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**The Effects of Congruent versus Incongruent Music Styles
and High and Low Cognition Ad Copy on A_{Ad} and A_{Brand}**

Ingrid G. Bottausci

**A Thesis
in
The Faculty
of
Commerce and Administration**

**Presented in Partial Fulfillment of the Requirements
For the Degree of Master of Science in Administration
Concordia University
Montréal, Québec, Canada**

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ABSTRACT

The Effects of Congruent versus Incongruent Music Styles and High and Low Cognition Ad Copy on A_{Ad} and A_{Brand}

Ingrid G. Bottausci

This study examines the effects of music styles, which are congruent and incongruent with brand image, on attitude towards the advertisement (A_{Ad}) and attitude towards the brand (A_{Brand}). The intervening effects of high and low cognition processing situations are also examined.

The experimental manipulation was accomplished using twelve radio ad treatments. The two brands, Rolex and Swatch, each had two voice-over versions (high cognition and low cognition). Each voice-over was produced in three versions: Classical music, Rock music, and no-music background. The 2 X 2 X 3 between subjects research design had twelve testing conditions (high/low cognition; Rolex/Swatch brands; Classical, Rock, and no-music conditions). For the analysis, the Rolex/Classical and Swatch/Rock music cells were collapsed to form the "congruent" condition, while the Rolex/Rock and Swatch/Classical music cells were collapsed to form the "incongruent" condition. Subjects (n= 381) were asked to listen to an advertisement/music combination and complete a questionnaire.

In general, results indicated that the presence of music in ads did not affect A_{Ad} and A_{Brand} . Ads with brands paired with incongruent music style were perceived as more original. Ads with brands paired with congruent music style were considered to be the most interesting and elicited the happiest feelings. Moreover, high cognition ads were considered more interesting, original, and elicited positive feelings when music, congruent or incongruent, was present.

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Chapter 1. INTRODUCTION

This chapter outlines the objectives of the present study. In addition, the study's scholarly contribution, along with the managerial implications, are discussed.

1.1 Scope and Objectives

The purpose of this research is to examine the effects of music styles, which are congruent and incongruent with brand image, on attitude towards the advertisement and attitude towards the brand. The study also examines the intervening effects of high and low cognition processing situations.

The study encompasses the effects of Classical and Rock music styles as well as a "silent" control treatment condition. The stimuli used are radio advertisements, and subjects are drawn from a college student population.

This examination was prompted by many factors: few non-structural music studies have been conducted; little is known about the effects of congruency of music styles on attitude towards the ad and brand; music applicability in both advertising as well as retailing situations may be mediated not only by the age and gender of the target audience, but also by the product or service image; confounding results in previous marketing-related music studies may be due to the incongruence of music style to the

advertised product; music congruence may have synergistic effects with other elements of the ad and the extent of this synergy can only be seen when non-congruent music is substituted or when music is completely absent.

Additional information on the effects of music on ad and product evaluations will result in better applications of music in advertising, to enhance or maintain positive product evaluations for established products. Also, existing products can be re-positioned through the application of music. New product management will be able to select music that is image-congruent to help position a product. Also, retailers will gain insight into the selection of music that is congruent with product or service image.

1.2 Scholarly Significance of the Research

The present research is expected to provide a significant contribution to the music/marketing literature. There are fewer than twenty studies in marketing with music as their focus prior to 1990 (e.g., Infante and Berg 1979; Kellaris and Cox 1989; Smith and Curnow 1966). Since then, an interest in the effects of music on consumer behavior has generated over twenty studies, with most being laboratory investigations where non-structural music investigations are prevalent (e.g., Blair and Shimp 1992; Groenland 1994; Kellaris, Cox, and Cox 1993; MacInnis and Park 1991). No study in the marketing literature exists examining the

effects of music styles which are congruent versus incongruent with brand image, on attitude towards the advertisement and brand. The proposed study will serve to fill this gap.

Effects of structural characteristics of music (tempo, pitch, modality, etc.) have been examined for many years, and investigations have continued with replication or similar studies (e.g., Hevner 1935; Infante and Berg 1979; Kellaris and Altsech 1992). A criticism of this research has been the difficulty of methodological controls. In addition, such research findings may not be managerially significant because they are not practical to implement (Herrington and Capella 1994).

More recent studies have non-structural music characteristics as a focus. Studies have primarily investigated music effects in advertising (e.g., Bozman, Muelling, and Petit-O'Malley 1994; Gorn, Goldberg, Chattopadhyay, and Litvack 1991; Sullivan 1990) and on shopping behavior (e.g., Dube 1995; Herrington and Capella 1994; Yalch and Spangenberg 1990). Meanwhile, inquiry into the effects of music on classical conditioning has declined (Blair and Shimp 1992; Groenland 1994).

Only three studies have attempted to investigate the effects of music styles¹ (Ramos 1993; Sullivan 1990; Yalch

¹ Music style is culturally defined (Scott 1990). For this study, definitions of Classical and Rock style music are relevant for a North

and Spangenberg 1990), and only Sullivan (1990) examined the effects of music styles specifically in an advertising context. However, no study in the marketing literature exists regarding the effects of congruent and incongruent music styles with brand image, on evaluations in an advertising context. The proposed research study will not only make a significant contribution to the understanding of the effects of music style congruence on ad and product evaluations, but will also provide an explanation for some of the confounding results found in some marketing-related music studies (e.g., Bozman, Muelling, and Petit-O'Malley 1994; Gorn 1982; Gorn, Goldberg, Chattopadhyay, and Litvack 1991; Park and Young 1986; Sullivan 1990).

1.3 Managerial Implications of the Research

Managerial implications of the research will affect three marketing management scenarios, namely, advertising, retailing, and new-product management.

In advertising situations, congruent music style for an established product may enhance or maintain positive product evaluations. The study will help shed light on the consequences of changing the style of music for established products.

Retail management has increasingly recognized the

American setting. Also, studies examining the effects of music style reviewed for this study were all North American.

potential effects of music on shopping behavior (Herrington and Capella 1994; Kotler 1973; Yalch and Spangenberg 1990) and is concerned with the appropriate manipulation of music for desired outcome effects (Milliman 1982, 1986; Smith and Curnow 1966). Results of this study may cast light on the selection of music that is congruent with product or service image (restaurants and shoe retailing outfits are examples cited by Kotler 1973).

For new products, style of music may be used in advertising to help position a product through brand image-congruent music. As well, existing products can be repositioned through the use of music.

Chapter 2. LITERATURE REVIEW

This chapter explores the pertinent music literature and issues related to the congruence between music style and brand image. An extension to current music research is advanced, and the conceptual framework for the proposed study is presented along with the research hypotheses.

2.1 Music Research: The Case for Considering Congruence

Industry trends on the use of music have been written about extensively in trade publications (Candler 1986; Cokell 1986; Conklin 1985; Demkowych 1986; Kilburn 1993; Matthews 1994; Miller 1991; Tarnoff 1986). The use of music in industry has provoked academic interest in the effects of music on consumer behavior. The growing recognition that music may be manipulated as any other marketing tool is marked by the increasing number of published articles in marketing journals, investigating the effects of music. The proposed study will be examining the impact of congruent versus incongruent music style, and cognitive level of ad copy, on attitude towards the ad and brand. This review will examine relevant literature in the area of music and advertising and show how it relates to the proposed study.

2.1.1 Impact of Music on Attitude Towards the Ad and Brand, and Purchase Intention

In one study similar to the one being proposed, the potential effectiveness of different advertising strategies (i.e., information-only and information-plus-music) on older viewers were compared (Gorn, Goldberg, Chattopadhyay, and Litvack 1991). Attitudes towards the ad and brand were equally positive for the information-only and information-plus-music appeals. The absence of significant differences between information-only and music-plus-information ads suggests that music did not affect purchase persuasion. However, that study did not examine whether the music used was congruent or incongruent with the brand being advertised. Music may not have been able to assist the persuasion effort if the music was not congruent with the advertised product. The proposed study will be able to determine whether music positively enhances ad and brand evaluations by testing for music-brand congruency, under high and low cognitive conditions. Also, such effects will be tested using two brands and a sample of much younger consumers, which will enhance the generalizability of the proposed study. Gorn, Goldberg, Chattopadhyay, and Litvack (1991) conducted their study using only a single brand, and results from their sample of older viewers may not be generalizable to a mass audience.

Park and Young (1986) studied the impact of music

versus no-music in ads on attitude toward the ad and brand, and behavioral intention, under high cognitive, high affective, and low cognitive conditions. In the high cognitive condition, subjects were instructed to focus primarily on brand attributes, claims, and characteristics. In the low cognitive condition, subjects were given a mentally distracting concern and told to view the ad as if they were not going to buy the product (shampoo). In the high affective condition, subjects were instructed to focus on the brand's image and emotional appeal.

Park and Young (1986) suggested that the music in their study acted as a persuasion cue and influenced attitude towards the ad and subsequently affected brand attitude. Attitude towards the ad was expected to contribute to brand attitude formation more when a commercial contained music than when it did not. However, in the high cognitive cognition, music was found to distract subjects from brand attitude formation. Park and Young (1986) did not examine the congruency of the music with the brand. In the high cognitive condition, it may be that music did not contribute any supplemental information about the brand and thus it was ignored (i.e., brand-related information was enough to evaluate the ad and brand). It may also be that music was incongruent with the brand, thereby creating negative emotions and disrupting central-route processing altogether (MacInnis and Park 1991).

In the high affective condition of Park and Young's (1986) study, the influence of music on attitudes was found to be weak. In this condition, where subjects focused on the brand's image, a possible incongruence between music and brand image would have been more noted. Therefore, music could not have more positively affected the formation of attitudes if it was incongruent with brand image.

In summary, Park and Young's (1986) study did not control for music congruency. A second problem is that cognitive conditions in their study may have been more analogous to the concept of consumer involvement. Furthermore, although subjects' were given strict instructions about what to focus on in the ads, there was no way of ensuring what subjects actually focused on. In the proposed study, cognition will refer to the quality and quantity of brand-related information contained in the ad copy and will be better controlled. In addition to a "no-music" treatment, the proposed study will be able to determine whether music enhances ad and brand evaluations by testing for music-brand image congruency, under conditions of high and low cognition.

The style of music associated with a product may effect attitude towards the ad and brand, and purchase intention, in advertising situations where visual elements are missing. Sullivan (1990) investigated radio advertising performance to determine whether different styles of music can moderate

the persuasive effect of ads for low-involvement products. The results showed that Adult Contemporary music (compared to Easy Listening) produced the most favorable effects regarding attitude toward the ad, attitude towards the product, and purchase intention. The products used in Sullivan's (1990) study (non-alcoholic beverages and take-out food) may have been more congruent with Adult Contemporary music, and subsequently led to more favorable results. It may also be possible that Adult Contemporary music in Sullivan's (1990) study was preferred by younger subjects, and this affective conditioning mechanism may have positively influenced attitudes (Gorn 1982; Groenland 1994). The proposed study will be able to determine whether music positively affects ad and brand evaluations by testing for music-brand image congruency. Also, likability of the music will be held constant, since pretests will be used to select music excerpts that are equally-liked.

Bozman, Muelling, and Petit-O'Malley (1994) also studied the relationship of alternative music backgrounds (i.e., liked-music, disliked-music, and neutral-music stimuli) on brand attitude formation, under conditions of high and low involvement. In the low involvement condition brand attitude was more favorable when emotive cues were positive (i.e., liked-music). It appears that negative emotive cues (i.e., disliked-music) are weighed more heavily in low involvement situations, and translate into a negative

brand attitude. Under high involvement conditions, brand attitudes were favorable when emotive cues (i.e., liked- and disliked-music) deviated from neutral presentations. Subjects weighed equally the positive and negative emotive cues, and negative cues did not adversely affect objectivity while judging the brand.

Alternative explanations for the results of the Bozman, Muelling, and Petit-O'Malley (1994) study may be possible if the congruence between music and brand played a role in mediating attitudes. In the high involvement condition, it is possible that congruence may have mediated the slight impact on negative emotions if the "disliked" music was congruent with the brand being advertised. In the low involvement condition, it is possible that negative cues were weighed too heavily for congruence to have any positive effect on attitude towards the brand. In the proposed study, the likability of the music will be held constant, and the effects of congruence on ad and brand evaluations will be examined by controlling for music-brand image congruency, under conditions of high and low cognition.

2.1.2 Music and Classical Conditioning of Attitudes and Choice Behavior

Other investigations of music effects in advertising have attempted to positively influence ad and product evaluations, and choice behavior through the use of

classical conditioning. Since many commercials are viewed in situations when consumers are interested in the programs, and not in the commercials, the audience may be largely comprised of potentially uninvolved, non-decision making consumers rather than cognitively active problem solvers. In this context and others similar to this one described, an emotionally arousing component such as music may exert a strong but subtle influence on viewers' product attitudes and choices. Some of this impact may come via associations conditioned and linked to the advertised products. Gorn (1982) suggested that peripheral influences, such as background music used in commercials, may become associated with the advertised product (in memory, even if not consciously), and influence product choice through classical conditioning. In his research, Gorn (1982) suggested that pairing a conditioned stimulus (a brand) with an unconditioned stimulus (music) would produce emotional responses which could then be associated with the brand. Here, attitude change is alleged to occur without the intervening cognitive reactions. Results of Gorn's (1982) study showed that liked-music produced a favorable response to the product, while disliked-music produced an unfavorable response.

The belief that Gorn's (1982) results may have been the result of the unique conditioning power of music is not supported by replication studies. Bierley, McSweeney, and

Vannieuwkerk (1985) failed to reproduce the positive effect of liked versus disliked-music, after controlling for musical structural elements and possible demand effects. Kellaris and Cox's (1989) subjects listened to music of widely differing appeal, with no apparent effect on their product preferences. These researchers suggested that demand artifacts may have accounted at least partially for Gorn's findings.

Gorn's (1982) study used cheap, blandly colored ball-point pens as products and paired them with either Indian music (disliked) or music from the movie Grease (liked). The preference for pens paired with music from Grease may not be due to classical conditioning of stimuli; the appeal is not based on musical taste, but on what the music signifies about a lived experience (Scott 1990). Retrieval of that lived experience in youth about the movie Grease, and its pop-culture significance, is necessary to understanding the meaning of the music, and its positive association with the pen products. The "liked" music excerpt from the movie Grease, with its high school plot, made have inadvertently made the music congruent with the pen products on metaphorical counts. Conversely, the Indian music pre-selected as "disliked" in Gorn's (1982) study may not have had any cultural relevance to experimental subjects. As such, little or no past experience with this music would have limited an appropriate interpretation, and thus

response. Since the disliked-music held no meaning, it obstructed the possibility for any positive association with the pen products (i.e., congruence).

In summary, subjects in Gorn's (1982) study lacked prior experience with the disliked-music (Meyer 1956; Pitt and Abratt 1988). The foreign-sounding Indian music that was selected with the likelihood of being disliked, may have also been perceived as incongruent with the product. Other studies on classical conditioning are subject to a similar criticism regarding the congruency of the pre-selected "liked" music to the product (Bierley, McSweeney, and Vannieuwkerk 1985; Kellaris and Cox 1989; Pitt and Abratt 1988).

Other plausible reasons for the discrepancies in the results of classical conditioning replication studies may be due to mediating factors such as the nature of the product. Pitt and Abratt (1988) were unsuccessful in influencing choice for sensitive or "unmentionable" products by means of classical conditioning. It was concluded that, in spite of control efforts, the product in the study may have so dominated the subjects' minds that attempts to influence preference by means of classical conditioning were futile.

2.2 The Relevance of Congruence

Studies examining the effects of music in advertising have generally treated music as an affective stimulus, overlooking the potential of music as an information medium. Music conveys meaning to us that may be appreciated beyond its affective qualities, and like words in an ad, it also has to contribute to the selling argument for the brand being advertised (Kotler 1973). Therefore, music must at least be synergistic with other ad elements, especially with the brand being advertised. The following is a discussion of the importance of congruence between music and brand image in advertising contexts, followed by a review of relevant marketing literature, and a proposal for new research extending marketing knowledge in this area.

2.2.1 Importance of Music-Brand Image Congruence

Listeners' response to music that they prefer is generally favorable (Vanderark and Ely 1993). Therefore, studies of music in advertising have pre-selected music for "liked" excerpts. This has been a major premise, for example, behind classical conditioning studies where it has been assumed that liked-music will positively influence product evaluation and choice. Pre-selecting liked-music controls only the affective component of music. However, music is not experienced separately when in combination with other ad elements; it is experienced holistically where the

music is interpreted along with the whole ad and message (Kellaris, Cox, and Cox 1993; MacInnis and Park 1991; Scott 1990).

One significant weakness in the studies previously discussed in this chapter is that the theory of music being used is not consistent with the way we experience the phenomenon in everyday life (Meyer 1956). Studies of music in advertising have tended to characterize music as a non-semantic, affective stimulus working independently of meaning or context. This implicit theory is reflected in methodology and procedures that separate music from its syntax of verbal and visual elements. Consequently, the consumer's ability to judge and interpret music as part of an overall rhetorical intention is overlooked (Scott 1990). Music in advertising is part of an interdependence of elements which is complex. It makes a contribution to the total communicative task (Kotler 1973). As such, music should not be isolated from the complex interrelationship of verbal and visual symbols that always accompany it in a specific message. Therefore, studies of music in advertising that have pre-selected preferred music ("liked" excerpts), or have simply selected music because it appeared suitable for the product, have made no attempt at synergy, and may have disregarded music's fit or congruence with the advertisement's message, and especially with the product being advertised. Recent studies by Kellaris, Cox, and Cox

(1993) and MacInnis and Park (1991) have been key in initiating the examination of the music's fit with the advertising message.

2.2.2 Music-Advertising Message Congruence

Kellaris, Cox, and Cox (1993) suggested that music-ad message congruency could moderate the influence of music's attention-gaining value on at least some aspects of message and brand name recall. Increasing audience attention to music enhanced message reception when the music evoked message-congruent (versus incongruent) thoughts (i.e., when music-message congruence was high). When congruency was low, attention-gaining music served more as a distraction from ad processing. When background music is both attention-gaining and message-incongruent, it will pull listeners' attention away from the message, thereby harming recall.

Kellaris, Cox, and Cox's (1993) study serves to illustrate the importance of considering the congruence of music to verbal elements in the ad (i.e., ad message). In summary, placing attention-gaining music in an ad does not guarantee that consumers will pay greater attention to the ad. Attention-gaining music that is not relevant to the ads' message (i.e., weakly congruent, or incongruent altogether) is likely to harm ad and brand recall.

MacInnis and Park (1991) studied the impact of music's fit with the ad message on ad and brand attitudes and

beliefs, in low- and high-involvement conditions. Results suggest that low-involvement consumers may be more attentive to the ad and its message contents when executional cues fit the message. A fit between the music and ad message increased attention to the message and supported central-route processing. However, attention to the message did not strengthen positive beliefs about ad claims. Good-fit (i.e., congruency) also influenced peripheral-route processing by inducing more positive emotions, which affected attitudes towards the ad. Central-route processing was influenced by negative emotions that were generated by lack-of-fit (i.e., incongruence). Low involvement subjects appear to use such negative emotions as a basis for disbelieving the ad claim.

In the high involvement condition of MacInnis and Park's (1991) study, a fit between the music and ad message increased attention to the message and supported central-route processing and further strengthened positive beliefs about ad claims. Fit also influenced peripheral-route processing by inducing more positive emotions, but such emotions did not affect attitudes towards the ad. This is consistent with the idea that music may stimulate peripheral-route processing even under conditions of high involvement, if the direction and amount of issue-relevant thinking is influenced by making "mood-congruent" thoughts more accessible in memory (Gardner 1985). Problems arising from lack-of-fit in the high involvement condition had

little impact on negative emotions since the focus of high involvement consumers is on the message. Also, it is possible that strong disruption of central-route processing is needed before lack-of-fit encourages negative emotions.

In summary, it appears that congruence between music and ad message serves to increase positive emotions. For high involvement consumers whose dominant focus is processing ad claims, creating positive emotions increases a belief in ad claims. For low involvement consumers whose dominant focus may be just the preference of the ad, creating positive emotions increases a positive attitude towards the ad. Incongruence between music and ad message serves to increase negative emotions, but only for low involvement consumers. For low involvement consumers whose dominant focus may be just the preference of the ad, the creation of negative emotions arouses the need to cognitively negotiate ad claims, and decreases their belief in them.

2.2.3 Extending Previous Research

Music has the special ability to convey images, thoughts, and feelings in an abstract fashion (Scott 1990). On the basis of music's ability to convey meanings, Kellaris, Cox, and Cox (1993) proposed a "music-message congruency" construct which was defined as the extent to which purely instrumental music evoked meanings (i.e.,

thoughts, images, feelings) that were congruent with those evoked by the ad message. Therefore, this construct expressed a relationship between non-verbal and verbal domains. MacInnis and Park (1991) manipulated a property they labelled "music's fit with the main theme of the ad". However, in their study, fit was operationalized by manipulating the relevance of the lyrics of a song to the main theme of the ad. Therefore, this construct expressed a relationship between two verbal domains, namely song lyric and ad copy.

The proposed study defines congruence between music and brand image as the extent to which purely instrumental music evokes meanings (i.e., images) that are congruent with those evoked by the brand's image. In agreement with Kellaris, Cox, and Cox (1993) (and unlike MacInnis and Park 1991), the proposed definition of congruence in this study expresses a relationship between two non-verbal domains (i.e., music and brand image). However, the present study suggests that the meaning of music is more strongly related to a brand's pre-existing image than to what may be verbalized about a brand in an ad copy. Music's fit with brand image in an advertising context has not yet been examined, although researchers have discussed the importance of matching the music to image in retailing contexts (Herrington and Capella 1994; Kotler 1973; Yalch and Spangenberg 1990) and service situations (Ramos 1993).

Only Ramos (1993) examined the effects of music styles on number of lost calls (premature disconnections) to a busy state abuse hot line. The results indicated that Popular music was deemed "inappropriate" to the image and nature of the abuse hot-line. Subjects said Popular music did not "fit" the seriousness of the calls, hence there was incongruence between the music and the image of the organization.

In addition, the proposed study will examine the effects of congruence on attitude towards the ad and brand, rather than on attention and recall. Since attitudes may have a greater impact on choice behavior, such a study would be more relevant in testing the effectiveness of ads.

2.3 Conceptual Framework

The conceptual framework for the proposed study is illustrated in Figure 1. The illustration serves to show how differences in levels of ad copy cognition mediate the effects of music congruence on attitude towards the ad and brand. The following is a discussion of the major concepts that make up the conceptual framework for the proposed study.

The independent variables in this study are congruence between music style and brand image, and ad copy cognition level. Music style is culturally defined (Scott 1990). Music excerpts which are North American representations of

Classical and Rock style music will be selected by a pretest process, and controlled for likability, familiarity, tempo, loudness, and vocalist effects. Congruence is defined as the extent to which purely instrumental music evokes meanings (i.e., images) which are similar to those evoked by the brand's image. For the proposed study, only two levels of congruence are considered, namely congruent and incongruent music style to brand image. Advertising copy cognition is a mediating variable and is defined as the quality and quantity of brand information that is verbalized in the ad copy. For the proposed study, only two levels of ad copy cognition are considered, namely high and low cognition. The dependent variables in the study are attitude towards the ad and attitude towards the brand. These two variables are each defined using a five-item, semantic differential scale containing adjectives, adopted from Venkat and Abi-Hanna's (1995) study.

Background music in this study is purported to act as a message-creating medium in an advertising situation (Kotler 1973). As such, the style of music must contribute positively and synergistically with other elements contained in an ad. Specifically, music style must be congruent with the brand's image in order to help convey a uniform message regarding the product. When elements of a stimulus set complement other items in the set, the individual parts are not perceived as separable, do not compete with one another

for cognitive resources, and hence create emergent meaning (Kellaris, Cox, and Cox 1993; Kotler 1973; MacInnis and Park 1991; Scott 1990). Each acts on the reinforcing and complimentary properties of the other to guide stimulus perception. In light of this, the proposed study suggests that music which is congruent with brand image will positively affect attitudes towards the ad and brand, and music which is incongruent with brand image will negatively affect attitude towards the ad and brand.

However, the level of ad copy cognition may mediate the proposed effects of music congruence on attitudes. In a high cognitive ad copy condition, congruence and incongruence of music are expected to have no impact on attitudes since music will likely be ignored altogether due to the amount of brand information to process (i.e., have no differing effects on ad and brand evaluations). In a low cognitive ad copy condition, music which is synergistic with brand image (i.e., congruent music style) is expected to provide the most complimentary information and positively affect ad and brand evaluations. Conversely, music which is not synergistic with brand image (i.e., incongruent music style) is expected to provide the least complimentary information and negatively affect ad and brand evaluations in the low cognition ad copy condition.

2.4 Research Hypotheses and Predictions

The research hypotheses for the proposed study are outlined here in detail as an extension from the conceptual framework previously discussed. Hypotheses are defined, first for the high cognition ad copy condition, and second for the low cognition ad copy condition. The expected results are then illustrated in Figures 2, 3, and 4.

2.4.1 High Cognition Ad Copy Condition

In the high cognition ad copy condition, the selling argument will be based on rational grounds, citing specific brand benefits or features. In this condition, consumers are attentive to evaluating and processing relevant factual information. A consumer's attention is placed upon verbal stimuli, such as the ad copy. Background music may possess little additional informational value, even if such music is synergistic with other elements in the ad (Petty, Caccioppo, and Schumann 1983). Therefore, the presence of music will act as a disturbance to subjects due to the high quantity of brand-related information that needs to be absorbed. It is predicted that music will interfere with the evaluation of abundantly provided brand-related information, and consequently negatively affect ad and brand evaluations. Hence, attitude towards the ad (A_{Ad}) and attitude towards the brand (A_{Brand}) are hypothesized to be highest in the no-music treatment condition.

- In the high cognition ad copy condition, ad and brand evaluations will be significantly higher when there is no music accompanying the ad (see Figure 2).

no music > music (congruent = incongruent music)

H1 (a) In the high cognition condition, A_{Ad} will be significantly higher when there is no music present.

H1 (b) In the high cognition condition, A_{Brand} will be significantly higher when there is no music present.

Example:

Rolex + no music > Rolex + Classical or Rolex + Rock
Swatch + no music > Swatch + Classical or Swatch + Rock

In the high cognition ad copy condition, background music is thought to possess little additional informational value even if such music is synergistic with other elements in the ad. In this highly cognitive situation subjects will be less sensitive to the impact of executional cues because their attention is focused on the message. Therefore, problems arising from lack-of-fit (music style incongruent with the brand image) is likely have little impact on negative emotions for subjects. In light of this, subjects in the present study are hypothesized to perceive the music stimuli as a distraction in both the congruent and incongruent music treatment conditions.

- In the high cognition ad copy condition, ad and brand evaluations will be equal in the congruent and incongruent

music style conditions (see Figure 2).

congruent music style = incongruent music style

H2 (a) In the high cognition condition, there will be no significant difference in A_{Ad} for a brand paired with congruent music style as compared with the same brand paired with an incongruent music style.

H2 (b) In the high cognition condition, there will be no significant difference in A_{Brand} for a brand paired with congruent music style as compared with the same brand paired with an incongruent music style.

Example:

Rolex + Classical music = Rolex + Rock music

Swatch + Classical music = Swatch + Rock music

2.4.2 Low Cognition Ad Copy Condition

In the low cognition ad copy condition, the selling argument will not explicitly state any rationale for buying the brand. With minimal brand-relevant information, subjects are expected to devote more cognitive resources to the music in order to formulate ad and brand evaluations, since music possesses supplementary information about the brand. Music which is synergistic with the brand image will provide the most complimentary (best) information, and serve to stimulate product-relevant thoughts (Gorn 1982). Therefore, it is expected that music congruent with brand image will positively influence ad and brand evaluations by stimulating

brand-congruent thoughts.

Subjects in the low cognition ad copy condition may be able to perceive a lack-of-fit by noting the impressions obtained from the music versus the brand image. While cognitive resources are utilized to resolve incongruity, message learning and subsequent attitude formation is likely to be negatively influenced. When attention is paid to music, image-incongruent music may stimulate incongruent thoughts regarding an established product. Thus, music which is not synergistic with brand image will provide the least complimentary (worst) information, and serve to stimulate incongruent thoughts regarding the established product. Music incongruent with brand image is hypothesized to negatively influence brand evaluations by stimulating brand-incongruent thoughts. In light of the above, attitude towards the ad (A_{Ad}) and attitude towards the brand (A_{Brand}) are hypothesized to be more positive in the conditions where the brand image is congruent with the style of music.

- In the low cognition ad copy condition, ad and brand evaluations will be significantly more positive when music style is congruent with brand image than when it is incongruent with brand image (see Figure 3).

congruent music > incongruent music

H3 (a) In the low cognition condition, A_{Ad} will be significantly higher for brands whose image is congruent, versus incongruent, with music style.

H3 (b) In the low cognition condition, A_{Brand} will be significantly higher for brands whose image is congruent, versus incongruent, with music style.

Example:

Rolex + Classical Music > Rolex + Rock Music

Swatch + Rock Music > Swatch + Classical Music

- In the low cognition ad copy condition, ad and brand evaluations will be significantly higher in the no-music condition when compared to incongruent music, but significantly lower when compared to congruent music (see Figure 3).

congruent music > no music > incongruent music

H4 (a) A_{Ad} will be significantly higher for brands paired with no music when compared to the same brand paired with incongruent music style.

H4 (b) A_{Brand} will be significantly higher for brands paired with no music when compared to the same brand paired with incongruent music style.

Example:

Rolex + no music > Rolex + Rock (incongruent)

Swatch + no music > Swatch + Classical (incongruent)

H4 (c) A_{Ad} will be significantly higher for brands paired with congruent music style when compared to the same brand paired with no music.

H4 (d) A_{Brand} will be significantly higher for brands paired with congruent music style when compared to the same brand paired with no music.

Example:

Rolex + Classical (congruent) > Rolex + no music

Swatch + Rock (congruent) > Swatch + no music

2.4.3 Illustration of Expected Results

In the high cognition ad copy condition, no music paired with a brand yields a significantly more positive attitude towards the ad and brand (see Figure 2). As information contained in the ad is required to be processed and employment of cognitive processes are at their peak, the addition of background music serves only as a distraction.

In the low cognition ad copy condition, music congruent with a brand image yields a significantly more positive attitude towards the ad and brand (see Figure 3). As information contained in the ad is not required to be processed and employment of cognitive processes are at their minimum, the addition of background music serves as an additional source of product-relevant information, which is simpler to process. Since music in this condition is processed, an irrelevant musical background becomes a negative element, yielding less positive attitudes towards the ad and brand. In a low cognition condition, it is expected that a brand paired with no music will be better

than the same brand paired with an incongruent music style.

Figure 4 serves to visually illustrate the interaction effects that are expected in the proposed study.

Chapter 3. EXPERIMENTAL TESTING

In order to test the hypotheses discussed in the last chapter it was decided that an experiment exposing subjects to brands paired with congruent and incongruent music styles, under conditions of high and low cognition ad copy, was required. Through a pretest process which is described in this chapter, two music excerpts were selected to represent Classical and Rock style music; two brands that were associated with either Classical or Rock style music were selected; and two sets of radio advertising copy were developed for each brand to represent high and low cognition. A questionnaire used in the main study was carefully designed to measure the variables needed to test the hypotheses under consideration. The procedures adopted and utilized throughout the experiment were carefully designed to ensure validity.

This chapter examines the issues which were considered in the selection of music excerpts and experimental brands, the development of the ad copy and questionnaire, and in the development of the procedures ultimately adopted for the experiment.

3.1 Pretests

Prior to the actual data collection, four pretests were conducted. In pretest 1, 34 students served to select the Classical and Rock style music excerpts for the music treatment condition. In pretest 2, 39 students served to select the experimental brands for the congruence treatment. In pretest 3, an expert panel of 4 judges served to develop the advertising copy for the high and low cognition treatment conditions. In pretest 4, administering the questionnaire to 55 students served to ensure the clarity of the questionnaire prior to its implementation in the main study.

3.1.1 Pretest 1: Selection of Equally-liked and Equally-familiar Music Excerpts

The aim of this pretest was to select two music excerpts that represented Classical and Rock style music, and were both equally-liked and equally-familiar.

Since the music stimuli for this study were selected from existing instrumental selections and were not fabricated in a recording studio, it remained difficult to control for all five structural characteristics of music: tempo, pitch, mode, harmony, and volume (Bruner 1990). In light of this constraint, tempo, volume, and vocals were the only characteristics that were controlled. Tempo refers to the speed of the composition and is maintained by percussion

instruments. Tempo is measured by the number of beats per minute (bpm) and can be controlled with a reasonable level of accuracy. Volume can be controlled during the recording process and during the music stimuli presentation. Vocal effects can be controlled by selecting purely instrumental pieces.

Studies of tempo have concluded that, all other things being equal, fast music is considered to be more happy or pleasant than slow music (Dowling and Harwood 1986; Bruner 1990). Hevner (1936) reported that musical elements such as fast tempo, loud dynamics, and lively and varied rhythm were associated with perceptions of the music as happy, merry, graceful, and playful. Musical elements such as slower tempo, quiet dynamics, and unvaried rhythm were associated with perceptions of sadness, dreaminess, and sentimentalism. In light of the above, the study selected music excerpts with a faster tempo to control for pleasantness. Selecting music that is liked by subjects is consistent with other studies investigating the effects of music (e.g., Bierley, McSweeney, and Vannieuwkerk 1985; Bozman, Muelling, and Petit-O'Malley 1994; Kellaris, Cox, and Cox 1993; MacInnis and Park 1991).

Taken together, investigations of music tempo on preference maintain that 72 beats per minute or less (mean=60) is considered slow tempo, and 92 beats per minute or more (mean= 108) is considered fast tempo, where music is

judged to be more happy or pleasant (Bruner 1990; Dowling and Harwood 1986; Hevner 1936; Milliman 1982, 1986). This is consistent with the tempo preference range of 68 to 178 bpm, increasing linearly up to approximately 147 bpm, found by Kellaris and Altsech (1992). A musical composition with a tempo falling below or above this range tends to be evaluated in negative terms regardless of the acceptability of other structural characteristics (Herrington and Capella 1994). It is also consistent with the inverted-U model of tempo preference that asserts the range of favored tempo to be between 70 and 110 bpm, with a potential preference "peak" occurring at 90 bpm (Dowling and Harwood 1986).

Hence, to control for tempo in this study, music excerpts with a tempo ranging between 92 bpm and 110 bpm were selected for the pretest. The upper limit is consistent with the inverted-U model of tempo preferences. In addition, volume or loudness was controlled during the recording process in the studio. Lastly, music selections were exclusively instrumental so as to avoid vocalist effects.

Thirty-second excerpts of five Classical and five Rock style music pieces were professionally recorded and randomly arranged on an audio-cassette. Table 1 shows the presentation order and the ten music selections used in pretest 1. The ten music excerpts were presented to thirty-four undergraduate business students during the 1996 winter semester. Following each 30-second audio presentation of a

music excerpt, subjects indicated its likability using a five-item, seven-point semantic differential scale containing the following adjectives: like-dislike, offensive-tasteful, favorable-unfavorable, repulsive-appealing, pleasing-disturbing. This five-item scale measured attitude towards the music and is based on the attitude towards the advertisement scale used by Venkat and Abi-Hanna (1995). Subjects further categorized the music excerpt as being either Classical, Rock, or other, and indicated their level of familiarity using a four-point itemized scale, coded 1 for "not at all familiar" to 4 for "very familiar" (see questionnaire in Appendix A).

Out of this process, the musical pair Prince/Handel was comprised of equally-liked and equally-familiar Rock and Classical style music excerpts. Therefore, one Rock piece (Prince) and one Classical piece (Handel) were chosen for use in the main experiment. The complete details of the statistical analyses for pretest 1 are given in Chapter 4.

3.1.2 Pretest 2: Selection of Equally-familiar Brands with Opposing Musical Images

The aim of this pretest was to select a pair of brands within a product category that were equally-familiar (i.e., whose brand image was well established), and were each associated with distinct styles of music (one with Classical and the other with Rock style music). Pretesting for product

familiarity was conducted to ensure control during the main study. If a brand is not familiar to subjects, then they will have a difficult time assigning an appropriate style of music to it. Therefore, the selected pair of brands was familiar to subjects.

A list of pairs of well-known brands was created. Each pair contained a brand that could be associated more with Classical style music and another brand that could be associated more with Rock style music. The final list of brands were randomly arranged in a questionnaire.

Thirty-nine undergraduate business students in the 1996 winter semester were presented with a questionnaire featuring well-known brand names from nine different product categories (see questionnaire in Appendix B). Subjects were asked to indicate their familiarity with each brand, as well as the suitability of Classical or Rock style music for each brand. The four-point itemized rating scale for familiarity, coded 1 for "not at all familiar" to 4 for "very familiar" was intended to force subjects to more closely scrutinize their brand familiarity. The five-point itemized rating scale for appropriate music style for the brand image, coded 1 for "Classical music much more appropriate" to 5 for "Rock music much more appropriate" was used to eliminate any brands that were associated with either or neither Classical and Rock styles of music.

Out of this process, the brand pair Rolex/Swatch was

comprised of equally-familiar brands with opposing musical images. Rolex was associated more with Classical style music and Swatch was associated more with Rock style music. Therefore, Rolex and Swatch brands were chosen for use in the main experiment. The complete details of the statistical analyses for pretest 2 are given in Chapter 4.

3.1.3 Pretest 3: High and Low Cognition Advertising Copy

The ad copy for Rolex and Swatch brands was developed and pretested to ensure that a high cognition ad was distinct from a low cognition ad. An expert panel of four judges consisting of university marketing professors and graduate students were shown several versions of ads for both high and low cognition conditions, and asked to rate the level of information. Several iterations were realized before the final ad copies were completed.

High and low cognition was based on the argumentative and suggestive classifications of ads discussed by Darmon and Laroche (1991). Argumentative ads give specific reasons for buying a product and the selling argument is based on rational grounds. The high cognition ad in this study provided rational benefits of the brand. Conversely, suggestive ads convey a certain brand image, and appeal to a consumer's emotions and feelings. The low cognition ad in this study did not directly provide rational benefits of the

brand and did not maintain any rational grounds for making a purchase. The low cognition ad was developed based upon an image of the lifestyle that is synonymous with possessing a Rolex or a Swatch watch. Therefore, this ad was less cognitive in its approach.

Table 2 shows the six brand points relating to watches that provided the basis for constructing the ads. The high cognition ad featured six rational benefits for purchasing a watch. The low cognition ad featured three brand benefits that were the same as in the high cognition ad (Precision movement, Durability, and Fashion versatility), two that were similar (Country of origin, and Stylish), and one that was different (Part of a fun lifestyle).

In the high cognition ad, the six brand benefits were simply stated. In the low cognition ad each brand benefit was suggested or conveyed through a story line, without making direct statements about the brand (see ad copy in Appendix C). Both ads had the same number of words (81), mentioned the brand name an equal number of times (4), and presented points in the same order. A professional male radio announcer recorded the ads on high-quality digital tape. Both ad versions (high and low cognition) were recorded for Rolex and Swatch, changing only the brand names; this then resulted in four versions. The four ad versions were then completed by digitally adding the Rock and Classical style music excerpts selected in pretest 1, as

well as a no-music control condition. The high and low cognition ad featuring Rolex was recorded with a Classical and Rock music background, and a no-music version. The high and low cognition ad featuring Swatch was recorded with a Classical and a Rock music background, and a no-music version. The ad copy was twenty-five seconds in length, and thirty-seconds in length when the music was added.

3.1.4 Pretest 4: Main Study Questionnaire

Fifty-five undergraduate business students in the 1996 winter semester participated in a group discussion designed to pretest the readability and coherence of the main study questionnaire. In the first session, 28 students were exposed to the ad in experimental cell 1: A high cognition ad featuring a Rolex brand, with a Classical style music background. In the second session, 27 students were exposed to the ad in experimental cell 12: A low cognition ad featuring a Swatch brand, with no music in the background (control group). These two cells were pretested in order to examine most of the experimental conditions: high and low cognition ad copy treatments, both experimental brands, and music and no-music treatments. Pretest subjects underwent the same experimental testing conditions as in the main study.

Subjects in both sessions were exposed to a 30-second ad twice, and then asked to respond to the questionnaire.

Following the completion of the questionnaire, subjects were guided through the questionnaire section by section and were asked to voice their opinions regarding the readability and clarity of each question. The pretesting sessions were elaborate and lasted approximately one hour. As a result of this process, no changes to the layout or questions were necessary. This conclusion was not surprising in light of months of revisions prior to the pretesting sessions. However, a manipulation check for the high and low cognition ad copy treatment condition revealed that the brand point "Stylish" loaded highly on both high and low cognition ads. This ad point had been expected to be recalled only in the low cognition ad copy treatment condition. The brand point "Stylish" was changed to "Always in Style" on the questionnaire to more accurately reflect the low cognition ad copy. The complete details of the statistical analyses for pretest 4 are given in Chapter 4.

3.2 Experimental Design

Table 3 shows the experimental design of the study. The independent variables are ad copy cognition and congruence between music style and brand image. The between subjects research design is a 2 X 2 X 3, with twelve testing conditions (high/low cognition; Rolex/Swatch brands; Classical, Rock, and no-music conditions). For the purposes of analysis, the Rolex/Classical music cells and the

Swatch/Rock music cells are collapsed to form the "congruent" condition, while the Rolex/Rock music cells and the Swatch/Classical music cells are collapsed to form the "incongruent" condition. This results in a 2 X 3 analysis.

The experimental manipulation was accomplished using twelve audio (radio) ad treatments (i.e., one for each of the experimental conditions). Two pretested brands (Rolex and Swatch) each received two voice-over versions (high cognition and low cognition ad copy). Each voice-over was produced in three versions: Classical style music background, Rock style music background, and no-music background (i.e., control group).

Radio advertisements were deemed to be more appropriate than television ads for three main reasons. First, radio ads are simpler to produce and eliminate visual stimuli that may confound experimental results. Second, since research subjects were going to be asked to actively listen to auditory stimuli, the effects of music would be better scrutinized using only an audio medium. Third, the stimuli used in this study consisted of newly created radio ads that could closely approximate real ads. If TV stimuli had been used instead, it would have been difficult to achieve a professional quality.

Subjects were randomly assigned to one of the twelve experimental treatment conditions. The music and brand stimuli were pretested with a similar sample, to ensure

their relevance to subjects in the main experiment. After listening to an ad, subjects were asked to respond to a questionnaire designed to measure the key dependent variables. The first dependent variable was attitude towards the ad. The second dependent variable was attitude towards the brand. In addition to these measures, appropriate manipulation checks for ad copy cognition, brand stimuli, style of music, and congruence between music style and brand image, were included. Demographic variables such as age and gender were contained at the end of the questionnaire.

In the high cognition ad copy treatment condition, it was expected that attitude towards the ad and brand would not be affected by the congruence or incongruence of music style to brand image. Furthermore, attitude towards the ad and brand would be most positive under the no-music treatment condition. In the low cognition ad copy treatment condition, it was expected that attitude towards the ad and brand would be positively affected by the congruence between music style and brand image, and negatively affected by the incongruence between music style and brand image. Furthermore, attitude towards the ad and brand would be most positive under the congruent condition, followed by no-music, and then the incongruent condition.

3.3 Subjects

Three hundred and ninety-seven undergraduate business students from Concordia University's Commerce Faculty participated voluntarily in the study. The sample was drawn from twelve marketing classes of the 1996 winter semester. In accordance with the professors' requests, the questionnaires were either administered during the first or last 15 minutes of class. Of the 397 questionnaires collected, 16 were incomplete and therefore unusable. This yielded a final sample of 381 questionnaires.

The suitability of students as subjects is upheld by the fact that such a study is exploratory in nature, thus a convenience sample was used. Also basic research studies of this nature involving the effects of music have mainly used students as a sample (e.g., Kellaris, Cox, and Cox 1993; MacInnis and Park 1989; Park and Young 1986). The product (watch) and brands chosen (Rolex and Swatch) were ones that these business students were fully familiar with.

Table 4 shows the distribution of subjects in each of the experimental cells. Overall, the study tried to maintain a balance in each experimental cell. The sample consisted of 218 men (57.2%) and 163 women (43.8%). Table 5 shows the average age of respondents was between 20 and 24 years. The age of the sample was similar to that of all the pretests.

An audio-cassette player was used to present one of the twelve radio ads to each group of listeners. After the ad

presentation, subjects were asked to complete a questionnaire. Following the experiment, subjects were fully debriefed.

3.4 Experimental Treatments

The independent variables in the study are ad copy cognition and congruence between music style and brand image. The between subjects research design is a 2 X 2 X 3, with twelve testing conditions (high/low cognition; Rolex/Swatch brands; Classical, Rock, and no-music conditions).

The two ads (high and low cognition), music (Classical and Rock style), and brands (Rolex and Swatch) were selected by the pretest process discussed earlier in this chapter. To ensure a balanced distribution of subjects among the experimental cells, twelve classes of approximately the same number of students were visited. Classes were randomly assigned to the 12 treatment conditions.

3.4.1 High and Low Cognition Ad Copy Treatment

An expert panel of judges consisting of university marketing professors and graduate students served to develop the ad copy for Rolex and Swatch brands, and to ensure that a high cognition ad was distinct from a low cognition ad.

The high and low cognition ad copies each retained the same structure. For each of the two different types of ads,

the music faded in, the brand name was mentioned to introduce the subject matter, the main text was read, the brand name was repeated at the end of the ad to reinforce the subject matter, the brand statement was delivered to close the copy, and the music faded out. In the case of the control groups, the ads remained the same except there was no music in the background. Both high and low cognition ads had the same number of words (81), mentioned the brand name an equal number of times (4), and in the same order. A professional male radio announcer recorded the ads on high quality digital tape.

The high cognition ad featured a male voice narrating a total of six statements about a brand, one after another, in a very eloquent tone (see ad copy in Appendix C). For example, the brand benefit "high quality production standard" was narrated as "Rolex adheres to the highest standards of quality." Timing between each statement was paced so as to give a smooth flow to the ad. The ad was recorded featuring the brand Rolex, and then Swatch. A total of 189 subjects were exposed to this ad.

The low cognition ad featured a male voice conveying a total of six brand benefits through a story line, without making direct statements about the brand (see ad copy in Appendix C). For example, the brand benefit of "country of origin" was conveyed through the narration "Ahhh... the Swiss Alps last Spring... fresh air... sunshine... on top of

the world...". This narration was appropriate for both Rolex and Swatch since each is made in Switzerland. The ad copy was read in the same eloquent tone as the high cognition ad. Again, timing between each statement was paced so as to give a smooth flow to the ad. The ad was recorded featuring the brand Rolex, and then Swatch. A total of 192 subjects were exposed to this ad.

3.4.2 Music Treatment

Two music excerpts were selected by the pretest process discussed earlier in this chapter. The Classical style music excerpt came from "Water Music - The Hornpipe" by Frederick Handel. The 30-second excerpt was taken from minute 1:00 to 1:30 into the original piece and features a very melodic and smooth flowing stream, mainly composed of violins. This piece was originally selected for the pretest set, not only based upon tempo constraints, but also because of its popularity. A total of 130 subjects were exposed to ads with Classical style music.

The Rock style music excerpt came from "Let's Go Crazy" by Prince. The 30-second excerpt was taken from 16 beats into the song and features a very strong drum beat in the background. The music was purchased from a local Montreal Karaoke company and was purely instrumental. A total of 115 subjects were exposed to ads with Rock style music.

Finally, a total of 136 subjects were exposed to the no-

music treatment condition and heard only the ad, without any musical accompaniment.

3.4.3 Congruence Treatment

A pair of experimental brands, Rolex and Swatch, was selected by the pretest process discussed earlier in this chapter. This pair was comprised of equally-familiar brands with opposing musical images. Classical style music was deemed to be much more appropriate for the Rolex brand, and Rock style music was deemed to be much more appropriate for the Swatch brand. In the main study, manipulating the congruence between music style and brand image was accomplished by pairing the Rolex brand with Classical style music (congruent) and Swatch with Rock style music (congruent). Incongruence between music style and brand image was manipulated by pairing the Rolex brand with Rock style music (incongruent) and Swatch with Classical style music (incongruent). A total of 120 subjects were exposed to the congruent treatment, and 125 subjects were exposed to the incongruent treatment. A total of 136 control group subjects were exposed to neither the congruent nor incongruent treatment.

3.5 Experimental Procedures

After examining the 1996 winter undergraduate class schedule, marketing classes were randomly selected for experimental testing. Professors were contacted via telephone and asked for their cooperation in the experiment. If permission was granted by the professor, a date and time was set to visit the classroom. Upon arrival at the classroom the researcher briefly introduced herself and then told students that she was conducting a study on the effectiveness of radio advertising as part of her master's thesis research. Students were asked for their voluntary assistance in this research, and it was specifically emphasized that no obligation was placed upon them to participate. Incentives of any kind were not promised in exchange for participation. Subjects volunteering to participate were presented with a consent form to sign (see consent form in Appendix D).

Consenting subjects were handed a questionnaire with verbal instructions that it be completed only after the exposure to the radio ad. Instructions to the same effect were attached to the questionnaire: "WAIT - PLEASE DO NOT TURN THIS COVER PAGE UNTIL YOU ARE INSTRUCTED TO DO SO. ALL PARTICIPANTS WILL LISTEN TO A RADIO ADVERTISEMENT TWICE BEFORE ANSWERING THE QUESTIONNAIRE". Subjects were then exposed twice to one of the twelve radio ad treatments. After completing the questionnaire, subjects were debriefed

and informed about the actual purpose of the study, which was to examine the effects of congruent versus incongruent music styles on attitude towards the ad and brand, under conditions of high and low cognition ad copy. Consent forms were collected separately from questionnaires to preserve participant anonymity.

3.6 Questionnaire Design

The questionnaire was designed to test the hypotheses formulated in the last chapter. Subjects were asked to respond to questions designed to measure the effects of congruent versus incongruent music styles on attitude towards the ad and brand, under conditions of high and low cognition ad copy. Specifically, the dependent measures included attitude towards the ad and attitude towards the brand. Also, additional dependent measures pertinent to the evaluation of ads were collected. These alternative measures for testing the hypotheses were; feelings elicited by the ad, involvement with the ad, and originality of the ad. In addition to these measures, appropriate manipulation checks for ad copy cognition, brand stimuli, style of music, and congruence between music style and brand image, were included. Demographic variables such as age and gender were contained at the end of the questionnaire (see questionnaire in Appendix E). The same questionnaire was arranged for the control groups, which were exposed to ads without any

musical background. Question C in "Part II: The Brand" and all of "Part III: The Music" were deleted for control group purposes (see Appendix F).

The layout of the questionnaire was kept constant for both music and no-music treatment conditions. The questionnaire had five sections: Part I contained questions related to the ad, Part II contained questions related to the brand, Part III contained questions related to the music, Part IV contained decoy questions to disguise the true intent of the study, and Part V contained demographic questions.

Part I of the questionnaire contained seven questions related to the ad. The first four questions (A, B, C, D) were fifteen items selected to measure impressions of the ad. All fifteen items were measured with a seven-point semantic differential scale. In question A subjects were asked to indicate their overall attitude towards the ad using a 5-item scale containing the following adjectives: like-dislike, offensive-tasteful, favorable-unfavorable, repulsive-appealing, pleasing-disturbing. In question B subjects were asked to indicate their feelings elicited by the ad using a 4-item scale containing the following adjectives: soothed-distressed, sad-happy, cheerful-gloomy, comforted-disturbed. In question C subjects were asked to indicate their involvement with the ad using a 3-item scale containing the following adjectives: detached-interested,

fascinated-bored, indifferent-excited. In question D subjects were asked to indicate the perceived originality of the ad using a 3-item scale containing the following adjectives: common-original, innovative-traditional, conventional-inventive.

The scales to measure attitude, feelings, involvement, and originality described above were adopted from Venkat and Abi-Hanna's (1995) study on the effectiveness of visually shocking ads. Such measures were adopted for their relevance and because they had been previously tested for reliability. The Cronbach alpha coefficient obtained in the present study was 0.95 for the "attitude towards the ad" measure, 0.94 for the "feelings elicited by the ad" measure, 0.77 for the "involvement with the ad" measure, and 0.87 for the "perceived originality of the ad" measure.

Questions E, F, and G served as manipulation checks to determine if subjects had correctly perceived the type of ad they had been exposed to. Question E used a seven-point itemized rating scale, coded 1 for "very little information" to 7 for "a great deal of information". Question F used a seven-point itemized rating scale, coded 1 for "very few facts" to 7 for "a lot of facts". Question G asked subjects to give aided recall of the brand points mentioned in the ad. Nine of the points provided were directly from the high/low cognition ads and three were decoys. Subjects assigned to the high cognition ad condition were expected to

perceive the ad as containing a high level of information and high number of facts, and to recall the following ad points: Extended warranty, Wide selection of styles, Fashion versatility, Keeps accurate time, Durable, and Highest standards of quality. Subjects assigned to the low cognition ad condition were expected to perceive the ad as containing a low level of information and low number facts, and to recall the following ad points: Part of a fun lifestyle, Made in Switzerland, Fashion versatility, Keeps accurate time, Always in style, and Durable. In either cognition condition, subjects were expected to avoid selecting the following decoys: Over one million sold, Like a work of art, and Lifetime guarantee.

Part II of the questionnaire contained four questions related to the brand. In question A subjects were asked to indicate their overall attitude towards the brand using a 5-item, seven-point semantic differential scale containing the following adjectives: like-dislike, offensive-tasteful, favorable-unfavorable, repulsive-appealing, pleasing-disturbing. This scale was also used to measure attitude towards the ad in Part I of the questionnaire. Question B served as a manipulation check to determine if the two brands were equally-familiar across treatment conditions. Question B used a four-point itemized rating scale, coded 1 for "not at all familiar" to 4 for "very familiar" to determine subjects' level of brand familiarity. This

question was used in pretest 2 during the selection of the experimental brands. Rolex and Swatch were expected to be equally-familiar across treatment conditions. Question C served as a manipulation check for congruence between music style and brand image. Question C used a seven-point itemized rating scale, coded 1 for "very inappropriate" to 7 for "very appropriate". Subjects exposed to congruent experimental treatment conditions (i.e., Rolex/Classical music, Swatch/Rock music) were expected to perceive the music as very appropriate for the brand, and subjects exposed to incongruent experimental treatment conditions (i.e., Rolex/Rock music, Swatch/Classical music) were expected to perceive the music as very inappropriate for the brand. Question D served as a manipulation check to determine if subjects associated each brand with opposing music styles. Question D used a five-point itemized rating scale, coded 1 for "Classical music much more appropriate" to 5 for "Rock music much more appropriate". This question was used in pretest 2 during the selection of the experimental brands. Subjects exposed to the Rolex ads were expected to associate Classical music with the brand, and subjects exposed to the Swatch ads were expected to associate Rock music with the brand.

Part III of the questionnaire contained five questions related to the music. All of the questions served as manipulation checks for the music treatment. Question A

served to determine if Classical and Rock style music excerpts were equally-liked across music treatment conditions. In question A subjects were asked to indicate their overall attitude towards the music using a 5-item, seven-point semantic differential scale containing the following adjectives: like-dislike, offensive-tasteful, favorable-unfavorable, repulsive-appealing, pleasing-disturbing. This scale was also used to measure attitude towards the ad and brand in Part I and II of the questionnaire, respectively. This question was used in pretest 1 during the selection of the music excerpts. Classical and Rock style music excerpts were expected to be equally-liked across music treatment conditions. Question B served to determine if the Classical and Rock style music excerpts were correctly identified across music treatment conditions. In question B subjects were asked to categorize the music excerpt as being either Classical, Rock, or other. This question was used in pretest 1 during the selection of the music excerpts. Subjects exposed to a Classical style music treatment were expected to categorize the music as Classical, and subjects exposed to a Rock style music treatment were expected to categorize the music as Rock. Question C assessed the level of music familiarity for Classical and Rock style music excerpts using a four-point itemized rating scale, coded 1 for "not at all familiar" to 4 for "very familiar". This scale was also used to assess

the level of brand familiarity in Part II of the questionnaire. This question was used in pretest 1 during the selection of the music excerpts. Classical and Rock style music excerpts were expected to be equally-familiar across music treatment conditions. Questions D and E served as manipulation checks to determine if music tempo and loudness were perceived equally across music treatment conditions. Question D used a seven-point itemized rating scale, coded 1 for "very slow" to 7 for "very fast". Question E used a seven-point itemized rating scale, coded 1 for "very soft" to 7 for "very loud". Tempo and loudness of Classical and Rock style music excerpts were expected to be equal across music treatment conditions.

Part IV of the questionnaire contained three questions that served to disguise the true intent of the study. Questions relating to the radio announcer's voice gave the appearance that the study was interested in all aspects of radio ads.

Part V of the questionnaire was designed to collect demographic information about subjects. Subjects were asked to indicate their age and gender. Subjects were expected to be mainly between the ages of 20 to 24 years, as they were in the pretest samples. The percentage of men and women were expected to be approximately equal. In addition, the variable gender was used in conjunction with music loudness (question E, Part III), to further test if music loudness

was perceived equally across gender. Gender has previously been found to affect the preference for music softness or loudness (Kellaris and Altsech 1992; Kellaris and Rice 1993). Question C served to alert the researcher to possible misconceptions in the questionnaire. Subjects self-rated their English-language fluency using a seven-point itemized scale, coded 1 for "not at all fluent" to 7 for "perfectly fluent".

The last question entitled "Purpose of the Study" allowed subjects to guess what they believed to be the actual purpose of the study. There were no subjects that correctly identified the true purpose of the experiment.

Chapter 4. EXPERIMENTAL RESULTS

This chapter explores the results of the experiment that was conducted. First, the statistical results of the pretests are presented. Second, the results of the manipulation checks are presented in order to ascertain the extent to which they were successful. Third, the results of multiple reliability tests performed to examine the internal consistency of all multi-item measures, are presented. Finally, the results of statistical tests conducted for the purpose of providing evidence for or contrary to the experimental hypotheses are presented.

4.1 Pretest Results

Prior to the actual data collection four pretests were conducted. Results of pretests 1, 2, and 4 will be presented here.

4.1.1 Pretest 1: Selection of Equally-liked and Equally-familiar Music Excerpts

The aim of this pretest was to select two music excerpts that represented Classical and Rock style music, and were both equally-liked and equally-familiar.

Thirty-second excerpts of five Classical and five Rock style music pieces were professionally recorded and randomly arranged on an audio-cassette. The ten music excerpts were

presented to 34 undergraduate business students during the 1996 winter semester. Following each 30-second audio presentation of a music excerpt, subjects indicated its likability using a five-item, seven-point semantic differential scale. This five-item scale measured attitude towards the music and is based on the attitude towards the advertisement scale used by Venkat and Abi-Hanna (1995). Subjects further categorized the music excerpt as being either Classical, Rock, or other, and indicated their level of familiarity using a four-point itemized scale, coded 1 for "not at all familiar" to 4 for "very familiar" (see questionnaire in Appendix A).

The first stage of the analysis identified music excerpts that exemplified Classical or Rock style music (see Table 6). The music excerpts "Let's Go Crazy" by Prince and "I Want You to Want Me" by Cheap Trick were rated as the best exemplars of Rock style music (97.06%, 91.18%, respectively). All Classical style music excerpts were rated as exemplars of Classical style music (100%) with a slight exception of "Tritsch Tratsch Poika" by Strauss (97%).

Likability was measured by a simple mean of the five-items in the scale for attitude towards the music (see Table 7). The scale was coded 1 for "like" and 7 for "dislike", after reverse-scoring the appropriate items. This scale had been previously tested for reliability in the Venkat and Abi-Hanna (1995) study and was considered to be internally

consistent (Cronbach alpha coefficient= 0.95). Using mean and standard deviation scores, the Rock style music excerpts by Prince (3.06, SD=1.36) and Cheap Trick (3.75, SD=1.04) were considered "liked" to "neutral". All Classical style music excerpts were considered "liked".

Familiarity with the music excerpt was measured by a mean on the familiarity scale (see Table 8). The scale was coded 1 for "not at all familiar" to 4 for "very familiar". In general, Rock style music excerpts were more familiar than Classical style music excerpts, but this was to be expected given the young age of the respondents.

The second stage of the analysis identified a pair of Classical/Rock style music excerpts that were equally-liked and equally-familiar. Using the two Rock style music excerpts by Prince and Cheap Trick and all of the Classical style music excerpts (Vivaldi, Tchiakovsky, Telemann, Handel, and Strauss), t-tests were performed in order to evaluate pairs of Rock/Classical style music excerpts that were equally-liked and equally-familiar (see Table 9).

The musical pair Prince/Handel (i.e., Rock/Classical) had no significant differences in attitude towards the music (3.06 vs 2.54, $t=1.61$, $p<.116$), and no significant differences in familiarity with the music (3.06 vs 2.74, $t=1.32$, $p<.196$). Also, the musical pair Prince/Strauss had no significant differences in attitude towards the music (3.06 vs 2.78, $t=0.93$, $p<.359$), and no significant

differences in familiarity with the music (3.06 vs 2.82, $t=0.92$, $p<.367$). However, since Strauss had been perceived as 97.0% Classical style compared to 100% for Handel, Strauss was dropped from further consideration. Furthermore, the flow and melodic sound of Handel was deemed considerably more appropriate for the experimental brands selected in pretest 2. This final pair of Prince/Handel was comprised of equally-liked and equally-familiar Rock and Classical style music excerpts.

4.1.2 Pretest 2: Selection of Equally-familiar Brands with Opposing Musical Images

The aim of this pretest was to select a pair of brands within a product category that were equally-familiar (i.e., whose brand image was well established), and were each associated with distinct styles of music (one with Classical and the other with Rock style music).

Thirty-nine undergraduate business students in the 1996 winter semester were presented with a questionnaire featuring well-known brand names from nine different product categories (see questionnaire in Appendix B). Subjects were asked to indicate their familiarity with each brand, as well as the suitability of Classical or Rock style music for each brand. The four-point itemized rating scale for familiarity, coded 1 for "not at all familiar" to 4 for "very familiar" was intended to force subjects to more closely scrutinize

their brand familiarity. The five-point itemized rating scale for appropriate music style for the brand image, coded 1 for "Classical music much more appropriate" to 5 for "Rock music much more appropriate" was used to eliminate any brands that were associated with either or neither Classical and Rock styles of music.

T-tests were performed in order to evaluate pairs of brands that were equally-familiar and possessed opposing musical images. Appropriate music style for the brand image was measured by the mean on the appropriate music style for the brand image scale. All pairs of brands, except one, were significantly different with regards to appropriate music style for the brand image (see Table 10). However, a closer examination of means and standard deviations revealed that only the pair Rolex/Swatch possessed truly opposing musical images (1.26 vs 4.21, $t=30.45$, $p<.000$).

Familiarity with the brand was measured by a mean on the familiarity scale (see Table 11). Familiarity with the brands Rolex/Swatch were, however, somewhat different (3.77 vs 3.41, $t=2.66$, $p<.011$), but both brands were deemed very familiar overall. This final pair of Rolex/Swatch was therefore comprised of relatively equally-familiar brands with opposing musical images.

4.1.3 Pretest 4: Main Study Questionnaire

Fifty-five undergraduate business students in the 1996 winter semester participated in a group discussion designed to pretest the readability and coherence of the main study questionnaire. Twenty-eight students were exposed to the ad in experimental cell 1: A high cognition ad featuring a Rolex brand, with a Classical style music background. Twenty-seven students were exposed to the ad in experimental cell 12: A low cognition ad featuring a Swatch brand, with no music in the background (control group). Subjects in both sessions were exposed to a 30-second ad twice, and then asked to respond to the questionnaire. As a result of this process, only one change was deemed necessary. A manipulation check for the high and low cognition ad copy revealed the brand point "Stylish" loaded highly on both high and low cognition ads, although it was expected to be recalled only in the low cognition ad copy treatment condition (see Table 12). The brand point "Stylish" was changed to "Always in Style" on the final questionnaire for the main experiment, to more accurately reflect the low cognition ad copy.

The brand point "Made in Switzerland" loaded highly on the high cognition ad (expected to load highly only in the low cognition ad), but this was not surprising since subjects may have been responding to internal knowledge of where Rolex is made. In addition, the brand point "Lifetime

Guarantee" loaded highly on the high cognition ad, although it was a decoy point. However, this result was also not surprising since the high cognition ad stressed a similar point, "Extended Warranty". Thus, changes to the brand points "Made in Switzerland" and "Lifetime Guarantee" were not warranted.

4.2. Manipulation Checks

Prior to examining the results of the main study, manipulation checks were conducted for the ad copy cognition, experimental brands, music stimuli, congruence between music style and brand image, and English language fluency. The results of the manipulation check suggest that cognition of ad copy, experimental brands, congruence, music, and language fluency were all successfully manipulated. These results are discussed here in more detail.

4.2.1 High and Low Cognition Ad Copy Treatment

The aim of this manipulation check was to determine if subjects had correctly perceived the type of ad they had been exposed to. Questions E, F, and G in Part I of the questionnaire served as manipulation checks (see Appendix E).

An ANOVA was performed in order to evaluate mean differences between the high and low cognition ads on

perceived level of information. The two ads were found to be significantly different in terms of their mean levels of perceived information, since the high cognition ad produced significantly higher levels of perceived information than the low cognition ad (5.18 vs 3.40, $F(1,380)=117.358$, $p<.000$). Hence, subjects perceived a greater level of information in the high cognition ad than in the low cognition ad (see Table 13 and 14).

A second ANOVA was performed in order to evaluate mean differences between the high and low cognition ads on perceived number of facts. The two ads were found to be significantly different in terms of their mean perceived number of facts, since the high cognition ad produced significantly higher levels of perceived number of facts than the low cognition ad (4.82 vs 3.16, $F(1,380)=113.226$, $p<.000$). Hence, subjects perceived a greater number of facts in the high cognition ad than in the low cognition ad (see Table 15 and 16).

A third analysis was conducted on the ad copy points recalled by subjects. Table 17 shows the frequency analysis of ad copy points recalled by subjects in both the high and low cognition ad copy condition. As expected, subjects assigned to the high cognition ad condition mainly recalled points 1 to 6, and those assigned to the low cognition ad condition mainly recalled points 4 to 9.

In the high cognition ad, a high recall of "Made in

Switzerland" may have been due to subjects using their internal knowledge of where Rolex and Swatch are made. A high recall of "Always in Style" may have been due to the word "style" also being mentioned in the high cognition ad (i.e., "...and styles bound to suit your taste"). Lastly, a high recall of "Lifetime Guarantee" may have been due to the fact that subjects confused "Guarantee" with "Extended Warranty" from the high cognition ad copy, and made two selections. In the low cognition ad, a high recall of "Highest Standards of Quality" may have occurred because high-quality was conveyed through durability. In either cognition condition, subjects generally avoided selecting the following decoys: Over one million sold, Like a work of art, and Lifetime guarantee.

These manipulation checks successfully determined that subjects correctly interpreted the type of ad they had been exposed to. As expected, subjects assigned to the high cognition ad copy condition perceived the ad as containing a high level of information and number of facts, and correctly recalled the following ad points: Extended warranty, Wide selection of styles, Highest standards of quality, Durable, Keeps accurate time, and Fashion versatility. Subjects assigned to the low cognition ad copy condition perceived the ad as containing a low level of information and number of facts, and correctly recalled the following ad points: Durable, Keeps accurate time, Fashion versatility, Part of a

fun lifestyle, Made in Switzerland, and Always in style.

4.2.2 Brands

The aim of this manipulation check was to determine if Rolex and Swatch were perceived as equally- and highly-familiar, and to determine if subjects associated each brand with opposing music styles. Questions B and D in Part II of the questionnaire served as manipulation checks (see Appendix E).

An ANOVA was performed in order to evaluate mean differences between Rolex and Swatch brands on familiarity with the brand. The two brands were found to be not significantly different in terms of their familiarity, since Rolex was perceived as equally familiar as Swatch (3.46 vs 3.55, $F(1,380)=1.492$, $p<.223$). Hence, subjects perceived Rolex and Swatch as equally- and highly-familiar (see Table 18 and 19).

A second ANOVA was performed in order to evaluate mean differences between Rolex and Swatch brands on appropriate style of music for the brand image. The two brands were found to be significantly different in terms of their associated style of music, since Classical style music was deemed more appropriate for Rolex, and Rock style music was deemed more appropriate for Swatch (1.81 vs 3.56, $F(1,380)=406.388$, $p<.000$). Hence, subjects associated Rolex brand with Classical style music, and Swatch brand with Rock

style music (see Table 20 and 21).

These manipulation checks successfully determined that Rolex and Swatch were perceived as equally- and highly-familiar, and that each brand was associated with opposing music styles. Classical style music was deemed more appropriate for Rolex, and Rock style music was deemed more appropriate for Swatch.

4.2.3 Congruence Treatment

The aim of this manipulation check was to determine if congruence and incongruence between music style and brand image was correctly perceived. Question C in Part II of the questionnaire served as a manipulation check (see Appendix E).

An ANOVA was performed in order to evaluate mean differences between congruent and incongruent music style with brand image. Congruent and incongruent music styles were found to be significantly different, since brands paired with congruent music style were perceived as congruent and brands paired with incongruent music style were perceived as incongruent (5.10 vs 3.28, $F(1,244)=83.387, p<.000$). Hence, subjects exposed to brands with congruent music style evaluated the music as very appropriate for the brand image, and subjects exposed to brands with incongruent music style evaluated the music as very inappropriate for the brand image (see Table 22 and

23).

The manipulation check successfully determined that subjects exposed to congruent experimental treatment conditions (i.e., Rolex/Classical music, Swatch/Rock music) correctly perceived the music style as congruent with the brand image, and subjects exposed to incongruent experimental treatment conditions (i.e., Rolex/Rock music, Swatch/Classical music) correctly perceived the music style as incongruent with the brand image.

4.2.4 Music Treatment

The aim of this manipulation check was to determine several things about the music. First it was necessary to determine if Classical and Rock style music excerpts were correctly perceived as Classical and Rock style music, respectively. Second, it was necessary to ensure that Classical and Rock style music excerpts were equally-liked. Third, it was necessary to find out if Classical and Rock style music excerpts were equally-familiar.

Although of secondary importance, a further analysis was conducted to examine whether both music excerpts were perceived equally in terms of tempo and loudness, and if there were no differences between males and females in the way loudness was perceived. Question A, B, C, D, and E in Part III of the questionnaire served as manipulation checks (see Appendix E).

First, a frequency analysis was conducted in order to determine if subjects correctly classified the Classical and Rock style music excerpts. Table 24 shows that the music excerpts were perceived correctly, since 96.15% of subjects categorized the Classical excerpt as Classical style music, and 85.22% of subjects categorized the Rock excerpt as Rock style music. Moreover, the 85.22% for the Rock excerpt is underestimated since subjects who selected "other" specified one of the following: Pop Rock, Hard Rock, and Dance Rock. Hence, Rock and Classical style music excerpts were correctly perceived as Rock and Classical style music, respectively.

Attitude towards the music was measured using a 5-item, seven-point semantic differential scale containing the following adjectives: like-dislike, offensive-tasteful, favorable-unfavorable, repulsive-appealing, pleasing-disturbing. Prior to determining if both music excerpts had been equally-liked, a factor analysis was performed to evaluate if the five items loaded appropriately into a single-item measure. A reliability analysis was then carried out to verify the internal consistency of all selected multi-item measures. One factor with an eigenvalue of 4.11085 was extracted in the factor analysis. The Cronbach alpha for the five-item scale was 0.9459 suggesting that it was a highly reliable scale (see Table 25). Hence in testing the manipulation, all five items were used by combining them

into a single-scale measure of subjects' attitude towards the music.

Second, an ANOVA was performed in order to evaluate mean differences between Classical and Rock style music excerpts on attitude towards the music. The two excerpts were found to be not significantly different in terms of their attitude towards the music ratings, since Classical and Rock style music were equally-liked (3.12 vs 3.31, $F(1,244)=.052$, $p<.810$) (see Table 26 and 27).

Third, an ANOVA was performed in order to evaluate mean differences between Classical and Rock style music excerpts on familiarity with the music. The two music excerpts were found to be not significantly different in terms of their familiarity, since Classical and Rock style music were equally-familiar (2.62 vs 2.76, $F(1,244)=1.520$, $p<.160$). (see Table 28 and 29).

Fourth, an ANOVA was performed in order to evaluate mean differences between Classical and Rock style music excerpts on perceived music tempo. The two music excerpts were found to be significantly different in terms of their perceived music tempo, since the Classical style music was perceived as being slower than the Rock style music (4.43 vs 5.90, $F(1,244)=123.275$, $p<.000$) (see Table 30 and 31). Perceptions varied considerably from reality since actual tempo was 96 and 108 beats per minute for the Rock and Classical style music excerpts, respectively. However, this

result is not surprising since the Rock style excerpt typically possessed a more solid-sounding drum-beat and electric guitar. The beat of the Rock style music may have been more evident. Taken together, these and other elements may have contributed to a perception that the Rock style excerpt was faster, even though in reality the Classical style excerpt had a faster tempo.

In any event, perceptions of music tempo are not likely to adversely affect the hypothesized outcomes for dependent variables in the main study (Kellaris and Altsech 1992; Kellaris and Kent 1993; Kellaris and Rice 1993). Furthermore, music tempo was originally controlled in order to ensure liked-music for the study. For what it was intended to do, fast tempo has been an accurate predictor for music appeal since both the Rock and Classical music excerpts were liked.

In summary, the fact that music tempo was found to be different for the two music excerpts is not as important as both excerpts being generally liked. Attitude towards the music, or "likability" in this study, is a much stronger and stable measure than tempo. Hence, differences in perceived tempo were not considered to affect the overall results of the study.

Fifth, an ANOVA was performed in order to evaluate mean differences between Classical and Rock style music excerpts on perceived loudness. The two music excerpts were found to

be significantly different in terms of their perceived loudness, since Classical style music was perceived as being softer than Rock style music (4.39 vs 5.86, $F(1,244)=101.007$, $p<.000$) (see Table 32 and 33). Perceptions varied considerably from reality since actual music loudness was digitally controlled during the recording process, and volume was carefully controlled during the experimental process. Despite such controls, the Rock style music excerpt may have appeared louder given its more solid and intense-sounding drum-beat and electric guitar. In the Classical style music excerpt, violins may have appeared smoother-sounding in comparison to the Rock style music excerpt. Also, subjects may have preconceived expectations that Rock music is loud and that Classical music is quieter.

Sixth, an ANOVA was performed in order to determine if music loudness was perceived equally across gender. Main effects for gender were not significant (see Table 34 and 35). Males and females perceived music loudness equally (5.10 vs 5.06, $F(1,244)=.567$, $p<.452$). Both males and females in the study perceived the Classical style music excerpt as being softer than the Rock style music excerpt, even though in reality music loudness was equal.

These manipulation checks successfully determined that Classical and Rock style music excerpts were correctly perceived by subjects as being Classical and Rock style music, respectively. Second, Classical and Rock style music

were equally-liked. Third Classical and Rock style music excerpts were equally-familiar. Fourth, tempo was perceived to be faster for the Rock style music excerpt. However, this difference was viewed as being less important than both excerpts being generally liked, and the fact that tempos were actually controlled. Attitude towards the music, or "likability" in this study, is a much stronger and stable measure than perceived tempo. Hence, differences in perceived tempo were not considered to affect the overall results of the study. Fifth, Classical style music was perceived softer than Rock style music although both pieces were recorded and played at equal levels of loudness. Moreover, males and females perceived music loudness equally.

4.2.5 English Language Fluency

The aim of this question was to determine if subjects were all fluent in English and could understand the questionnaire and ad stimulus. Question C in Part V of the questionnaire served as a manipulation check (see Appendix E). ANOVA results showed that there was a main effect of AD COGNITION (see Table 36 and 37). Subjects in the high cognition ad copy treatment condition were slightly less fluent in English than those in the low cognition ad copy treatment condition (6.39 vs 6.65, $F(1,380)=8.620$, $p<.004$). However, the overall results indicate that all subjects in

the study were highly fluent in English.

4.3 Measuring Dependent Variables

Prior to investigating the hypotheses cited earlier, scales measuring the dependent variables were isolated and factor analyzed. Specifically, there were fifteen scale items measuring attitude, feelings, involvement, and originality that were used to measure perceptions of the ad and the brand in the experiment. As was previously stated, these fifteen scale items were derived from a study conducted by Venkat and Abi-Hanna (1995), and adopted for the present study.

A factor analysis was performed to evaluate if multiple-item measures loaded appropriately into a single-item measure. A reliability analysis was then carried out to verify the internal consistency of all selected multi-item measures.

4.3.1 Attitude Towards the Advertisement

One of the dependent variables that was necessary to test the hypotheses was subjects' attitude towards the ad. In the questionnaire, subjects were asked to indicate their attitude towards the ad using a 5-item, seven-point semantic differential scale containing the following adjectives: like-dislike, offensive-tasteful, favorable-unfavorable, repulsive-appealing, pleasing-disturbing. One factor with an

eigenvalue of 3.30836 was extracted when a factor analysis was performed on the five items (see Table 38). The Cronbach alpha for the 5-item scale was 0.8710 suggesting that it was a highly reliable scale. Hence in testing the hypotheses, all five items were used by combining them into a single-scale measure of subjects' attitude towards the ad.

4.3.2 Feelings Elicited by the Advertisement

One of the dependent variables that was necessary to test the hypotheses was subjects' feelings elicited by the ad. In the questionnaire, subjects were asked to indicate feelings elicited by the ad using a 4-item, seven-point semantic differential scale containing the following adjectives: soothed-distressed, sad-happy, cheerful-gloomy, comforted-disturbed. One factor with an eigenvalue of 2.44448 was extracted when a factor analysis was performed on the four items (see Table 39). The Cronbach alpha for the 4-item scale was 0.7877 suggesting that it was a reliable scale. Hence in testing the hypotheses, all four items were used by combining them into a single-scale measure of subjects' feelings elicited by the ad.

4.3.3 Involvement With the Advertisement

One of the dependent variables that was necessary to test the hypotheses was subjects' involvement with the ad. In the questionnaire, subjects were asked to describe their

involvement with the ad using a 3-item, seven-point semantic differential scale containing the following adjectives: detached-interested, fascinated-bored, indifferent-excited. One factor with an eigenvalue of 2.25706 was extracted when a factor analysis was performed on the three items (see Table 40). The Cronbach alpha for the 3-item scale was 0.8351 suggesting that it was a highly reliable scale. Hence in testing the hypotheses, all three items were used by combining them into a single-scale measure of subjects' involvement with the ad.

4.3.4 Originality of the Advertisement

One of the dependent variables that was necessary to test the hypotheses was subjects' overall evaluation of the originality of the ad. In the questionnaire, subjects were asked to indicate the perceived originality of the ad using a 3-item, seven-point semantic differential scale containing the following adjectives: common-original, innovative-traditional, conventional-inventive. One factor with an eigenvalue of 2.41578 was extracted when a factor analysis was performed on the three items (see Table 41). The Cronbach alpha for the 3-item scale was 0.8789 suggesting that it was a highly reliable scale. Hence in testing the hypotheses, all three items were used by combining them into a single-scale measure of subjects' involvement with the ad.

4.3.5 Attitude Towards the Brand

One of the dependent variables that was necessary to test the hypotheses was subjects' attitude towards the brand. In the questionnaire, subjects were asked to indicate their attitude towards the brand using a 5-item, seven-point semantic differential scale containing the following adjectives: like-dislike, offensive-tasteful, favorable-unfavorable, repulsive-appealing, pleasing-disturbing. This scale was also used earlier to measure attitude towards the ad. One factor with an eigenvalue of 3.87645 was extracted when a factor analysis was performed on the five items (see Table 42). The Cronbach alpha for the 5-item scale was 0.9271 suggesting that it was a highly reliable scale. Hence in testing the hypotheses, all five items were used by combining them into a single-scale measure of subjects' attitude towards the brand.

4.4 Reliability Analysis

A reliability analysis on all the multi-item measures for the dependent variables was performed to insure that factors were internally consistent. This analysis used the factors produced in the last section. Table 43 compares the Cronbach alphas obtained in this study with those obtained by Venkat and Abi-Hanna (1995), for the same factors. The table shows that Cronbach alphas obtained in the present study are comparable to those obtained by Venkat and Abi-

Hanna (1995).

4.5 Main Study Results

In the experimental results, multiple analyses were conducted in order to test the hypotheses. The analyses tested the effects of congruent versus incongruent music style, under conditions of high and low cognition ad copy, on five dependent variables. Congruence between music style and brand image was defined by combining Rolex/Classical music cells with Swatch/Rock music cells, and incongruence between music style and brand image was defined by combining Rolex/Rock music cells with Swatch/Classical music cells. No-music was defined as an ad (high or low cognition) featuring a brand (Rolex or Swatch) without any music in the background.

A series of 2 X 3 ANOVAs were conducted for five dependent variables using ad copy cognition (high and low) and music style congruence (congruent, incongruent, and no-music). For the high cognition ad copy, ANOVAs were conducted to evaluate mean differences between no-music and music conditions (Hypothesis 1 a,b) and congruent and incongruent conditions (Hypothesis 2 a,b). For the low cognition ad copy, ANOVAs were conducted to evaluate mean differences between congruent and incongruent conditions (Hypothesis 3 a,b), no-music and incongruent conditions (Hypothesis 4 a,b), and between congruent and no-music

conditions (Hypothesis 4 c,d).

For the dependent variables, a positive outcome was defined as liking the ad (ATTITUDE TOWARDS THE AD), the ad eliciting happy feelings (FEELINGS ELICITED BY THE AD), being interested in the ad (INVOLVEMENT WITH THE AD), perceiving the ad to be original (ORIGINALITY OF THE AD), and as liking the brand (ATTITUDE TOWARDS THE BRAND).

Detailed results for the high and low cognition ad copy conditions will be presented first, followed by a summary analysis of the predicted versus actual outcomes.

4.5.1 High Cognition Ad Copy Condition

For the high cognition ad copy condition, there were two hypotheses (1a,b and 2a,b).

Hypothesis 1a predicted that ad evaluations would be significantly more positive for Rolex and Swatch ads when no music was present than when music was present (congruent and incongruent music style).

For ATTITUDE TOWARDS THE AD, main effect of congruence was not significant ($F(2,380)=1.598, p<.204$). Also, ANOVAs were conducted for Rolex and Swatch separately, but main effect of congruence remained insignificant. Rolex and Swatch ads were liked when there was no music present as well as when congruent/incongruent music styles were present (3.52 vs 3.07/3.46). These results do not support hypothesis 1a (see Tables 44, 45, 46). For FEELINGS ELICITED BY THE AD,

main effect of congruence was significant ($F(2,380)=2.781$, $p<.063$). Rolex and Swatch ads elicited significantly less positive feelings when there was no music present than when congruent/incongruent music styles were present (3.86 vs 3.39/3.65). These results do not support hypothesis 1a (see Tables 47, 48, 49). For INVOLVEMENT WITH THE AD, main effect of congruence was significant ($F(2,380)=5.233$, $p<.006$). Rolex and Swatch ads were significantly less involving when there was no music present than when congruent/incongruent music styles were present (4.83 vs 3.88/4.09). These results do not support hypothesis 1a (see Tables 50, 51, 52). For ORIGINALITY OF THE AD, main effect of congruence was significant ($F(2,380)=8.163$, $p<.000$). Rolex and Swatch ads were considered significantly less original when there was no music present than when congruent/incongruent music styles were present (5.86 vs 5.31/4.80). These results do not support hypothesis 1a (see Tables 53, 54, 55).

Hypothesis 1b predicted that attitude towards the brand would be significantly more positive for Rolex and Swatch brands when no music was present than when music was present (congruent and incongruent music style).

For ATTITUDE TOWARDS THE BRAND, main effect of congruence was not significant ($F(2,380)=1.908$, $p<.150$). Also, ANOVAs were conducted for Rolex and Swatch separately, but main effect of congruence remained insignificant. Rolex and Swatch brands were liked when there was no music present

as well as when congruent and incongruent music styles was present (2.85 vs 2.51/2.92). These results do not support hypothesis 1b (see Tables 56, 57, 58).

Hypothesis 2a predicted that there would be no significant differences in ad evaluations for Rolex and Swatch ads paired with a congruent music style as compared with an incongruent music style.

For ATTITUDE TOWARDS THE AD, main effect of congruence was not significant ($F(2,380)=1.598, p<.204$). Rolex and Swatch ads were liked when paired with a congruent music style as well as when paired with an incongruent music style (3.07 vs 3.46). These results support hypothesis 2a (see Tables 44, 45, 46). For FEELINGS ELICITED BY THE AD, main effect of congruence was significant ($F(2,380)=2.781, p<.063$). Rolex and Swatch ads paired with a congruent music style elicited significantly more positive feelings than when paired with an incongruent music style (3.39 vs 3.65). These results do not support hypothesis 2a (see Tables 47, 48, 49). For INVOLVEMENT WITH THE AD, main effect of congruence was significant ($F(2,380)=5.233, p<.006$). Rolex and Swatch ads paired with a congruent music style were significantly more involving than when paired with an incongruent music style (3.88 vs 4.09). These results do not support hypothesis 2a (see Tables 50, 51, 52). For ORIGINALITY OF THE AD, main effect of congruence was significant ($F(2,380)=8.163, p<.000$). Rolex and Swatch ads

paired with a congruent music style were significantly less original than when paired with an incongruent music style (5.31 vs 4.08). These results do not support hypothesis 2a (see Tables 53, 54, 55).

Hypothesis 2b predicted that there would be no significant differences in attitude towards the brand for Rolex and Swatch brands paired with a congruent music style as compared with an incongruent music style.

For ATTITUDE TOWARDS THE BRAND, main effect of congruence was not significant ($F(2,380)=1.908$, $p<.150$). Rolex and Swatch brands were liked when paired with a congruent music style as well as when paired with an incongruent music style (2.51 vs 2.92). These results support hypothesis 2b (see Tables 56, 57, 58).

4.5.2 Low Cognition Ad Copy Condition

For the low cognition ad copy condition, there three hypotheses (3a,b and 4a,b and 4c,d).

Hypothesis 3a predicted that ad evaluations would be significantly more positive for Rolex and Swatch ads paired with a congruent music style than when paired with an incongruent music style.

For ATTITUDE TOWARDS THE AD, main effect of congruence was not significant ($F(2,380)=1.598$, $p<.204$). Also, ANOVAs were conducted for Rolex and Swatch separately, but main effect of congruence remained insignificant. Rolex and

Swatch ads were liked when paired with a congruent music style as well as when paired with an incongruent music style (3.65 vs 3.59). These results do not support hypothesis 3a (see Tables 44, 45, 46). For FEELINGS ELICITED BY THE AD, main effect of congruence was significant ($F(2,380)=2.781$, $p<.063$). Rolex and Swatch ads elicited significantly more positive feelings when paired with a congruent music style than when paired with an incongruent music style (3.56 vs 3.69). These results support hypothesis 3a (see Tables 47, 48, 49). For INVOLVEMENT WITH THE AD, main effect of congruence was significant ($F(2,380)=5.233$, $p<.006$). Rolex and Swatch ads were significantly more involving when paired with a congruent music style than when paired with an incongruent music style (4.24 vs 4.34). These results support hypothesis 3a (see Tables 50, 51, 52). For ORIGINALITY OF THE AD, main effect of congruence was significant ($F(2,380)=8.163$, $p<.000$). Rolex and Swatch ads were considered significantly less original when paired with a congruent music style than when paired with an incongruent music style (4.12 vs 3.97). These results do not support hypothesis 3a (see Tables 53, 54, 55).

Hypothesis 3b predicted that attitude towards the brand would be significantly more positive for Rolex and Swatch brands paired with a congruent music style than when paired with an incongruent music style.

For ATTITUDE TOWARDS THE BRAND, main effect of

congruence was not significant ($F(2,380)=1.908$, $p<.150$). Also, ANOVAs were conducted for Rolex and Swatch separately, but main effect of congruence remained insignificant. Rolex and Swatch brands were liked when paired with a congruent music style as well as when paired with an incongruent music style (2.77 vs 2.89). These results do not support hypothesis 3a (see Tables 56, 57, 58).

Hypothesis 4a predicted that ad evaluations would be significantly more positive for Rolex and Swatch ads with no music than when paired with an incongruent music style.

For ATTITUDE TOWARDS THE AD, main effect of congruence was not significant ($F(2,380)=1.598$, $p<.204$). Also, ANOVAs were conducted for Rolex and Swatch separately, but main effect of congruence remained insignificant. Rolex and Swatch ads were liked with no music as well as when paired with an incongruent music style (3.72 vs 3.59). These results do not support hypothesis 4a (see Tables 44, 45, 46). For FEELINGS ELICITED BY THE AD, main effect of congruence was significant ($F(2,380)=2.781$, $p<.063$). Rolex and Swatch ads elicited significantly more positive feelings with no music than when paired with an incongruent music style (3.64 vs 3.69). These results support hypothesis 4a (see Tables 47, 48, 49). For INVOLVEMENT WITH THE AD, main effect of congruence was significant ($F(2,380)=5.233$, $p<.006$). Rolex and Swatch ads were significantly more involving with no music than when paired with an incongruent

music style (4.33 vs 4.34). These results support hypothesis 4a (see Tables 50, 51, 52). For ORIGINALITY OF THE AD, main effect of congruence was significant ($F(2,380)=8.163$, $p<.000$). Rolex and Swatch ads were considered significantly less original with no music than when paired with an incongruent music style (4.29 vs 3.97). These results do not support hypothesis 4a (see Tables 53, 54, 55).

Hypothesis 4b predicted that attitude towards the brand would be significantly more positive for Rolex and Swatch brands with no music than when paired with an incongruent music style.

For ATTITUDE TOWARDS THE BRAND, main effect of congruence was not significant ($F(2,380)=1.908$, $p<.150$). Also, ANOVAs were conducted for Rolex and Swatch separately, but main effect of congruence remained insignificant. Rolex and Swatch brands were liked with no music as well as when paired with an incongruent music style (2.93 vs 2.89). These results do not support hypothesis 4b (see Tables 56, 57, 58).

Hypothesis 4c predicted that ad evaluations would be significantly more positive for Rolex and Swatch ads paired with a congruent music style than with no music.

For ATTITUDE TOWARDS THE AD, main effect of congruence was not significant ($F(2,380)=1.598$, $p<.204$). Also, ANOVAs were conducted for Rolex and Swatch separately, but main effect of congruence remained insignificant. Rolex and

Swatch ads were liked when paired with a congruent music style as well as with no music (3.65 vs 3.72). These results do not support hypothesis 4c (see Tables 44, 45, 46). For FEELINGS ELICITED BY THE AD, main effect of congruence was significant ($F(2,380)=2.781, p<.063$). Rolex and Swatch ads elicited significantly more positive feelings when paired with a congruent music style than with no music (3.56 vs 3.64). These results support hypothesis 4c (see Tables 47, 48, 49). For INVOLVEMENT WITH THE AD, main effect of congruence was significant ($F(2,380)=5.233, p<.006$). Rolex and Swatch ads were significantly more involving when paired with a congruent music style than with no music (4.24 vs 4.33). These results support hypothesis 4c (see Tables 50, 51, 52). For ORIGINALITY OF THE AD, main effect of congruence was significant ($F(2,380)=8.163, p<.000$). Rolex and Swatch ads were considered significantly more original when paired with a congruent music style than with no music (4.12 vs 4.29). These results support hypothesis 4c (see Tables 53, 54, 55).

Hypothesis 4d predicted that attitude towards the brand would be significantly more positive for Rolex and Swatch brands paired with a congruent music style than with no music.

For ATTITUDE TOWARDS THE BRAND, main effect of congruence was not significant ($F(2,380)=1.908, p<.150$). Also, ANOVAs were conducted for Rolex and Swatch separately,

but main effect of congruence remained insignificant. Rolex and Swatch brands were liked when paired with a congruent music style as well as with no music (2.77 vs 2.93). These results do not support hypothesis 4d (see Tables 56, 57, 58).

4.5.3 Summary of Main Study Results

A series of ANOVAs were conducted on the experimental measures in order to test four hypotheses. Table 59 presents a summary of the expected and actual results.

In the high cognition ad copy condition, the first hypothesis (1a,b) had predicted that ad and brand evaluations would be more positive for ads with no music than with music present. Actual results of the five dependent measures did not confirm this hypothesis. Attitude towards the ad and brand were positive regardless of whether music was present or not. Also, ads paired with no music elicited more negative feelings, were less involving, and were perceived as less original, than the same ads containing music.

The second hypothesis (2a,b) had predicted that ad and brand evaluations would be equal across congruent and incongruent music style conditions. Actual results partially supported this hypothesis. Attitude towards the ad and brand were equally-positive for congruent and incongruent music style conditions. However, ads in the congruent music style

condition elicited more positive feelings and were more involving than ads in the incongruent music condition. Also, ads in the incongruent music condition were perceived as more original than ads in the congruent music condition.

In the low cognition ad copy condition, the third hypothesis (3a,b) had predicted that ad and brand evaluations would be more positive in the congruent than in the incongruent music style condition. Actual results partially supported this hypothesis. Ads in the congruent music style condition elicited more positive feelings and were more involving than ads in the incongruent music condition. However, attitude towards the ad and brand were equally-positive for congruent and incongruent music style conditions. Also, ads in the congruent music condition were perceived as less original than ads in the incongruent music condition.

The fourth hypothesis (4a,b) had predicted that ad and brand evaluations would be more positive in the no-music than in the incongruent music style condition. Actual results partially supported this hypothesis. Ads in the no-music condition elicited more positive feelings and were more involving than ads in the incongruent music condition. However, attitude towards the ad and brand were equally-positive for no-music and incongruent music style conditions. Also, ads in the no-music condition were perceived as less original than ads in the incongruent music

condition.

The fourth hypothesis (4c,d) had predicted that ad and brand evaluations would be more positive in the congruent music style condition than in the no-music condition. Actual results partially supported this hypothesis. Ads in the congruent music style condition elicited more positive feelings, were more involving, and were perceived as more original than ads in the no-music condition. However, attitude towards the ad and brand were equally-positive for congruent music style conditions and no-music conditions.

4.6 Exploratory Descriptive Results

Several questions in the questionnaire produced results for which there was no stated hypotheses. The following discussion outlines the results of such questions.

Questions A, B, and C in part IV of the questionnaire were used as decoys to disguise the true intent of the study. Question A asked respondents to rate the pleasantness of the announcer's voice. This 1-item scale was taken from the 5-item scale used to measure attitude towards the ad, brand, and music in main study. Hence, this item was not reliable for measuring the pleasantness of the announcer's voice. Tables 60 and 61 show the means, standard deviations, and ANOVA results of this question. The announcer's voice was perceived as more pleasing when paired with a Swatch brand, and when paired with Rock style music.

Question B asked respondents to rate the appropriateness of the announcer's voice for the ad message. Tables 62 and 63 show the means, standard deviations, and ANOVA results of this question. The announcer's voice was perceived as more appropriate for Swatch ad messages. An interaction between AD COGNITION and MUSIC revealed that the announcer's voice was perceived as most appropriate with a high cognition ad message paired with Rock style music.

Question C asked respondents to rate the speed of the announcer's voice. Tables 64 and 65 show the means, standard deviations, and ANOVA results of this question. There were no significant effects as a result of the analysis. Overall, the announcer's voice was perceived as being slightly faster than neutral.

Chapter 5. DISCUSSION

This chapter provides a discussion of the results that were obtained in this study. Following this discussion, the limitations of the study, as well as the managerial implications of the results, are examined.

5.1 Discussion

The results for the high cognition ad copy condition will be discussed in detail, followed by a discussion of the results for the low cognition ad copy condition.

5.1.1 High Cognition Ad Copy Condition

Figure 2 shows the hypothesized attitude towards the ad and brand patterns for congruence in the high cognition ad copy treatment condition. The shape of this figure expresses hypotheses 1(a,b) and 2(a,b) simultaneously. In the high cognition ad copy condition the selling argument was based on rational grounds, citing specific brand benefits (i.e., an argumentative style of ad). It was believed that subjects' attention would be placed upon verbal stimuli (ad copy), and would be concerned with processing information. The presence of music would act as a disturbance to subjects due to the high quantity of brand-related information contained in the ad that needed to be absorbed. It was predicted that music would interfere with the evaluation of

abundantly provided brand-related information, and consequently negatively affect ad and brand evaluations. Hence, the first hypothesis (1a,b) had predicted that ad and brand evaluations would be more positive for ads with no music than with music present. Actual results for the five dependent measures did not confirm this hypothesis. The absence of music in the ads did not positively affect attitude towards the ad and attitude towards the brand, since both were positive regardless of whether music was present or not (see Figure 5 and 9). Overall, subjects favored the ads just as they favored the brands Rolex and Swatch, brands well-known to this age group and generally well-perceived. The positive attitude towards the brand held about Rolex and Swatch prior to the study were likely too solid to be negatively offset by the presence of distracting music (i.e., congruent or incongruent music). It may also be that music, whether congruent or not, is simply not a strong enough stimuli to affect ad and brand in attitudes (Gorn, Goldberg, Chattopadhyay, and Litvack 1991).

In addition, the absence of music in the ads negatively affected subjects' feelings elicited by the ad, involvement with the ad, and perceived originality of the ad (see Figures 6, 7, 8). Contrary to what was expected, music was valued as a positive addition to the ads and acted as a persuasion cue even in the high cognition condition (Park and Young 1986). Since both Classical and Rock style pieces

were liked-music, a positive attitude towards the music may have been sufficient to not disrupt the processing of brand-related information, and positively affect evaluations about the ad when music was present (i.e., the ad elicited happy feelings, and the ad was more interesting and original).

In summary, the absence of music in a high cognition ad (i.e., ad copy containing a lot of brand-related information where the selling argument is rational) does not seem to positively affect attitude towards the ad and brand. Also, the absence of music in a high cognition ad may negatively affect feelings elicited by the ad, interest in the ad, and perceived originality of the ad.

Figure 2 shows the hypothesized attitude towards the ad and brand patterns for congruence in the high cognition ad copy treatment condition. The shape of this figure expresses hypotheses 1(a,b) and 2(a,b) simultaneously. In the high cognition ad copy condition, it was believed that background music would possess little additional informational value even if such music was synergistic with other elements in the ad. In this highly cognitive situation subjects would be less sensitive to the impact of executional cues because their attention would be focused on the message. Therefore, problems arising from lack-of-fit (incongruent music style to the brand image) would likely have little impact on negative emotions for subjects. It was predicted that ad and brand evaluations would not vary significantly across music

conditions, regardless of whether there would be congruence or incongruence between music style and brand image. Hence, the second hypothesis (2a,b) had predicted that ad and brand evaluations would be equal across congruent and incongruent music style conditions. Actual results partially supported this hypothesis. As predicted, attitude towards the ad and brand were equally-positive for congruent and incongruent music style conditions (see Figure 5 and 9). However, subjects did not appear to have specifically ignored congruent and incongruent music styles simply because their attention remained focused on brand-related information. Results of hypothesis 1(a,b) for attitude towards the ad and brand would suggest that subjects may have ignored music and information altogether since neither had an impact on positive attitudes towards the ad and brand. As was previously stated, strong positive attitudes towards the brands being advertised may have been prevalent prior to testing, and only two exposures to the ad stimuli were not sufficient to affect ad and brand attitudes.

Contrary to predictions, ads in the congruent music style condition elicited more positive feelings and were more involving than ads in the incongruent music condition (see Figure 6 and 7). Subjects did not ignore the music in the ad. It may be possible that music is processed as equally as brand-related information. Ads in the congruent music style condition were perceived as less original than

ads in the incongruent music style condition (see Figure 8). This further supports the possibility that subjects are able to process music as information; in order for subjects to have concluded that incongruent music style makes for a more original, innovative, and inventive ad, music style must have been considered and, further distinguished from congruent music style.

Another interpretation of the results is that the level of information contained in the ads was not high enough for subjects to have fully ignored differences in music congruence. More specifically, factual information regarding the brand may not have been enough to occupy most cognitive resources available, resulting in subject's looking for additional information through music.

In summary, attitude towards the ad and brand in a high cognition ad (i.e., an ad containing a lot of brand-related information where the selling argument is rational) may be equally-positive under congruent and incongruent music style conditions. However, it appears that congruent music style in a high cognition ad can positively affect feelings elicited by the ad and interest in the ad. Conversely, incongruent music style in a high cognition ad may positively affect the perceived originality the ad.

5.1.2 Low Cognition Ad Copy Condition

Figure 3 shows the hypothesized attitude towards the ad and brand patterns for congruence in the low cognition ad copy treatment condition. The shape of this figure expresses hypotheses 3(a,b), 4(a,b), and 4(c,d) simultaneously. In the low cognition condition the selling argument did not explicitly provide any rationale for buying the brand. The ad was developed based upon an image of the brands Rolex and Swatch (i.e., a suggestive style of ad). With minimal brand-relevant information, subjects were expected to devote more cognitive resources to music in order to formulate ad and brand evaluations, since music possessed supplementary information about the brand. Music which is synergistic with brand image was expected to provide the most complimentary (best) information, and serve to stimulate product-relevant thoughts (Gorn 1982). Therefore, it was expected that music congruent with brand image would positively influence ad and brand evaluations by stimulating brand-congruent thoughts. Conversely, music which is not synergistic with brand image was expected to provide the least complimentary (worst) information, and serve to stimulate incongruent thoughts regarding the established product. While cognitive resources were utilized to resolve incongruity, message learning and subsequent attitude formation was expected to be negatively influenced. Therefore, music incongruent with brand image was expected to negatively influence ad and brand

evaluations by stimulating brand-incongruent thoughts.

Hence, the third hypothesis (3a,b) had predicted that ad and brand evaluations would be more positive in the congruent than in the incongruent music style condition. Actual results partially supported this hypothesis. As predicted, ads in the congruent music style condition elicited more positive feelings and were more involving than ads in the incongruent music condition (see Figure 6 and 7). Such results are consistent with MacInnis and Park (1991) where congruent music increased positive emotions.

Contrary to predictions, ads in the congruent music style and no-music condition were perceived as less original than ads in the incongruent music condition (see Figure 8). While incongruent music style may have served to stimulate incongruent thoughts regarding the brand, it served to make the ad seem more original, innovative, and inventive. Also contrary to predictions, attitude towards the ad and brand were equally-positive for congruent and incongruent music style conditions (see Figure 5 and 9). As was previously stated, strong positive attitudes towards the brands being advertised may have been prevalent prior to testing, and any information or music did not affect ad and brand evaluations. Again, it may also be that music, whether congruent or not, is simply not a strong enough stimuli to affect ad and brand attitudes (Gorn, Goldberg, Chattopadhyay, and Litvack 1991).

In summary, congruent music style in a low cognition ad (i.e., ad copy containing very little brand-related information where the selling argument is suggestive) may positively affect feelings elicited by the ad and interest in the ad, but negatively affect the perceived originality of the ad. In a low cognition ad, attitude towards the ad and brand may be equally-positive under congruent and incongruent music style conditions.

Figure 3 shows the hypothesized attitude towards the ad and brand patterns for congruence in the low cognition ad copy treatment condition. The shape of this figure expresses hypotheses 3(a,b), 4(a,b), and 4(c,d) simultaneously. Message learning, and subsequent attitude formation, was expected to be positively influenced when subjects could evaluate the ad and brand, without placing any cognitive resources in resolving issues of incongruity. Hence the fourth hypothesis (4a,b) had predicted that ad and brand evaluations would be more positive in the no-music than in the incongruent music style condition. Actual results partially supported this hypothesis. As predicted, ads in the no-music condition elicited more positive feelings and were more involving than ads in the incongruent music condition (see Figure 6 and 7).

In summary, in a low cognition ad (i.e., ad copy containing very little brand-related information where the selling argument is suggestive) feelings elicited by the ad

and interest in the ad may be more positively affected by no-music than incongruent music style. Conversely, the absence of music in a low cognition ad may negatively affect the perceived originality of the ad. Also, attitude towards the ad and brand may be equally-positive under no-music and incongruent music style conditions.

Music which is synergistic with brand image was expected to provide the most complimentary (best) information, and would add more positive information than simply no-music. Hence the fourth hypothesis (4c,d) had predicted that ad and brand evaluations would be more positive in the congruent music style condition than in the no-music condition. Actual results partially supported this hypothesis. As predicted, ads in the congruent music style condition elicited more positive feelings, were more involving, and were perceived as more original than ads in the no-music condition (see Figures 6, 7, 8).

Contrary to predictions, attitude towards the ad and brand were equally-positive for congruent music style conditions and no-music conditions (See Figure 5 and 9). As was previously stated, strong positive attitudes towards the brands being advertised may have been prevalent prior to testing, and any information or music did not affect ad and brand evaluations.

In summary, congruent music style in a low cognition ad (i.e., ad copy containing very little brand-related

information where the selling argument is suggestive) may positively affect feelings elicited by the ad, interest in the ad, and perceived originality the ad. However, attitude towards the ad and brand in a low cognition ad may be equally-positive under congruent music style and no-music conditions.

5.2 Limitations

In examining both the hypotheses suggested and the experiment used to support them, there are five limitations which need to be addressed and considered for similar future research.

First, this research only examined the effects of congruence of music style for two levels of ad copy cognition, namely one that was considered to be high and one that was considered to be low. However, the level of brand-related information contained in the high cognition ads may not have been high enough for subjects to have considered the music disturbing. This may have resulted in subjects not ignoring differences between congruent and incongruent music style conditions (i.e., hypotheses were not confirmed). The absence of a third level of ad copy cognition may have prevented the study from confirming some or all of the hypotheses regarding the high cognition ad copy condition. Future research should attempt to test similar hypotheses with at least three levels of ad copy cognition in order to

overcome this limitation.

Second, this research only examined the effects of congruence of music style with liked-music excerpts. Results from this study may be limited to conditions where there are positive attitudes towards the music in an ad. Future research should attempt to test similar hypotheses with liked and disliked-music excerpts in order to overcome this limitation.

Third, this research only examined the effects of congruence of music style using two brands from only one product category, namely watches. Results from this study may be limited to conditions where the product category is considered to be a luxury product, a personal product, or a product that can assume many brand images. Future research should attempt to test similar hypotheses with brands from a diversity of product categories in order to overcome this limitation.

Fourth, this research only examined the effects of congruence of music style using brands whose image was well-known. It is unknown what effect congruence of music style has where brand image is weak or non-existent. Results from this study may be limited to conditions where the brand image has been well-established. Future research should attempt to test similar hypotheses with brands whose image is established, as well as with brands whose image is not established, in order to overcome this limitation.

Fifth, this research only examined the effects of congruence of music style using ads which excluded visual elements. Although the exclusion of visual elements was intentional, they may mediate the effect of music congruence. Results from this study may be limited to conditions where ads have either minimal or no visual elements. Future research should attempt to test similar hypotheses with ads containing differing levels of visual elements in order to overcome this limitation.

5.3 Managerial Implications

In general, the study has implications for the development of ad campaigns containing music. Specifically, advertisers may have a better understanding of the effects of music in advertising executions for established products, to enhance or maintain positive ad and product evaluations.

Based on the results, the presence of music in an ad is not likely to affect attitude towards the ad and brand. However, the presence of music is neither likely to blemish positive attitudes regarding the ad and brand. Therefore, for both high and low information ads, there may be no need for advertisers to spend extra money on music when the goal is to maintain positive attitudes towards the ad and brand.

Consumers are likely to perceive an ad as more original, innovative, and inventive if the brand is paired with an incongruent music style. Therefore, in both high and

low information ads, advertisers can employ an incongruent music style when the goal is to create a more original ad.

Consumers are likely to feel the happiest and consider the ad to be the most interesting if the brand is paired with a congruent music style. Therefore, in both high and low information ads, advertisers can specifically employ congruent music style when the goal is to ensure that consumers feel really happy and are interested in the ad.

Moreover, in high information ads exclusively, the presence of any music, congruent or incongruent, is likely to make consumers feel happy and consider the ad to be more interesting, and original. Therefore, in high information ads, advertisers can only improve their ad executions by adding any music when the goal is to make consumers feel happy, pique their interest in the ad, and create a more original ad.

5.4 Conclusion

In conclusion, the objective of this study was to examine the effects of congruent and incongruent music styles on ad and brand evaluations, in high and low information ads.

In high information ads, the study attempted to determine if music would disturb the processing of brand-related information (i.e., negatively effect ad and brand evaluations), and if music would be ignored altogether

because of the amount of information to process (i.e., have no differing effects on ad and brand evaluations).

In low information ads, the study attempted to determine if music which is synergistic with brand image (i.e., congruent music style) provided the most complimentary information (i.e., positively affect ad and brand evaluations), and music which is not synergistic with brand image (i.e., incongruent music style) provided the least complimentary information (i.e., negatively affect ad and brand evaluations).

In general, results indicated the presence of music in the ads did not affect attitude towards the ad and brand. Ads with brands paired with incongruent music style were perceived as more original. Ads with brands paired with congruent music style were considered the most interesting and elicited the happiest feelings. Specifically, high cognition ads were considered more interesting, original, and elicited positive feelings when any music, congruent or incongruent, was present.

Lastly, the findings in this study are limited to the experimental procedures utilized to test the hypotheses. The findings are limited to high and low information ads without visual elements, music excerpts that are liked, and luxury brands whose image is well-established.

FIGURES

Figure 1. Conceptual Framework

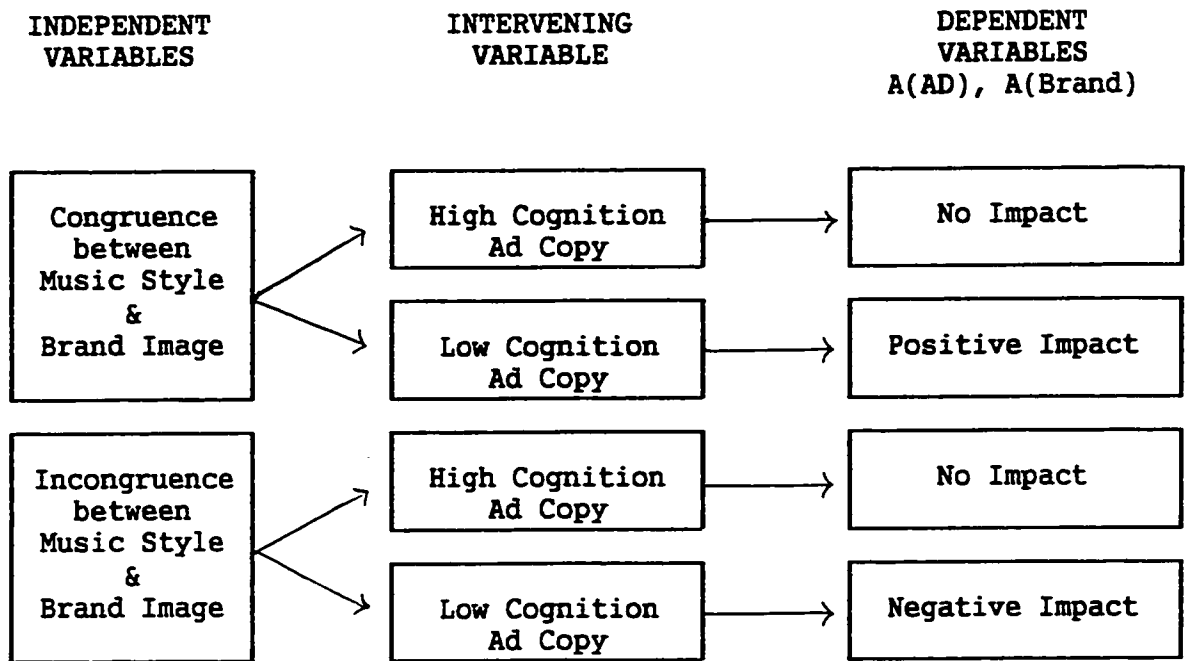


Figure 2. Hypothesized A_{Ad} and A_{Brand} Patterns for Congruence in the High Cognition Ad Copy Treatment Condition

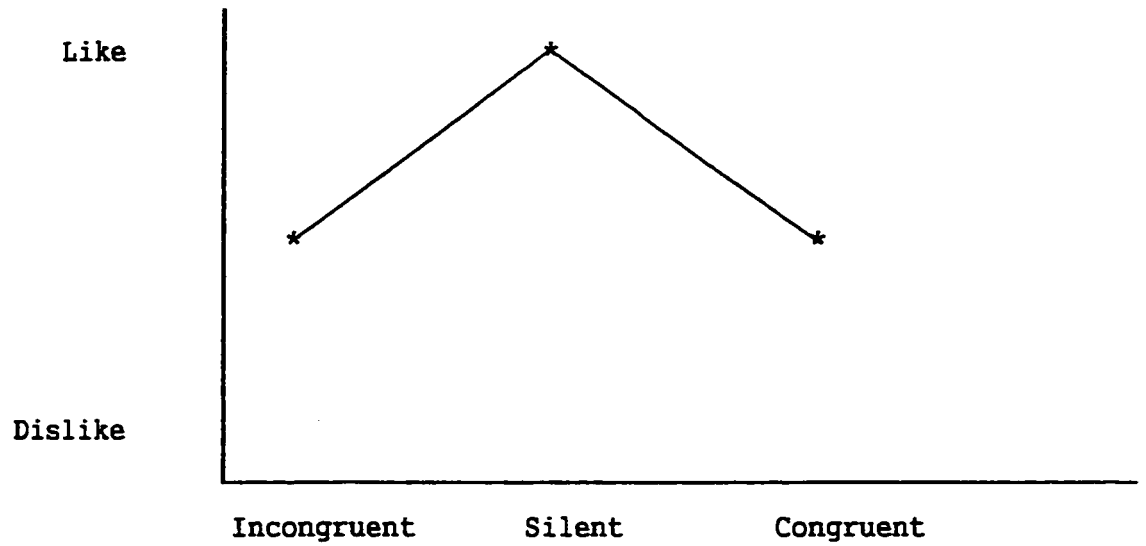


Figure 3. Hypothesized A_{Ad} and A_{Brand} Patterns for Congruence in the Low Cognition Ad Copy Treatment Condition

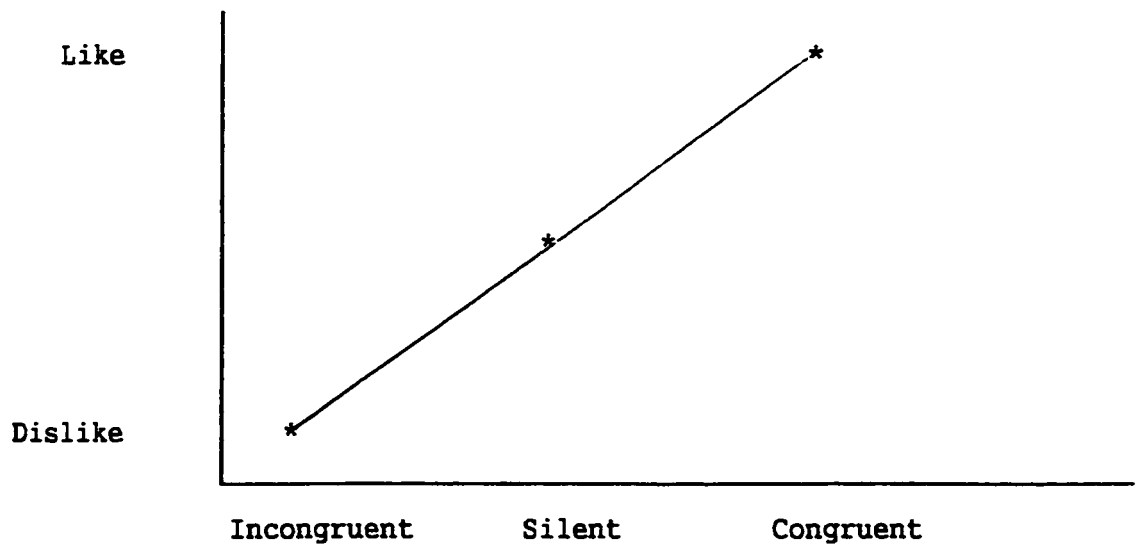


Figure 4. Hypothesized A_{Ad} and A_{Brand} Patterns for Congruence in the High and Low Cognition Ad Copy Treatment Conditions

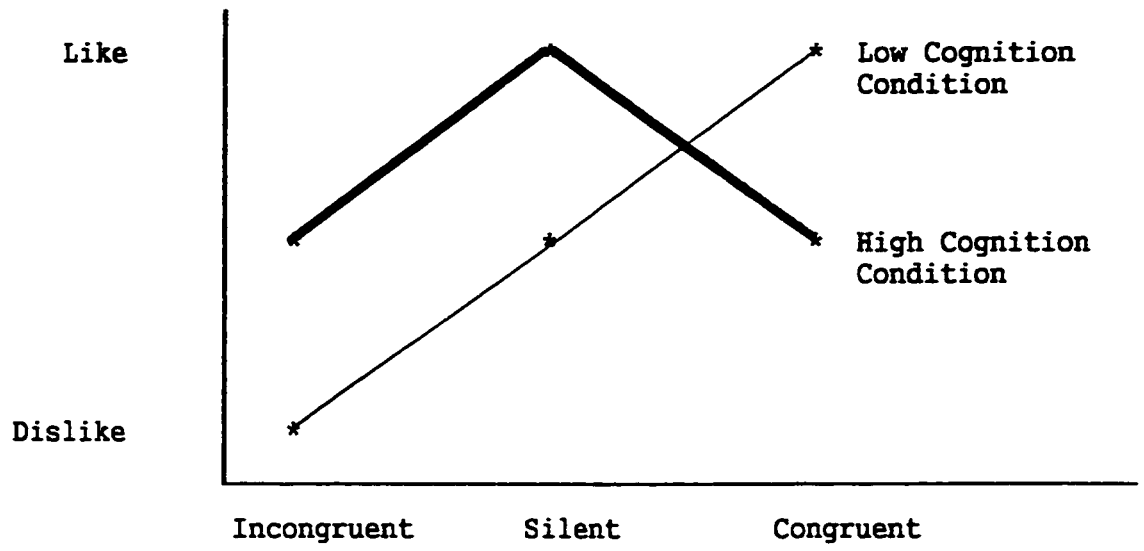


Figure 5. Actual A_{ad} Mean Values for Congruence in the High and Low Cognition Ad Copy Treatment Conditions

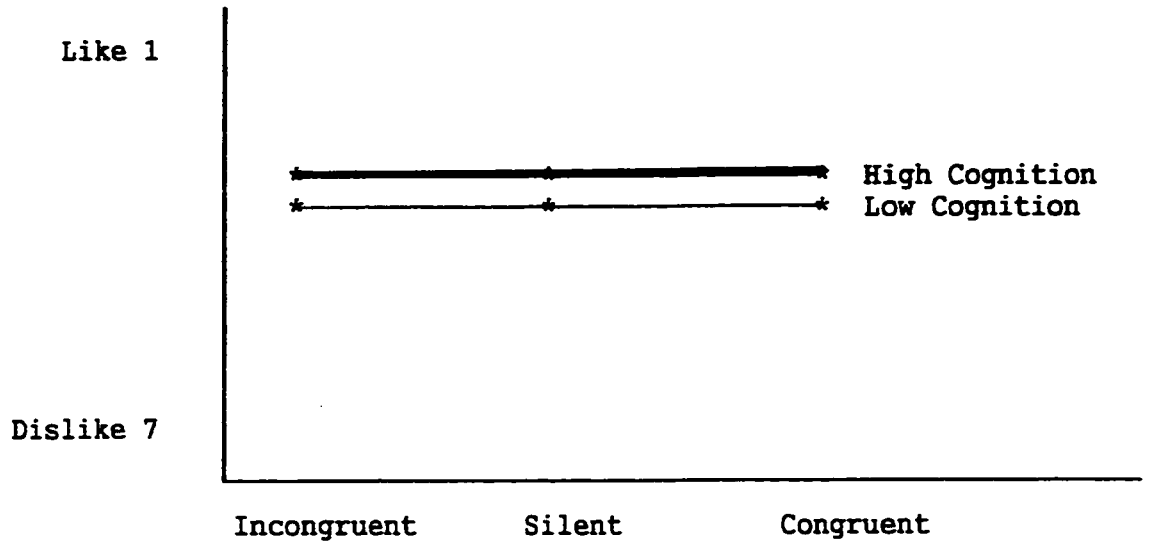


Figure 6. Actual Feelings Elicited by the Ad Mean Values for Congruence in the High and Low Cognition Ad Copy Treatment Conditions

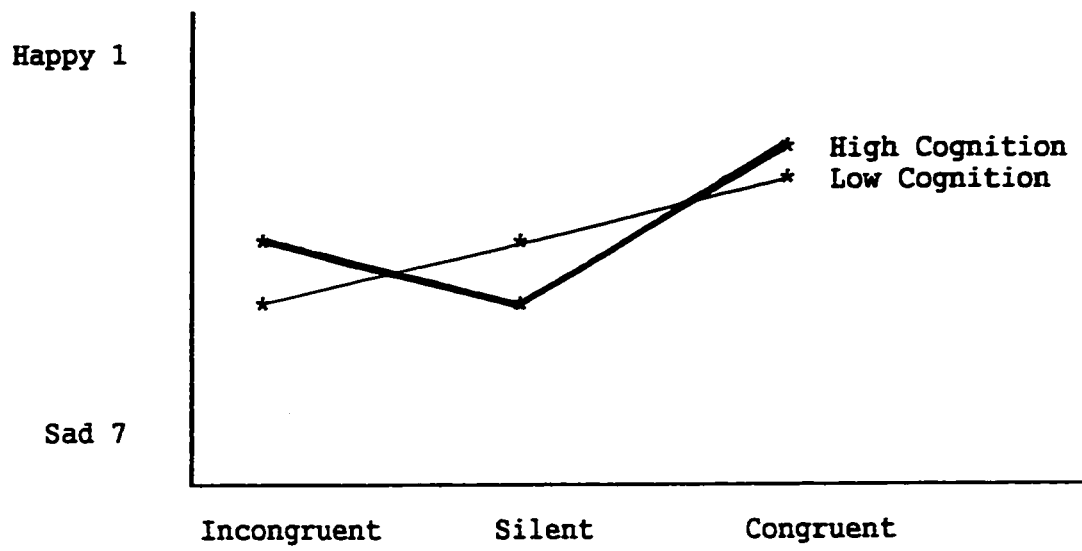


Figure 7. Actual Involvement With the Ad Mean Values for Congruence in the High and Low Cognition Ad Copy Treatment Conditions

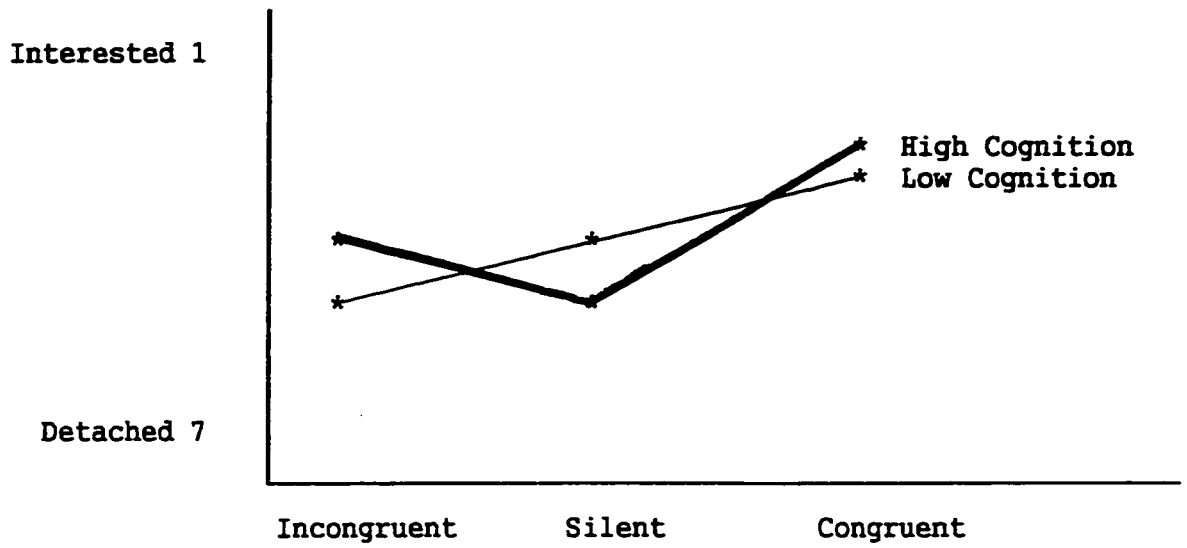


Figure 8. Actual Originality of the Ad Mean Values for Congruence in the High and Low Cognition Ad Copy Treatment Conditions

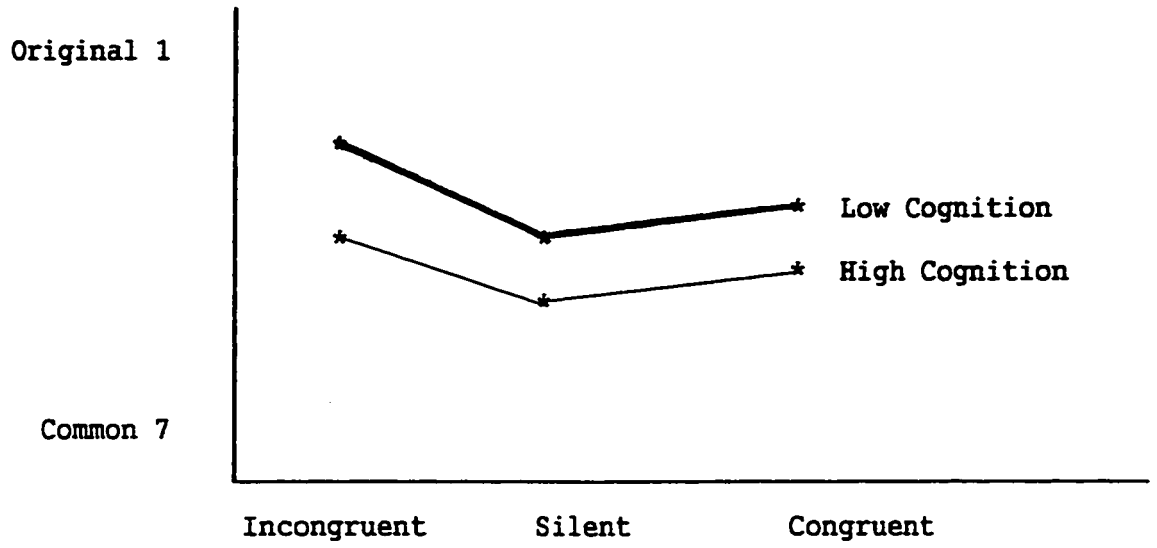
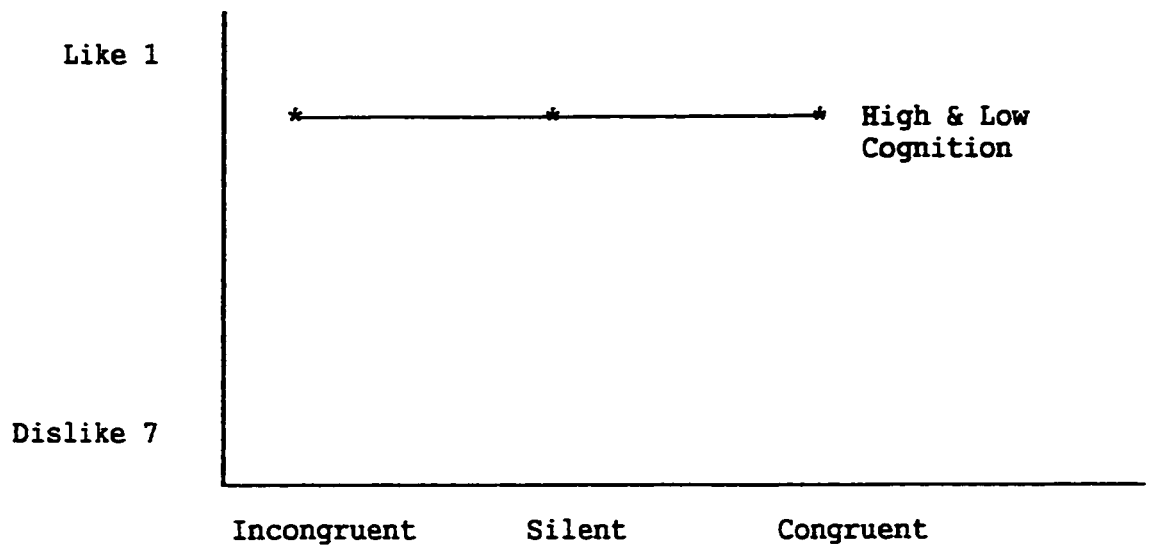


Figure 9. Actual A_{Brand} Mean Values for Congruence in the High and Low Cognition Ad Copy Treatment Conditions



T A B L E S

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Table 1. Pretest 1 - Presentation Order and Music Selections

Order Presented	Composer	Music Excerpt From:
1. Classical	Vivaldi	The Four Seasons: Spring Concerto, No. 1 in E Major, I: Allegro
2. Classical	Tchaikovsky	The Nutcracker Suite: Dance of the Reeds
3. Rock	Beach Boys	Fun, Fun, Fun
4. Classical	Telemann	Concerto for 3 Trumpets & Orchestra in D Major, II: Allegro
5. Rock	Huey Lewis & The News	Heart of Rock 'n Roll
6. Rock	Beatles	Birthday
7. Classical	Handel	Water Music - The Hornpipe
8. Rock	Prince	Let's Go Crazy
9. Rock	Cheap Trick	I Want You To Want Me
10. Classical	Strauss	Tritsch Tratsch Polka, Op. 214

Table 2. Pretest 3 - Brand Points Mentioned in the Ad Copy

	High Cognition Ad Copy: Argumentative (Rational) Appeal	Low Cognition Ad Copy: Suggestive (Image) Appeal
1	High Quality Production Standard	Country of Origin
2	Precision Movement	Same
3	Durability	Same
4	Warranty	Part of a Fun Lifestyle
5	Wide Selection of styles	Stylish
6	Fashion Versatility	Same

Table 3. Experimental Design of the Study

		Music Treatment		
		Classical	Rock	No Music
High Cognition Ad Copy Treatment	Rolex	Congruent	Incongruent	Control
	Swatch	Incongruent	Congruent	Control
Low Cognition Ad Copy Treatment	Rolex	Congruent	Incongruent	Control
	Swatch	Incongruent	Congruent	Control

Table 4. Sample Size for Each Experimental Cell

		Music Treatment			
		Classical	Rock	No Music	
High Cognition Ad Copy Treatment	Rolex	27	20	37	84
	Swatch	37	26	42	105
Low Cognition Ad Copy Treatment	Rolex	32	34	25	91
	Swatch	34	35	32	101
		130	115	136	381

Table 5. Number of Subjects in the Sample by Age Group

Age Group	Count	Percentage
15-19	31	8.10
20-24	274	71.90
25-29	64	16.80
30-34	7	1.80
35-39	3	.80
40-45	2	.50
Total	381	100.00

Table 6. Pretest 1 Results - Perceived Style of Music

Music Excerpt From:	Composer	Perceived Style of Music %		
		Classical	Rock	Other
Let's Go Crazy	Prince		97.06	2.94
I Want You To Want Me	Cheap Trick		91.18	8.82
Birthday	Beatles		85.29	14.71
Heart of Rock 'n Roll	Huey Lewis & The News		85.29	14.71
Fun, Fun, Fun	Beach Boys		76.47	23.53
The Four Seasons: Spring Concerto	Vivaldi	100.00		
Water Music - The Hornpipe	Handel	100.00		
Concerto for 3 Trumpets & Orchestra	Telemann	100.00		
The Nutcracker Suite: Dance of the Reeds	Tchaikovsky	100.00		
Tritsch Tratsch Polka	Strauss	97.00		3.00

Sample Size n = 34

Table 7. Pretest 1 Results - Means and Standard Deviations for Attitude Towards the Music

Rock Music Excerpt From:	Composer	mean	SD
Birthday	Beatles	2.96	1.00
Fun, Fun, Fun	Beach Boys	2.96	0.98
Let's Go Crazy	Prince	3.06	1.36
Heart of Rock 'n Roll	Huey Lewis & The News	3.72	1.17
I Want You To Want Me	Cheap Trick	3.75	1.04

Classical Music Excerpt From:	Composer	mean	SD
The Four Seasons: Spring Concerto	Vivaldi	2.04	1.04
The Nutcracker Suite: Dance of the Reeds	Tchaikovsky	2.17	1.10
Concerto for 3 Trumpets & Orchestra	Telemann	2.46	1.29
Water Music - The Hornpipe	Handel	2.54	1.33
Tritsch Tratsch Polka	Strauss	2.78	1.18

Attitude Towards the Music scale: 1 = Like, 7 = Dislike Sample Size n = 34

Table 8. Pretest 1 Results - Means and Standard Deviations for Familiarity With the Music

Rock Music Excerpt From:	Composer	mean	SD
Fun, Fun, Fun	Beach Boys	3.29	0.97
Let's Go Crazy	Prince	3.06	1.18
Birthday	Beatles	3.00	1.15
Heart of Rock 'n Roll	Huey Lewis & The News	2.29	1.17
I Want You To Want Me	Cheap Trick	2.26	1.11

Classical Music Excerpt From:	Composer	mean	SD
The Four Seasons: Spring Concerto	Vivaldi	3.26	0.93
Tritsch Tratsch Polka	Strauss	2.82	0.97
Water Music - The Hornpipe	Handel	2.74	1.08
The Nutcracker Suite: Dance of the Reeds	Tchaikovsky	2.65	1.07
Concerto for 3 Trumpets & Orchestra	Telemann	2.12	1.04

Familiarity With the Music scale: 1 = Not At All Familiar
 4 = Very Familiar
 Sample Size n = 34

Table 9. Pretest 1 Results - Multiple T-tests on Attitude Towards the Music and Familiarity With the Music for Paired Music Excerpts

Music Excerpts	Attitude Towards Music				Familiarity With Music			
	mean	SD	t=	p<	mean	SD	t=	p<
Prince Vivaldi	3.06 2.04	1.36 1.04	3.34	.002	3.06 3.26	1.18 0.93	0.84	.407
Prince Tchaikovsky	3.06 2.17	1.36 1.10	2.88	.007	3.06 2.65	1.18 1.07	1.42	.165
Prince Telemann	3.06 2.46	1.36 1.29	1.82	.078	3.06 2.12	1.18 1.04	3.22	.003
Prince Handel	3.06 2.54	1.36 1.33	1.61	.116	3.06 2.74	1.18 1.08	1.32	.196
Prince Strauss	3.06 2.78	1.36 1.18	0.93	.359	3.06 2.82	1.18 0.97	0.92	.367
Cheap Trick Vivaldi	3.75 2.04	1.04 1.04	6.68	.000	2.26 3.26	1.11 0.93	4.32	.000
Cheap Trick Tchaikovsky	3.75 2.17	1.04 1.10	6.78	.000	2.26 2.65	1.11 1.07	1.47	.151
Cheap Trick Telemann	3.75 2.46	1.04 1.29	4.96	.000	2.26 2.12	1.11 1.04	0.59	.561
Cheap Trick Handel	3.75 2.54	1.04 1.33	3.96	.000	2.26 2.74	1.11 1.08	1.88	.069
Cheap Trick Strauss	3.75 2.78	1.04 1.18	3.56	.000	2.26 2.82	1.11 0.97	2.45	.020

Attitude Towards the Music scale: 1 = Like, 7 = Dislike
 Familiarity With the Music scale: 1 = Not At All Familiar
 4 = Very Familiar
 Sample Size n = 34

Table 10. Pretest 2 Results - Multiple T-tests on Appropriate Style of Music for the Brand Image for Paired Brands

Product Category	Brand Name	Associated Music Style	mean	SD	t=	p<
Watches	Rolex Swatch	Classical Rock	1.26 4.21	0.44 0.40	30.45	.000
	Cartier Swatch	- Rock	1.87 4.21	1.06 0.41		
Shoes	Bally Nike	- Rock	2.54 4.51	1.10 0.64	10.44	.000
	Bally Reebok	- Rock	2.54 4.43	1.10 0.79		
Pens	Mont Blanc	-	1.90	0.94	7.53	.000
	Bic	-	3.64	0.90		
Water	Perrier	-	2.41	0.97	1.93	.061
	Naya	-	2.85	0.99		
Beer	Heineken	-	3.69	0.98	6.25	.000
	Molson Dry	Rock	4.74	0.50		
Soft Drink	Gingerale	-	3.23	0.74	10.01	.000
	Pepsi	Rock	4.64	0.58		
Perfume	Chanel No. 5	Classical	1.56	0.55	5.97	.000
	Escape	-	2.62	1.10		
Spirits	Grand Marnier	Classical	1.95	0.86	4.31	.000
	Kahlua	-	2.90	0.10		
Automotive	Jaguar	-	1.57	0.97	10.51	.000
	Geo	-	3.74	0.72		
	Jaguar	-	1.57	0.97	9.91	.000
	Jetta	-	3.69	0.95		
Mercedes	Classical	1.38	0.54	17.49	.000	
Geo	-	3.74	0.72			
Mercedes	Classical	1.38	0.54	13.66	.000	
Jetta	-	3.69	0.95			

Appropriate Style of Music for the Brand Image scale:
 1 = Classical Music Much More Appropriate
 5 = Rock Music Much More Appropriate
 Sample Size n = 39

Table 11. Pretest 2 Results - Multiple T-tests on Familiarity With the Brand for Paired Brands

Product Category	Brand Name	Associated Music Style	mean	SD	t=	p<
Watches	Rolex	Classical	3.77	0.54	2.66	.011
	Swatch	Rock	3.41	1.02		
	Cartier	-	3.15	1.20	1.57	.124
	Swatch	Rock	3.41	1.02		
Shoes	Bally	-	2.54	1.30	6.30	.000
	Nike	Rock	3.90	0.39		
	Bally	-	2.54	1.30	6.00	.000
	Reebok	Rock	3.84	0.49		
Pens	Mont Blanc	-	2.97	1.29	2.35	.024
	Bic	-	3.56	0.94		
Water	Perrier	-	3.59	0.82	2.52	.016
	Naya	-	3.13	1.17		
Beer	Heineken	-	3.07	1.20	3.43	.001
	Molson Dry	Rock	3.77	0.53		
Soft Drink	Gingerale	-	3.36	1.04	3.37	.002
	Pepsi	Rock	3.95	0.22		
Perfume	Chanel No. 5	Classical	3.62	0.85	1.10	.277
	Escape	-	3.39	1.02		
Spirits	Grand Marnier	Classical	3.21	1.20	0.92	.361
	Kahlua	-	3.05	1.23		
Automotive	Jaguar	-	3.74	0.55	3.05	.004
	Geo	-	3.26	1.02		
	Jaguar	-	3.74	0.55	0.72	.474
	Jetta	-	3.67	0.74		
	Mercedes	Classical	3.71	0.69	2.82	.008
	Geo	-	3.26	1.02		
Mercedes	Classical	3.71	0.69	0.47	.643	
Jetta	-	3.67	0.74			

Familiarity With the Brand scale: 1 = Not At All Familiar
4 = Very Familiar
Sample Size n = 39

Table 12. Pretest 4 Results - Frequency Analysis of Ad Copy Points Recalled by Subjects

	Ad Copy Points	Recall of Ad Copy Points	
		High Cognition Ad Copy n = 28	Low Cognition Ad Copy n = 27
1	Extended Warranty	75.0%	-
2	Wide Selection of Styles	89.0%	7.0%
3	Highest Standards of Quality	64.0%	7.0%
4	Durable	71.0%	88.0%
5	Keeps Accurate Time	42.0%	96.0%
6	Fashion Versatility	64.0%	44.0%
7	Part of a Fun Lifestyle	-	92.0%
8	Made in Switzerland	39.0%	63.0%
9	Stylish	64.0%	66.0%
10	Over One Million Sold	-	-
11	Like a Work of Art	-	11.0%
12	Lifetime Guarantee	39.0%	15.0%

Table 13. Ad Copy Cognition Manipulation Check - Means and Standard Deviations for Perceived Level of Information

	Classical Music	Rock Music	No Music	
High Cognition Ad Copy	5.09 (1.57)	5.43 (1.33)	5.10 (1.50)	5.18 (1.48)
Low Cognition Ad Copy	3.80 (1.82)	3.20 (1.68)	3.18 (1.68)	3.40 (1.75)
	4.44 (1.82)	4.10 (1.89)	4.29 (1.84)	4.28 (1.85)

Perceived Level of Information scale: 1 = Very Little Information 7 = A Great Deal Of Information
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Table 14. Ad Copy Cognition Manipulation Check - ANOVA Results for Perceived Level of Information

Effect	DF	F=	p<
Main Effect (Ad Cognition)	(1,380)	117.358	.000
Main Effect (Music)	(2,380)	1.222	.296
Interaction Effect (ACxM)	(2,380)	2.709	.068

Table 15. Ad Copy Cognition Manipulation Check - Means and Standard Deviations for Perceived Number of Facts

	Classical Music	Rock Music	No Music	
High Cognition Ad Copy	4.72 (1.39)	4.91 (1.44)	4.85 (1.37)	4.82 (1.39)
Low Cognition Ad Copy	3.59 (1.84)	3.06 (1.45)	2.79 (1.59)	3.16 (1.66)
	4.15 (1.72)	3.80 (1.71)	3.99 (1.78)	3.98 (1.74)

Perceived Number of Facts scale: 1 = Very Few Facts 7 = A Lot Of Facts

Table 16. Ad Copy Cognition Manipulation Check - ANOVA Results for Perceived Number of Facts

Effect	DF	F=	p<
Main Effect (Ad Cognition)	(1,380)	113.226	.000
Main Effect (Music)	(2,380)	1.604	.202
Interaction Effect (ACxM)	(2,380)	3.355	.036

Table 17. Ad Copy Cognition Manipulation Check - Frequency Analysis of Ad Copy Points Recalled by Subjects

	Ad Copy Points	Recall of Ad Copy Points	
		High Cognition Ad Copy n = 189	Low Cognition Ad Copy n = 192
1	Extended Warranty	83.01%	3.65%
2	Wide Selection of Styles	87.30%	1.61%
3	Highest Standards of Quality	68.83%	33.33%
4	Durable	79.89%	81.25%
5	Keeps Accurate Time	58.20%	84.36%
6	Fashion Versatility	66.14%	40.62%
7	Part of a Fun Lifestyle	17.46%	86.98%
8	Made in Switzerland	41.80%	56.25%
9	Always in Style	47.09%	65.10%
10	Over One Million Sold	1.59%	1.56%
11	Like a Work of Art	4.23%	12.50%
12	Lifetime Guarantee	39.68%	6.25%

Table 18. Brand Manipulation Check - Means and Standard Deviations for Familiarity With the Brand

	Classical Music	Rock Music	No Music	
Rolex Brand	3.46 (.75)	3.35 (.85)	3.55 (.69)	3.46 (.76)
Swatch Brand	3.44 (.84)	3.59 (.67)	3.62 (.79)	3.55 (.77)
	3.45 (.80)	3.48 (.76)	3.59 (.75)	3.51 (.77)

<p>Familiarity With the Brand scale: 1 = Not At All Familiar 4 = Very Familiar</p>
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Table 19. Brand Manipulation Check - ANOVA Results for Familiarity With the Brand

Effect	DF	F=	p<
Main Effect (Brand)	(1,380)	1.492	.223
Main Effect (Music)	(2,380)	1.206	.301
Interaction Effect (BxM)	(2,380)	.876	.417

Table 20. Brand Manipulation Check - Means and Standard Deviations for Appropriate Style of Music for the Brand Image

	Classical Music	Rock Music	No Music	
Rolex Brand	1.49 (0.75)	2.24 (0.91)	1.73 (0.71)	1.81 (0.84)
Swatch Brand	3.08 (1.05)	4.02 (0.67)	3.65 (0.90)	3.56 (0.97)
	2.36 (1.22)	3.18 (1.19)	2.77 (1.26)	2.76 (1.27)

Appropriate Style of Music for the Brand Image scale:
 1 = Classical Music Much More Appropriate
 5 = Rock Music Much More Appropriate

Table 21. Brand Manipulation Check - ANOVA Results for Appropriate Style of Music for the Brand Image

Effect	DF	F=	p<
Main Effect (Brand)	(1,380)	406.388	.000
Main Effect (Music)	(2,380)	29.729	.000
Interaction Effect (BxM)	(2,380)	1.247	.289

Table 22. Congruence Manipulation Check - Means and Standard Deviations for Congruence Between Music Style and Brand Image

	Congruent Music Style	Incongruent Music Style	
Rolex Brand	5.46 (1.51)	2.57 (1.84)	4.08 (2.21)
Swatch Brand	4.75 (1.56)	3.82 (1.62)	4.25 (1.65)
	5.10 (1.57)	3.28 (1.82)	4.17 (1.93)

Congruence scale: 1 = Very Inappropriate Music Style For Brand Image 7 = Very Appropriate Music Style For Brand Image
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Table 23. Congruence Manipulation Check - ANOVA Results for Congruence Between Music Style and Brand Image

Effect	DF	F=	p<
Main Effect (Congruence)	(1,244)	83.387	.000
Main Effect (Brand)	(1,244)	1.661	.199
Interaction Effect (Cx B)	(1,244)	21.639	.000

Table 24. Music Manipulation Check - Perceived Style of Music

	Perceived Style of Music %		
	Classical	Rock	Other
Let's Go Crazy by Prince (Rock)		85.22	14.78
Water Music - The Hornpipe by Handel (Classical)	96.15		3.85

Table 25. Music Manipulation Check - Factor Analysis and Reliability Results for Attitude Towards the Music

Factor	Cronbach Alpha	Eigenvalue	Factor Loading	Factor Score
Attitude Towards the Music	0.9459	4.11085	Item 1 .90055	Item 1 .21907
			Item 2 .89008	Item 2 .21652
			Item 3 .92009	Item 3 .22382
			Item 4 .91302	Item 4 .22210
			Item 5 .90964	Item 5 .22128

Table 26. Music Manipulation Check - Means and Standard Deviations for Attitude Towards the Music

		Classical Music	Rock Music	
High Cognition Ad Copy	Rolex	2.46 (1.27)	3.06 (1.79)	3.14 (1.52)
	Swatch	3.50 (1.30)	3.73 (1.38)	
Low Cognition Ad Copy	Rolex	2.96 (1.51)	3.16 (1.94)	3.19 (1.63)
	Swatch	3.38 (1.42)	3.34 (1.29)	
		3.12 (1.42)	3.31 (1.66)	3.17 (1.58)

Attitude Towards the Music scale: 1 = Like, 7 = Dislike

Table 27. Music Manipulation Check - ANOVA Results for Attitude Towards the Music

Effect	DF	F=	p<
Main Effect (Ad Cognition)	(1,244)	.046	.830
Main Effect (Music)	(1,244)	.052	.810
Main Effect (Brand)	(1,244)	.036	.850
Interactions (ACxB)	(1,244)	2.315	.129
(BxM)	(1,244)	.472	.239
(ACxM)	(1,244)	.585	.445
(ACxMxB)	(1,244)	.005	.942

Table 28. Music Manipulation Check - Means and Standard Deviations for Familiarity With the Music

		Classical Music	Rock Music	
High Cognition Ad Copy	Rolex	2.78 (.85)	2.88 (1.14)	2.74 (1.06)
	Swatch	2.57 (1.17)	2.91 (.95)	
Low Cognition Ad Copy	Rolex	2.81 (.97)	2.65 (1.23)	2.60 (1.05)
	Swatch	2.35 (.98)	2.60 (.98)	
		2.62 (1.01)	2.76 (1.10)	2.67 (1.06)

Familiarity With the Music scale: 1 = Not At All Familiar 4 = Very Familiar
--

Table 29. Music Manipulation Check - ANOVA Results for Familiarity With the Music

Effect	DF	F=	p<
Main Effect (Ad Cognition)	(1,244)	1.523	.169
Main Effect (Music)	(1,244)	1.520	.160
Main Effect (Brand)	(1,244)	1.372	.243
Interactions (ACxB)	(1,244)	.482	.488
(BxM)	(1,244)	1.678	.196
(ACxM)	(1,244)	1.394	.124
(ACxMxB)	(1,244)	.050	.823

Table 30. Music Manipulation Check - Means and Standard Deviations for Perceived Music Tempo

		Classical Music	Rock Music	
High Cognition Ad Copy	Rolex	4.48 (1.09)	6.15 (.67)	5.21 (1.21)
	Swatch	4.65 (1.11)	6.04 (.77)	
Low Cognition Ad Copy	Rolex	4.53 (1.27)	6.03 (.83)	5.04 (1.34)
	Swatch	4.06 (1.37)	5.51 (.82)	
		4.43 (1.23)	5.90 (.82)	5.12 (1.28)

Perceived Music Tempo scale: 1 = Very Slow, 7 = Very Fast

Table 31. Music Manipulation Check - ANOVA Results for Perceived Music Tempo

Effect	DF	F=	p<
Main Effect (Ad Cognition)	(1,244)	4.788	.030
Main Effect (Music)	(1,244)	123.275	.000
Main Effect (Brand)	(1,244)	2.965	.087
Interactions (ACxB)	(1,244)	3.712	.055
(BxM)	(1,244)	.352	.553
(ACxM)	(1,244)	.037	.847
(ACxMxB)	(1,244)	.205	.663

Table 32. Music Manipulation Check - Means and Standard Deviations for Perceived Loudness of Music

		Classical Music	Rock Music	
High Cognition Ad Copy	Rolex	4.52 (1.25)	5.90 (.79)	4.96 (1.31)
	Swatch	4.30 (1.33)	5.65 (.85)	
Low Cognition Ad Copy	Rolex	4.53 (1.50)	6.26 (.79)	5.18 (1.35)
	Swatch	4.26 (1.24)	5.60 (.69)	
		4.39 (1.33)	5.86 (.82)	5.08 (1.33)

Perceived Loudness of Music scale: 1 = Very Soft, 7 = Very Loud

Table 33. Music Manipulation Check - ANOVA Results for Perceived Loudness of Music

Effect	DF	F=	p<
Main Effect (Ad Cognition)	(1,244)	.254	.615
Main Effect (Music)	(1,244)	101.007	.000
Main Effect (Brand)	(1,244)	5.860	.016
Interactions (ACxB)	(1,244)	.645	.423
(BxM)	(1,244)	.536	.465
(ACxM)	(1,244)	.328	.568
(ACxMxB)	(1,244)	.417	.519

Table 34. Music Manipulation Check - Means and Standard Deviations for Perceived Loudness of Music by Gender and Music Style

	Classical Music	Rock Music	
Male	4.44 (1.38)	5.92 (.82)	5.10 (1.38)
Female	4.33 (1.26)	5.80 (.82)	5.06 (1.29)
	4.39 (1.33)	5.86 (.82)	5.08 (1.33)

Perceived Loudness of Music scale: 1 = Very Soft, 7 = Very Loud

Table 35. Music Manipulation Check - ANOVA Results for Perceived Loudness of Music by Gender and Music Style

Effect	DF	F=	p<
Main Effect (Gender)	(1,244)	.567	.452
Main Effect (Music)	(1,244)	104.922	.000
Interaction Effect (GxM)	(1,244)	.001	.982

Table 36. English Language Fluency Manipulation Check - Means and Standard Deviations for Fluency

		Classical Music	Rock Music	No Music	
High Cognition Ad Copy	Rolex	6.44 (1.09)	6.05 (1.05)	6.54 (.90)	6.39 (1.02)
	Swatch	5.97 (1.32)	6.77 (.51)	6.50 (.89)	
Low Cognition Ad Copy	Rolex	6.31 (1.03)	6.62 (.82)	6.76 (.72)	6.65 (.77)
	Swatch	6.82 (.46)	6.74 (.56)	6.66 (.87)	
		6.38 (1.07)	6.59 (.77)	6.60 (.86)	6.52 (.91)

English Language Fluency scale: 1 = Not At All Fluent 7 = Perfectly Fluent

Table 37. English Language Fluency Manipulation Check - ANOVA Results for Fluency

Effect	DF	F=	p<
Main Effect (Ad Cognition)	(1,380)	8.620	.004
Main Effect (Music)	(2,380)	2.183	.114
Main Effect (Brand)	(1,380)	1.763	.185
Interactions (ACxB)	(1,380)	.341	.560
(BxM)	(2,380)	2.540	.080
(ACxM)	(2,380)	.302	.740
(ACxMxB)	(2,380)	6.151	.002

Table 38. Factor Analysis and Reliability Results - Attitude Towards the Ad

Factor	Cronbach Alpha	Eigenvalue	Factor Loading	Factor Score
Attitude Towards the Ad	0.8710	3.30836	Item 1 .82096	Item 1 .24815
			Item 2 .72161	Item 2 .21812
			Item 3 .86410	Item 3 .26119
			Item 4 .83779	Item 4 .25323
			Item 5 .81554	Item 5 .24651

Table 39. Factor Analysis and Reliability Results - Feelings Elicited by the Ad

Factor	Cronbach Alpha	Eigenvalue	Factor Loading	Factor Score
Feelings Elicited by the Ad	0.7877	2.44448	Item 1 .80582	Item 1 .31418
			Item 2 .77299	Item 2 .32965
			Item 3 .77961	Item 3 .31622
			Item 4 .76801	Item 4 .31893

Table 40. Factor Analysis and Reliability Results - Involvement with the Ad

Factor	Cronbach Alpha	Eigenvalue	Factor Loading	Factor Score
Involvement With the Ad	0.8351	2.25706	Item 1 .87827	Item 1 .38912
			Item 2 .88618	Item 2 .39263
			Item 3 .83689	Item 3 .37079

Table 41. Factor Analysis and Reliability Results - Originality of the Ad

Factor	Cronbach Alpha	Eigenvalue	Factor Loading	Factor Score
Originality of the Ad	0.8789	2.41578	Item 1 .89836	Item 1 .37187
			Item 2 .87837	Item 2 .36360
			Item 3 .91498	Item 3 .37875

Table 42. Factor Analysis and Reliability Results - Attitude Towards the Brand

Factor	Cronbach Alpha	Eigenvalue	Factor Loading	Factor Score
Attitude Towards the Brand	0.9271	3.87645	Item 1 .87007	Item 1 .22445
			Item 2 .82445	Item 2 .21268
			Item 3 .92961	Item 3 .23981
			Item 4 .87994	Item 4 .22700
			Item 5 .89513	Item 5 .23091

Table 43. Comparison of Cronbach Alphas

Factor	Cronbach Alpha	
	For Present Study	For Venkat Abi-Hanna (1995)
Attitude Towards the Ad	0.8710	0.95
Attitude Towards the Brand	0.9271	
Feelings Elicited by the Ad	0.7877	0.94
Involvement With the Ad	0.8351	0.77
Originality of the Ad	0.8789	0.87

Table 44. Main Study Results - Means and Standard Deviations for Attitude Towards the Ad

		Classical Music	Rock Music	No Music	
High Cognition Ad Copy	Rolex	2.94 (.95)	3.64 (1.48)	3.49 (1.47)	3.37 (1.16)
	Swatch	3.37 (1.17)	3.20 (.97)	3.54 (.85)	
Low Cognition Ad Copy	Rolex	3.92 (1.15)	3.62 (1.34)	4.05 (.93)	3.65 (1.15)
	Swatch	3.57 (1.34)	3.41 (.94)	3.46 (1.01)	
		3.47 (1.21)	3.46 (1.18)	3.60 (1.11)	3.51 (1.16)

Attitude Towards the Ad scale: 1 = Like, 7 = Dislike

Table 45. Main Study Results - Means and Standard Deviations for Attitude Towards the Ad by Congruence and Ad Copy Cognition

	Congruent Music Style	Incongruent Music Style	No Music	
High Cognition Ad Copy	3.07 (.96)	3.46 (1.28)	3.52 (1.17)	3.37 (1.16)
Low Cognition Ad Copy	3.65 (1.07)	3.59 (1.33)	3.72 (1.01)	3.65 (1.15)
	3.39 (1.06)	3.53 (1.30)	3.60 (1.11)	3.51 (1.16)

Attitude Towards the Ad scale: 1 = Like, 7 = Dislike

Table 46. Main Study Results - ANOVA for Attitude Towards the Ad by Congruence and Ad Copy Cognition

Effect	DF	F=	p<
Main Effect (Congruence)	(2,380)	1.598	.204
Main Effect (Ad Cognition)	(1,380)	6.484	.011
Interaction Effect (CxAC)	(2,380)	1.357	.259

Table 47. Main Study Results - Means and Standard Deviations for Feelings Elicited by the Ad

		Classical Music	Rock Music	No Music	
High Cognition Ad Copy	Rolex	3.33 (.74)	3.56 (.96)	3.64 (1.00)	3.67 (.85)
	Swatch	3.70 (.85)	3.46 (.81)	4.06 (.61)	
Low Cognition Ad Copy	Rolex	3.70 (1.09)	3.88 (1.13)	4.01 (.69)	3.63 (1.02)
	Swatch	3.50 (1.10)	3.43 (.83)	3.35 (1.06)	
		3.57 (.96)	3.59 (.95)	3.77 (.90)	3.65 (.93)

Feelings Elicited by the Ad scale: 1 = Happy, 7 = Sad

Table 48. Main Study Results - Means and Standard Deviations for Feelings Elicited by the Ad by Congruence and Ad Copy Cognition

	Congruent Music Style	Incongruent Music Style	No Music	
High Cognition Ad Copy	3.39 (.77)	3.65 (.89)	3.86 (.84)	3.67 (.85)
Low Cognition Ad Copy	3.56 (.97)	3.69 (1.12)	3.64 (.97)	3.63 (1.02)
	3.48 (.89)	3.67 (1.02)	3.77 (.90)	3.65 (.93)

Feelings Elicited by the Ad scale: 1 = Happy, 7 = Sad

Table 49. Main Study Results - ANOVA for Feelings Elicited by the Ad by Congruence and Ad Copy Cognition

Effect	DF	F=	p<
Main Effect (Congruence)	(2,380)	2.781	.063
Main Effect (Ad Cognition)	(1,380)	.006	.938
Interaction Effect (CxAC)	(2,380)	1.444	.237

Table 50. Main Study Results - Means and Standard Deviations for Involvement With the Ad

		Classical Music	Rock Music	No Music	
High Cognition Ad Copy	Rolex	3.77 (1.09)	4.25 (1.59)	4.79 (1.39)	4.34 (1.28)
	Swatch	4.01 (1.05)	3.98 (1.24)	4.87 (1.06)	
Low Cognition Ad Copy	Rolex	4.51 (1.39)	4.41 (1.55)	4.98 (1.14)	4.30 (1.40)
	Swatch	4.28 (1.29)	4.00 (1.37)	3.82 (1.38)	
		4.15 (1.23)	4.16 (1.43)	4.62 (1.31)	4.32 (1.34)

Involvement With the Ad scale: 1 = Interested, 7 = Detached

Table 51. Main Study Results - Means and Standard Deviations for Involvement With the Ad by Congruence and Ad Copy Cognition

	Congruent Music Style	Incongruent Music Style	No Music	
High Cognition Ad Copy	3.88 (1.16)	4.09 (1.25)	4.83 (1.21)	4.34 (1.28)
Low Cognition Ad Copy	4.24 (1.39)	4.34 (1.41)	4.33 (1.40)	4.30 (1.40)
	4.08 (1.30)	4.23 (1.34)	4.62 (1.31)	4.32 (1.34)

Involvement With the Ad scale: 1 = Interested, 7 = Detached

Table 52. Main Study Results - ANOVA for Involvement With the Ad by Congruence and Ad Copy Cognition

Effect	DF	F=	p<
Main Effect (Congruence)	(2,380)	5.233	.006
Main Effect (Ad Cognition)	(1,380)	.072	.788
Interaction Effect (CxAC)	(2,380)	4.080	.018

Table 53. Main Study Results - Means and Standard Deviations for Originality of the Ad

		Classical Music	Rock Music	No Music	
High Cognition Ad Copy	Rolex	5.75 (.85)	5.03 (1.54)	6.02 (.93)	5.39 (1.28)
	Swatch	4.67 (1.34)	4.85 (1.54)	5.73 (1.01)	
Low Cognition Ad Copy	Rolex	4.12 (1.44)	4.05 (1.46)	4.97 (1.43)	4.12 (1.52)
	Swatch	3.88 (1.59)	4.13 (1.44)	3.76 (1.59)	
		4.55 (1.50)	4.43 (1.51)	5.20 (1.50)	4.76 (1.40)

Originality of the Ad scale: 1 = Original, 7 = Common

Table 54. Main Study Results - Means and Standard Deviations for Originality of the Ad by Congruence and Ad Copy Cognition

	Congruent Music Style	Incongruent Music Style	No Music	
High Cognition Ad Copy	5.31 (1.27)	4.80 (1.41)	5.86 (.98)	5.39 (1.28)
Low Cognition Ad Copy	4.12 (1.43)	3.97 (1.52)	4.29 (1.62)	4.12 (1.52)
	4.65 (1.48)	4.34 (1.52)	5.20 (1.50)	4.75 (1.54)

Originality of the Ads scale: 1 = Original, 7 = Common

Table 55. Main Study Results - ANOVA for Originality of the Ad by Congruence and Ad Copy Cognition

Effect	DF	F=	p<
Main Effect (Congruence)	(2,380)	8.163	.000
Main Effect (Ad Cognition)	(1,380)	70.682	.000
Interaction Effect (C×AC)	(2,380)	2.355	.096

Table 56. Main Study Results - Means and Standard Deviations for Attitude Towards the Brand

		Classical Music	Rock Music	No Music	
High Cognition Ad Copy	Rolex	2.54 (.84)	2.45 (1.07)	2.47 (1.39)	2.78 (1.16)
	Swatch	3.17 (.98)	2.48 (1.04)	3.19 (1.19)	
Low Cognition Ad Copy	Rolex	2.73 (1.60)	2.61 (1.16)	2.56 (1.30)	2.86 (1.19)
	Swatch	3.18 (1.38)	2.82 (.96)	3.22 (.95)	
		2.93 (1.16)	2.61 (1.05)	2.88 (1.25)	2.82 (1.18)

Attitude Towards the Brand scale: 1 = Like, 7 = Dislike

Table 57. Main Study Results - Means and Standard Deviations for Attitude Towards the Brand by Congruence and Ad Copy Cognition

	Congruent Music Style	Incongruent Music Style	No Music	
High Cognition Ad Copy	2.51 (.94)	2.92 (1.06)	2.85 (1.33)	2.78 (1.16)
Low Cognition Ad Copy	2.77 (1.17)	2.89 (1.30)	2.93 (1.15)	2.86 (1.19)
	2.66 (1.04)	2.90 (1.19)	2.88 (1.25)	2.82 (1.18)

Attitude Towards the Brand scale: 1 = Like, 7 = Dislike

Table 58. Main Study Results - ANOVA for Attitude Towards the Brand by Congruence and Ad Copy Cognition

Effect	DF	F=	p<
Main Effect (Congruence)	(2,380)	1.908	.150
Main Effect (Ad Cognition)	(1,380)	.758	.384
Interaction Effect (CxAC)	(2,380)	.463	.630

Table 59. Summary of Expected and Actual Results.

High Cognition Ad Copy				
Hypothesis	Dependent Measures	Expected Results	Actual Results	Confirm/Reject
Hyp. 1 (a)	Attitude Ad	No Mus > Mus	No Mus = Mus	Reject
	Feelings Ad	No Mus > Mus	No Mus < Mus	Reject
	Involvement Ad	No Mus > Mus	No Mus < Mus	Reject
	Originality Ad	No Mus > Mus	No Mus < Mus	Reject
(b)	Attitude Brand	No Mus > Mus	No Mus = Mus	Reject
Hyp. 2 (a)	Attitude Ad	Congr = Incon	Congr = Incon	Confirm
	Feelings Ad	Congr = Incon	Congr > Incon	Reject
	Involvement Ad	Congr = Incon	Congr > Incon	Reject
	Originality Ad	Congr = Incon	Congr < Incon	Reject
(b)	Attitude Brand	Congr = Incon	Congr = Incon	Confirm
Low Cognition Ad Copy				
Hyp. 3 (a)	Attitude Ad	Congr > Incon	Congr = Incon	Reject
	Feelings Ad	Congr > Incon	Congr > Incon	Confirm
	Involvement Ad	Congr > Incon	Congr > Incon	Confirm
	Originality Ad	Congr > Incon	Congr < Incon	Reject
(b)	Attitude Brand	Congr > Incon	Congr = Incon	Reject
Hyp. 4 (a)	Attitude Ad	No Mus > Incon	No Mus = Incon	Reject
	Feelings Ad	No Mus > Incon	No Mus > Incon	Confirm
	Involvement Ad	No Mus > Incon	No Mus > Incon	Confirm
	Originality Ad	No Mus > Incon	No Mus < Incon	Reject
(b)	Attitude Brand	No Mus > Incon	No Mus = Incon	Reject
(c)	Attitude Ad	Congr > No Mus	Congr = No Mus	Reject
	Feelings Ad	Congr > No Mus	Congr > No Mus	Confirm
	Involvement Ad	Congr > No Mus	Congr > No Mus	Confirm
	Originality Ad	Congr > No Mus	Congr > No Mus	Confirm
(d)	Attitude Brand	Congr > No Mus	Congr = No Mus	Reject

Table 60. Exploratory Results - Means and Standard Deviations for Pleasantness of Announcer's Voice

		Classical Music	Rock Music	No Music	
High Cognition Ad Copy	Rolex	3.37 (1.88)	3.20 (1.20)	4.46 (1.89)	3.68 (1.69)
	Swatch	3.41 (1.50)	2.77 (1.18)	4.21 (1.60)	
Low Cognition Ad Copy	Rolex	4.28 (1.76)	3.65 (1.72)	4.72 (1.84)	3.95 (1.68)
	Swatch	3.88 (1.79)	3.49 (1.27)	3.94 (1.54)	
		3.74 (1.75)	3.32 (1.41)	4.31 (1.72)	3.82 (1.69)

Pleasantness of Announcer's Voice scale: 1 = Pleasing
7 = Displeasing

Table 61. Exploratory Results - ANOVA for Pleasantness of Announcer's Voice

Effect	DF	F=	p<
Main Effect (Ad Cognition)	(1,380)	6.162	.013
Main Effect (Music)	(2,380)	12.773	.000
Main Effect (Brand)	(1,380)	3.772	.053
Interactions (ACxB)	(1,380)	.472	.492
(BxM)	(2,380)	.347	.707
(ACxM)	(2,380)	4.559	.181
(ACMxB)	(2,380)	.525	.592

Table 62. Exploratory Results - Means and Standard Deviations for Appropriateness of Announcer's Voice for the Ad Message

		Classical Music	Rock Music	No Music	
High Cognition Ad Copy	Rolex	3.96 (1.85)	4.60 (1.57)	3.84 (1.76)	4.24 (1.62)
	Swatch	4.11 (1.35)	5.04 (1.61)	4.24 (1.45)	
Low Cognition Ad Copy	Rolex	4.16 (1.89)	3.74 (1.78)	3.76 (1.69)	4.10 (1.74)
	Swatch	4.18 (1.93)	4.40 (1.44)	4.31 (1.69)	
		4.11 (1.74)	4.38 (1.66)	4.06 (1.64)	4.17 (1.68)

Appropriateness of Announcer's Voice for Ad Message scale:
 1 = Very Inappropriate Voice for the Ad Message
 7 = Very Appropriate Voice for the Ad Message

Table 63. Exploratory Results - ANOVA for Appropriateness of Announcer's Voice for the Ad Message

Effect	DF	F=	p<
Main Effect (Ad Cognition)	(1,380)	1.414	.235
Main Effect (Music)	(2,380)	1.984	.139
Main Effect (Brand)	(1,380)	4.501	.035
Interactions (ACxB)	(1,380)	.059	.809
(BxM)	(2,380)	.702	.496
(ACxM)	(2,380)	2.343	.097
(ACxMxB)	(2,380)	.263	.910

Table 64. Exploratory Results - Means and Standard Deviations for Perceived Speed of Announcer's Voice

		Classical Music	Rock Music	No Music	
High Cognition Ad Copy	Rolex	4.96 (1.26)	4.90 (.79)	5.03 (1.34)	5.00 (1.14)
	Swatch	4.70 (1.10)	5.15 (1.01)	5.21 (1.14)	
Low Cognition Ad Copy	Rolex	5.09 (1.15)	5.53 (.99)	5.00 (1.00)	5.18 (.97)
	Swatch	5.12 (.84)	5.03 (.86)	5.28 (.96)	
		4.96 (1.09)	5.18 (.94)	5.14 (1.13)	5.09 (1.06)

Perceived Speed of Announcer's Voice scale: 1 = Very Slowly
7 = Very Quickly

Table 65. Exploratory Results - ANOVA for Perceived Speed of Announcer's Voice

Effect	DF	F=	p<
Main Effect (Ad Cognition)	(1,380)	2.691	.102
Main Effect (Music)	(2,380)	1.110	.331
Main Effect (Brand)	(1,380)	.000	.982
Interactions (ACxB)	(1,380)	.321	.571
(BxM)	(2,380)	1.185	.307
(ACxM)	(2,380)	.560	.572
(ACxMxB)	(2,380)	1.968	.141

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APPENDIX A

Pretest 1: Consent Form and Questionnaire

CONSENT FORM TO PARTICIPATE IN RESEARCH

This is to state that I agree to participate in a program of research being conducted by Ingrid G. Bottausci and Anne M. Lavack of the Department of Marketing at Concordia University.

A. PURPOSE

I have been informed that the purpose of the research is as follows:
Establish the likability of music excerpts.

B. PROCEDURES

Participants will be presented with a series of 10 music excerpts of 30 seconds each. For each of the excerpts they will indicate how much they like the music. The questionnaire will take approximately 20 minutes to complete.

C. CONDITIONS OF PARTICIPATION

I understand that I am free to withdraw my consent and discontinue my participation at any time without negative consequences.

I understand that the data from this study may be published.

I understand that confidentiality cannot be assured during the course of the study; however, the results of the questionnaire will be reported without attaching a personal identity to any of the individuals within the study.

I understand the purpose of this study and know that there is no hidden motive of which I have not been informed.

I HAVE CAREFULLY STUDIED THE ABOVE AND UNDERSTAND THIS AGREEMENT.

I FREELY CONSENT AND AGREE TO PARTICIPATE IN THIS STUDY.

NAME (PLEASE PRINT)

SIGNATURE

WITNESS SIGNATURE

DATE

RESEARCH STUDY ON LIKABILITY OF MUSIC EXCERPTS

Thank you for participating. Results of this study will provide data for a larger study that is to follow.

You will be presented with a series of 10 music excerpts of 30 seconds each. For each of the music excerpts, answer the questions provided.

Music Excerpt # 1

1. Consider the EXCERPT OF MUSIC YOU HAVE JUST HEARD. Circle one number on each of the scale items below that best describe HOW YOU FEEL towards the music:

LIKE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISLIKE
OFFENSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	TASTEFUL
FAVORABLE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	UNFAVORABLE
REPULSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	APPEALING
PLEASING	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBING

2. The music was: (please select only one)

Classical _____ Rock _____ or Other _____(specify)

3. Using the following scale, circle what best describes your FAMILIARITY with the MUSIC.

NOT AT ALL					VERY
FAMILIAR	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	FAMILIAR

Music Excerpt # 2

1. Consider the EXCERPT OF MUSIC YOU HAVE JUST HEARD. Circle one number on each of the scale items below that best describe HOW YOU FEEL towards the music:

LIKE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISLIKE
OFFENSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	TASTEFUL
FAVORABLE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	UNFAVORABLE
REPULSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	APPEALING
PLEASING	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBING

2. The music was: (please select only one)

Classical _____ Rock _____ or Other _____ (specify)

3. Using the following scale, circle what best describes your FAMILIARITY with the MUSIC.

NOT AT ALL					VERY
FAMILIAR	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	FAMILIAR

Music Excerpt # 3

1. Consider the EXCERPT OF MUSIC YOU HAVE JUST HEARD. Circle one number on each of the scale items below that best describe HOW YOU FEEL towards the music:

LIKE	<u> 1 </u>	<u> 2 </u>	<u> 3 </u>	<u> 4 </u>	<u> 5 </u>	<u> 6 </u>	<u> 7 </u>	DISLIKE
OFFENSIVE	<u> 1 </u>	<u> 2 </u>	<u> 3 </u>	<u> 4 </u>	<u> 5 </u>	<u> 6 </u>	<u> 7 </u>	TASTEFUL
FAVORABLE	<u> 1 </u>	<u> 2 </u>	<u> 3 </u>	<u> 4 </u>	<u> 5 </u>	<u> 6 </u>	<u> 7 </u>	UNFAVORABLE
REPULSIVE	<u> 1 </u>	<u> 2 </u>	<u> 3 </u>	<u> 4 </u>	<u> 5 </u>	<u> 6 </u>	<u> 7 </u>	APPEALING
PLEASING	<u> 1 </u>	<u> 2 </u>	<u> 3 </u>	<u> 4 </u>	<u> 5 </u>	<u> 6 </u>	<u> 7 </u>	DISTURBING

2. The music was: (please select only one)

Classical _____ Rock _____ or Other _____(specify)

3. Using the following scale, circle what best describes your FAMILIARITY with the MUSIC.

NOT AT ALL					VERY
FAMILIAR	<u> 1 </u>	<u> 2 </u>	<u> 3 </u>	<u> 4 </u>	FAMILIAR

Music Excerpt # 4

1. Consider the EXCERPT OF MUSIC YOU HAVE JUST HEARD. Circle one number on each of the scale items below that best describe HOW YOU FEEL towards the music:

LIKE	<u> 1 </u>	<u> 2 </u>	<u> 3 </u>	<u> 4 </u>	<u> 5 </u>	<u> 6 </u>	<u> 7 </u>	DISLIKE
OFFENSIVE	<u> 1 </u>	<u> 2 </u>	<u> 3 </u>	<u> 4 </u>	<u> 5 </u>	<u> 6 </u>	<u> 7 </u>	TASTEFUL
FAVORABLE	<u> 1 </u>	<u> 2 </u>	<u> 3 </u>	<u> 4 </u>	<u> 5 </u>	<u> 6 </u>	<u> 7 </u>	UNFAVORABLE
REPULSIVE	<u> 1 </u>	<u> 2 </u>	<u> 3 </u>	<u> 4 </u>	<u> 5 </u>	<u> 6 </u>	<u> 7 </u>	APPEALING
PLEASING	<u> 1 </u>	<u> 2 </u>	<u> 3 </u>	<u> 4 </u>	<u> 5 </u>	<u> 6 </u>	<u> 7 </u>	DISTURBING

2. The music was: (please select only one)

Classical _____ Rock _____ or Other _____ (specify)

3. Using the following scale, circle what best describes your FAMILIARITY with the MUSIC.

NOT AT ALL								VERY
FAMILIAR	<u> 1 </u>	<u> 2 </u>	<u> 3 </u>	<u> 4 </u>				FAMILIAR

Music Excerpt # 5

1. Consider the EXCERPT OF MUSIC YOU HAVE JUST HEARD. Circle one number on each of the scale items below that best describe HOW YOU FEEL towards the music:

LIKE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISLIKE
OFFENSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	TASTEFUL
FAVORABLE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	UNFAVORABLE
REPULSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	APPEALING
PLEASING	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBING

2. The music was: (please select only one)

Classical _____ Rock _____ or Other _____(specify)

3. Using the following scale, circle what best describes your FAMILIARITY with the MUSIC.

NOT AT ALL					VERY
FAMILIAR	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	FAMILIAR

Music Excerpt # 6

1. Consider the EXCERPT OF MUSIC YOU HAVE JUST HEARD. Circle one number on each of the scale items below that best describe HOW YOU FEEL towards the music:

LIKE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISLIKE
OFFENSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	TASTEFUL
FAVORABLE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	UNFAVORABLE
REPULSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	APPEALING
PLEASING	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBING

2. The music was: (please select only one)

Classical _____ Rock _____ or Other _____ (specify)

3. Using the following scale, circle what best describes your FAMILIARITY with the MUSIC.

NOT AT ALL						VERY
FAMILIAR	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>		FAMILIAR

Music Excerpt # 7

1. Consider the EXCERPT OF MUSIC YOU HAVE JUST HEARD. Circle one number on each of the scale items below that best describe HOW YOU FEEL towards the music:

LIKE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISLIKE
OFFENSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	TASTEFUL
FAVORABLE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	UNFAVORABLE
REPULSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	APPEALING
PLEASING	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBING

2. The music was: (please select only one)

Classical _____ Rock _____ or Other _____ (specify)

3. Using the following scale, circle what best describes your FAMILIARITY with the MUSIC.

NOT AT ALL						VERY
FAMILIAR	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>		FAMILIAR

Music Excerpt # 8

1. Consider the EXCERPT OF MUSIC YOU HAVE JUST HEARD. Circle one number on each of the scale items below that best describe HOW YOU FEEL towards the music:

LIKE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISLIKE
OFFENSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	TASTEFUL
FAVORABLE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	UNFAVORABLE
REPULSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	APPEALING
PLEASING	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBING

2. The music was: (please select only one)

Classical _____ Rock _____ or Other _____(specify)

3. Using the following scale, circle what best describes your FAMILIARITY with the MUSIC.

NOT AT ALL					VERY
FAMILIAR	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	FAMILIAR

Music Excerpt # 9

1. Consider the EXCERPT OF MUSIC YOU HAVE JUST HEARD. Circle one number on each of the scale items below that best describe HOW YOU FEEL towards the music:

LIKE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISLIKE
OFFENSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	TASTEFUL
FAVORABLE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	UNFAVORABLE
REPULSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	APPEALING
PLEASING	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBING

2. The music was: (please select only one)

Classical _____ Rock _____ or Other _____ (specify)

3. Using the following scale, circle what best describes your FAMILIARITY with the MUSIC.

NOT AT ALL					VERY
FAMILIAR	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	FAMILIAR

Music Excerpt # 10

1. Consider the EXCERPT OF MUSIC YOU HAVE JUST HEARD. Circle one number on each of the scale items below that best describe HOW YOU FEEL towards the music:

LIKE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISLIKE
OFFENSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	TASTEFUL
FAVORABLE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	UNFAVORABLE
REPULSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	APPEALING
PLEASING	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBING

2. The music was: (please select only one)

Classical _____ Rock _____ or Other _____(specify)

3. Using the following scale, circle what best describes your FAMILIARITY with the MUSIC.

NOT AT ALL					VERY
FAMILIAR	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	FAMILIAR

THANK YOU FOR PARTICIPATING IN THIS STUDY!

APPENDIX B

Pretest 2: Consent Form and Questionnaire

CONSENT FORM TO PARTICIPATE IN RESEARCH

This is to state that I agree to participate in a program of research being conducted by Ingrid G. Bottausci and Anne M. Lavack of the Department of Marketing at Concordia University.

A. PURPOSE

I have been informed that the purpose of the research is as follows: To establish the level of familiarity of a list of brands and to establish which style of music may be associated with these brands.

B. PROCEDURES

Using a questionnaire, participants will first rate the familiarity of a list of brands. Second, they will rate the degree of appropriateness of two styles of music for each brand. The questionnaire will take approximately 20 minutes to complete.

C. CONDITIONS OF PARTICIPATION

I understand that I am free to withdraw my consent and discontinue my participation at any time without negative consequences.

I understand that the data from this study may be published.

I understand that confidentiality cannot be assured during the course of the study; however, the results of the questionnaire will be reported without attaching a personal identity to any of the individuals within the study.

I understand the purpose of this study and know that there is no hidden motive of which I have not been informed.

I HAVE CAREFULLY STUDIED THE ABOVE AND UNDERSTAND THIS AGREEMENT.

I FREELY CONSENT AND AGREE TO PARTICIPATE IN THIS STUDY.

NAME (PLEASE PRINT)

SIGNATURE

WITNESS SIGNATURE

DATE

RESEARCH STUDY ON BRAND FAMILIARITY AND MUSIC

Thank you for participating. There are two parts to this questionnaire. Results of this study will provide data for a larger study that is to follow.

PART I: Next to each brand name, please rate HOW FAMILIAR THE BRAND IS to you by circling the appropriate number on the scale provided.

		NOT AT ALL FAMILIAR			VERY FAMILIAR
		1	2	3	4
(1)	Jaguar	1	2	3	4
(2)	Pepsi	1	2	3	4
(3)	Chanel No. 5	1	2	3	4
(4)	Rolex	1	2	3	4
(5)	Grand Marnier	1	2	3	4
(6)	Bic Pen	1	2	3	4
(7)	Bally Shoes	1	2	3	4
(8)	Heineken	1	2	3	4
(9)	Naya	1	2	3	4
(10)	Escape	1	2	3	4
(11)	Swatch	1	2	3	4
(12)	Mont Blanc Pen	1	2	3	4
(13)	Geo	1	2	3	4
(14)	Mercedes-Benz	1	2	3	4
(15)	Reebok	1	2	3	4
(16)	Molson Dry	1	2	3	4
(17)	Volkswagen Jetta	1	2	3	4

	NOT AT ALL FAMILIAR			VERY FAMILIAR
	1	2	3	4
(18) Perrier	1	2	3	4
(19) Gingerale	1	2	3	4
(20) Kahlua	1	2	3	4
(21) Nike	1	2	3	4
(22) Cartier	1	2	3	4

PART II: Next to each brand name, please rate WHICH MUSIC STYLE YOU BELIEVE IS MOST APPROPRIATE WITH THE BRAND IMAGE by circling the number on the scale provided.

	CLASSICAL MUSIC			ROCK MUSIC	
	1	2	3	4	5
	Much More Approp	Somewhat More Approp	Neither/ Either	Somewhat More Approp	Much More Approp
(23) Jaguar	1	2	3	4	5
(24) Pepsi	1	2	3	4	5
(25) Chanel No.5	1	2	3	4	5
(26) Rolex	1	2	3	4	5
(27) Grand Marnier	1	2	3	4	5
(28) Bic Pen	1	2	3	4	5
(29) Bally Shoes	1	2	3	4	5
(30) Heineken	1	2	3	4	5

	CLASSICAL MUSIC			ROCK MUSIC	
	1	2	3	4	5
	Much More Approp	Somewhat More Approp	Neither/ Either	Somewhat More Approp	Much More Approp
(31) Naya	1	2	3	4	5
(32) Escape	1	2	3	4	5
(33) Swatch	1	2	3	4	5
(34) Mont Blanc Pen	1	2	3	4	5
(35) Geo	1	2	3	4	5
(36) Mercedes-Benz	1	2	3	4	5
(37) Reebok	1	2	3	4	5
(38) Molson Dry	1	2	3	4	5
(39) Volkswagen Jetta	1	2	3	4	5
(40) Perrier	1	2	3	4	5
(41) Gingerale	1	2	3	4	5
(42) Kahlua	1	2	3	4	5
(43) Nike	1	2	3	4	5
(44) Cartier	1	2	3	4	5

THANK YOU FOR PARTICIPATING IN THIS STUDY!

APPENDIX C

Pretest 3: High and Low Cognition Advertising Copy

ADVERTISING COPY FOR THE MAIN STUDY

Components of the 30-second Advertisement

1. Music fades in.
2. The brand name is mentioned to introduce the subject matter.
3. The voice-over with text (ad copy).
4. The brand name is repeated to reinforce the subject matter.
5. The brand statement is delivered to close the copy.
6. Music fades out.

High Cognition Ad Copy: Argumentative (Rational) Appeal

BRAND NAME. (pause)

BRAND NAME adheres to the highest standards of quality.

Every watch is designed with the most precise Swiss movement - it's guaranteed to always be accurate.

Tested for durability, BRAND NAME will certainly last you a life time.

And you never have to worry because every watch comes with an extended warranty.

With a wide selection to chose from, there are styles bound to suit your taste.

And fashions so versatile, they can be worn in any occasion. (pause)

BRAND NAME (pause), it doesn't get any better than this!

Note: "BRAND NAME" was replaced by "Rolex" and "Swatch" in actual ads.

ADVERTISING COPY FOR THE MAIN STUDY

Low Cognition Ad Copy: Suggestive (Image) Appeal

BRAND NAME. (pause)

Ahhh... the Swiss Alps last Spring... fresh air... sunshine... on top of the world...

Snowboarding down crisp, clean slopes... and suddenly my BRAND NAME fell from the chairlift... but no problem... I found it.... at exactly 2:01pm and 20 seconds counting.

And BRAND NAME followed me right into the hot-tub afterwards... kept the beat through a night of dancing... ticked away the minutes until an unforgettable sunrise.

All day, all night - always in style. (pause)

BRAND NAME (pause), it doesn't get any better than this!

Note: "BRAND NAME" was replaced by "Rolex" and "Swatch" in actual ads.

APPENDIX D

Consent Form for the Main Study Questionnaires

CONSENT FORM TO PARTICIPATE IN RESEARCH

This is to state that I agree to participate in a program of research being conducted by Ingrid G. Bottausci and Anne M. Lavack of the Department of Marketing at Concordia University.

A. PURPOSE

I have been informed that the purpose of the research is as follows:
To gain insight into how consumers react to radio commercials.

B. PROCEDURES

Participants will be presented with a radio ad and will be asked to rate their feelings towards both the advertisement and the brand being advertised. The questionnaire will take approximately 10-15 minutes to complete.

C. CONDITIONS OF PARTICIPATION

I understand that I am free to withdraw my consent and discontinue my participation at any time without negative consequences.

I understand that the data from this study may be published.

I understand that confidentiality cannot be assured during the course of the study; however, the results of the questionnaire will be reported without attaching a personal identity to any of the individuals within the study.

I understand the purpose of this study and know that there is no hidden motive of which I have not been informed.

I HAVE CAREFULLY STUDIED THE ABOVE AND UNDERSTAND THIS AGREEMENT.

I FREELY CONSENT AND AGREE TO PARTICIPATE IN THIS STUDY.

NAME (PLEASE PRINT)

SIGNATURE

WITNESS SIGNATURE

DATE

APPENDIX E

Main Study Questionnaire for: Classical and Rock Music
Treatment Cells

RESEARCH STUDY ON RADIO ADVERTISING

Thank you for participating in this study. Your cooperation is greatly appreciated. Now that you have heard the advertisement twice, please answer ALL of the questionnaire.

PART I: THE ADVERTISEMENT

The following questions refer to the ADVERTISEMENT you have just heard.

A. For each of the scales below, circle what best describes your ATTITUDE towards the ADVERTISEMENT.

LIKE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISLIKE
OFFENSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	TASTEFUL
FAVORABLE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	UNFAVORABLE
REPULSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	APPEALING
PLEASING	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBING

B. The advertisement made me FEEL _____ (circle one number for each of the scales below).

SOOTHED	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTRESSED
SAD	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	HAPPY
CHEERFUL	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	GLOOMY
COMFORTED	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBED

C. While listening to the advertisement, I FELT _____ (circle one number for each of the scales below).

DETACHED	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	INTERESTED
FASCINATED	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	BORED
INDIFFERENT	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	EXCITED

D. I found the advertisement TO BE _____ (circle one number for each of the scales below).

COMMON	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	ORIGINAL
INNOVATIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	TRADITIONAL
CONVENTIONAL	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	INVENTIVE

E. The advertisement CONTAINED _____ (circle one number on the scale below).

VERY LITTLE INFORMATION	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	A GREAT DEAL OF INFORMATION
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F. The advertisement CONTAINED _____ (circle one number on the scale below).

VERY FEW FACTS	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	A LOT OF FACTS
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- G. Several points about the brand (Rolex/Swatch) were mentioned in the advertisement.
Place a check-mark next to each POINT that you can RECALL from the advertisement.

Extended warranty _____

Wide selection of styles _____

Part of a fun lifestyle _____

Made in Switzerland _____

Fashion versatility _____

Keeps accurate time _____

Always in style _____

Over one million sold _____

Durable _____

Like a work of art _____

Highest standards of quality _____

Lifetime guarantee _____

PART II: THE BRAND

The following questions refer to the BRAND (Rolex/Swatch) in the advertisement.

A. For each of the scales below, circle what best describes your ATTITUDE towards the BRAND (Rolex/Swatch).

LIKE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISLIKE
OFFENSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	TASTEFUL
FAVORABLE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	UNFAVORABLE
REPULSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	APPEALING
PLEASING	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBING

B. Using the scale below, rate how FAMILIAR the BRAND (Rolex/Swatch) is to you.

NOT AT ALL FAMILIAR	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	VERY FAMILIAR
------------------------	----------	----------	----------	----------	------------------

C. Consider the music in the advertisement: Using the scale below, rate how APPROPRIATE the MUSIC is for the BRAND (Rolex/Swatch).

VERY INAPPROPRIATE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	VERY APPROPRIATE
-----------------------	----------	----------	----------	----------	----------	----------	----------	---------------------

- D. Using the scale below, rate which MUSICAL STYLE you believe is APPROPRIATE for the BRAND (Rolex/Swatch).

CLASSICAL MUSIC						ROCK MUSIC
1	2	3	4	5		
Much More Appropriate	Somewhat More Appropriate	Neither/ Either	Somewhat More Appropriate	Much More Appropriate		

PART III: THE MUSIC

The following questions refer to the MUSIC in the advertisement.

- A. For each of the scales below, circle what best describes your ATTITUDE towards the MUSIC.

LIKE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISLIKE
OFFENSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	TASTEFUL
FAVORABLE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	UNFAVORABLE
REPULSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	APPEALING
PLEASING	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBING

- B. The music in the advertisement is _____ (please select only one).

CLASSICAL _____ ROCK _____ OTHER _____ (specify)

C. Using the scale below, rate how FAMILIAR the MUSIC in the advertisement is to you.

NOT AT ALL									VERY
FAMILIAR	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	FAMILIAR

D. Using the scale below, rate the TEMPO of the MUSIC in the advertisement.

VERY SLOW	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	VERY FAST
-----------	----------	----------	----------	----------	----------	----------	----------	----------	-----------

E. Using the scale below, rate the LOUDNESS of the MUSIC in the advertisement.

VERY SOFT	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	VERY LOUD
-----------	----------	----------	----------	----------	----------	----------	----------	----------	-----------

PART IV: THE RADIO ANNOUNCER

The following questions refer to the ANNOUNCER in the advertisement.

A. Using the scale below, rate the announcer's VOICE.

PLEASING 1 2 3 4 5 6 7 DISTURBING

B. Using the scale below, rate how APPROPRIATE the announcer's VOICE is for the ADVERTISEMENT MESSAGE.

VERY
INAPPROPRIATE 1 2 3 4 5 6 7 VERY
APPROPRIATE

C. The announcer SPOKE _____ (circle one number on the scale below).

VERY SLOWLY 1 2 3 4 5 6 7 VERY QUICKLY

PART V: DEMOGRAPHICS

The following questions are required for the purpose of sample analysis.

A. Place a check-mark next to the AGE CATEGORY you belong to.

15 - 19 _____	35 - 39 _____
20 - 24 _____	40 - 45 _____
25 - 29 _____	46 - 49 _____
30 - 34 _____	50 - 55 _____

B. You are: Male _____ Female _____

C. Using the scale below, indicate your level of FLUENCY in English.

NOT AT ALL FLUENT	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	PERFECTLY FLUENT
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PURPOSE OF THE STUDY

Please explain in your own words what you think is the purpose of this study.

Thank you once again for participating !

APPENDIX F

Main Study Questionnaire for: No Music Treatment Cells
(Control Groups)

RESEARCH STUDY ON RADIO ADVERTISING

Thank you for participating in this study. Your cooperation is greatly appreciated. Now that you have heard the advertisement twice, please answer ALL of the questionnaire.

PART I: THE ADVERTISEMENT

The following questions refer to the ADVERTISEMENT you have just heard.

A. For each of the scales below, circle what best describes your ATTITUDE towards the ADVERTISEMENT.

LIKE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISLIKE
OFFENSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	TASTEFUL
FAVORABLE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	UNFAVORABLE
REPULSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	APPEALING
PLEASING	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBING

B. The advertisement made me FEEL _____ (circle one number for each of the scales below).

SOOTHED	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTRESSED
SAD	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	HAPPY
CHEERFUL	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	GLOOMY
COMFORTED	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBED

- G. Several points about the brand (Rolex/Swatch) were mentioned in the advertisement.
Place a check-mark next to each POINT that you can RECALL from the advertisement.

Extended warranty _____

Wide selection of styles _____

Part of a fun lifestyle _____

Made in Switzerland _____

Fashion versatility _____

Keeps accurate time _____

Always in style _____

Over one million sold _____

Durable _____

Like a work of art _____

Highest standards of quality _____

Lifetime guarantee _____

PART II: THE BRAND

The following questions refer to the BRAND (Rolex/Swatch) in the advertisement.

A. For each of the scales below, circle what best describes your ATTITUDE towards the BRAND (Rolex/Swatch).

LIKE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISLIKE
OFFENSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	TASTEFUL
FAVORABLE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	UNFAVORABLE
REPULSIVE	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	APPEALING
PLEASING	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	DISTURBING

B. Using the scale below, rate how FAMILIAR the BRAND (Rolex/Swatch) is to you.

NOT AT ALL FAMILIAR	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	VERY FAMILIAR
------------------------	----------	----------	----------	----------	------------------

- C. Using the scale below, rate which MUSICAL STYLE you believe is APPROPRIATE for the BRAND (Rolex/Swatch).

CLASSICAL MUSIC					ROCK MUSIC
1	2	3	4	5	
Much More Appropriate	Somewhat More Appropriate	Neither/ Either	Somewhat More Appropriate	Much More Appropriate	

PART III: THE RADIO ANNOUNCER

The following questions refer to the ANNOUNCER in the advertisement.

- A. Using the scale below, rate the announcer's VOICE.

PLEASING 1 2 3 4 5 6 7 DISTURBING

- B. Using the scale below, rate how APPROPRIATE the announcer's VOICE is for the ADVERTISEMENT MESSAGE.

VERY
INAPPROPRIATE 1 2 3 4 5 6 7 VERY
APPROPRIATE

- C. The announcer SPOKE _____ (circle one number on the scale below).

VERY SLOWLY 1 2 3 4 5 6 7 VERY QUICKLY

PART IV: DEMOGRAPHICS

The following questions are required for the purpose of sample analysis.

A. Place a check-mark next to the AGE CATEGORY you belong to.

15 - 19 _____	35 - 39 _____
20 - 24 _____	40 - 45 _____
25 - 29 _____	46 - 49 _____
30 - 34 _____	50 - 55 _____

B. You are: Male _____ Female _____

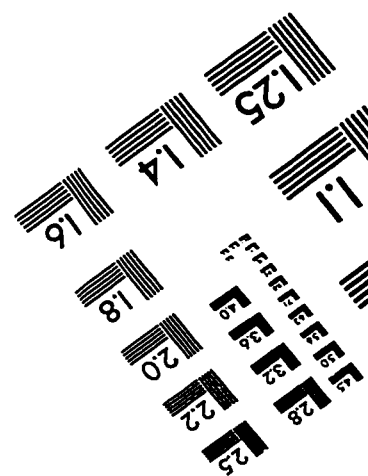
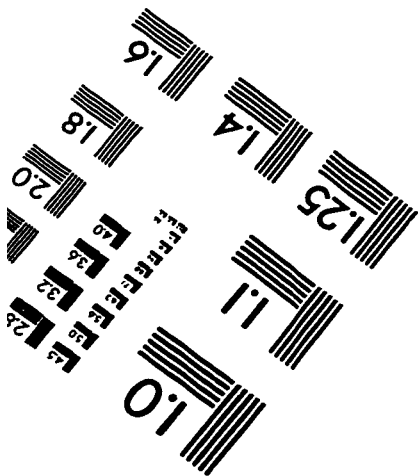
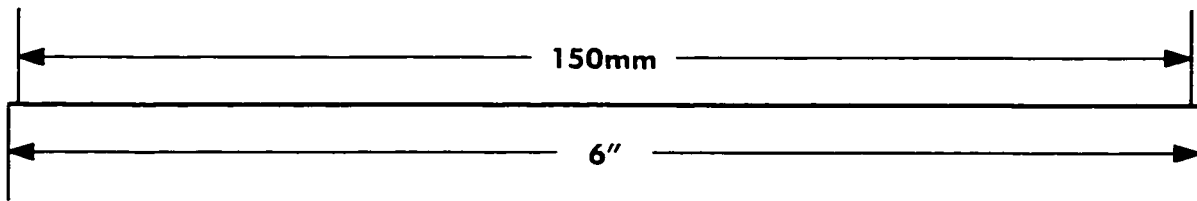
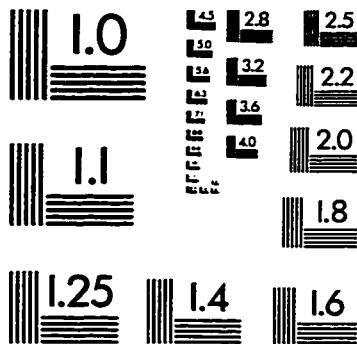
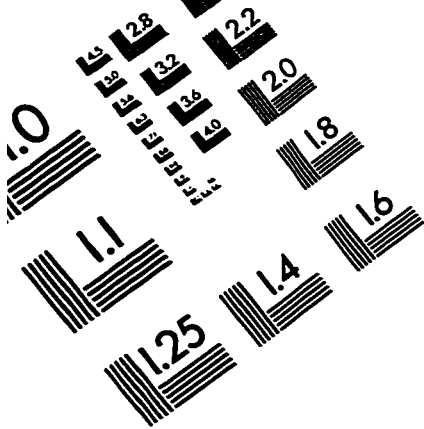
C. Using the scale below, indicate your level of FLUENCY in English.

NOT AT ALL FLUENT	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	PERFECTLY FLUENT
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PURPOSE OF THE STUDY

Please explain in your own words what you think is the purpose of this study.

Thank you once again for participating !



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