as distinguishable rhythm, harmony and melody (Graakjaer 2014, Introduction). How context intervene into the attempt to define music is visible in the claim, that within the field of media communication, music is any sound (Bačuvčík 2014, 12). Each of these definitions is tenable, although they are all different in some perspective. The most generic claim concerning music might be “there is no universal definition of music” (Graakjaer 2014, Introduction), due to its abstract nature, diverse use and subjective perception. Nevertheless, it is still possible to describe a common trend among the general public regarding psychological and communication aspects of music.

1.1 The Impact of Music on Human Body and Psyche

It is clear from the last paragraph, that music has hardly identifiable definition and its perception may differ according to recipient. Music is based on tones, sounds, rhythm and other musical elements, instead of words and symbols, which meaning is more easily understood and interpreted by people.

1.1.1 Physiology

In terms of physics, music spreads as a structured wave due to vibration of strings or other objects through air to human organ of hearing, in which the process involving three steps, such as reception of music by senses, elaboration of a received information and evaluation, occurs (Bačuvčík, 2014, 18).

This process has anatomical and physiological properties and leads to a connection between structural elements of music and phenomena in human body (Geist, 2005, 94).

Neurons in human brain tend to communicate on the frequency range of 0,5 - 40 Hz, while the frequency of wave alpha is 7-12 Hz and it indicates an inner state of calm and relaxation and it can cause release of endorphins and beneficial effects for organism. Frequency of a wave beta, audible by a human ear as a low tone, is 13 - 30 Hz and it indicates waking state of consciousness. The higher level of beta could cause stress and adverse effects for the human mind and body. Some waves could be even dangerous and cause blackout, such as theta with the frequency 4 – 7 Hz and delta with the frequency 0,5 - 3 Hz. It is also possible to compare the rhythm of the human heart, which is 60 beats per minute in a calm state and 72 beats per minute on average with the rhythm of music considered to be natural. (Bačuvčík, 2014, 20). This description of music and its effects on humans focuses more on the physiological aspects of hearing. Nevertheless, it is necessary to point out the difference between hearing and listening.

1.1.2 Psychology

Listening is a process which has psychological aspects instead of physiological. It has also three steps, such as detection of music, then focus of attention by moving the experience to the center of consciousness and lastly perception of the tone flow (Geist, 2005, 94-96). This perception of tone flow can be divided into two approaches within the issue of music and its impact on human psyche. One is analytical, in which all of the components of music are examined individually, and second is holistic, in which music is viewed as a complex unit. For people, it is usual to observe everything rather as a whole, than as individual parts (Bačuvčík, 2014, 21). Nevertheless, the musical components of perception influence each other, as well as a whole, and have therefore impact on human emotions and behavior.

In terms of emotions, there is certain relation between the creator of the music and the listener. Creator inserts his emotions into music by musical means and the listener is usually able to distinguish the message, although the overall impression is altered also by situation, context and listener's own emotions. Some specialists doubt about the extent to which emotions in music speak to themselves, they claim that they only reflect the emotions hidden in listener. However, some researches prove the emotional impact of music on listeners; and the ability to recognize the intended message is a significant clue for understanding the effect of music and its elements.

This issue of recognizing the emotions in music has been explained by an affect theory, dividing effects of music for example on the basis of tonality, where the *minor* is perceived as melancholic and *major* as cheerful. The research of Kate Hevner, focusing on music

cognition, tried to assign a concrete emotion to certain musical element. Another research by Gabrielsson and Lindström compared their own results and the results of other previous researches and created quite clear summary of emotions arising from music and its structural elements as it is shown in the table 1 (Bačuvčík, 2014, 23-30).

Apart from the already discussed effects of music on human physiology and emotions, it also influences human perception of time and also social behavior. As a typical idiom claims, time flies when you are having fun. The verity of this statement within the area of music is proved by a number of researches. The positive effect of music is used mainly to ostensibly shorten the waiting time spent in waiting rooms or on the telephone line. On the other hand, when the music is considered to be unpleasant, the effect might be opposite. Also the music difficult to process, thus very complex, too fast or too loud, can extend the perceived time (Bačuvčík, 2014, 38). Social behavior of people can be also influenced by music, in dependence on the characteristics of the selected music. For instance popular music can raise the positive attitude and willingness during a task due to the research of North, Tarrant and Hargreaves, in contrast with an avant-garde music. Another research of Lesiuk in 2005 also showed that music positively changed the spirit of workers, they were able to perform their tasks in less time, although it did not affect the quality of work (Dobbs, Furnham and McClelland 2011, 307). The positive effect of music on the mood and behavior is widely used in public spaces. Nevertheless, it is essential to take into account the surrounding environment in order to avoid creating unpleasant noise, which can cause feeling of annoyance or even aggressiveness (Bačuvčík, 2014, 41).

MUSICAL ELEMENT	TYPE	EMOTIONAL MEANING
Harmony	simple (consonant)	happiness, festivity, fluency, calmness, dreaminess, dignity, seriousness, ceremoniousness, majesty
	complex (dissonant)	excitement, agitation, energy, sadness, unpleasantness, tension, fear, anger
Volume	loud	excitation, triumph, joy, cheerfulness, intensity, strength, ceremoniousness, tension, anger
	low	melancholy, delicacy, calmness, softness, tenderness, fear, sadness
Change of volume	large	fear
	small	happiness, pleasantness, activity

	sudden	playfulness, amusement, urgency
	without change	sadness, calmness, seriousness, dignity, happiness
Melody range	large	jocularly, pleasure, restlessness, fear, joy
	small	dignity, melancholy, sentimentality, peacefulness, delicacy, triumph, sadness
Melodic motion	ascending	dignity, balance, tension, happiness
	descending	excitement, fluency, energy, sadness
Tonality	major	happiness, joy, fluency, balance, ceremoniousness, attractiveness
	minor	sadness, lamentation, dreaminess, dignity, agitation, tension, disgust, anger
	tonal	joy, boredom, calmness
	atonal	anger
Pitch	high	fluency, balance, happiness, joy, dreaminess, sentimentality, urgency, triumph, excitation, surprise, potency, anger, fear, activity
	low	sadness, melancholy, lamentation, energy, dignity, seriousness, ceremoniousness, agitation, calmness, boredom
Pitch change	large	happiness, pleasantness, activity, surprise
	small	disguise, anger, fear, boredom
Rhythm	regular	happiness, satisfaction, seriousness, dignity, calmness, majesty, profanity
	irregular	amusement, restlessness
Tempo	fast	excitement, restlessness, agitation, triumph, happiness, satisfaction, joy, cheerfulness, fluency, naughtiness, jocosity, profanity, energy, pleasantness, activity, surprise, fear, anger
	slow	balance, peacefulness, dreaminess, tenderness, sentimentality, dignity, seriousness, desire, ceremoniousness, sadness, boredom, disguise, calmness

Table 1. Emotional Meaning of Selected Musical Elements (Franěk, 2005, 184)

1.2 Subliminal Perception of Music

Subliminal means outside of the human conscious awareness, and subliminal perception influences emotions, behavior and information processing (Sharma 2015, 640). In music, there can be subliminal messages deliberately inserted to affect people's unconsciousness. In terms of audio, the two types of subliminal messages exist. First is cue of low volume inserted into audio of louder volume, as music. Second is backmasking, which is an audio message recorded backwards. Egermann in 2006 distinguished six various application of these techniques in music.

- The message is covered by the music, it is, thus, perceived subconsciously
- The message is recorded backwards, it is audible and perceived consciously
- The message is recorded backwards, but it is not audible, thus perceived subconsciously
- The message is "high pass filtered" having frequency around 15kHz and it is silent-subliminal
- The message is played much faster than it was recorded, reminding the blink effect (Egermann and Kopiez 2006, 32-33)

These manners of manipulation with listeners were widely used by famous musicians, such as Judas Priest with their backmasked message encouraging audience to commit suicide included in their song, which actually got the band in front of a court. Another musicians who embedded some subliminal message into their song is the band Led Zeppelin, Queen, John Lennon or Eminem (Sharma 2015, 642).

Some researches argue about the actual effects of subliminal messages, claiming that placebo effect influences the subliminal perception itself, because only mentioning the presence of such message affected the listeners, even if there was none. Also the belief of individuals in the subliminal perception increased the efficiency (Sharma 2015, 642). Another aspects of subliminal messages efficiency can be simplicity, familiarity, conciseness and frequency of the message, and characteristics of the target audience, the mood, and so on. (Atrees 2013, 25). All of this proves that these techniques have the power to manipulate with people in some way, negatively or positively. However, some researchers suggest, that subliminal perception of music does not have an impact on people while deciding about important and serious matters, but it can be effective in the field of advertising (Sharma 2015, 643).

1.3 Music as a Part of Communication

The influence of music on people is closely related to the issue of music as a part of communication and a few ideas were already mentioned above. Communication can be either interpersonal or mass, and within the theme of music, the mass one is more common, except interpersonal sharing thoughts, confessions of love and so on.

The table 1 shows how emotions in music can be decoded by using selected musical elements. When music also contains lyrics, it is even easier. Essential to this issue is the already specified affect theory, which tried to assign the semantic aspect to concrete musical elements. It also worked with the musical rhetorical figures, known since the times of the ancient Greece and used especially during the times of Baroque in forms of musical means of expression intentionally included into music to clearly convey the message and to evoke emotions. Nevertheless, the intended message of the author is not always clear, due to the abstract nature of music (Bačuvčík, 2014, 75-76). That leads to the distinction of two types of music. First one is absolute, in which the author does not imply what he means and the message is harder to find; and the second one is program music, which offers more visible clues for recognition of meaning. For instance contemporary popular music is solely program, and so should be the music used for mass communication, especially for media communication. The persuasive function of music is widely used in this area of communication, where it is supposed to entice and support people for some certain convenient behavior. Music can be therefore used or misused for various reasons, such as ecclesiastical in forms of chants, patriotic in forms of anthems; and war in forms of motivational songs or disorientation of enemies (Bačuvčík, 2014, 81). The persuasive power of music is therefore noticeable, it is something that can move with great amount of people and to convey message, either for positive or negative purposes.

1.4 The Elaboration Likelihood Model

The Elaboration Likelihood model by Petty and Cacioppo is since the years 1981-1983 used by many researchers to analyze the change of human attitude by a message passed through media. This change can be realized in two ways: the central or peripheral route (Zander 2006, 4). The central route processing applies, when people have motivation and ability to elaborate the central argument of a message. If this argument is strong, these people will change their attitude towards a product in a positive way, unlike if the argument is weak. The peripheral route processing applies, on the other hand, when people do not have motivation and ability to elaborate the argument, in these situations, they are not thinking

about the message logically, so they may be influenced by more superficial factors, such as background music or attractiveness of a message source and so on (Tan, Cohen, Lipscomb and Kendall 2013, 317). Music has a few functions within this model. In the central route processing, it can raise or reduce the motivation or ability to care and analyze the central argument, for example if the music does not properly fit to the argument with its mood, people can lose their focus on the central argument and instead, they wonder, why this kind of music was selected (Tan, Cohen, Lipscomb and Kendall 2013, 320). In the peripheral route processing, music can change subjective associations of people towards the product. Research of Park and Young in 1986 claimed, that music positively changes the attitude of people towards product, when it is not too distinctive, and if it is so, the attitude change is negative. Another research by Olsen in 2002 even showed, that people remember the message better without any sound (Zander 2006, 5).

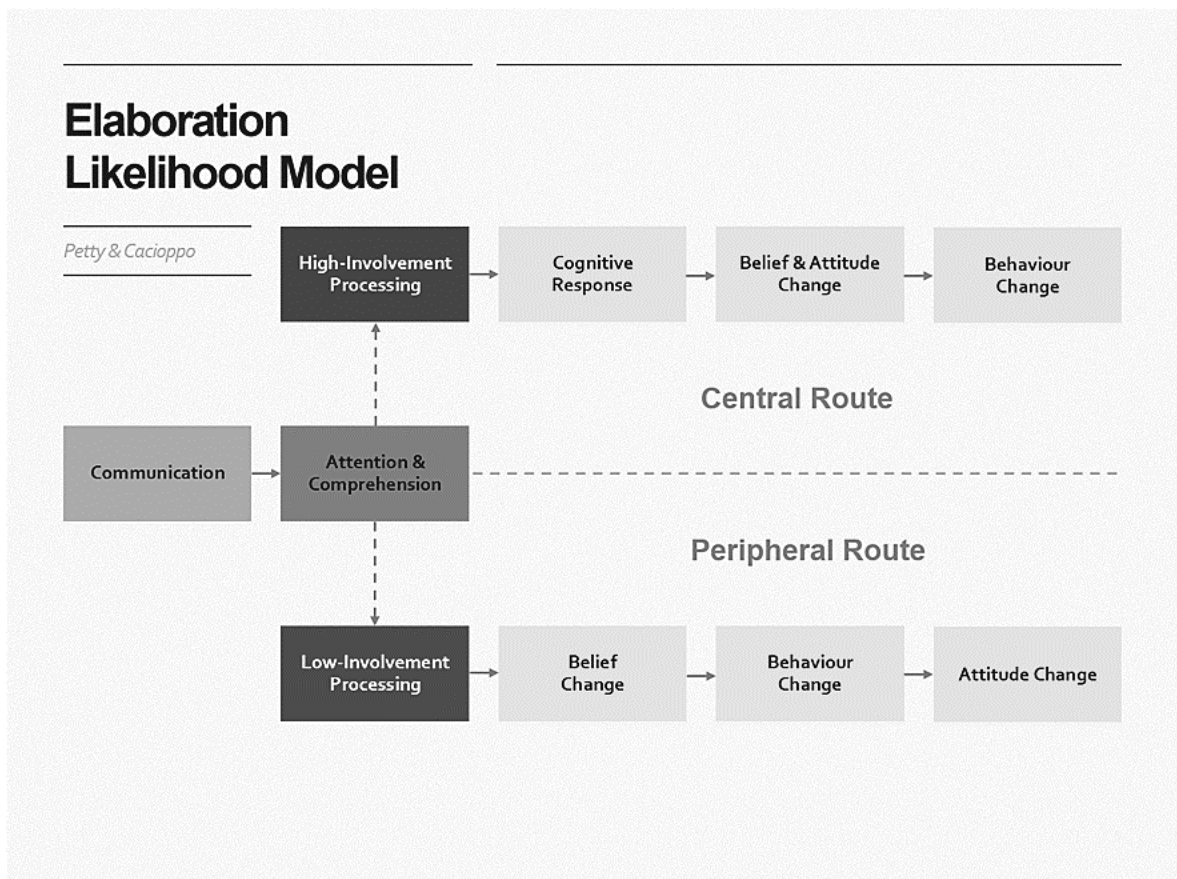


Figure 1. Elaboration Likelihood Model by Petty and Cacioppo, accessed January 8, 2016, <http://floriswolswijk.com/elaboration-likelihood-model>.

2 TELEVISION ADVERTISING

From all different types of media, television is considered to be one of the most powerful and effective. Its persuasive strength is possibly the ability to use both audio and visual means of expression to convey the message, to affect people emotionally and eventually, to sell a product (Buzková 2009, 18). Television advertisement is a short clip promoting some product or service by a transmission of a message in such way, that viewers become customers. Its length might differ according to the purpose of the commercial (Hoeberichts 2012, 8).

2.1 Means of expression

The visual aspect of television commercial includes many individual components that has to be aligned. It is based on certain action, which can demonstrate the product in the best way, to attract attention and to inculcate into viewer's memory. Nevertheless, the commercial could not exist and function without other components, such as performers, environment or colors. Environment can largely affect the target audience and so it must be chosen wisely (Buzková 2009, 19). Performers then influence people in terms of attitude and emotions. Text is also significant component, reminding and stressing the message.

The audio aspect of advertisement includes spoken word, music and sometimes singing. It should not disturb audience, so they can absorb all the essential information in the most efficient way, but when used correctly, it positively influence viewer's emotions and attitude towards the product.

Humor and surprise effects can also be a valuable components of a television advertising. "The purpose of an ad is not to entertain the viewer but to sell him. Yet there is a correlation between viewers liking an ad and a product" (Ogilvy, 1995, 110).

2.2 Types of Television Advertising

Television commercials can be divided into five types according to the article of Schellenberg from 2011, as it is summarized in the work of Hoeberichts. Those are promotional advertising, political advertising, infomercials, television commercial donut and sponsorship advertising (Hoeberichts 2012, 8).

Promotional advertising is the most usual and identifiable type of commercials with the aim to promote some product or service. Most of the researches, as well as this thesis, generally deal with this kind of advertising, since it is the most frequent one.

Political advertising intends to persuade and positively affect people to vote for some political representative (Hoeberichts 2012, 8). This kind of advertisement is common particularly in the USA, where it is also used by judges or officials elected to their position by people. On the other hand, in some countries it is even prohibited. Czech Republic does not experience such commercials in television often, apart from a few exceptions during the presidential and parliamentary elections, in which the time for television spots is defined by law and equally redistributed among all political parties (Zákon č. 247/1995 Sb.).

Infomercials are also known as teleshopping ads. They are much longer than typical promotional commercials and they are usually broadcasted on special programs or during the night (Hoeberichts 2012, 8). Their aim is to provide a detailed demonstration of the product, and viewers can immediately buy it while watching. This ad contains large amount of information including the price. Most of these commercials try to amaze and attract customers, its style could be considered as theatrical and trashy.

Television commercial donut is similar to promotional advertising except for the absence of concrete product, it is basically a template ready for companies or other clients, who does not want to create their own specific commercial.

Sponsorship usually promotes some event together with a company or a brand sponsoring this event (Hoeberichts 2012, 9).

2.3 Advantages and Disadvantages of Television Advertising

Television advertising has many advantages. It seems appropriate to begin with the already mentioned use of audio and visual means of expression. Because television commercial attacks on more senses than other types of advertising, it effectively affects emotions and attitude of the viewers and it also has the ability to excite and entertain them. Another advantage is that television has a large viewership and that means wide scope for television advertising. The undeniable persuasive power of television was also mentioned and it belongs among advantages too, as well as the fact, that commercials offer a great space for creativity and expression of the product features. Also, the quality of the broadcast enables to focus on details (Janíková, 2006, 39).

Nevertheless, some disadvantages are also significant, such as high expensiveness, it is therefore essential to analyze how much the creation and placement of commercial pays off and also to determine the target audience, which is quite difficult and companies often pay for viewers outside this target group. The cost of airtime differs, for instance the airtime close to favorite television shows is much more expensive than the airtime early in the

morning. Another might be the fact that people often use television as a background sound and do not pay attention to it, they are also used to switch the program when the block of commercials appears. This phenomena is called zapping (Janíková, 2006, 39).

2.4 Brief History of Television Advertising

From the various types of advertising, the one broadcasted in television belongs to the youngest; it has around 60 years. First television commercial was launched on TV screens in USA even before 1945. It was a live broadcast and of course in black and white (Postler, 2003, 19). First broadcasting of advertisement in German Federal Republic, for example, was in 1956 and in France in 1968 (Prachár, 1993, 231). The history of television commercials in Czech Republic begins in 1957, when the first commercials started to appear on screens. In 1968 the promotion department within the *Československá televize* was created (Postler, 2003, 19). Although it was canceled after a while, another advertising agencies were established, creating new television ads, from which the most influential was agency *Merkur*, producing 200 to 280 ads per year in 80s; and *Krátký film*, producing around 400 ads per year, also in 80s (Kunešová 2007). Even before that, the very first colored commercial was launched in 1965 in USA, as well as the first cable television commercial, broadcasted in 1978 (Postler, 2003, 19).

2.5 Creating a Television Advertising

The production of a television commercial is a complex process consisting of three phases: pre-production, production and post-production, from which the pre-production is the longest.

Pre-production begins with a client request consulted with an agency. The agency, specifically the TV production department of this agency, then entrusts script and budget to certain producer, who is from now on in a charge of the pre-production process. Together with a creative team, the cost calculation due to the script and a time plan is determined. To manage this step, the consideration of various aspects of the ad must precede, such as location, cast, props, length and so on (Mackay, 2005, 152). At the same time, the team must consider which director will be the best choice for the commercial. Selecting the director is a relevant process on its own, including meetings and discussions with the team and client, creating a shortlist with a few names and then picking one. This choice is based on the provided information about the directors such as their explication of the ad and their previous works. The director then picks other members of the production team (Bačuvčík, 2014, 139).

Sometimes clients wish to research the idea of the commercial by creating a simple cartoon-like version, also a cost consultant might be employed to determine final cost of the production (Mackay, 2005, 153). Then all the actual preparations begins. Director has to prepare a storyboard, which is a shooting script with all the individual shots, also performers must be chosen on the basis of the casting. Afterwards, team establish final setting, props, wardrobe and image, music, time plan, animals, if needed, and so on. It is also necessary to arrange all the formalities, such as copyright, insurance, safety etc. Before actual production, the pre-production meeting is assembled, where all the aspects of the advertisement are discussed and for a client or agency, it is also the last chance to change anything (Mackay, 2005, 152).

During the filming, it is necessary to stick to the budget and the detailed plan prepared during the pre-production. The post-production part of creating a commercial requires employing an editor, the *offline* version of a spot is made and presented to the client and agency before it is transformed into an *online* version, which is after that also edited (Bačuvčík, 2014, 139). The final product is then sent to the client and waits for his approval.

“THE FEW SECONDS of an advertising commercial, will fit into a pillbox two and one half inches in diameter. This tiny pillbox-full represents several weeks of concentrated effort on the part of thirty people. It can make the difference between profit and loss.” -

Stanhope Shelton (Ogilvy 1995)

2.6 Impact of Advertising on Consumers and Their Behavior

The impact of advertising is not something to be underestimated in these modern times. It affects people more than they are willing to admit, it influences viewers' attitude and change their behavior. The goal of every advertising campaign is not only to sell product, but also to create a relationship between the brand or product and customer, to make them feel involved; and this approach is now more important than ever (Greenyer 2004, 285). That kind of task is not easy, given the differences among viewers. Therefore, many researchers pointed out the importance of not focusing on any customer but on the right type of customer, thus the target group, and also to do it in the right way, to determine how exactly the ad should influence the customers (Jakštie 2008, 50).

The perception of commercial is determined by many aspects, due to Jokubauskas, the psychological are the most crucial, thus the cognitive, emotional and behavioral. These aspects define some desired functions of advertisement, first is distinguishing the product

from others, then it has to grab the viewer's attention, to preserve the interest and finally to motivate viewer to buy a product. Another function of commercial is to evoke emotion, depicting the feeling of customer after the purchasing the product (Jakštieņe 2008, 50).

Another approach describing the impact of commercials on customer and his buying behavior is from the 2003 suggested by Kotler, he stated four psychological processes: motivation, perception, learning, and memory. The model AIDA also presents, by Dolak, the stages of the advertisement's impact on viewer: attention, interest, desire, action. The DAGMAR model is, by Keith, similar, and also distinguishes four stages: awareness, comprehension, conviction and action (Jakštieņe 2008, 51). The attention seems to be the most essential aspect of advertising, although by Kotler, motivation is the one of greater importance. The final stage, thus the action of purchasing the product, is questioned by Jokubauskas and Kotler, who claim that "the most important is not the act itself, but the information recorded in the memory, its assimilation and recognition in the future" (Jakštieņe 2008, 52). The table 2 shows the comparison of the mentioned approaches.

AIDA MODEL	DAGMAR MODEL	KOTLER'S FOUR PSYCHOLOGICAL PROCESSES
Attention	Awareness	Motivation
Interest	Comprehension	Perception
Desire	Conviction	Learning
Action	Action	Memory

Table 2. The Stages of the Impact of Advertising on Customers. (Jakštieņe 2008, 52)

3 MUSIC IN TELEVISION ADVERTISING

After discussing separately the topics of music and television advertising, it is time to combine them and consequently, to bring together valid information about use of music in commercials broadcasted in television. Large amount of music is created for commercial purposes and its influence on people is possibly bigger than might be expected. The general impact of music was already presented and the similar pattern can be used within the connection to television advertising. From all types of media communication, the music is possibly the most prominent in this area and its use has a growing tendency (Bačuvčík, 2014, 123). Nevertheless, as it is pointed out by Graakjær and Jantzen, still a very small amount of works deals with this topic over the last four decades and they support their opinion by other claims (Graakjær and Jantzen, 2009, 13).

“There is a lack of existing published research that concentrates on any such related topic [music as commercial element].” (Wintle 1978)

“Regarding the effects and not least the functions of advertising music, much research remains to be done.” (Steiner-Hall 1987)

“The influence of music upon cognitive and affective response to advertising has received less attention that it may deserve.” (Oakes 2007)

It is true, though, that by another specialists the attention focusing on this issue, thus “the role of background music in audience responses to commercials”, has increased in recent years (Alpert, Alpert, Maltz, 2005, 369).

3.1 Development of Music in Television Advertising

Despite the fact that not much emphasis was placed on the study of the effects of music on the customers, people always somehow knew that it could work when selling. Merchants long ago sang to attract attention of buyers and to introduce their products (Craton and Lantos 2011, 397). And music was also intuitively used in the television advertising from the beginning, even when there were not much researches concerning the issue of proper application.

Some insight into the specific development of music in television commercials was not brought until 2009, when Graakjær created summary of many researches exploring the share of advertisements including music within selected samples. Before that, individual studies

were not connected and it was not possible to establish some proven conclusion about this topic, many experts only stated that the placement of the music in commercials is increasing (Allan 2008, 405). The summary was in 2014 modified and supplemented by Bačuvčík. It shows significant raise, which might be caused by the growing enlightenment in the field of music in advertising; and it is possible to deduce that with the correct and targeted placement, the use of music in advertising pays off.

AUTHOR	SAMPLE	QUANTITY	YEAR	MUSIC
Aaker, Bruzzone, 1985	Prime airtime of commercials	524	1985	51,7 %
Steward, Furse, 1986	Representative sample of commercials tested by Research Systems Association	1059	1980 - 1983	42,3 %
Moser, 1987	Produced in Austria	515	1984	80 %
Appelbaum, Halliburton, 1993	International, French, North American, British, German	213	1987 - 1991	77,8 - 89,3 %
Burström, Lilliestam, 1993	16 randomly chosen days, 4 Swedish and International channels	1765	1992	88 %
Murray, Murray, 1996	American, broadcasted on four major networks, for four weeks, every day between 8pm and 10pm	336	1994	84,5 %
Krommes, 1996	Randomly chosen from four German channels	201	1995	88,6 %
Czypionka, 1999	Broadcasted on ARD and ZDF between 6pm and 8pm, 18. 5. - 6. 6.	441	1999	78 %
Leo, 1999	All commercials from 7 German private channels in November	368	1996	82 %
Leo, 1999	All commercials from 7 German private channels in November	264	1998	84 %
Graakjær, 2009	Commercials broadcasted on Danish channel TV2	1446	1992	75,2 %
Graakjær, 2009	Commercials broadcasted on Danish channel TV2	1446	2004	93,3 %
Báčuvčík, 2013	Randomly chosen ads broadcasted on ČT, Nova and Prima	1584	2005 - 2011	94 %

Table 3. Share of Commercials with Music. (Bačuvčík, 2014, 123)

3.2 Forms of Music in Television Advertising

Advertisements can contain various types of music divided into several categories according to diverse perspectives. One of them is division into the pre-existing and original music, another offers compartmentalization to instrumental and vocal version of music. Of course, the use of music can be also identified and studied according to musical genres or specific aspects of music, such as tempo or modality. The last mentioned option will be a standard classification used in many analyses and it divides music into three sections: jingles, popular music and generic musical background.

The theme of pre-existence and originality is designed by Graakjær in 2008, and in his book *Music in Advertising* he is referring to the history of used music. Pre-existing music was not produced with the aim to be the audio element of a commercial, it has its own history outside the advertising campaign. It is usually known by general public, which is the case of pre-existing known opus music and pre-existing known genre music. Nevertheless, the pre-existing unknown music gets into awareness of public by being used in advertisement. The original music is on the contrary produced specially for the use in commercial and it does not have any previous history (Graakjær and Jantzen 2009, 30).

When it comes to the use of vocals, the content analysis of Hung and Rice in 1992 showed, that 80 percent of music in commercials is instrumental (Tan, Cohen, Lipscomb and Kendall 2013, 316). By Roehm the instrumental version is more effective than vocal, but only if it is known by public (Allan 2008, 405).

The research by Hung and Rice also revealed the proportion of musical styles. 29.1 % contained adult contemporary, 20.1 % classical music; 13.1 % easy listening, 12.7 % jazz, 6.1 % rap/dance, 5.7 % fanfare/march, 5.7 % atmospheric and hard rock/metal also 5.7 %. The study also determined the percentage of some aspects of the used music, for instance, 72 % of it was in major mode, 62 % was soft and 49 % had a moderate tempo (Tan, Cohen, Lipscomb and Kendall 2013, 316). Similar research was executed by Bačuvčík during the years 2005-2011, studying the sample of 1584 advertisements broadcasted on three Czech channels. The proportion of musical styles is following: pop music was included in 43.1 % of advertisements, rock in 9.8 %, movie music in 8.0 %, jazz/blues in 4.9 %, ambient music in 4.6 %, Latin in 2.9 %, background music in 2.9 %, electronic in 2.8 %, world music in 2.8 %, funk music in 2.4 %, folk/country in 2.2 %, music with solo instrument in 1.9 %, classical music in 1.8 %, hard rock in 1.6 % and dance music appeared in 1.5 % of the commercials.

The 53.9 % of music was in major mode, 55.1 % had a moderate tempo and 53.5 % had a distinctive rhythm (Bačuvčík 2014, 130).

The most usual division operates with three types of music, such as jingles, popular music and generic musical background. Allan conducted research in 2008, containing 3456 commercials broadcasted on four US channels. He found out that 5 percent used jingles, 14 percent popular music and 81 percent generic musical background, or as he named it, the needledrop (Allan 2008, 404).

3.2.1 Jingles

Jingles is a short and identifiable fragment used only in commercials and it is linked to a specific product or brand (Hung and Rice 1992, 225). It is identified as a “musical format of commercials”, nevertheless not every music in commercials is a jingle (Graakjær and Jantzen 2009, 34). Jingle is usually placed to the beginning or to the end of an advertisement and it considered to be a valid tool to attract the attention of viewers. Successful jingle should be also as much memorable as possible. There are many books and articles dealing with the craft of creating an effective jingle (Graakjær and Jantzen 2009, 35). Research of Alexomanolaki from 2007 brought a conclusion, that “jingle seems to be the most effective form of music reinforcement in advertising” (Alexomanolaki 2007, 65). However, the fact that jingle itself is memorable, does not assure, that viewers will decode the message and that it will positively change their attitude towards the product or brand (Tan, Cohen, Lipscomb and Kendall 2013, 325).

3.2.2 Popular Music

The use of popular music in commercials has experienced a rise according to the work of Allan in 2008 (Allan 2008, 405). In his earlier research in 2006, he came with a conclusion, that popular music has positive effect on memory and attention. He also studied what form of this music is the most efficient, claiming that “instrumental version of a popular song should be avoided” and that “original vocals appear to be more effective when an individual finds personal significance in the popular music used in advertising, while altered vocals appear to be more effective when the opposite is true” (Allan 2006, 442). By the proposal of Melillo from 2004, the use of popular music is not only beneficial for the commercial itself, it also convenient for the recording industry and the artists (Allan 2008, 406).

3.2.3 Generic Musical Background

There are many ways how to name and describe this category of music used in commercials, sometimes it is also called music bed or needledrop and by Scott, it is described as a “music that is prefabricated, multipurpose, and highly conventional” (Allan 2008, 405). The background music is the most common and by Bjurström and Lilliestam, it is not distinct, thus it is neutral and soft in comparison with other elements of the advertisement, it does not catch attention as much as other types of music, but it can positively influence the mood of the viewers (Graakjær and Jantzen 2009, 31-32).

3.3 Process of Production and Selection of Music for Television

Advertising

The process of creating an advertisement itself was previously described, in this part of the thesis, it is appropriate to focus only on one aspect of it, the selection of music for the certain commercial. The first step is to decide whether there will be music in the ad or not. This is usually discussed during the internal meetings and it is included in the draft of the commercial, although the final version might be different. The director then browse the database and search for a suitable song and picks three to five of them, from which one is selected, according to the consultation with client and the production team. This one song is called *reference* and it is considered to be a model song expressing desired emotion, by which the final music will be placed in the advertisement. Nevertheless, this procedure is rather ideal, often, the production team concentrates on the selection or composition of music during the post-production phase of the creating an advertisement. Such approach has the disadvantage of time pressure and sometimes the selection of music is underestimated (Bačuvčík 2014, 140).

In a few cases, the reference song fits to the advertisement so perfectly, that it is used as a final music, assuming that the agency offered a sufficient budget to buy the copyright. Another option is to choose similar, pre-existing song or to change the reference song a bit, just to avoid paying for the copyright. However, for the television commercial, it is common to compose the track. This option has an advantage of a perfect timing, the music fits into the story and it can precisely stress the right moments of the commercial (Richter 2007, 249). Of course, it is more expensive choice than selecting music from the database, nevertheless, the television commercials usually have a larger budget than radio advertisements for example (Bačuvčík 2014, 146). The composers either follow the reference track and the

vision of the client and production team or they can create completely original song by their taste, which is risky, but in the same time, it may very well pay off (Richer 2007, 250).

Mostly, not only one person is responsible for the selection of music, a few people from the production team can influence this process, but it is still the director who decides, along with the client, who has the final word. Some bigger agencies employ the music producer or music supervisor (Bačuvčík 2014, 141). By Zager, these people responsible for the selection of music must manage that the following conditions are fulfilled. Firstly, the track must satisfy the concept of the production team. Secondly, the standard concerning the quality of the music must be maintained. Thirdly, the timing and synchronization must be right and the music must fit the commercial; and lastly, the standards of the technical industry need to be met (Zager 2008, 9). By Jezberová, the track selection also needs to follow three unofficial but valid rules. The music must support the story of the commercial, it must evoke the requested and pre-selected emotions and it also has to represent desired feelings, to be in accordance with the mood of the whole advertisement (Jezberová 2011, 47). These rules are naturally followed by the creators of the commercials, but they are, in the same time, closely related to the topic of musical fit (Bačuvčík 2014, 145).

3.3.1 Musical Fit

Musical fit is a phenomena used to describe which type of music fits to a certain promoted product, service or brand and to a commercial promoting it and building an image. There are many researchers studying the musical fit in terms of musical styles, aspects and so on; but also in terms of a focus group and its mindset or nationality, for instance (Bačuvčík 2014, 95). Cook in 1998 claimed that music and visuals might not make sense separately, but when they are combined in the right way, by the theory of the musical fit, they will give meaning to each other. In 2006, Gawronski and Bodenhausen suggested that “musical fit could result from matching patterns between music and many other variables, including words, emotion, product and spokesperson traits, the overall tone or style of an advertisement, or the emotional state of an audience member” (Tan, Cohen, Lipscomb and Kendall 2013, 324). Nevertheless, the perfect musical fit may not mean a desired response, some researches showed also the negative effect causing worse recalling of an advertisement message, mostly because the music took a lot of attention. This situation is related to the involvement of the viewer, thus with the Elaboration Likelihood Model (Zander 2006, 5). The fit can be also so obvious, that the overall perception of the commercial might be considered as stereotypical and more surprising and original approach could have better effect on viewers. The various

conclusions proves the subjectivity within the selection of music, still it is a valid method based on the natural perception of music and of its meaning, which inaccuracies can be eliminated by a proper testing of the reaction to the music in the specific advertisement during the production process.

3.4 Functions of Music in Television Advertising

The theory concerning the impact of music in commercials on viewers began to evolve in 1981, when Helms identified three main functions of it, describing concretely how it is important not to underestimate the choice of music to an advertisement. First of these functions is attracting attention to the message of a commercial, second is easier remembering of the message and third is creating a positive attitude of the viewer towards the message (Graakjær and Jantzen 2009, 22). For each of these three functions, there is a specific musical style appropriate, for instance, the third function works the best with the use of classical or popular music according to Helms. Year after, Rösing stated that music in advertisement also provides important clues for understanding the meaning of a message, and this process happens within three levels. First is illustrative, in which music represents non-musical events by sound images, second is associative, inducing culturally conditioned notion related to the product, and the third is emotional level, in which music helps viewers to determine emotions illustrated by visuals in commercial (Graakjær and Jantzen 2009, 22). Of course, since the first categorization in 1981, few others were proposed. They are usually related, sometimes they extend the previous. The essay of Huron in 1989 describes six functions from the perspective of history.

- Entertainment – grabbing attention and drawing interest of viewers
 - Structure/Continuity – providing fluent changeover between cuts
 - Memorability – preferably achieved by jingles
 - Lyrical language – affecting emotions of a viewer
 - Targeting – specifies the selected target group
 - Authority establishment – enhancing credibility of advertisement
- (Huron 1989, 560-569)

Bjurström and Liliestam in 1993 interconnected the previous categorizations of Helms, Rösing and Huron in a systematic form. They suggested five functions.

- Creating mood and background
- Emphasizing plot and dialogue
- Signaling beginning and end

- Emphasizing features and associations
- Supporting memory (Graakjær and Jantzen 2009, 22)

The comparison of all these four approaches is visible in the table 4. Craton and Lantos created another categorization in 2011, which is very complex and based on previous researches, dividing the functions of music in commercial into cognitive effects and affective effects specified below in table 5. Cognitive effects, which are “related to the mental processes of perception, memory, judgment, and reasoning”, contain seven functions (Dictionary 2016). Affective effects, which are “caused by, or expressing emotion or feeling”, contain five functions (Dictionary 2016).

HELMS (1981)	RÖSING (1982)	HURON (1989)	BJURSTRÖM AND LILLIESTAM (1993)
	2. The associative level 3. The emotional level	(4. Lyrical language)	1. Creating mood and background
1. Drawing attention to overall message	1. The illustrative level	2. Continuity	2. Emphasizing plot and dialogue
(1. Drawing attention to overall message)		1. Entertainment	3. Signaling beginning and end
3. Creating an attractive image	2. The associative level	5. Targeting 6. Authority establishment	4. Emphasizing features and associations
2. Enhancing learning and memory	3. The emotional level	3. Memorability (4. Lyrical language)	5. Supporting memory

Table 4. A Table Comparing Categorizations by Helms, Rösing, Huron and Bjurström with Lilliestam of the Functions of Music in Advertising. (Graakjær and Jantzen 2009, 25)

COGNITIVE FUNCTION (EFFECT)	AFFECTIVE FUNCTION (EFFECT)
Attract attention	Evoke emotions
Enhance memory of ad content	Create a mood
Create new associations between music and brand	Tap into emotion-laden memories
Tap prior associations with familiar music	Alter emotional arousal level
Create a brand image	Provide a positive hedonic experience
Differentiate the brand	
Reinforce ad message with perceived music-message fit	

Table 5. The Cognitive and Affective Functions of Music in Commercials Proposed by Craton a Lantos. (Craton and Lantos 2011, 398-400)

3.4.1 Creating a Meaning

As it was already implied in terms of music itself, the musical styles or aspects of music can refer to certain meaning, especially in the commercials, music helps to illustrate the lifestyle, activity, occasion, location or a type of people (Tan, Cohen, Lipscomb and Kendall 2013, 325). There are not many researches concerning this topic, concretely how music helps to create an overall meaning of the advertisement. Klempe in 1991 proposed that the main concept for understanding the associations between music, visuals and text is the style, and the best way to prove this claim is to use commercial music, because its target audience is very wide (Graakjær 2009, 37). Another researches, such as Cohen, Cook and Scott concluded that “the interaction between music and visual element contributing to the overall meaning constructed” (Tan, Cohen, Lipscomb and Kendall 2013, 326). The works of Meyer, Zhu and Meyers-Levy from 1994 and 2005 divided the meaning derived from the music in commercials into two types: embodied and referential. Embodied type of meaning is associated with the evoked emotions, the only cognitive task for viewers is to recognize whether the music is pleasant or not and this feeling then supports the meaning of the whole advertisement. Referential type of meaning is based on “associations between the music and the extra-musical world” and it requires more difficult cognitive task from viewers (Tan, Cohen, Lipscomb and Kendall 2013, 326).

II. ANALYSIS

4 RESEARCH METHODOLOGY

The most appropriate method for examining the importance of music is a qualitative research. By the definition of Uwe Flick from 2007, it “uses text as an empirical material (instead of numbers), starts from the notion of the social construction of realities under the study and is interested in the perspective of participants” (Flick 2007). The quantity of respondents is not relevant within this method, in contrast to the quantitative method. The evaluation of the research will be therefore based on the open responses of several selected people. The type of questioning will be further described below.

During preparation and execution of qualitative research, it is necessary to follow certain steps to ensure the validity of the study. A researcher should start with a selection of a theme according to which the main research question is established, along with other sub questions. Then the method of data acquisition is to be chosen and the form of it should be prepared, tested and conducted. All the collected information are processed afterwards. The final evaluation should contain detailed description of the research with quotations of the responses and the researcher should answer the research questions (Hendl 2005, 50).

Qualitative research is criticized mainly for the subjectivity of the responses, which are then harder to generalize than in terms of quantitative research. Nevertheless, these reasons are at the same time the strengths of the chosen method, because they provide researchers with deeper information and understanding of the selected issue (Hendl 2005, 52).

4.1 Group Administered Questionnaire with Open Questions

For the purposes of the research and prepared experiment with different versions of commercials, the group administered questionnaire with open questions was chosen. Questionnaire is in contrast to interview completed individually by each respondent by using the necessary instruments such as pencil and paper. Open questions within the survey enables to obtain more diverse and personalized data suitable for a qualitative method. Group administered questionnaire refers to the way, how the survey is filled. The sample group is convened and directed by the researcher, but each respondent writes down the answers individually during a certain period of time, in this case in between the seeing of separate commercials (Trochim 2006).

The preparation and processing of the answers is similar to the structured interviews. Questionnaire should contain demographic issues, questions focused on the feelings of the respondents and questions aimed at rational thinking. Of course, it depends on the objectives of the research (Hendl 2005, 168).

Written form of survey combined with the experiment was picked mainly to avoid influences among the respondents and to streamline the process of recording the data. Also some of the respondents are expected to be more talkative, therefore others could not get a chance to properly express their perspective.

5 RESEARCH

The theoretic part of the thesis provided a necessary background for the theme of the research, which is music in television advertising. The research objective lies in answering the main research question and also ancillary research questions by creating an open questionnaire, organizing a group seeing of commercials with selected music and recording the responses, with further analysis and interpretation.

5.1 Identifying the Research Questions

The research questions deal with the importance of the music in commercials, with the ability to change viewer's perception of the certain advertisement. This ability is caused by some factors, which are to be determined and recommended for use within the process of selecting the music.

The RQs are:

- 1) *Is the presence and selection of music in television commercials important in terms of viewers' perception of the certain advertisement?*
- 2) *Can it also influence the viewers' perception and memorability of the product and a brand?*
- 3) *What factors are essential within the selection of music to television commercial?*

5.2 Research Agenda

After the determination of research questions and methodology, it was necessary to choose and prepare commercials for an experiment, open questionnaire and appropriate number of people for data collection.

Nine advertisements were selected in order to:

- Create a variety of some common type of ads
- Be able to generalize the results
- Create three versions of each with different music

Music was chosen to provide visible differentiation and comparison based on:

- Tonality
- Tempo
- Form, or genre

The research sample was:

- 24 people divided into 3 groups
- Volunteers casually chosen

- Creating an age range from 19 to 49
- Balanced in terms of gender

Every sample group commented on **one version** of each commercial. Due to that, the differences in the perception of selected music in the advertisements were visible.

The questionnaire (see appendix A1 and A2) contained:

- Nine parts devoted to each advertisement, aiming at:
 - Immediate feelings about the ad (emotional perception)
 - Concrete music in the ad (music perception)
 - Opinion about the whole ad (rational perception)
- One part devoted to the memorability of all advertisements

6 PRESENTATION AND INTERPRETATION OF RESEARCH RESULTS

As it was already mentioned, the questionnaire sought for description of both emotional and rational perception of nine chosen commercials with a different music for each sample group.

The questions were:

- *Describe how you perceive the atmosphere and the mood of the commercial (emotional response, first impressions)?*
- *Do you find the selected music (or the absence of music) suitable for the commercial, and why?*
- *What do you think about the advertisement as a whole? Write down any positive or negative observations (rational response, opinion).*

In a few cases, the questions differed due to the experiment, each of them will be described below in the presentation and interpretation of results. Another divergence from a stable pattern of a questionnaire is also already mentioned last part focused on memorability, containing the same question for each commercial:

- *What product of which company or brand was represented by the commercial?*

6.1 Eggo Waffles Homestyle Commercial

The first sample advertisement is representing a food product, concretely Eggo Waffles Homestyle from a company Kellogg's. This TV commercial is portraying waffles as a playful breakfast, colors are very diverse and bright, shots are changing fast with a lot of variations for toppings, as narrator even points out at the end of an ad (EGGO Waffles Homestyle, "Toppings," advertisement aired on TV Land, November 3, 2014, 31 seconds, accessed March 17, 2016, <http://ispot.tv/a/75mb>).

6.1.1 Original Jingle

The first and also original version of the commercial contains a jingle created only for the purposes of the ad. The tempo of the jingle is fast, rhythm is regular and lyrics are related to the product and the name of the commercial with lines such as: "You can start with the syrup for the top, maybe not. Apple chunks and cinnamon and honey if you got. Bring on the chocolate spread, something green, something blue, something orange, something red, ..." (EGGO Waffles Homestyle, "Toppings," advertisement aired on TV Land, November 3, 2014, 31 seconds, accessed March 17, 2016, <http://ispot.tv/a/75mb>).

Emotional responses were mostly positive, respondents felt amused and wrote answers like: *positive feelings, playful, rhythm is catchy; craving for waffles; joyful, childish, playful, pleasant or hyperactive.*

Some respondents felt that the jingle is *too fast and not suitable, combined with the fast visuals, it is chaotic.* Others answered, that the jingle is appropriate, because *it reflects the characteristics of the product; the commercial is memorable due to the music; it fits to the visuals and it evokes feelings of joy and energy.*

Opinions of the respondents differed, some pointed out *that the commercial is aimed at children and fulfills its purposes,* some answers criticized *the speed of the commercial, which is chaotic and could be annoying after multiple seeing.* Other responses were: *I like the commercial, no negative observations; very funny ad, little too excessively; I like the colors.* When it comes to the memorability, surprisingly, only four people out of eight remembered that the commercial represented waffles and only one of them knew which one. The company was not mentioned by anyone.

6.1.2 Jazz Music La Vie en Rose by Louis Armstrong

For the second sample group, the original jingle was replaced by a beginning of a song from Louis Armstrong 'La Vie en Rose'. The tempo is much slower and the selected segment is only instrumental with the calm sounds of piano, trumpet and other instruments, fitting into the genre of jazz (Armstrong 1950).

Some of the emotional responses were: *very pleasant, like a fairytale; very positive; joyful, relaxed, pleasant and colorful; makes me want to create something, very pleasant; happy, cute, sleepy; supports the appetite.* The music itself was evaluated as *very suitable,* most people used the word *relaxed,* some respondents mentioned that *it fits to the theme of breakfast,* and that *it is memorable because of the familiarity with the song.*

Rational responses were: *commercials should make people want to buy a product and this one fulfills this purpose; well processed and pleasant to look at, shots are too fast; music is chosen very wisely; I like the commercial, it makes me hungry and the colors are nice; suitable for children.* Three people remembered the name of waffles, one wrote only 'waffles'.

6.1.3 Popular Music Happy by Pharrell Williams

For the third version, a song from a singer Pharrell Williams Happy was chosen. This song fits into a genre of popular music known by general public. It is very rhythmical and the name of a song is properly reflected in the music and lyrics (Williams 2014).

Emotional responses were: *very positive, joyful, playful, I would immediately buy Eggo; positive, fast, harmonic; very cheerful, atmosphere of a home; with this song, I always have a smile on my face, it fits to the theme of a positive start of the day; creativity, playfulness.* One respondent evaluated the music as *too fast, people want to relax during breakfast.* Others liked the choice of Happy, because *it highlights the atmosphere of the commercial, it is vibrant, it makes listener to start a new day in a positive and harmonic mood.*

As a whole, respondents perceived the commercial as *effective, fulfilling its purpose, well combined and interesting.* Nevertheless, some of them felt, that *the music could distract viewers from the product,* others wrote that *the music helps to attract the attention,* for some, it is *too cheesy.* Memorability was the best from the three versions, seven people remembered the exact name of the product.

6.1.4 Comparison and Interpretation

All three versions of music preserved the meaning and the positive atmosphere of the commercial. The difference between the perceptions was related mostly to the tempo of selected music, jingle made the advertisement too fast and chaotic for some viewers, jazz music on the other hand made the commercial more relaxed, while it still preserved the positive mood. Nevertheless, the jingle and song Happy is with the rhythm and energy more aimed at children, who will not enjoy jazz music as much as adults. The best memorability was recorded with the popular song Happy.

6.2 Uncover Glow Perfume Commercial

Second advertisement is very elegant and represents the perfume Uncover Glow by Careline. Visuals of the commercial are tuned into black and gold colors, in the center, an opening gold bud is portrayed with a model and actress Gal Gadot holding a perfume (Uncover Glow, “Uncover Glow” advertisement aired by HollywoodBuzz, July 15, 2015, 43 seconds, accessed March 17, 2016, <https://youtu.be/mCTzulf2LyU>).

6.2.1 Original Music by Tomer Biran

The music originally chosen for the advertisement was created for its purposes by a composer Tomer Biran. Its tempo is quite slow, but the dynamics slowly graduates by using more instruments at the end of the ad. At the beginning, there is only guitar and female voice with echoes, then the stringed instrument and drums join.

Respondents described their feeling by many adjectives, such as: *flashy, elegant, sexy, seductive, mysterious, passionate, tempting and feminine.* One respondent mentioned that

partially naked woman does not make a good impression. Except for this one respondent, who found the song boring, everyone enjoyed the music as well, because it perfectly fit to the theme and product; it highlighted the seductive and elegant atmosphere and the slow tempo reflected the slow opening of a bud.

The rational part contained answers like: *interesting; attractiveness and femininity; I like the actress, colors and execution; intriguing, sexy and still tasteful; perfect sample of an ad for a perfume. Only three people out of eight remembered the name of a perfume, others wrote just 'perfume'.*

6.2.2 Popular/Rock Music Feeling Good by Muse

For the second version of the commercial, a notorious song Feeling Good by Muse was chosen. It has stronger rhythm than the original song and a man sings the lyrics, it is therefore a little rougher. The chorus starts at the end of an advertisements, which creates dynamics and attracts the attention to the product (Muse 2008).

Respondents, again, used a lot of adjectives for description of their first impressions: *pleasant, seductive, mysterious, luxurious, calm, feminine, intimate, lust, harmonic, interesting and balanced.* When it comes to the music, all the respondents liked the choice of it, because *it reflects the mood and intended feelings*, some respondents mentioned the *dynamics attracting their attention towards the product* and one of them would rather choose *a feminine voice.*

The overall opinion was, that *the commercial was very pleasant to look at, and that the combination of colors was wisely chosen to induce a feeling of luxury.* Only one person knew the name of a perfume, but all respondents wrote at least 'perfume'.

6.2.3 Drum and Bass Music

The third version used the most rhythmic, rough and energetic music fitting into a genre drum and bass. The song itself is named Electro Memory and the author is known only by a Youtube nickname danielsonIII (danielsonIII 2009).

The first impressions were quite variable, some respondents described them as *thrilling, sexy, erotic and mysterious.* Some expressed their feelings as *negative*, because *the commercial was chaotic, and the tempo of visuals did not correspond with the music.* This impression continues with the evaluation of music with answers like: *I would choose something sexier and slower, music is in contrast with the visuals; music is gripping, but it is not suitable for all age categories; it does not fit; it is too aggressive.*

Rational responses on the commercial as a whole are also diverse: *good concept, contrasting colors; I did not like the music, maybe it meant awakening of the model to the reality; I would forget the name of a perfume immediately; not very impressed, music caught my attention, but then it became unpleasant*. Nevertheless, the memorability was the best, because six people out of eight remembered the name of a perfume.

6.2.4 Comparison and Interpretation

From the responses, the first original music fulfilled the purposes of the commercials the best, viewers understood the meaning and felt all the intended feelings. In this case, the composer created a song perfectly reflecting the whole advertisement. In the case of a popular/rock song *Feeling Good*, the results were also very positive in an emotional and semantical sense, but the music diverted the attention and majority of respondents did not remember a name of the product. On the other hand, the unsuitable and unpleasant music from a third version led to the best memorability, despite the negative feelings of viewers.

6.3 Ikea ‘Lamp’ Commercial

Third examined advertisement is a story based shot promoting Ikea and their new line of furniture *Unböring* in the USA. In the story, women takes an old lamp from her home and throws it outside next to a trash. The weather is rainy and the lamp watches a life of a new lamp through the window. At the end a man walks into a shot and tells the viewers that if “they feel sad for the lamp, it is because they are crazy, because the lamp has no feelings and the new one is much better” (*Unböring*, ‘Lamp’ advertisement aired on NBC, September 15, 2002, 61 seconds, accessed March 7, 2016, <https://vimeo.com/34504930>).

6.3.1 Original Piano Music

Because the advertisement is concentrated on the story, it uses generic music containing only piano and stringed instruments, of a very slow tempo and minor tonality.

All the respondents described their feelings about the commercial very similarly and straightforwardly as *sad, dramatic, gloomy, depressive and touching*. All agreed that *the music captures the story and mood of the commercial, that the piano induces a lot of emotions and especially the feeling of sadness*.

However, the opinion about the commercial differed, quite a lot of respondents expressed negative reaction like: *I do not like it, it did not intrigued me; it would not make me to buy a new lamp; I like more positive things; the ending did not fit*. The positive reactions were: *music reflects the atmosphere; the story has a nice progress; good idea how*

to attract people, they are curious how the story ends. Everyone remembered the name of a company.

6.3.2 Generic Modern Music from Katawa Shoujo

Second version of an Ikea commercial used a generic modern and happy music with a major tonality and moderately fast tempo containing a simple electronic beat and a melodic line played by electronic keyboard. This track was used for a Japanese game Katawa Shoujo.

The emotional reactions were varied: *sad, unexpected ending, uninteresting; interesting, sad; positive waves, they make you feel sorry for the lamp, surprised; the story was sad, but also happy because there is a sense of a new beginning; neutral*. Respondents were mostly confused by the choice of music with answers like: *hard to say, music implied some positive thought; appropriate, it tries to evoke some positive atmosphere despite the unfavorable circumstances*. Some of them found the music *inappropriate* and on the other hand, some felt that *it highlights the idea of a new beginning behind the story*.

The rational reactions were, again, very contrasting: *good idea with the wrong music; concise, not too long, the best selection of music so far; too long, amateur; very long, ending was funny; confusing*. Everyone remembered the company.

6.3.3 Absence of Music

For the third version, the music was removed and for more believable atmosphere, the sounds of a street were inserted. The feelings about a commercial were similar as with the first version: *sad, gloomy; dark, confusing, gloomy; depressive; it evoked me the feelings of cold, loneliness and fear*. Respondents did not agree on the selection of the absence of music. Few of them thought, that *the absence of music is appropriate, because the sounds of the street highlights the emotions*. Others did not like the choice, but some respondents thought, that *a sad music would fit the best*, and some of them felt, that *happy music would help the commercial not to be so depressive*.

These are the examples of rational responses, mostly negative: *good idea, funny ending, which breaks the sad atmosphere; I was sorry for the lamp and the remorse sells; I do not know what to think, I expected more; it was shocking that it is an Ikea commercial, I would not expect that; I do not like it, Ikea has better and positive commercials*. Again, everyone remembered the company.

6.3.4 Comparison and Interpretation

Surprisingly, the most positive reactions were recorded by a second sample group with a contrasting modern and happy music. Few respondents interpreted this choice of music as a hope of a new beginning, the idea, which is not emphasized much in the original version. That one was understood more easily, but the overall perception of the commercial was quite negative, as well as with the third version with the missing music. The memorability was the same with all of the three versions, nevertheless, it might be given by the distinguished position and memorability of the company itself.

6.4 DámeJídlo.cz Commercial

Another sample commercial is a Czech advertisement promoting a webpage damejidlo.cz focused on a food delivery. The ad contains only one shot, which is very slow, and depicts a man eating a schnitzel together with his dog, sitting next to a girl eating Chinese food (DámeJídlo.cz, ‘Když je počasí pod psa, objednáváme na DameJidlo.cz’ advertisement, October 14, 2015, 29 seconds, accessed March 17, 2016, <https://youtu.be/AcH7DYHDok4>).

6.4.1 Original Jingle

The song used in this commercial has a properties of a jingle in terms of lyrics and singing. The melody is taken from Beethoven’s Ode to Joy. The jingle is sang by a woman and a man and lyrics are about a situation typical for the choice of food delivery and then about the several options of food.

Respondents perceived the atmosphere and the mood of a commercial as *funny, cute, humorous, familiar, positive, and not serious*. The opinions about music were following: *I would choose slower music; well selected, the story fits with the music; it has a major role in this commercial; it is memorable and catchy; notable; stupid music for a stupid commercial*.

The rational responses about the advertisement as a whole were: *pleasant commercial, it could be faster; good, too long; it is not visible that they deliver food; humorous and memorable; nonsense, I would switch the program immediately; it is funny, annoying*. Only one respondent did not remember the webpage.

6.4.2 Only the Music

Because the jingle is a major part of a commercial, the experiment involved recording the reactions of respondents to the music only, to determine its memorability and popularity. Surprisingly, none of the respondents knew what product/brand/company the jingle

represents. On the question if they like the song, the answers were following: *notorious, I do like the Ode to Joy, I do not like this version; well chosen; annoying; catchy, but it can distract the viewers' attention from the product.*

6.4.3 Popular/Rock Music Hungry like a Wolf by Duran Duran

The next choice for an experiment was to replace an original jingle with a chorus of a popular rock song from Duran Duran with a fitting name Hungry like a Wolf. The song is in major tonality, it is sang by a man along with a typical rock band including guitars and drums (Duran Duran 2003).

The first impressions of the commercial were described as *energetic (thanks to the music), positive, joyful, funny*. The reactions on the music itself were mostly positive, such as: *great, action; very well chosen, the lyrics fit the commercial; suitable; good as a background, it does not disturb and protrude*. One of the respondents felt *that it would distract viewers' attention too much*.

The rational perception of the respondents was mainly positive, because *the music is suitable and positive, as well as the dog in the commercial*. Every respondent remembered the webpage.

6.4.4 Comparison and Interpretation

The best results were observed within the third version with a popular rock song by Duran Duran. It had the best memorability and the highest amount of positive feedbacks. Nevertheless, in comparison with the original jingle, it is not so distinctive, funny and catchy. On the other hand, the jingle is perceived as very annoying, especially when it was played separately to the respondents.

6.5 Rejoice Shampoo Commercial

The fifth commercial is promoting a shampoo of a brand Rejoice. It is very short and simple, portraying a model Maine Mendoza in front of a mirror and her beautiful shiny hair. At the end, there is a shot with the hair products (Rejoice Shampoo, 'Ready for Destiny' advertisement, December 1, 2015, 32 seconds, accessed March 17, 2016, <https://youtu.be/t2nrITJjz-g>).

6.5.1 Original Music You Are So Beautiful by Joe Cocker

In this case, the producers selected a popular romantic song by a Joe Cocker of a very slow tempo and major tonality, with lyrics representing a beauty of the portrayed model, who is very famous in the Philippines, the home country of the advertisement (Cocker 1974).

The feelings of the respondents about a commercial were described as *calm, balanced, elegant*, but also *boring and uninteresting*. For some respondents, the selected music *was a bit cheeky or boring, but still pleasant to listen*. For others, it was *selected adequately*.

Rational responses were rather *neutral*, with comments like: *it would not attract my attention; nice to look at, not very interesting; a positive atmosphere; the lyrics fit the visuals*. Six people out of eight remembered only the ‘hair products’, just one respondent remembered the brand Rejoice.

6.5.2 Sad Music by Michael Ortega

To experiment with a viewers’ perception, generic sad music was selected as another option for this commercial. The song itself is accurately named Broken Hearts and it contains only piano with a high pitch, slow tempo and minor tonality (Ortega 2011).

The perception of the atmosphere and mood was variable: *dramatic, but not unpleasantly, boring; the visuals are positive in contrast to the music; feeling of the unknown, something new, undiscovered; neutral, no emotions; the model does not seem very happy*. All respondents agreed that the music *does not fit the commercial*, because it is *too sad and dramatic*.

The rational responses were for instance: *no point, just pretty hair; I do not know what to think, if it is sad or happy; pleasant commercial, but I would not buy a product because of the music; I did not like it, model was too plastic; I do not take seriously this kind of fake commercials, I do not believe them*. None of the respondents remembered the brand and only three recalled the ‘hair products’.

6.5.3 Electro/House Music

The third version of a Rejoice commercial contained generic electro/house dance music, with a significant rhythm, fast tempo and the use of electronic sounds.

Respondents described their emotions towards the commercial as *positive, energetic, sexy, joyful but also cheesy*. A lot of them mentioned the perfect smile and hair of a model. The opinion about the music divided the respondents into two groups, one of them *did not like the selection, because it does not fit to this type of commercial and it is too fast*. The second group felt that *it gives the commercial energy, youthfulness and freshness*.

The views of the advertisement as a whole were following: *the music did not correspond with the visuals; wrong selection of music; I do not like the commercial because of the music and the model; I felt manipulated; not very interesting; not creative, it shows the essentials.* Six respondents wrote down 'hair products', none of them remembered the brand.

6.5.4 Comparison and Interpretation

The first and original version had the most positive feedback and it represented the product adequately. Nevertheless, most of the respondents also thought, that the commercial is very cheesy and boring. That feeling was partially improved by adding more fast and modern music, which on the other hand did not correspond with the commercial as well. The sad music visibly influenced the viewers in a negative way, because lot of them did not like the commercial, respondents noticed more negative aspects of the ad and they did not remember the product.

6.6 OBI Commercial

Sixth commercial is also very short and it promotes OBI, a chain store specialized on hobby equipment. A man in the advertisement uses leaf blower in front of his house, when he tries to enclose the blower to one of the mole burrows, from the others in the scene moles fly out. A sign 'expect more' appears and then also a short shot of the brand logo (OBI, 'Mole' advertisement aired on German television networks, December 1, 2005, 23 seconds, accessed March 17, 2016, <https://youtu.be/UdMt62nR3mE>).

6.6.1 Original Absence of Music

The original version of the commercial does not use any background music, except for a sound of a leaf blower and a very short and featureless tune accompanying the logo at the end of an ad.

Respondents depicted their immediate feelings about an advertisement as *humorous, unobtrusive, little bit cruel but funny, surprising, catchy, positive, intriguing and positive.* One of them expected that the commercial will be *promoting different chain store Hornbach*, because they have similar advertisements. The absence of music was mostly rated positively with comments like: *a touch of expectations; music would change the atmosphere; the silence highlighted the mood; made me focus on the promoted equipment.* Again, one respondent mentioned, that *Hornbach also uses the absence of music in their commercials*, and other claimed, that *some music at the beginning would caught his attention better.*

Respondents predominantly summed up the commercial by praising the *briefness of it, with a clear, funny or surprising punch line*. Some mentioned that it is *easily memorable*. Nevertheless, not all of the viewers remembered the brand, only five of them wrote ‘OBI’ and two of them even wrote ‘Hornbach’.

6.6.2 Pat and Mat Signature Tune

Another experiment with a change, or in this case adding, of music was also implemented within this commercial. A signature tune from a very well-known Czech animated series about two handy men Pat and Mat ‘A je to!’ was chosen (Skoumal 1976).

Emotional responses were very positive, explained by adjectives like *funny* and *humorous*. Viewers were *amused by the association with Pat and Mat and the DIY specialization of OBI, which is intriguing and it supports the funny idea of the whole commercial*.

The opinions about the advertisement were similar, pointing out the *good and funny idea with the commercial and music*. Some answers were following: *it is a good idea, I think that a lot of people can imagine themselves in this situation; it is nice; I would expect more*. The memorability was the best from all three versions, because everyone remembered the brand.

6.6.3 Electro/House Music

Third version used electro/house music with a fast tempo, electronic sounds and a distinguished beat, which matched with a plot.

First impressions were, again, positive: *action; energetic; funny, little bit cruel; intriguing*. The evaluation of music was variable: *not so bad, it goes together with the visuals; the energy of the music can be connected with the energy of the leaf blower; it fits, it is much better than the original; the music and the burst of moles are synchronized, too fast; I would expect something more manly*.

Within the rational responses, viewers commented that the commercial was *funny, which is always good strategy, and that they would definitely buy the products*. Six people remembered the brand OBI, but two respondents mistaken the brand with Hornbach.

6.6.4 Comparison and Interpretation

The experiment showed the best results with the use of familiar tune from the animated series about Pat and Mat, which correspond with the main focus of the brand OBI. The memorability was absolute, but of course, this music can work only for viewers familiar with

the 'A je to!' series. Other two versions were perceived also very positively, the emotional and rational responses were not much different, however, the memorability was the worst within the first original version, because it reminded viewers a Hornbach commercials.

6.7 XXXLutz Möbelix Commercial

Seventh commercial was examined only in terms of its original music by two sample groups, because the jingle was irreplaceable due to the visuals. Nevertheless, it was included among the studied advertisements in a virtue of the distinctiveness. This advertisement was very discussed and criticized thanks to its singing with following lyrics: *Spěchám v tempu – tatatata – k sortimentu – tatatata – XXXLutz – tatatata – když dům potřebuje změnu, v XXXLutz vše seženu, věšák, stůl, šatník, židli, koupím rychle a už bydlím, XXXLutz – tatatata – otevírá – tatatata – ceny nízké – tatatata* (Möbelix, 'XXXLutz' advertisement aired on the Czech television networks, July 1, 2010, 25 seconds, accessed March 17, 2016, <https://youtu.be/orZzqZZ4-5U>).

6.7.1 Original Jingle

First sample group commented the whole commercial including the original jingle already described above.

Respondents defined their emotions towards to commercial by following answers: *confusing, embarrassing, misunderstood, insane, awfully annoying, it tries to be funny, but it is annoying; hate, antipathy*. The answers on the question if the music is well chosen were: *given the assumption that it is supposed to be stupid, it was selected appropriately; it is dumb, the woman cannot sing; the music is catchy and memorable; it distracts viewers too much, a lot of people will switch the program*.

All respondents mentioned that they *hate the commercial, but that they remember it and they think it was a main purpose*. However, only five people out of eight remembered the 'XXXLutz', two of them wrote also 'Möbelix'.

6.7.2 Only a Jingle

The second sample group heard only the notorious jingle without the visuals. The main objective was to examine whether they remember the promoted brand or not, and to find out the opinion of respondents about the song.

Only one person out of eight remembered the brand, others wrote answers like: *furniture, I remember a girl on a big chair or Alza*. The evaluation of the jingle's popularity provided the research with following responses: *it makes me sick, as well as Alza,*

nevertheless, it is memorable; absolutely annoying, but it fulfills its purposes; I hate it, embarrassing; bad publicity is also a publicity; it irritates me.

6.7.3 Comparison and Interpretation

The results were surprising in terms of memorability. It was expected, that most of the people will not like the commercial and the jingle, but even respondents mentioned, that it should fulfill its purpose, because everyone will remember it. But the main objective of advertising is to remember a brand or a product, unfortunately, everyone remembers only a song and commercial, not the XXXLutz or Möbelix, despite the fact, that it is mentioned in the lyrics.

6.8 Subaru Commercial

As an eight examined advertisement, the Subaru ‘Dog Tested’ commercial was picked, for its original absence of music, entertaining plot and a presence of dogs. The dogs are portrayed as a typical family preparing for a trip by a car, trying to deal with a navigation. At the end, the family sets off and then the sign ‘Dog Tested, Dog Approved’ appears, followed by the logo of Subaru (Subaru, ‘Dog Tested – Phone Navigation’ advertisement, January 29, 2016, 30 seconds, accessed March 17, 2016, <https://youtu.be/Ejf8lk9nYH4>).

6.8.1 Original Absence of Music

In the version prepared by Subaru, no music is used. The commercial focuses mainly on the story accompanied with authentic sounds, such as barking of dogs, voice coming from a navigation and the sounds of a car.

Respondents commented their immediate responses very briefly and similarly by using words like *cute, funny, positive, playful, nice and creative*. The absence of music was perceived as *appropriate*, viewers felt that *it is needless in this type of commercial and that the sounds would not be heard properly*.

Overall opinions were following: *very nice and intriguing, using animals is a good marketing strategy; very positive, I liked it; everyone likes dogs; it is cute and funny; I liked it, but I think that it does not fit to the brand, people will not connect it with cars, they will remember the puppy, not Subaru*. Despite the last comment, seven people out of eight remembered the brand.

6.8.2 Classical Music with a Major Tonality

For the second version of the commercial, a baroque classical music by Vivaldi was added. The notorious part of 'The Four Seasons' 'Spring' is played by violins in a major key and it has quite a fast tempo (Vivaldi 1725).

The emotional responses repeated the same adjectives, such as *playful, simple, cute, funny, positive, pleasant, utopian and cheerful*. The answers referring to the selection of music were following: *it is chosen appropriately, positive a simple; I would choose something more tougher, too conservative; it is not bad but I would choose something modern; it does not correspond with the plot; I did not care for the music; it perfectly fits to the absurdity of the situation; everyone can feel classy in the car*.

Respondents mentioned in their written opinions the *dogs* and *creativity*, two of them felt, that *the music is a negative part of a commercial*. Seven respondents out of eight remembered the brand.

6.8.3 Epic/Trailer Music with a Minor Tonality

Another type of added music is also using stringed instruments, but this time in a minor key, with a lower pitch and a slower tempo. At the end, drums are joined to accompany the logo of Subaru. The track is called Heart of Courage (Two Steps from Hell 2010).

Respondents described their immediate feelings about a commercial as *touching, thrilling, but also funny, cute, positive, great and intriguing*. One respondent used only *interjection referring to the puppy* and other wrote: *I want a puppy*. The evaluation of music was following: *it did not fit, it looked like the puppies will fly to space; I would choose something more happy and playful; interesting combination; music is too dramatic; I did not notice the music, it did not disturb me*.

It is also necessary to mention some of the rational responses about a whole commercial, like: *I did not understand it; the commercial is funny and the music is sad and dramatic; the positive atmosphere; I like dogs, they can widen the target audience; some people might not be satisfied with a mark 'Dog Approved'*. All respondents remembered the brand.

6.8.4 Comparison and Interpretation

The most positive responses were recorded within the first original version without a music. People understood the plot and concentrated mostly of the dogs. With a second version with a classical music, they did not change their perception of a commercial, but some of them considered the selection inappropriate and too conservative. Nevertheless, the memorability was highest with this version. The third dramatic music was not very popular by respondents

and their perception of a whole commercial changed, adjectives like touching and thrilling were added in their evaluation. Some of them tried to seek for a hidden meaning in terms of the selected music.

6.9 Pantene Volumizing Shampoo Commercial

The last examined commercial is the longest, starring famous actress Zoey Deschanel, and promoting Pantene shampoo. It portrays a whole day of Zoey and her perfect hair in every situation (Pantene, 'Volumizing Shampoo' advertisement, March 7, 2014, 57 seconds, accessed March 17, 2016, <https://youtu.be/8OjGDtr83kE>).

6.9.1 Original Music

The original music was created for the commercial, but it fits into the genre of modern popular music, it uses standard instruments like guitars and drums and it is also sang by a young man.

The immediate feelings are described as *playful, cheerful, dreamy, shiny, too sweet, naive and unreal*. The selected music was evaluated as *very fitting, but too cheesy, not very deep, neutral or typical*. Although the respondents thought that the commercial is *pleasant and positive*, they all mentioned that *it is too sweet, naive and cheesy*. Six people remembered Pantene, others wrote only a 'shampoo'.

6.9.2 Popular Music Price Tag by Jessie J

In the second version, the original music was replaced by a popular song by Jessie J 'Price Tag'. The song has a distinctive rhythmical beat accompanied by a piano and a guitar with a high pitch. Singer sings about the obsession with money and persuades people to just dance, sing and to be happy instead (Jessie J 2011).

Respondents depicted their feeling about a commercial as *funny, cheerful, positive, active, cool and energetic*. The appropriateness of the music was commented as: *nice, amusing; positive associations; it does not fit but I do not mind it; captures the atmosphere; good song; not corresponding with a shampoo commercial; positive thanks to the song*.

The whole commercial was evaluated by following answers: *interesting, good choice of actress; good commercial with nice music and actress; nice commercial; ok; not very memorable; a bit unreal; very long, creative*. Nevertheless, only five people remembered the brand, others wrote only a 'shampoo'.

6.9.3 Epic/Dramatic Music

The third version experimented with an obviously unsuitable music called 'Earth Shaker' by Audiomachine. As a name suggests, the instruments used in the track are mainly drums of a fast tempo, creating a dramatic atmosphere (Atmosphere 2012).

It is necessary to mention some of the exact immediate reactions: *nice visuals with a crazy music; confused; shocked; so contrasting; not touched by the commercial; something is wrong, negative feelings*. All respondents agreed that the music is *not suitable*.

The opinions about a commercial were following: *I did not like it, nothing matched; I was attracted by a contrasting music, otherwise I would not care for the commercial; the music did not correspond with the story, but it did with the characteristics of a product – your hair will be stronger; it would be better with different music, but it is original this way*. Seven respondents out of eight remembered the brand.

6.9.4 Comparison and Interpretation

The original version was not perceived as well as it was expected, a lot of respondents felt that the commercial is too sweet and unrealistic and they did not take the product seriously. Also the memorability was not particularly good. With a very well-known popular song, the perception got better, only one person felt, that the commercial was unreal, everyone else liked it. Nevertheless, the memorability was the worst out of all three versions. The last version showed, how music can transform the perception of viewers, the responses were absolutely different, some respondents tried to find a meaning behind this music selection, others had just a negative attitude towards the commercial. However, this version showed the best memorability, thanks to the contrasting music, which attracts viewers' attention.

7 RESEARCH SUMMARY

The research was conducted as planned, without any problematic situations. It provided relevant data necessary for answering the research questions.

The first RQ: *Is the presence and selection of music in television commercials important in terms of viewers' perception of the certain advertisement?*

- Responses showed many times that the answer to the foregoing question is positive.
- There were significant changes in the respondents' perception of the whole commercial within different versions of it (seen in table 6).

ADVERTISEMENT 9 – PANTENE SHAMPOO	
Original Music	Dramatic/Epic Music
Positive feelings	Negative feelings
Too sweet	Confusing
Naive	Original
Cheesy	Highlights the strengths of the hair
Playful	Attracting attention

Table 6. Perception of the Two Musically Different Versions of One Commercial.

The second RQ: *Can it also influence the viewers' perception and memorability of the product and a brand?*

- Results showed that this question can be also answered positively.
- The negative perception of commercial due to music transferred into negative attitude towards the product.
- As an example, in a Rejoice shampoo commercial with a sad piano music, one respondent specifically wrote that **he would not buy the product because of the music.**

Memorability depended mostly on the form of the music:

- Jingle – the worst memorability, respondents remembered the song, but not the promoted product or brand
- Popular music - not good memorability, despite the fact that viewers enjoyed the commercials more and perceived it positively
- The generic music perceived negatively - very good memorability, it attracted the attention of respondents.

The third RQ: *What factors are essential within the selection of music to commercial?*

- Tempo – relevant power over the viewer’s perception, change of responses from calm to energetic in one commercial (see in table 7), from sad to thrilling and active in other advertisement
- Tonality – basic and natural recognition of sad and happy music applied on the whole commercial; with minor tonality, the comments were very negative and respondents noticed more aspects of the ad, they did not like
- Form of the music

Jingles seem to be not very wise option for an effective promotion of a product or brand, respondents created negative attitude towards the commercial, therefore towards the product, and the memorability was also weak. **Popular music** created very positive attitude of respondents, they were able to associate the song with a commercial and a product. Nevertheless, the best memorability was recorded with the **generic music**, the popularity then differed according to the correspondence with the visuals. Surprisingly, the music, which was not just casually added into the advertisement in conformity with the story, had good results, because respondents tried to find the hidden meaning without being bored. The choice of the **music absence** is recommended in story-based intriguing commercials. The final recommendation is to apply similar experiment with unbiased public within the process of selection of music, after a detailed evaluation of an intended purpose and effect of selected music.

ADVERTISEMENT 1 – EGGO WAFFLES	
Original jingle – fast tempo	Jazz music – slow tempo
Too fast	Calm
Chaotic	Relaxed
Playful	Ideal for breakfast
Energetic	Sleepy

Table 7. Perception of the Same Commercial with Different Selection of Music.

CONCLUSION

The topic dealing with the importance of music in television advertising is in many works about marketing or concretely advertising marginalized, despite the undeniable influence of music on human psyche and still significant persuasive power of television.

The aim of this thesis was to analyze and emphasize the role of advertising music by determining and eventually answering the research questions. The theoretic part of this work provided necessary background defining concepts related to the topic. The research based on an experiment and a group administered open questionnaire then directly examined the respondents' perception of certain commercials within a musically different versions. The comparison and interpretation of responses lead to the research summary, in which the research questions were answered.

The main research question wondered if the presence and selection of music in television commercials is important in terms of viewers' perception of a certain advertisement. The supplementary questions dealt with an influence of advertising music on viewer's perception and memorability of promoted brand or product, and with factors, which are essential within the selection of music to television commercials. The research summary comprehensively answered these questions in a positive sense by claiming that the music in television advertising is important in terms of viewers' perception of a certain commercial, and of a product or brand as well. Also the factors essential within the selection of advertising music were described, such as form of a music, specific aspects of music like tempo or tonality, and a correspondence with visuals.

A similar research could be used by advertising producers within the process of selection of music to a commercial, to ensure, that viewers unbiased by a production are influenced in a desirable way. Producers has to establish the main purpose of the advertisement, and the music should highlight or directly provide this purpose. To accomplish that, the insight into the issue of importance of music in television commercials is necessary.

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Legislation

Zákon č 247/1995 Sb., o volbách do Parlamentu České republiky.

LIST OF ABBREVIATIONS

Ad	Advertisement
AIDA	Attraction, Interest, Desire, Action
ARD	Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland
ČT	Česká televize
DAGMAR	Defining Advertising Goals for Measured Advertising Results
Hz	Hertz
Prop	Property
RQ	Research Question
TV	Television
US	United States
USA	United States of America
ZDF	Zweites Deutsches Fernsehen

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- A2 Part of a Questionnaire Aimed at Memorability of the Product or Brand

APPENDIX P1: PART OF A QUESTIONNAIRE AIMED AT PERCEPTION OF ADVERTISEMENTS

Name:
Gender:
Age:
Date:

Advertisement 1

Describe how you perceive the atmosphere and the mood of the commercial (emotional response, first impressions).

Do you find the selected music (or the absence of music) suitable for the commercial, and why?

What do you think about the advertisement as a whole? Write down any positive or negative observations (rational response, opinion).

Advertisement 2

Describe how you perceive the atmosphere and the mood of the commercial (emotional response, first impressions).

Do you find the selected music (or the absence of music) suitable for the commercial, and why?

**APPENDIX P2: PART OF A QUESTIONNAIRE AIMED AT
MEMORABILITY OF THE PRODUCT OR BRAND**

Advertisement 1

What product of which company or brand was represented by the commercial?

Advertisement 2

What product of which company or brand was represented by the commercial?

Advertisement 3

What product of which company or brand was represented by the commercial?

Advertisement 4

What product of which company or brand was represented by the commercial?

Advertisement 5

What product of which company or brand was represented by the commercial?