

MUSIC IN TELEVISION ADVERTISING

By

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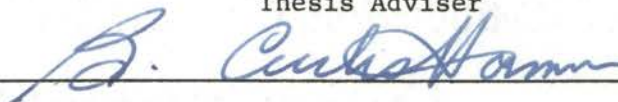
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PREFACE

The field of commercial music has grown at a rapid pace, so much so that a paper of this nature could not have been written as recently as ten years ago. In fact, it could not have been written this year were it not for the sincere help of many people.

First, there is my adviser, Dr. Richard Weeks, whose insight, experience, and guidance reflects itself throughout the paper. Mr. Roy Eaton, Music Director of Benton & Bowles, Inc., New York, offered valuable assistance in the early stages of research for the paper, and was instrumental in supplying names and addresses for the questionnaire mailings. Dr. Melvin G. Rigg, Psychology Professor at Wisconsin State University, provided many of his informative writings on the psychology of music for use in Chapter III. Moreover, Mrs. Sara Millican gave invaluable technical assistance during a crucial period of preparing a second questionnaire mailing.

Many other outstanding people in advertising and publishing offered guidance to the paper in its early stages, as did many members of the faculty and student body of Oklahoma State University. If I were to name one, I would want to name them all. Rather than compiling a cumbersome list, I have personally paid my respects to these individuals. My deepest thanks go to the sample members of the survey who freely gave their time and energy to complete a questionnaire. The fruits of their labor comprise what I feel to be the highlight of the paper, Chapter V.

Finally, after reading the prefaces of many textbooks and academic

papers I wondered how I would state the fact that although I had the help of others, the final responsibility for any errors and omissions is mine. Consider it stated.

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CHAPTER I

INTRODUCTION

No one is immune to music, whether it is classical, jazz, country and western, rock and roll, folk, or popular. Music has an inherent power to affect people physically and psychologically. We dance to music, sing along with it, and learn to play musical instruments in order to create our own music. "The number of adult players in 1963 has been estimated at over twenty-three million in the United States alone, while young musicians in the same year totaled over ten and one-half million. The category of 'listener' encompasses practically the entire population." (29/xv)

We listen to the blues when we are feeling sad and to something lively when we are in a good mood or wish to cheer ourselves. We make love with music as a prelude and backdrop, read to music, eat to music, and even shop in a store while listening to music. Accompanying us at such varied events as parties, weddings, and funerals, music is a universal language permeating our lives from birth to death. Moreover, having been with us for thousands of years, music will last as long as man is on earth to create, to hear, and to appreciate it.

Advertisers and their agencies are constantly seeking ways to favorably make consumers aware of their products; they have no choice if they wish to compete successfully. Severe competition and rising talent, production, and media costs force the advertising man to do everything in his power to insure that he is reaching and favorably impressing today's

modern consumer in the most efficient manner.

Along with this pressure to produce the most effective possible advertisement comes an increasingly greater sophistication on the part of the advertiser as to the approach, production, and media transmission of his advertisement. The advertising man delves deeply into the worlds of psychology, statistics, sociology, mathematics, social psychology, art, photography, journalism, graphics, anthropology, and literature as he has never done before to give his advertisement an edge over those of his competitors. Examples of this relatively new sophistication include the use of the computer in advertising and marketing research, the use of motivation research for advertising purposes, and the innovative advertising of agencies such as Doyle Dane Bernbach.

Music, with its inherent power to affect people, is another area which offers promise for sophisticated advertisers. When the medium is such that the advertisement affects the auditory sense, music offers the possibility of increased advertising effectiveness. Television is such a medium offering not only sound, but sight as well. The combination of audio and visual aspects of television advertising and their relationships to commercial music form the subject of this paper.

Purpose and Scope of the Paper

Due to its aesthetic and intangible nature, little definitive research is available in the area of music as it relates to marketing and advertising. As a catalog of information this paper offers the advertising executive, marketing executive, and music supplier creative, psychological and practical insight as to the past, present, and future status of music in television advertising and to its value and/or nonvalue in com-

mercial productions.

Plan of Development

The following chapter offers a survey of the literature regarding music in television advertising. From the simple jingle to the sophisticated orchestration, commercial music and the people responsible for it form a highly specialized, but nevertheless functional area of advertising. A psychological inventory of musical findings appears in Chapter III. The methodology and results of a recent mail questionnaire survey on television advertising music appear in Chapter IV. The survey offers a contemporary view of television advertising music from the people responsible for its creation and use. Conclusions drawn from the paper appear in Chapter V. Finally, appendices A, B, and C represent musically defined objectives for a specific product, a memorandum illustrating typical human relations problems encountered in the business, and relevant survey questionnaire information, respectively.

CHAPTER II

MUSIC IN TELEVISION ADVERTISING:

A SURVEY OF THE LITERATURE

There is a tendency to regard all advertising music in light of the commercial jingle. Doubtless, the jingle represents a major use of advertising music for both large and small advertisers. However, not only are the jingles becoming less hackneyed, but music, per se, is taking on increased importance in the commercial mix. The role of music is no longer mere conditioning, i.e., "Pepsi-Cola hits the spot." New roles for music include the creation and arousal of moods and emotions, appeals to specific market segments, and the dramatic underscoring of basic selling points.

What is best termed the renaissance of not only commercial music, but of television advertising in general, gained attention during the mid-1950's. One of the first to notice the new trend was Jack O'Brian, television columnist of the former New York Journal-American.

A very strange thing is happening to popular tunes versus commercial jingles--where once pop ditties were uniformly pleasant, if not important, and the commercials unanimously idiotic, a great deal more sense and imagination seems to be pouring into the creation of musical pitchwork. . . . (21/18)

Although O'Brian offers no historical starting point for the renaissance, he does offer a reason why:

. . . programming is being improved . . . where once it was suspected a commercial literally had to shout and shriek and yowl; they even gave it a name: "Irritation Value." Because it was easier to create irritation than intelligent sales messages, the early pitch-

men gave their full measure of emotion to the irritation value. Then along came a brand new concept of commercial rejection called, "Selective Inattention." This meant shutting your ears to the old irritations. That's when the improvements began. (21/18)

With some glaring exceptions the improvements continue to this day. The people responsible for the upgrading of commercial music were a small number of musicians and agency executives whose belief that music offered more than memory value led them to the task of educating the less musically sophisticated agency men and clients. This educational process is far from over, but the original educators are now joined by agency music directors, commercial music companies, and a host of individual music suppliers. As an industry and profession the field of commercial music is relatively small, but it is not without its personalities, problems, and importance to modern advertising. Following in this chapter is a brief look at the nature of the business and a breakdown of the factors influencing commercial music, such as cost, talent unions, performing right organizations, advertising agency production executives and music directors, and commercial music specialists and companies.

The Setting

A 1962 source estimated that \$18 million was being spent for advertising music (19/68), while a more recent estimate places commercial music expenditures at \$20 million. (7/18f) As one composer stated in 1962, "In the old days--I mean five years ago--only about 5 percent of all musical commercials used original music. Today, almost all do." (19/68) Again, the influence of the advertising renaissance is in evidence. Public indifference toward advertising leads to increased competition to find a newer, fresher, better way of increasing advertising effectiveness. Innovative

advertisers find this better way and their innovations spread, bringing increased demand for certain needed specialists. "Today's sophisticated ad techniques have made advertising music writing a big business and created a ready market for the creative specialist in the music field."
(16/31)

Musicians such as Skitch Henderson, Billy May, Richard Maltby, Mitch Leigh, Raymond Scott and Eddy Manson are actively involved in the creation and production of advertising music through musical production firms. Moreover, commercial music frequently attracts artists such as Henry Mancini, Jerry Adler, Dimitri Tiomkin, David Rose, Alfred Newman, and Nelson Riddle. Included with these and other well-known personalities are men who, like advertising copywriters, work in shrouded anonymity and yet compose music as familiar to the American public as "Hello Dolly."

Cost Factors

The fees that comprise the \$20 million expenditure for commercial music take many forms. Most commercial musicians, singers, and conductors are paid according to scales established by talent unions. Composers, writers, and arrangers are usually paid a fee by the advertiser or agency. The amount of the fee depends upon the stature of a given individual and the availability of other talent. Richard Adler, composer of "Damn Yankees" and "Pajama Game" created the jingles for Newport cigarettes in 1957 and collected \$15,000 a year for several years for them. (30/56) "Ordinarily, it is estimated that one minute of music composing and arranging will bring between \$750 and \$1500." (30/56)

At times an advertiser may wish to convert a well-known song for advertising purposes and will pay up to \$30,000 in license fees to do so.

(29/xviii) Still another factor influencing music costs is the amount of exposure the commercial receives; at times worth "as much as \$3,500 if it's destined for national exposure on a network. The fees scale down for local circulation." (19/70)

The cost trend for music in advertising is definitely on the upswing. The following table shows the increase in usage of selected commercial elements for a ten-year period.

TABLE I
AVERAGE INCREASE IN THE USAGE OF SIX COMMERCIAL
ELEMENTS FOR THE PERIOD OF 1953 TO 1963

<u>Commercial Element</u>	<u>% Increase in Usage</u>
Original Music	100%
Musicians	20
Union Wages	42.8
Studio Rental	5
Animation	53
Film Processing	25

Source: (32/38)

The increase in the costs of commercial music elements is a combination of two major factors: (1) the over-all increase in the use of music, and (2) the increasing rates of talent unions associated with the production of music--specifically the American Federation of Musicians (AFM), and the American Federation of Television and Radio Artists (AFTRA). "TV ad men figure that where performers represented about 5 - 10% of the total production cost of TV commercials six years ago, today talent fees eat up 50 percent of the production tab." (32/37) In some instances the talent fees eat up more than the average 50 percent. Table II illustrates a 1963 sampling of food and drug commercials at the New York advertising agency of Kenyon and Eckhardt, showing both the production and talent costs for each commercial.

TABLE II

PRODUCTION AND TALENT COSTS FOR FIVE FOOD AND DRUG COMMERCIALS
 CREATED BY KENYON AND ECKHARDT, NEW YORK - 1963

<u>Commercial</u>	<u>Months in Use</u>	<u>Production Cost</u>	<u>Talent Cost</u>
1	Unknown	\$7000	\$10,000
2	8	6360	8,894
3	9	6240	16,400
4	11	6170	17,650
5	4	6150	19,330

Source: (32/38)

Residuals, or reuse fees, comprise a large portion of talent costs. In order to better understand the aspects of talent fees in general, it is necessary to examine the two major talent unions influencing music in advertising.

Talent Unions

The American Federation of Television and Radio Artists.--AFTRA is the talent union representing all persons who "speak, act, sing, dance, model, demonstrate or in any other manner perform as talent as such term is used and understood in the Broadcasting Industry and including members of the public who participate in testimonial, hidden camera or other commercials." (5/1) In relation to commercial music, AFTRA controls all vocalists. Table III illustrates rate schedules and use classifications for commercial singers in a more than twenty-city exposure or for general network usage.

This is a year of contract renewal for AFTRA and not only are costs predicted to rise, but advertiser-union relationships will become increasingly strained. For example:

No early settlement in the contract renewal dispute between AFTRA . . . and the Joint Policy Committee (representing advertisers, agencies and broadcasters)

TABLE III

AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS RATE
SCHEDULES AND USE CLASSIFICATIONS IN MORE THAN
TWENTY CITIES OR NETWORK EXPOSURE--1963-1966

Individual Singers

<u>Use</u>	<u>Per-Use Rate</u>	
	<u>On-Camera</u>	<u>Off-Camera</u>
1	\$105.00	\$80.00
2	70.00	55.00
3-13	57.00	45.00
14-26	20.00	13.00
27 and each thereafter	12.50	9.50

Singing Groups of Three or Four [Fees per Singer]

<u>Use</u>	<u>Per-Use Rate</u>	
	<u>On-Camera</u>	<u>Off-Camera</u>
1	\$80.00	\$47.00
2	64.00	35.00
3	51.00	32.00
4-13	48.50	30.00
14-26	14.00	8.00
27 and each thereafter	10.00	8.00

Singing Groups of Five or More [Fees per Singer]

<u>Use</u>	<u>Per-Use Rate</u>	
	<u>On-Camera</u>	<u>Off-Camera</u>
1	\$71.00	\$40.00
2	56.00	30.00
3	45.00	27.00
4-13	43.00	25.00
14-26	12.00	7.50
27 and each thereafter	9.00	7.50

Source: (5/3-4)

was reached last week. Talent union negotiators stood firm in demands for increases and revisions in the present contracts. . . armed by membership approval of a possible strike and the fact that the contracts are due to expire. . . . Management officials term the present AFTRA . . . agreements, let alone the new demands, "just too high." (2/3)

American Federation of Musicians.--The AFM controls all commercial music talent except vocalists and composers, including instrumentalists, leaders, arrangers, orchestrators, contractors, and copyists. Table IV illustrates the wage scales for instrumentalists, leaders, and contractors.

TABLE IV

AMERICAN FEDERATION OF MUSICIANS MINIMUM WAGES FOR
INSTRUMENTALISTS, LEADERS, AND CONTRACTORS
FROM FEBRUARY 1, 1966 to JANUARY 31, 1969

<u>Number of Men</u>	<u>Minimum Rate Per Sideman Per Session</u>	<u>Minimum Rate Per Leader and Contractor Per Session</u>
1	\$72.00	\$144.00
2-4	39.00	78.00
5 and over	36.00	72.00

Source: (4/11)

Arrangers and orchestrators receive an hourly wage rate of \$9.72, plus they may also qualify for a myriad of page rates, i.e., making and orchestrating an arrangement--\$6.40 per page, orchestrating an arrangement--\$3.20 per page, etc. (4/13) Copyists receive an hourly wage rate of \$5. (4/15) The commercial musicians are also qualified to take advantage of reuse payments (residuals) for every thirteen-week cycle a commercial they have performed in is broadcast. Other facets of the talent union aspects of commercial music production are found in Chapter IV.

Performing Right Organizations

When Irving Berlin composed "White Christmas," he could have retired

on a fair income for the rest of his life on the strength of that song alone. Such income to a composer usually comes from one of the two major performing right organizations; the American Society of Composers, Authors and Publishers (ASCAP), and Broadcast Music, Inc. (BMI). Through statistical sampling of actual broadcasts throughout the nation these organizations derive performance usage fees paid to music composers.

American Society of Composers, Authors and Publishers.--Founded in 1914, ASCAP represents a membership of approximately 7,200 composers and authors and 2300 publishers. Revenues for members are collected from radio and television stations according to a license fee based on a station's gross receipts. In return the stations receive the right to play any song registered in the ASCAP catalog of music. Members of the organization receive performance payments in proportion to the number of times their songs are performed as compared with the total performances of the entire catalog. Necessarily, the amount of payment received fluctuates with total ASCAP receipts and the ratio of a composer's songs to the total catalog. A credited performance nets the composer about 40 cents. (29/95)

When the advertising music composer gains the publishing rights to his composition from the agency or client--a rare occurrence--he is entitled to performance fees from ASCAP, if he is a member. However, the performance credits for commercial music are sharply reduced in comparison with noncommercial music. For example, when original music is composed for advertising, or when a well-known song is lyrically converted for advertising purposes, the composer receives one one-hundredth of an ASCAP credit for a work performed in a one-hour period (approximately \$.004), and one one-thousandth of a credit for uses in a second hour (\$.0004). Music used as background for a commercial receives a theme credit, or one-

half a performance credit (\$.20), unless sponsored by the station (as in the case of call letters or logos) where the writer receives one-tenth of a credit (\$.04). (29/177-178)

Broadcast Music Incorporated.--The BMI position on advertising music is simple. They only consider music as a form of entertainment and, ". . . make no payment whatsoever to its affiliated publishers or writers for music used in promotions or advertisements, regardless of the type and purpose of use." (29/128)

Advertising Agency Production Executives and Music Directors

To most advertising agency production executives music is just one of many factors considered in the making of a television commercial. Since very few agencies have music departments the production men, with the aid of outside specialists, are responsible for the bulk of commercial music. Chapter IV offers a detailed look at the role of the production executive and his relationship to advertising music.

The advertising agency music director is a rare breed. Only ten advertising agencies could be located in the top ninety-five agencies which had music departments and directors. They include: (1) Batten, Barton, Durstine & Osborn, New York; (2) Young & Rubicam, New York; (3) Benton & Bowles, New York; (4) Dancer-Fitzgerald-Sample, New York; (5) Ted Bates & Company, New York; (6) Lennen and Newell, New York; (7) William Esty Company, New York; (8) Grey Advertising, New York; (9) Richard K. Manhoff, New York and (10) Clinton E. Frank, Chicago.

Functions of the music director include the selection of music used in radio and television advertisements; the creation of a musical score; the supervision and coordination of commercial music elements within the total commercial mix; and the selection and supervision of outside music

specialists. Regardless of whether or not an agency has a music department, outside music suppliers remain a necessity due to the broad needs for commercial music at a particular agency. The job is too big for one man, and musical talent is too rare to be found on the staff of one specific advertising agency.

Roy Eaton, music director of Benton & Bowles, gives a series of ten steps which best illustrate the typical functions of the advertising agency music directors:

1. Confers with copywriter to get an idea of the best musical treatment of the copy concept.
2. Works up a rough sketch of the basic musical theme and a way to develop it.
3. Confers with writer, producer and art director to further develop the idea . . . all work toward a unified concept or balance of oral, visual and musical elements and agree on execution. [See Appendix A.]
4. Idea is worked up into a rough musical track by [music director], a story board by the writer and art director, a visual continuity and style of photography plan by the producer.
5. Once approved . . . [the music director] will time out [film] footage, and make a sketch of how the mood and continuity will occur.
6. Selects an arranger whose style and background are "right" for the job.
7. Supervises arranger.
8. Sets up a recording session to reproduce finished score.
9. Makes necessary changes and revisions at recording session.
10. Accompanies producer to a final "mix" where all commercial effects, including music, are combined. (14/70)

An excellent example of some of the human relations problems encountered in the attempt to place music in a commercial is found in Appendix B. In this instance Roy Eaton, music director at Benton & Bowles, supplied an interesting behind the scenes glimpse of one of the many problems he faces in instituting a desirable music concept.

Attention is now turned to the music specialists who supply the bulk of commercial music. The good agency music executive will know what each of these many specialists has to offer for a particular commercial spot and select accordingly.

Commercial Music Specialists and Companies

With only ten or so agency music directors and a scattered few musically sophisticated agency production executives, most music assignments are handled by independent specialists. The independent producers range from corporate set ups, such as Music Makers, Inc. (the largest firm of its kind), to the individual producer.

One of the more successful specialists, Eddy Manson, formulated a list of ten steps concerning the typical functions of the independent music supplier:

1. Preliminary discussion with agency or client, including exchange of philosophy on even the shortest film.
2. Prepare cost estimates and complete negotiations.
3. Conduct musical discussions, measure film and plan synchronization of music to film.
4. Plan recording session, select studio, contract musicians and other talent.
5. Compose and orchestrate with stopwatch to measurements of film.
[An interesting device called the movieola facilitates the prelimi-

nary production of the television commercial, and offers more accuracy than stopwatch synchronization. It is a small movie screen with sound facilities and a counter which segments a film into feet and frames. There are sixteen film frames to a film foot, and one foot of film represents two-thirds of a second in time. The device presents an exact framework guiding the music specialist in the timing of compositions, especially in accenting or highlighting important commercial points. Moreover, the movieola offers freedom to test different musical treatments before deciding on a final approach.]

6. Copying and extraction of instrumental parts from orchestral score.
7. Record music, the rerecord music track with narration and sound tracks for total track to be transferred to film.
8. Cost accounting, billing, payroll, handling of taxes, payment of bills.
9. Contracting and handling of residual payments.
10. Go out and get the next job. (20/14F)

In the literature, music specialists stress four major problems encountered in their work--(1) music placed in a commercial as an afterthought, (2) the client's low regard of how music can enhance an advertisement, (3) clients and agency executives with inexperienced or biased musical outlooks having the final say, and (4) the problem of suitable payment of the commercial music composer.

The problem of music as an afterthought receives most of the published attention, but most of these major problems overlap, i.e., in many cases music is placed in a commercial as an afterthought because clients or agency executives with a low regard of music decide which musical concept will be used, if any will be used at all. Specialists in the business summarize these problems as follows:

Musicians are constantly beating their drums to get a proper hearing from advertisers and agencies, but often in vain. It's the visual element. . . that

gets all the attention. . . . Music is an after-thought. (18/46)

In my experience, there are very few clients who let you go ahead on a commercial. The client is not creative, but he goes by the classic "I know what I like" principle. . . . I'd probably say the same thing in an area about which I know nothing. (23/42)

Despite the fact that it is the universal form of communicating, music is too often an afterthought. (10/70)

. . . the people who order up music in this business are from Ad Alley, not Tin Pan Alley. Many don't understand what music can and can't do. They end up using it as an easy way out. . . . (6/63)

There is no doubt that music placed in a commercial as an afterthought is music not realizing its fullest potential. The advertiser deciding to use music in a television advertisement cannot afford to underplay its importance, in both an economic and creative sense. This is not an attempt to overplay the importance of music in advertising.

The musically sophisticated people at both the agency and specialist levels are the first to realize the harm that comes from using music when it is not needed--harm to the commercial and to those who champion such useless endeavors. Many commercials do not benefit from music. Still other commercials are harmed by music that is inappropriate, in bad taste, or merely an expensive garnish for a basically weak commercial concept.

The important point is that there is no room in advertising, at any level, for an inept approach to the creation of an advertisement. Rather, it is logically sound to first decide on an effective commercial concept. Once derived, the concept must be advanced in the best possible manner. It is at this point that the use of music should be either encouraged or discouraged. To use music as an afterthought is actual evidence that the

original commercial concept was lacking in an important respect.

Aside from technical difficulties, the problems of advertising music spring from human interactions (See Appendix B). The business of advertising is largely a business of intangibles, and the use of music is one of the most subjective areas in the business, easily lending itself to human relations problems. The problems of the music composer deserve special attention.

The two talent unions affecting commercial music have provisions for all commercial music talent except perhaps the most important individual--the composer. According to AFM, "No rate of compensation provided for in this agreement relates or is intended to relate to services rendered by an individual. . . who creates or composes. . . musical content. . . . (4/23) The composer receives only one payment for his score, while unionized musicians receive additional residual fees depending on the number of thirteen-week periods the commercial is used. When it is realized that, "One singing commercial can pay a singer. . . as much as \$24,000 for a few hours in a recording studio, thanks to residuals," (20/14F) it is hard to understand why the creator of commercial music may receive as little as \$750 for his effort.

One reason is the fact that advertising agencies and advertisers want to retain complete performance rights for all music associated with their products. If the commercial composer insists on retaining performing rights he may be able to do so if the agency or client considers his talent to be so unique that it cannot be purchased elsewhere--as is the case with individuals such as Henry Mancini or Jerry Adler. When such a person deals with advertisers and agencies he gains three advantages. "He receives a set fee, gets the publishing rights, and gets

performance fees from the American Society of Composers, Authors and Publishers." (30/56) However, when the composer is not considered to be big name or a unique talent, his insistence on maintaining performance rights usually results in the loss of a job since there are many other composers who will work for a set fee. Competition is keen in commercial music.

Another reason for this seeming inequity is the fact that a large number of commercial music composers also double as conductors or musicians and thereby receive residual payments. But these are performance fees, and not fees for composition. As one commercial composer stated, "Certainly the efforts of the writer, composer, arranger, and producer are as important to the success of the spot as those of the talent." (31/50) Nevertheless, the problem remains unsolved and will probably continue to remain so as talent unions attempt to increase their revenues, advertisers and agencies try to trim their production costs, and the commercial music composer gets caught in the middle. Add to this the fact that the performing right organizations virtually ignore commercial composers, and his dilemma is compounded.

Chapter Summary

The business of music in television advertising was investigated in this chapter. Essentially, this was an investigation of advertising music communicators. It is now necessary to focus attention on the individuals who receive the communicated music; namely, consumers. This leads to Chapter III and an investigation of the psychological effects of music.

CHAPTER III

A PSYCHOLOGICAL INVENTORY OF MUSICAL FINDINGS

One year ago at Oklahoma State University there was an art exhibit of paintings created by mentally retarded children. Of particular interest at the exhibit was a painting of an orchestra playing music. A caption accompanying the painting stated that it was created by a ten-year-old brain-damaged child. The caption further stated that the only way the child would sit still long enough to paint the picture was when music was played as a background to his art session. Music increased his span of attention.

This fascinating finding led to the search for additional psychological research on music. The results of that search are presented in this chapter. The findings are simplified for purposes of this paper, but have been derived in a systematic and scientific manner. The analysis is divided into two parts--the major, and miscellaneous findings of the psychology of music.

Major Findings

Music and the Individual.--People seek order and a semblance of meaning in life. The individual determines those things in life which hold meaning for him. Music, however, influences virtually everyone because it is "one of our few paramount esthetic experiences, and constitutes one expression of a deep yearning and a restless search for beauty

and harmony in a universe that would otherwise seem chaotic and terrifying." (15/65)

Without individual perception there would be no music. Tonal progressions constituting music in our American society could possibly be mere noise in some external society or culture. Put in psychological terms:

. . . the relation of tones to one another must be meaningful and not an unorganized cluster of sounds. It is this organized relation of tones that makes music. The design of such an organization is not absolute; on the contrary, it is subjective, and varies with geographic locale, ethnic group, cultural level, musical training, and many other factors. The specific structure and the particular demands of an individual ego . . . determine, to a large extent, the characteristics of the musical experience. For musical experience is a function of the ego. Without the ego there is no music--only physics. (9/101)

But if music is merely an individual experience, the advertising man would have little use for its employment, as he is attempting to influence the behavior of groups of individuals or consumers. Happily, the influence and pleasure stemming from music can be shared by extremely large groups of people.

Music as a Shared Experience.--Knobloch, Postolka, and Srnec supported the hypothesis that, "There are interpersonal tendencies in music which are experienced in a similar way by different people." (13/264) Thus, part of the reason why music has value for the advertising man is explained--it can unify the psychological experiences of a diverse group of individuals.

Alexander further proved this point through an investigation on the effects of music on personality by way of figure drawings. (3) He subjected three groups to the similar task of drawing figures while being subjected to stimulating music (group A), soothing music (group B), and

no music at all (control group C). Alexander's conclusions were:

1. In Group A, where stimulating music was played, there was general hyperactivity, talking, keeping rhythmic time with hands or feet.
2. In Group B, which was subjected to soothing music, there appeared an opposite reaction, with the exception of a few. . . . The general activity of the group was by far more subdued than in Group A.
3. Group C, the control group, seemed to have a greater individual variable in terms of general activity of test behavior. The implication following this observation is that the affective influence of music is directive or controlling to some degree.
(3/692-694)

Thus, music can rally a group of people toward a common direction of activity and thought. But just what is this power that allows the mere presence of music to influence behavior? The aspects of this question are investigated in the following topics.

The Power of Association.--Moods and emotions reside in people, not in music. Since this is the case, music does not have any mysterious or intrinsic power to convey precise meanings to a listener. Rather, if music has any power at all it is the power to readily enter into associative bonds. Of course, at times music may actually imitate well-known sounds and in that manner convey approximate, if not precise, meanings; e.g., "bird songs in Wagner's 'Siegfried,' or the bleating of sheep in Strauss' 'Don Quixote,' or. . . as in Rimsky-Korsakoff's 'Bumblebee.'" (24/100)

But the major advantages of using music for advertising purposes are in its powers of association. As Rigg aptly states:

A piece which the writer practiced as a boy always suggested Egypt to him, since he was reading a book at the time dealing with that country, although the composition is, as a matter of fact, Polish and has nothing Egyptian about it. Such a connection is an

individual affair; this selection would not mean Egypt to anyone else. But in the case of other works, associations may be widespread in the popular mind, and if the traditional meaning is known, it is easy to feel the appropriateness of the musical setting. Mendelssohn's "Wedding March" arouses the thought of orange blossoms, and the "Star Spangled Banner" that of patriotism. We have never heard the music of the latter in its original form as a drinking song. (25/280)

Moreover, the advertising man should be interested in the proof that musical phrases can be effectively tailor-made to associate with and reinforce a particular mood or emotion. While testing the validity of the musical theories of Erich Sorantin, Rigg uncovered an interesting finding. (28) Briefly, Sorantin believed that specific musical features (tempo, mode, etc.) were responsible for the arousal of different emotions and moods. To test these theories Rigg employed musical phrases from classical composers and also created phrases of his own to represent and possibly arouse the various moods and emotions. He was amazed to find that:

. . . tailor-made phrases written by himself worked out better as illustrations of the Sorantin theory than phrases taken from classical composers, who, of course, had not written to illustrate the theory. If the excellence of music lies in its capacity to express emotion, it would be hard to escape the conclusion that the writer's phrases were superior to the passages from Mozart and Beethoven. The writer believes, however, that the capacity of expressing emotion is in no way related to aesthetic excellence. (24/100)

Thus, music can arouse moods and emotions through associative bonds with groups of people. Moreover, music may be "custom built" to effectively arouse a given mood or emotion within a given group of individuals.

Music as an Enhancing Agent.--The graphics and copy of a television commercial can influence the perception of the commercial's music, and vice versa. This fact highlights the importance of a sound commercial

concept. All commercial elements can detract from, as well as complement, each other. Rigg proved that elements other than music can appreciably affect musical enjoyment. (26) Three groups of college students were exposed to the same series of six recordings during World War II. "The selections were. . . first presented without comment or information of any kind, and each student indicated his degree of enjoyment." (26/79)

At the second hearing the music was presented to Group I in a romantic light, in Group II (control) there was no comment, while for Group III the music was associated with Hitler and German Nationalism. (26/81)

At the end of the second hearing the groups were once again asked to indicate their degree of enjoyment on a graphic rating scale. The mean numerical gains in enjoyment were 28.52 for Group I, 13.70 for Group II, and 4.18 for Group III. (26/80)

The gain made by the control group appears to be the result merely of hearing the music a second time. The unfavorable comments offered to Group III practically erased this gain, while the favorable propaganda given to Group I had the effect (on the basis of the scale that was used) of doubling it. The adverse propaganda did not, however, cause an absolute decrease in the appreciation in those of Group III; so that it appears that the students did not entirely forget the music in a maze of extraneous prejudices. (26/80)

Thus, even when music was associated with Hitler and Nazi Germany during World War II there was still an increase in its enjoyment. However, the increase in enjoyment was far less than in the case where favorable comments were associated with the same music. If music can be enjoyed in light of unfavorable propaganda, it may also have some effect on the propaganda itself; i.e., enhancing a favorable as well as an unfavorable advertising concept.

Musical Features and the Creation of Mood.--Rigg synthesized the

research findings of four psychologists (including himself) with regard to those features of music that give rise to various mood effects. The findings from these various studies are as follows:

1. Tempo is the most important feature in determining the mood effects of music.
2. Other things being equal, a fast speed has an effect in the direction of joy, whereas a slow speed tends toward sorrow.
3. Not every fast piece is joyful, but as a fast piece of music is speeded up it becomes more joyful or at least less sorrowful.
4. When played fast, a phrase having sorrowful effects may suggest agitation.
5. If other features permit, very fast music is "very exciting" or "uneasy."
6. Slow music may be sad, calm, or dignified, depending on other features.
7. Loud music is apt to be very happy, exciting, or triumphant.
8. When both loudness and tempo are increased, happy music becomes "very happy," whereas sorrowful music changes to "tragic."
9. Soft music is apt to be sad, serious, peaceful, or delicate.
10. Quick changes in loudness suggest the very happy or the very exciting, whereas few or no such changes are found in peaceful, dignified, and sad music.
11. High pitch suggests the happy mood.
12. Low pitches are apt to be dignified, serious, or sad.
13. If other features permit, a low register may suggest the tragic mood.

14. There is a wide melodic range in happy, whimsical, or uneasy music; a narrow melodic range in dignified, sad, sentimental, tranquil, delicate, or triumphant selections.
15. Other things being equal, the major mode has an influence in the direction of the happy, while the minor mode tends toward the sad.
16. Simple harmonies indicate the happy, graceful, and serene.
17. Dissonance or complex harmony produces sad, tragic, or very exciting effects.
18. Irregular or rough rhythms suggest the tragic. . . amusing, or the uneasy.
19. Regular rhythms characterize dignified, serious, sad, peaceful, happy, or majestic music (differences among these moods depending on features other than rhythm).
20. Passages in hymn style (that is, passages consisting of chords) suggest the sad, dignified, vigorous, or triumphant; flowing melodies suggest the happy, graceful, dreamy, or peaceful mood.
21. Staccato notes introduced into a phrase otherwise sorrowful produced agitation; introduced into a joyful phrase, they produced the effect of gaiety. (27/435-436)

The talented music composer will probably be intuitively aware of these findings and reflect their logic through his work. It is hoped that findings such as these will act as a guide to creative insight and aid the advertising man in the understanding of the effects of music on the consumer.

Miscellaneous Findings

The following findings are termed miscellaneous due to the fact that

their scientific validity was less readily established than the preceding findings. Nevertheless, they should prove interesting and informative since they do appear to have some face validity.

Music and Color.--The advent and growth of color television offers new possibilities for the use of music. Odbert, Karwoski, and Eckerson discovered a relationship between mood, color, and music. (22) Table V illustrates the relationships between musical selections, the emotions they arouse, and various colors.

TABLE V

THE RELATIONSHIP BETWEEN SIX MUSICAL SELECTIONS, EMOTIONS, AND COLORS

<u>Type of Selection and Emotion Aroused</u>	<u>Associated Color</u>
Tenderness	Blue
Leisure	Green
Gaiety	Yellow
Excitement	Orange
Excitement and Vigor	Red
Vigor and Solemnity	Purple

Source: 22/163

Further findings tended to show that when 243 subjects did not agree on the type of mood aroused they reported different colors for their differing moods. Furthermore, colors and musical selections tended to be systematically (not randomly) related. Finally, when the subjects were told to relate colors to mood-words (in the absence of music), the results were very similar to those determined by the use of music. (22/172) If these results could be validated, there is the possibility that television advertisements could be emotionally colored both visually and musically for greater effectiveness.

Music and Motivation.--In early 1959 Plandome Productions, Inc., a radio-television music production firm, analyzed the use of music by the

twenty-five leading television network spenders and the top ten product categories (in dollar sales). Their results were as follows:

1. The use of music is heaviest where copy is motivational, rather than strictly informational.
2. The price of a product does not influence the use of music. Automobiles are among the heaviest users of music. Coincidentally, the copy approach is usually motivational. At the same time, food products and cosmetics and toiletry products are among the heaviest users of music.
3. Drug products use music least.
4. Impulse purchase items, such as cigarets, are evenly split, depending upon the copy and campaign theme. (17/18).

Music Preference Factors.--With a glaring methodological weakness Keston and Pinto derived the following results in their study of the possible factors influencing musical preference:

1. The most important factors influencing music preference are intellectual introversion, music recognition, and musical training.
2. Intelligence, sex, age, and masculinity-femininity were found to be negligible factors influencing music preference.
3. A relatively high correlation was found between music preference and intellectual introversion; a low correlation was found between music preference and social extroversion. (12/112)

In this instance an intellectual introvert is a person who is "independent, analytical, and theoretical; he likes carefully planned and detailed work, is persistent at tasks, and is serious as opposed to casual." (12/109) The social extrovert is opposite in characteristics from the

intellectual introvert.

Their second group of findings seem to be methodologically weak. The sample for the study consisted of 202 university students enrolled in an upper and lower division educational psychology course. It is doubtful that such a sample would vary much in intelligence since a certain degree of intelligence is necessary for college entrance. Moreover, age differences would be negligible since college students represent a fairly uniform age group. Their results, although probably correct, did not employ a broad enough sample for the conclusions they reached.

The Katz Agency, with the cooperation of Frank N. Magid Associates, conducted a musical preference study in the Milwaukee, Wisconsin metropolitan area. (11) Their sample consisted of 625 Milwaukee residents ranging in age from thirteen to fifty-five and older. This study supported the view that "men and women have virtually the same tastes in music," (11/4) but disagreed radically with the concept that age is an insignificant factor in musical preference; in fact they found that "age is an important factor affecting musical taste." (11/6) For example, they show that, "Teen-agers have a very narrow range of musical taste as compared with adults." (11/9)

Finally, Cattell and Anderson illustrated the possibility of relating preference for certain types of music to personality variables. (8) Specifically, the authors dealt with abnormal personality extremes and discovered that psychotic groups seem to prefer:

. . . music that is relatively slow and simple (and also relatively "sad"). Further, . . . they tend to avoid brightly colored (harmonically and texturally) music in favor of clear harmonic progressions, sweet melodies and subordinate accompaniment. The exception to this pattern is the manic group, which . . . prefers fast, exhilarating, stimulating pieces with

textural complication, rhythmic variation and less obvious melodic outlines. (8/453-454)

If motivation research could establish definite relationships between music and personality types it would be possible to not only custom make music to arouse certain moods, but to also fit the personality type most likely to purchase a product--market segmentation through music.

Chapter Summary

Sound psychological research on music is scarce, but should represent useful information to those who make their living influencing consumers through music. The purpose of the following chapter is to focus on these individuals and present firsthand information on the state of music in television advertising as it exists today.

CHAPTER IV

MUSIC IN TELEVISION ADVERTISING: A SURVEY OF THE BUSINESS

The purposes of the following survey were, first, to determine what those in the business consider as the major strengths and weaknesses of television advertising music, and second, to shed further light on the nature of the business through information provided by some of the major users of commercial music. The methodology, results, and analysis of the survey follow.

Methodology

Sample Members.--Sample members for the study consisted of advertising agency production executives, music directors, individual music suppliers, and commercial music company executives. Specifically, the sample was composed of the top ninety-five United States advertising agencies, as outlined by Advertising Age magazine (1/42-44) and sixty-nine extra agency music specialists. (30)

The Questionnaire.--The measuring instrument for the study was a twelve-question open-ended mail questionnaire (See Appendix C). The first two questions established the qualifications of the sample members as respondents, i.e., whether or not professionally responsible people were supplying answers. Questions three through nine dealt with the specifics of commercial music. Question ten investigated current business problems, while the remaining two questions were directed at advertising agencies

only in an attempt to determine possible future commercial music trends.

The questions were formulated from literature on the subject and checked for meaningfulness and validity through personal interviews with professionals in the field. All mailed questionnaires were accompanied by a self-addressed stamped envelope to facilitate returns. A total of 171 questionnaires were mailed on July 1, 1966 (seven organizations received more than one initial questionnaire in hopes of increasing the probability of return from these organizations). A second mailing was made on August 17, 1966 to stimulate additional returns from commercial music specialists and companies. In order to keep track of the returns a pinhole was placed over one letter in the first two sentences of the questionnaire corresponding with a given individual. A copy of the questionnaire and the two covering letters appear in Appendix C.

Results

Of the 164 organizations represented in the sample a total of 72 questionnaires were returned; or a total percentage return of approximately 44. A full breakdown of returned questionnaires follows in Table VI. There was no duplication of companies or individuals represented in the returns.

TABLE VI
A BREAKDOWN OF USABLE RETURNED QUESTIONNAIRES

	<u>Advertising Agencies</u>	<u>Music Companies and Specialists</u>	<u>Total</u>
Sample Size	95	69	164
Number Returned	43	29	72
Percent Returned	45.26%	42.02%	43.90%

Returns from advertising agency personnel were fairly evenly distributed among all ninety-five agencies with ample representation from the top ten, last ten, and agencies in between.

The abnormally high percentage of returned questionnaires, considering the open-ended nature of the questions, is attributed to three factors: 1) the enclosed, self-addressed stamped envelope facilitating return, 2) the promise that survey results would be made available to the respondents, and 3) a high degree of interest and involvement on the part of the respondents.

Twelve organizations returned unfilled questionnaires; one without explanation, two who believed the survey to be a waste of time, and the remaining nine for reasons such as referral to another party, industrial agencies who make little or no use of music, and, "Sorry, but we have nothing to do with either music or television."

Analysis

Question One.--WHAT IS YOUR TITLE? The purpose of this and the following question was to gain some insight as to the quality of the returned questionnaires. Commercial music companies and individual suppliers were represented by one music director, one creative director, two owners, three vice presidents, and twenty presidents.

The advertising agencies, in their true tradition, supplied a myriad of titles. For ease of classification, and because the questionnaires indicated so, all production executives are classified as vice president. With this classification in mind, the breakdown at the agency level included four creative vice presidents, six music directors, and thirty-three production vice presidents.

Question Two.--HOW DOES YOUR PRESENT POSITION RELATE TO MUSIC IN TELEVISION ADVERTISING? This further check on the quality of returns proved in the positive. Typical answers on the part of music executives included:

I compose, arrange, and produce music for TV-radio advertising.

I am completely involved from the creative to the finished product which may include the dubbing of the music/jingle to the film.

I am responsible for carrying out musical projects for various advertising agencies; sometimes as an arranger of existing "jingles," and sometimes as composer of original material for new campaigns or for background music for nonsinging commercials.

As president I create, compose, arrange, and conduct all music coming from my organization.

As it should be, the emphasis from the viewpoint of the supplier was an almost complete involvement with music in television advertising.

The degree of involvement on the part of advertising agency personnel varied. Music directors were highly involved in the musical activities of their firms:

We write songs for TV and radio--both words and music. Sometimes we are asked to write parodies to existing and well-known tunes. We are asked to recommend music suppliers, . . . to score background music, . . . and/or to orchestrate music we've composed.

I select all music used in radio and TV ads for the agency.

I am responsible for the creation and production of all music used in television and radio commercials produced by this agency.

The agency production executives (and therefore the majority of respondents in this category) were not as totally involved with advertising music, per se, but nevertheless were highly responsible for the effectiveness of music used in their respective television commercials.

But in some instances there was a high degree of musical involvement even at this level. A sampling of answers follow:

I'm a writer-director for hundreds of TV spots per year, using all sources in the United States. This naturally enough entails the use of much music within the spots.

Among other things I am responsible for all facets of TV production, including music.

To recommend for or against the use of music on specific projects. If recommendation is to use music, then recommend style, selection of music production company, and supervision of recording sessions.

In charge of all music usage for advertising agency clients. Supervise, guide, direct musical activities.

In summary, all seventy-two usable questionnaires were completed by responsible individuals. At worst, their answers must be regarded as a true reflection of music in television advertising as seen by some of the leading practitioners in the business.

Question Three.--WHICH IS MORE IMPORTANT FOR TELEVISION ADVERTISING--ORIGINALLY COMPOSED MUSIC, OR WELL-KNOWN MUSIC CONVERTED FOR ADVERTISING PURPOSES? WHY? Through this question an attempt was made to determine the type of music which is receiving most emphasis in contemporary television advertising. The results showed an overwhelming trend in favor of original music.

Specifically, a total of forty-five replies, or 62.5% of all respondents, indicated a definite preference for original music. Perhaps more surprising is the fact that only one individual felt that well-known music was more important than original. The remaining twenty-six respondents considered both facets equally important, or felt their relative importance depended upon specific purposes and situations of musical application. But even in these cases there seemed to be a preference for orig-

inal music, or at least many more situations where it could be effectively applied. Some representative replies follow:

Original music is generally far more effective. Well-known melodies tend to remind the listener of a former experience and detract from total concentration of the commercial message.

Original music composed for the specific needs and aims of a television advertising campaign is infinitely more important than the contrived use of established, well-known music converted to this purpose! An advertising campaign should have its own musical identity and individuality.

Neither is more important than the other. Each can serve a purpose. Generally speaking, original compositions work best for underscoring, although sometimes a recognized published song suits a commercial campaign to better advantage.

Original music--because it will convey only one message. Conversions tend to confuse the message. Consumers should receive only one message about a product.

Money determines the answer. An excellent spot can be produced with well-known, or library music. Original music would be best--but expensive.

Thus, the search for product individuality leads to an emphasis on original advertising music. On the supplier level, eighteen respondents considered original music more important, while ten felt that both were important, and (as was mentioned earlier) only one preferred well-known music. This trend is understandable since most music suppliers make their living supplying original music. However, advertising agency personnel who are responsible for their client's budget also prefer original music by a count of twenty-seven to sixteen.

Question Four.--CAN ORIGINAL MUSIC INITIATE SALES IDEAS IN A TELEVISION COMMERCIAL, OR IS IT LIMITED TO REINFORCING OTHER COMMERCIAL COMPONENTS, i.e., COPY AND VISUAL? PLEASE EXPLAIN. The intent of this question was to determine if sample members realized that music, per se,

is only as powerful as the association it builds with other commercial components. (See Chapter III, The Power of Association). Unfortunately, the question proved to be vague, and hence replies could not be effectively tabulated. The biggest confusion came from the lack of a distinction between music as an entity in itself, and the commercial jingle, where copy can carry an entire sales message. One of the sample members pointed out the weakness of the question as he asked:

What do you mean by "sales ideas?" If you mean emotions that can trigger desire--yes--music can generate emotional response. Also, what do you mean by music? If your meaning includes lyrics, that's something else. Music can and cannot be limited to reinforcing copy and visual.

Bearing in mind the possibility that sample members could interpret this question in a number of ways the percentage breakdown of replies was as follows: In total, thirty-six respondents, or 50 percent of the entire sample, felt that original music was limited to reinforcing other commercial elements; 24 percent believed that music alone could initiate sales ideas; 8 percent stated that music could initiate as well as reinforce; and 18 percent offered either a vague or no answer. However, by separating the outside suppliers from the advertising agency personnel a slightly different conception of the power of music is evident. Thirty-five percent of all music suppliers felt that music could initiate sales ideas, while only 18 percent of advertising agency personnel believed this to be the case. A trend toward an overestimation of the selling power of music becomes evident on the part of the music supplier.

The ambiguous nature of this question had one advantage--it served as an excellent projective device to tap the thoughts of some of the leading people in the business as to what music can and cannot accomplish in a television commercial. A sampling of these thoughts follow:

Yes. Sales are emotional as a rule and rarely logical. The idea is to create an emotion with music and to equate the emotion with the product. Music is more capable than any other tool in this regard as is obvious if you have ever seen a dramatic film before the mood music was dubbed in. When John takes Mary in his arms sans violins, it appears silly rather than romantic until music is added.

No single item should get the credit. The right music provides the proper frame for a picture idea. A clever interplay between sound and picture will certainly enhance the sales message. Unfortunately, most advertising people do not have much imagination in this area, and rely mostly on the announcer's spoken message.

Both are important functions. Words and music--that powerful sales impetus known by the unfortunate name "jingle"--have proven to be highly stimulating of product sales. Background music serves a different function and very well--it is often the lubricant for passage of a message. With repetition it will trigger key phrases in the minds of the audience.

Depends on initial conception. A campaign built around a good jingle obviously depends on music to identify the product and the spot itself. Often a touch of succinct background music, properly scored, can breathe life into a pedestrian TV spot. All too often, some potentially powerful music is relegated to a supermarket, "Muzak" level because the spot is overloaded with copy, most of it dull and needless. The Europeans are expert in the avoidance of copy, letting the film and sound tell the story. We still adhere to the old "radio" days. Many TV spots are actually "radio" commercials with pictures.

If the music is an underscore it will reinforce and punctuate the other components. If the music is a jingle or the principal method of conveying the sell or thought, it by itself will initiate sales.

Music can but reinforce, punctuate, glorify, describe.

There is always some verbal concept that motivates any selling idea, but in its execution the music can be the predominant influence.

The best original music in a commercial works hand in hand with the copy and visual. Each compliments the other, although it's not unusual for a commercial to be based upon original music; in other words, the basic idea for a commercial can come from any one of three directions--namely, copy, picture or sound.

In the main, music is used to reinforce ideas. We don't start with technique and work toward an idea. The idea comes first and the most exciting applicable techniques (including music) are used to make the idea come alive.

Often, music must start with words. Once the product association is seated, the words can be dropped.

It cannot initiate sales ideas. It can create a receptive mental attitude towards specific copy claims and visual effects.

We use original music to create sponsor identification and as an attention getter. We do not rely on the arrangement to initiate sales motivation.

First of all remember--the picture is by far the most important ingredient in a TV commercial. Once this is firmly in mind then music can certainly reinforce the picture--but the picture is first in TV.

The question is difficult in the sense that no one element (copy, music, visual) can be isolated as the strongest element. The most effective commercials are those that skillfully blend all elements into an indivisible whole. In this sense, music can initiate as well as any other element.

Very definitely, music can initiate sales ideas in a television commercial, and very powerfully. This is particularly true in the present era of audio clutter. A well-designed commercial with music in the clear, composed specifically to emphasize the selling points shown in the video, can be a most effective selling format.

Original music can, indeed, initiate sales ideas in a TV spot; many spots--in fact, the majority of good ones--depend on mood for their total impact; original music comes nearest to bringing out the precise mood required. After all, music's still the universal language.

Question Five.--WHEN USING WELL-KNOWN MUSIC DOES YOUR ORGANIZATION CONDUCT ANY RESEARCH TO DETERMINE WHAT THE TARGET CONSUMER ASSOCIATES WITH THIS MUSIC? IF YES, HOW ARE THE RESEARCH RESULTS USED? Due to the fact that well-known music embodies preconceived associations, this question attempted to determine if any research was conducted to isolate

possible harmful associations in the mind of the consumer. Perhaps it would have been more meaningful to ask a broader question on the status of music research in general. Nevertheless, one can still gain some insight as to the regard held for research by those involved in commercial music.

On a total basis, 70.8 percent of the entire sample did not conduct any research on the consumer associations of well-known music. Seldom or no use of well-known music by the various respondents totaled 19.5 percent, while only 9.7 percent of the sample stated that they did conduct research in this area.

Of all music suppliers sampled, only 3.4 percent conducted research on the effects of well-known music, while the figure was slightly higher on the part of advertising agency personnel, at 13.8 percent. Moreover, another trend was obvious in that 25.2 percent of the music suppliers find little or no use for well-known music, while only 16.5 percent of the advertising agencies polled flatly stated a nonpreference for this type of music.

The minority of cases where research is conducted gave answers such as:

Yes. Results are analyzed to make sure music calls to mind desired ideas or associations.

Sometimes. The results are generally the guiding lines between the use of original or known compositions.

If well-known music is tested the results are used to determine the awareness, recall, and attitude of consumers. If results are negative we recommend against such usage. It is rare that we go ahead with parody music without testing it in advance.

Sometimes we use Schwerin for such research. Sometimes we run the spots in "test" markets.

Perhaps more interesting were the answers from those who avoid the

use of research in this area. For example, from music suppliers:

We do not conduct research on well-known music. The motivational research organizations working with advertising agencies do. We can only recommend, and perhaps "undo" what research organizations have done, e.g., suggesting the purchase of "Run, Baby, Run" for Ex-Lax, which research has been known to recommend in the past.

No. And we doubt anyone else does. At least we admit this is a distinct, significant parameter which most advertising agencies and advertisers tend to ignore.

If the agencies like it they'll buy it, regardless of any research.

Music can be so personal that research is generally unnecessary.

As professionals, our "research" consists of remaining constantly attuned to the public taste. . . .

This material will usually be researched by the ad agency.

We select inoffensive tunes.

Answers from advertising agencies were not very much different. For example:

If the connotation derived from the music is so vague that it requires research, it is not strong enough to be of value.

No specific research methods are used. If the product to be advertised calls for taste and palatability, common sense would dictate a palatable, pleasant piece of music that would be used.

Good judgment is probably more reliable than limited research.

Seldom do we pretest music. Obviously, there is an advantage in having as much data before recording music as is possible, but we feel it's not worth the expense.

No. This sort of research is highly unreliable.

No. The decision to use well-known music is simply a creative judgment.

Not really. This type of research would be almost impossible to obtain.

This would be very specialized research, and I doubt that it could be effective. Trained instinct is far better than any amount of research analysis when dealing with music.

In summary, the use of music is still a highly creative and intuitive area of advertising, even in this age of scientific marketing. Research on music for commercial purposes is not stressed at either the agency or supplier level.

Question Six.--WHAT SPECIFIC FACTORS INDICATE THE NEED FOR MUSIC IN A TELEVISION ADVERTISEMENT? PLEASE LIST THE MAJOR FACTORS YOU CONSIDER IMPORTANT. After tabulation, there was a total of 143 responses to this question. The total responses became the 100 percent basis for analyzing the question. The results of the tabulation appear in Table VII.

TABLE VII

A SURVEY RANKING OF SPECIFIC FACTORS INDICATING THE NEED FOR MUSIC IN A TELEVISION COMMERCIAL

<u>Factor</u>	<u>Number of Responses</u>	<u>Percent of Total Responses</u>
Creation of mood or arousal of emotion	39	27.3
Underscoring or accenting copy and visuals	23	16.1
Maintain continuity	20	14.0
Memorability, identification, logo, etc.	13	9.1
Factors dependent on types of product, market, etc.	13	9.1
Carry a dull, uninteresting or weak commercial concept	12	8.4
Dramatize or enhance copy and/or visual	9	6.2
Entertain or please audience	4	2.8
Client decision (not under control of respondent)	3	2.1
Subliminal selling	3	2.1
Keep up with current styles; freshness, originality, etc.	2	1.4
Set time and place of commercial environment	<u>2</u>	<u>1.4</u>
TOTALS	143	100.0

As might be expected, the major factors indicating the need for music in a television commercial are the creation of a mood or the arousal of an emotion, i.e., the psychological aspects of music. This is a far cry from the early days of commercial music when the sole purpose of the music was its memory value. Memorability, in this case, ranks fourth in importance behind the underscoring and continuity values of music.

It is also interesting to note that 8.4 percent of the responses indicated that music is being used to carry a dull, uninteresting or weak commercial concept. Although this percentage is relatively small, it is nevertheless larger than the percentages visualizing music as a means of being original and fresh in commercial approaches. In fact, responses stating that music is used to aid a weak commercial concept breaks even with responses indicating the use of music as a means of dramatization or enhancement. An agency music director sums up the situation aptly when he states that:

A television commercial has to be created, written and structured with music in mind, or there is no need for music. The old idea of doing a music background for a commercial to "pep it up" because the copy is rather dry or the visuals are kind of dull is ridiculous. If the copy is dry and the visuals are dull, the spot should never have been created in the first place. The same applies to the thought that a jingle "peps up" a commercial. If that's the only reason for using a vocal in a spot, forget it.

Question Seven.--WHAT MAJOR OBJECTIVES DOES YOUR ORGANIZATION TRY TO ACCOMPLISH THROUGH THE USE OF MUSIC IN TELEVISION ADVERTISING? This question attempted to gain insight as to the broader organizational reasons for the use of music in television advertising, i.e., what those involved with commercial music feel it accomplishes for their products, services, and ideas as evidenced through advertising.

Table VIII shows the objectives stressed by the commercial music

supplier. The suppliers, in total, made forty-five responses to this question, which became the 100 percent basis for tabulation.

TABLE VIII

MAJOR ORGANIZATIONAL OBJECTIVES FOR THE USE OF MUSIC IN
TELEVISION ADVERTISING BY MUSIC SUPPLIERS

<u>Objective</u>	<u>Number of Responses</u>	<u>Percent of Supplier Responses</u>
Create a distinct product image through quality, originality, and freshness of music	10	22.3%
Increase sales of product, service or idea	8	17.7
Make money	7	15.5
Increase the effectiveness, cohesiveness and strength of a specific TV advertisement	6	13.4
Entertain or please audience, and establish friendly attitude toward product, service or idea	6	13.4
Creation of mood, arousal of emotion, underscoring, accenting, etc. (virtually the same answer as question six)	5	11.1
Please client	2	4.4
Improve the standards of all advertising in general	<u>1</u>	<u>2.2</u>
Totals	45	100.0%

First, music specialists stress the importance of creating a distinct product image through the quality, originality and freshness of their creative efforts. This is the main reason for their existence. They also realize, however, that even outstanding music is useless unless it can increase the sales of a product, service or idea. Third, the music supplier seems to be further in tune with reality as he frankly admits he

is in business to make money. Next, he wants to increase the effectiveness of the advertisements he is involved with, while attempting to please, and gain favorable attitudes toward his product. Only after five listed objectives does the music specialist rely on the answers to the previous question (See Table VII) to define his musical objectives. According to his responses, the music supplier seems to give little stress to pleasing his client and only one respondent stated that he felt he was improving the standards by which all advertising is judged. However, if the specialists are successful in meeting their previously listed objectives, it follows that all of advertising will benefit. Some representative replies follow:

Our major objective is the success of the commercial in what it sets out to do. If the music succeeds in being successful, and the commercial flops, we have failed to do our job. We are in the communications industry and our primary purpose is to deliver or help deliver a message.

I have one objective when I conceive of a musical approach to a commercial--to write something that will be better than, or different from, anything I have done for this kind of project. That helps us all--the client, agency, and us.

a) Originality in obtaining music which not only enhances the film, but has an identifiable and unique sound. b) Pleasing the client. c) Making money (obviously).

We try to keep a contemporary feeling in our commercials. We like to experiment with different rhythms and unusual instruments.

Originality and money.

To sell the product. . . and to give a touch of distinction to the client's message, if not the product itself.

To sell products!

We have one and only one objective--to help the advertiser sell his product.

Our major objective is to create and not imitate.
Music should be a very important factor in the sale
of the product.

The musical objectives perceived by advertising agency executives were quite different than those perceived by music suppliers. Table IX illustrates these differences.

TABLE IX
MAJOR ORGANIZATIONAL OBJECTIVES FOR THE USE OF MUSIC IN
TELEVISION ADVERTISING BY ADVERTISING
AGENCY EXECUTIVES

<u>Objective</u>	<u>Number of Responses</u>	<u>Percent of Advertising Agency Executive Responses</u>
Creation of mood, arousal of emotion, underscoring, accenting, etc. (virtually the same answer as question six)	14	26.4%
Increase the effectiveness, cohesiveness and strength of a specific TV advertisement	13	24.5
Entertain or please audience and establish friendly attitude toward product, service or idea	12	22.6
Increase sales of product, service or idea	7	13.2
Create a distinct product image through quality, originality and freshness	5	9.5
Please client	1	1.9
No general objectives	<u>1</u>	<u>1.9</u>
Totals	53	100.0%

Over 50 percent of advertising agency executive replies dealt with the more technical aspects of television advertising music, i.e., effectiveness, cohesiveness and strength of a specific TV advertisement. (See

also Table VII) The broader objectives of increased sales and a distinct product image comprise only 22.7 percent of total advertising executive replies. These trends tend to illustrate the fact that advertising agency executives dealing with music are more concerned with the pressing needs of a specific advertisement than they are with the broader goals of increased sales and quality music. Moreover, the fact that such a large percentage of agency executives answered question seven with referral to question six answers (while music suppliers did not) tends to show that they give less thought to broader aspects of advertising music objectives than do the music suppliers. Perhaps the most surprising finding is that the objective of increased sales ranked in a weak fourth place as a major objective of commercial music use.

Question Eight.--IN YOUR OPINION, IS MUSIC SUCCESSFUL IN ACCOMPLISHING THESE MAJOR OBJECTIVES? PLEASE ANSWER FOR EACH OBJECTIVE LISTED IN QUESTION #7. A total of fifty-eight respondents, or 80.4 percent of the total sample feel that music is doing everything expected of it. Only eleven replies indicated that music generally or sometimes is successful in accomplishing its objectives, while none of the respondents believed music was an unsuccessful commercial ingredient. Three sample members chose not to answer this question. Typical replies included:

Yes. In all categories.

Music is definitely successful in enhancing the advertiser's viewpoint and is also successful in adding that "something extra" to insure film vitality.

There is a current major success story for every objective listed.

Question Nine.--ARE THERE ANY DANGERS IN USING MUSIC IN A TELEVISION COMMERCIAL? IF SO, WHAT ARE SOME OF THESE DANGERS? The music suppliers, and agency executives, were consistent with each other as they viewed the

possible dangers in the use of advertising music. These dangers are enumerated in Table X.

TABLE X
THE DANGERS IN THE USE OF MUSIC IN TELEVISION ADVERTISING
AS PERCEIVED BY MUSIC SUPPLIERS AND ADVERTISING
AGENCY EXECUTIVES

<u>Danger</u>	<u>Number of Responses</u>	<u>Percent of Total Sample</u>
Technical interference with specific message	33	29.0%
Inappropriate musical concept (poor taste, wrong audience, wrong style, etc.)	31	27.3
Unnecessary use of music	19	16.8
Incompetent composers, arrangers, musicians, singers, recording engineers, etc.	9	8.0
No real "dangers" as such	6	5.4
Copyright dangers	4	3.6
Increasing cost of music	4	3.6
Music as an attempt to salvage a poor commercial	4	3.6
Music as an afterthought	2	1.8
Tendency to overdo current musical trends	<u>1</u>	<u>.9</u>
Totals	114	100.0%

Technical interference, inappropriate musical concepts and the unnecessary use of music are the major dangers perceived by music specialists and advertising agency executives. Specifically, these three possible dangers comprise 73.1 percent of the total responses to this question. Some representative replies follow:

Music can be so emotionally powerful that it can obscure the message, especially if the message is fallacious, or basically weak. If the message is truthful and simple music can also hinder its power by creating superfluous window dressing.

Having the sound level and intensity of background music intrude on the sales message, and having an underscore incompatible with the TV film.

Music is wrong where its personality overpowers the message, rather than enhances it. It is wrong when used in a commercial that does not require it.

Dangers in music might include loud, noisy music that irritates. If music is not the right mood, or fitted to a commercial it could alienate listeners. Poor quality music could cheapen a product.

Like any other device, music can become more important than what you are trying to do. Like anything that can be good, it must be voiced, arranged and conducted with the original purpose in mind. There are any number of ways to play the same thing, many of them bad.

If music itself is too interesting and powerful, it can detract from the sales message.

Obviously, an overdose of music in the wrong commercial at the wrong time can be fatal. Busy music that gets in the way of the "sell" is wrong. Music not compatible with the mood of the idea is wrong. Music level too high or low can cause a bad effect.

Question Ten.--WHAT ARE SOME OF THE DAY-TO-DAY PRACTICAL PROBLEMS RELATING TO THE USE OF MUSIC IN TELEVISION COMMERCIALS? The major day-to-day problems confronting those who deal with advertising music are in the areas of finance, human relations, and deadlines. Table XI enumerates the problems most frequently encountered by the music supplier.

The most pressing problems for music specialists are in client relations, as over 35 percent of responses in this area reflected human relations problems. A sampling of replies include:

Buyers of music for television rarely understand its use and frequently you must choose between an attempt at education or making the sale. Often the music

reflects what the "client's wife prefers," rather than what is required from the standpoint of the sales message.

TABLE XI
PRACTICAL PROBLEMS FACED BY MUSIC SUPPLIERS

<u>Problem</u>	<u>Number of Responses</u>	<u>Percent of Supplier Responses</u>
Human relations (client or agency interference and/or education)	17	35.4%
Deadlines, scheduling, etc.	11	22.9
Financial--budgets, residuals, etc.	10	20.8
Technical problems (recording, arranging, etc.)	4	8.3
Slow client payments	2	4.2
Being consistently creative and original	2	4.2
Copyright infringements	1	2.1
Overemphasis on music	<u>1</u>	<u>2.1</u>
Totals	48	100.0%

The dictum of sponsors or agency personnel as to style of music, size of band.

The basic problem is to educate the advertisers and their agencies as to when and how music should be used. Clients are notoriously out of date when it comes to music, and frequently confused about the market they may be trying to aim at. Our organization spends much time trying to convince a client to allow us to be creative.

Lack of communication or good relationship with agency producer.

On the ad agency level, committee-type production teams invariably made up of musical incompetents. Lack of integrity and business ethics on the part of ad agency personnel born of their consuming passion to get in on the action, resulting in what is commonly known as . . . PAYOLA!

1) Converting nonmusical adjectives, used by client and agency alike, into notes. 2) Getting agreement and consensus of opinion from the many people involved in musical decisions.

The music specialist also has problems meeting agency deadlines, and budget requirements. These two, and the preceding problem of human interaction represent 79.1 percent of all major problem responses on the part of the music specialist. More representative answers follow:

One of the most difficult problems is the habit among creative heads at agencies to call for the music at the very last minute. In most cases, perhaps the day before, or if you are lucky, two or three days before the deadline. Which means writing all night and then going to conduct the session. . . in some instances taking your copyist with you to finish his work while you're conducting the first part of the commercial.

Absence of sufficient time to write, produce and prepare properly. Music is often the last element to be considered by the agency.

Biggest problem is music being approached too late in production schedule.

Time and the budget always a battle.

First, and foremost, costs! The rates established by the various talent unions, AFM, AFTRA and SAG are stiff and getting stiffer. Recording studios and allied facilities are exorbitant. There remains small margin for error. The age of affluence has given rise to the age of greed.

Meeting the budgets and meeting the schedules.

Problems encountered by advertising agency personnel differed from those encountered by the music specialists in that they stressed financial problems over human relations problems. Both problem areas combined represented 71.6 percent of all agency responses to the question. Table XII illustrates a breakdown of these responses.

Throughout the replies of advertising agency personnel, it is interesting to note how problems perceived by these people form a vicious

cycle with problems perceived by the music specialists.

TABLE XII
PRACTICAL PROBLEMS FACED BY ADVERTISING AGENCY EXECUTIVES

<u>Problem</u>	<u>Number of Responses</u>	<u>Percent of Advertising Agency Executive Responses</u>
Financial--budgets, residuals, etc.	28	37.8%
Human relations (finding and working with competent music specialists, musicians, and other talent)	25	33.8
Technical problems (recording, arranging, etc.)	6	8.1
Being consistently original and creative	6	8.1
Deadlines, scheduling, etc.	5	6.8
Copyright infringements	3	4.0
Overemphasis on music	<u>1</u>	<u>1.4</u>
Totals	74	100.0%

To pick the right arranger, composer, or supplier--the right studio--the right orchestra (not too small or too big--or whether the budget will allow for proper number of musicians). Ability of arranger to rearrange music on the spot without too great a loss of time (this is, when client or agency people indicate a change in music). To plan "takes" so as to anticipate all the client's alternate suggestions or likes.

Music is expensive, and you're not allowed too many mistakes. Watching contracts, repayments and union contracts are also tricky.

Selecting composers--selecting arrangements--costs too much--residuals are too high.

It is difficult to find originality. There are too many hacks and not enough professionals. Because of this you will find many an agency producer remaining

with a select few composers because the producer knows they can be trusted to produce great original music.

Chicago has about five good arrangers in the field; New York, seven or eight; L.A., zero.

Getting the right effects at reasonable costs (writers come high, so do musicians).

Costs--musicians and singers run up the cost of a spot. And, oh, those residuals!

The only problem we encounter in the use of music is the payment of residuals every thirteen weeks. However, the payment of residuals should not be the deciding factor in the use of music.

Time, cost and personnel are all on short supply.

Question Eleven.--DOES YOUR AGENCY HAVE ITS OWN MUSIC DEPARTMENT?

This, and the following final question, were asked of advertising agency personnel only, in an attempt to determine the future status of music departments within advertising agencies. Of the forty-three sampled agencies, seven (or 16.2 percent) stated they had a music department.

Question Twelve.--IF NOT, DOES YOUR AGENCY PLAN TO INSTITUTE A MUSIC DEPARTMENT IN THE FORESEEABLE FUTURE? Of those agencies not having a music department, only one agency plans to institute such a department, two others may possibly do so, and thirty-four state they will not institute a music department. Whether or not the fact that three agencies plan to have a music department is a major trend in this direction, or isn't, is a matter of personal evaluation. Regardless, it seems that extra agency music specialists will continue to play a major role in the creation of music for television advertising. Representative answers to this question include:

. . . we see no need to institute Parkinson's Law.

No. We'll go on using specialized sources.

Never! You become static and lacking in variety. Right now I work with the best people in music.

. . everyone is available to me. New York, Hollywood, Chicago. . . I go everywhere. Could we ever have a music department THAT GOOD? NO. So, never!

Chapter Summary

The purpose of this chapter was to provide accurate insight as to the nature of the business of television advertising music. A high questionnaire response from many of the top people in the field, at both the agency and supplier levels, offers a comprehensive view of the music advertising man of 1966.

CHAPTER V

CONCLUSIONS

The major trend in contemporary advertising is creative marketing. Caught up in this trend is an increasing sophistication in the use of music in television advertising. To be an effective commercial component music must be successful in both a creative and a marketing sense. One music specialist realizes this fact as he states:

I'm sure my reaction is not completely in accord with the way many musicians feel about this business. My experiences have not been extensive enough to have hardened me to the idea of churning out whatever is necessary to make money without caring about quality. But they have shown me that it is useless to attempt to isolate the music from sharing the responsibility of increasing the sales of the product, which, in the final analysis must be the major goal.

Fortunately, a good deal of today's advertising music is both aesthetically pleasing and successful in terms of sales. In some cases music has become a major commercial factor responsible for a good deal of word-of-mouth advertising. For example, the following advertising songs became popular hits in their own right--"No Matter What the Shape" (Alka-Seltzer), "The Disadvantages of You" (Benson and Hedges Cigarettes), and "Music to Watch Girls By" (Diet Pepsi). The strength or weaknesses of music in commercial productions depends almost entirely upon those people responsible for its creation and use.

A Portrait of the Advertising Agency Music Man

The typical person responsible for television commercial music at

the advertising agency level is the production executive. Advertising agency music directors are few and far between. The degree of musical involvement of these production executives varies from treating music as a minor commercial detail to fairly high degree of regard for, and responsibility in, the application and use of commercial music. This latter degree of involvement is typical of the agency music director.

The agency music man is much more interested in the product individuality offered through the use of original as opposed to well-known, familiar music. Nevertheless, he is still fairly open-minded and tends to judge music on its merits for a specific commercial situation, thus, the use of well-known music is not ruled out. Despite his high regard for original music, the typical agency music man will usually perceive its use in a realistic perspective as a reinforcement to, and working partner with, other commercial elements (copy and visuals). If he decides to use well-known music he very rarely employs research of any kind to pretest or post-test its effectiveness. In fact, there is evidence supporting the idea that research on music is virtually virgin territory in the advertising scheme of things. The rising costs of musical talent may soon justify research on the effectiveness of music.

The agency music man primarily uses music in a television commercial to create a mood or arouse an emotion. The old stereotype envisioning the use of music solely for the purpose of "jingle" memory value is fast becoming a highly false generalization. Today's advertising executive sees much more psychologically sophisticated uses for commercial music.

When trying to relate the use of music in television advertising to broader organizational objectives there is a strong tendency for the agency music man to involve himself with the technical aspects of com-

mercial production. Even the obvious goal of increasing the sales of a product, service, or idea seems to take a weak back seat to technical commercial considerations. On the other hand, the employment of extra agency music specialists may tend to bring the needed fresh, creative, and broader viewpoint back into mind when considering the use of music in television advertising.

Regardless of the objectives he perceives for television commercial music, the agency music man strongly believes in the effectiveness of music in achieving the goals he sets for it. However, he believes that music can detract from a television commercial if it technically interferes with the commercial message (music too loud or soft, improperly wedded to visual, etc.), is inappropriately conceived for a particular audience, or if it is unnecessarily used in a commercial production.

The major problems encountered by the advertising agency executives responsible for television advertising music deal first with financial considerations and second with human relations. However, the two are closely related. For example, many financial problems deal with the rising costs of talent, both initially, and in residual payments. The human relations problems deal mainly with finding competent music specialists. (See Appendix B)

Only a few large advertising agencies have a music department, and most agencies will go on without the services of such a department for at least the foreseeable future. Thus, attention is now focused on the commercial music specialist.

A Portrait of the Commercial Music Specialist

The music specialist differs from the advertising agency music man in four respects; a more total involvement with musical aspects (obviously),

a tendency to overestimate the selling power of music, differing organizational objectives in the use of music, and a difference in the perceived day-to-day problems of the business.

The first difference is self-explanatory as the music specialist not only has a more musical background than his typical advertising agency counterpart, but also makes his living through musical endeavors. A larger percentage of music specialists believe that music alone will lead to increased sales effectiveness in a television commercial, than do their advertising agency counterparts. Where the agency executive seems to be bounded by the technical aspects of commercial production, the music specialist seems to be bounded by an overestimation of the power of music and/or an underestimation of the effectiveness of other commercial components in relation to music.

It is in his organizational objectives for the use of music that the music specialist outshines most advertising agency executives. The specialist seeks to take pride in his work, and his first concern is for its distinctness, originality, and quality. Next, he realizes that his work is only as good as the amount of sales he can help create for his clients. And finally, he is a realist as he freely admits he is in business for monetary gain. Only after these considerations does the music specialist concern himself with technical commercial thoughts.

Being in a subservient position to both client and advertising agency, the commercial music specialist's major problems arise through the frustrations of interference with his work, and the education of less musically sophisticated advertising executives. He also faces the problems of meeting agency imposed deadlines and schedules.

In spite of these differences the specialist and agency executive

are fairly consistent in their feelings toward a preference for original music, a disregard for research on the effects of music, the degree to which music accomplishes its intended objectives, and the perceived dangers of using music in television advertising.

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APPENDIX A

MUSICALLY DEFINED COMMERCIAL OBJECTIVES FOR YUBAN COFFEE

The following list offers an illustration of musically defined objectives for a specific product. It was provided by Roy Eaton, Music Director for the New York advertising agency of Benton & Bowles, Inc., through the cooperation of the General Foods Corporation. The commercials springing from these and other marketing objectives successfully ran during the years of 1960-61.

YUBAN MUSIC

Objectives:

Music for Yuban television commercials will be composed and scored to meet the following objectives:

1. To be compatible with and heighten the effectiveness of the visuals and the words the announcer speaks.
2. To contribute an emotional dimension to the commercials that will evoke a feeling of richness and quality in keeping with our premium product image.
3. To be distinctive and unique in keeping with our unique copy story and to further set Yuban apart from competition.
4. To differentiate between product forms (Ground Yuban to be "mellower," Instant Yuban music to be more "modern").
5. To convey a certain excitement in keeping with the announcement of a new product.

APPENDIX B

A MEMORANDUM ILLUSTRATING TYPICAL HUMAN RELATIONS PROBLEMS
ENCOUNTERED IN THE USE OF MUSIC IN
TELEVISION ADVERTISING

The following memorandum illustrates some of the human relations problems encountered by Roy Eaton and other Benton & Bowles executives as they attempted to translate the musically defined objectives for Yuban Coffee into a marketing success.

MEMORANDUM

In reflecting on this subject since the presentation of over 30 musical treatments yesterday (and I was very confused after I heard the vast group) I have these additional suggestions:

1. At this stage, we must overlook musical accompaniment and multivoice effects as much as we can, and concentrate on thematic treatments. Roy Eaton suggested this, but the musicians covered up their themes.
2. We must be "hard boiled" in getting the right words and musical theme reinforcements which will help fix Aged Beans and Yuban as firmly in minds as "Bacon 'n Eggs."
3. I think you may have to write the lyrics yourself and then get the music notes to reinforce those specific words.
4. I don't think we can expect outside musical writers to "hit" the inspired combination of copy words unless we are very lucky--and we weren't in my opinion.

Since our meeting, I have noted a Wrigley's TV commercial (with their horrible saccharin twins), but this commercial started with a single hand on a piano keyboard playing the single musical notes of their jingle for:

"Dou-ble your plea-sure, dou-ble your fun
With Dou-ble-mint, Dou-ble-mint, Dou-ble-mint Gum"

The opening piano notes completely "telegraphed" the selling words, then the girls and chorus joined and repeated it several times in unison. It was corny, but it's the kind of treatment that has built very high copy penetration scores.

The really good copy reinforcing music (in my opinion) always has an attractive, but very distinctive, simple and memorable musical theme. It is this simple theme which customers or talent can mimic by whistling, by playing single notes on a guitar or piano, or by humming the music. When this theme is written right, it actually adds a memorable subliminal dimension to the commercial which greatly aids in selling.

Look at the attached proposal to run saturations of established commercial musical themes (without words) to sell product via radio, I am not advocating this

use of radio, but I am attaching it to show the importance of our objective in getting reinforcing music for our selling words.

Net-net, I feel our musical friends put too much musical "sauce," "garnish" or "dressing" on the basics we must have to be successful. This is an old problem in the development of reinforcing music in commercials. No real musician wants to submit his ideas in "layout" form.

But unless we get the correctly written lyrics and the musical notes to make the lyrics "sing," we're going to continue to be confused--all of us.

I recall that several of the greatest song writers of all time could not play the piano or read music or sing. They got their basic melody lines right by using one finger on the piano keyboard. In my judgment we must now do this simple layout work both with our lyrics and with our musical reinforcement notes for those lyrics.

When this basic job is right, I'm sure we can get dozens of experts to add effects, orchestrations, etc. The basic job is simple--but very demanding. It's the difference between a Rodgers and Hammerstein musical and a short-run musical. It's the reason corny Lawrence Welk struggles to the bank with two to three million dollars a year amid jeers from the musical elite. And it's the reason Welk is credited now with rebuilding the big name band business. He never forgot a few simple truths: Play the strong melodic line, give customers a good dance beat, don't get cute or complicated, but use the best musicians money can buy.

This last paragraph is philosophic and a bit Abe Lincolnish, but I'm always amazed how so many pros fight the simple solid ways of reaching objectives--and incidentally make lots of money for themselves--in favor of the more complicated treatments which will win praise from their critical contemporaries, but which fail again and again to hit it big. Wryly I say, "I guess it takes a 'square' like Welk to give the paying customers what they want."

APPENDIX C

RELEVANT SURVEY QUESTIONNAIRE EXHIBITS

The two covering letters, and the questionnaire for the mail survey of advertising agency and commercial music executives follow. The two letters were originally typed on Oklahoma State University College of Business stationery.

July 1, 1966

As a graduate business student at Oklahoma State University, I am writing my master's thesis on the role of music in television advertising. Your organization has been selected as a sample member for my research project. I would be very grateful if you or the person directly responsible for music in television advertising at your organization would complete the enclosed questionnaire.

This survey should furnish valuable contemporary information concerning the use of music in television advertising. Its results will be published for your information. Since the success of the survey depends on your cooperation, please fill out the questionnaire and return it to me as soon as possible in the enclosed, self-addressed stamped envelope.

Thank you for your time and effort.

Sincerely yours,

William J. Marx
169 Munro Boulevard
Valley Stream, New York 11581

WM:sm

Enclosures

August 17, 1966

A few short weeks ago I mailed you a questionnaire concerning music in television advertising. To my knowledge, this thesis and survey represents one of the few attempts to formulate a comprehensive and honest view of your profession. Moreover, it represents one full year of research.

I would be very grateful if you or the person directly responsible for music in television advertising at your organization would complete the enclosed questionnaire and return it to me as soon as possible in the enclosed, self-addressed stamped envelope.

Be assured that you will receive a copy of the results of the survey as soon as they are available.

Your cooperation is sincerely appreciated.

Sincerely yours,

William J. Marx
169 Munro Boulevard
Valley Stream, New York 11581

WM:sm

Enclosures

QUESTIONNAIRE

The following questions were designed to gather important information concerning the use of music in television advertising. The survey results will be published for your information and all opinions will be treated as strictly confidential.

1. What is your title? _____

2. How does your present position relate to music in television advertising?

3. Which is more important for television advertising--originally composed music, or well-known music converted for advertising purposes? Why?

4. Can original music initiate sales ideas in a television commercial, or is it limited to reinforcing other commercial components, i.e., copy and visual? Please explain.

5. When using well-known music does your organization conduct any research to determine what the target consumer associates with this music? If yes, how are the research results used?

6. What specific factors indicate the need for music in a television advertisement? Please list the major factors you consider important.

7. What major objective does your organization try to accomplish through the use of music in television advertising?

8. In your opinion, is music successful in accomplishing these major objectives? Please answer for each objective listed in question #7.

9. Are there any dangers in using music in a television commercial? If so, what are some of these dangers?

10. What are some of the day-to-day practical problems relating to the use of music in television commercials?

Questions 11 and 12 are to be answered by advertising agency personnel only.

11. Does your agency have its own music department? _____

12. If not, does your agency plan to institute a music department in the foreseeable future? _____

Thank you.

VITA

William John Marx

Candidate for the Degree of
Master of Business Administration

Thesis: MUSIC IN TELEVISION ADVERTISING

Major Field: Marketing

Biographical:

Personal Data: Born in New York City June 25, 1943, the son of John and Marie Marx.

Education: Attended grade school in South Ozone Park, Queens, and Valley Stream, Long Island; graduated from Valley Stream South High School in 1961; received the Associate in Applied Science degree from the State University of New York, Agricultural and Technical College, Delhi, New York, with a major in Management and Marketing, June 1963; received the Bachelor of Science degree from the Oklahoma State University, with a major in Marketing, in May 1965; completed the requirements for the Master of Business Administration degree in May 1967.

Professional Affiliation: Member of the American Marketing Association.

Honorary Affiliation: Beta Gamma Sigma

Professional experience: Employed as Graduate Research Assistant in the Oklahoma State University Department of Psychology for the 1965-1966 school year under Dr. Nicholas Pollis. Employed as Graduate Assistant in the Oklahoma State University College of Business for the following professors: Dr. John Wagle, Holder of the Chair of Marketing, fall semester 1966-67; Dr. Richard Weeks, Assistant Dean and Director of the MBA Program, spring semester 1967; and Dr. Clayton Millington, Director of the Business Extension Service, spring semester 1967. Moreover, employed as College of Business Publicity Director, January to May, 1967.

Name: William John Marx

Date of Degree: May 1967

Institution: Oklahoma State University Location: Stillwater, Oklahoma

Title of Study: MUSIC IN TELEVISION ADVERTISING

Pages in Study: 72

Candidate for Degree of Master of Business Administration

Major Field: Marketing

Scope and Method of Study: A catalog of information offering the advertising executive, marketing executive, and music supplier creative, psychological, and practical insight as to the past, present, and future status of music in television advertising, and to its value and/or nonvalue in commercial productions. A survey of the literature, inventory of psychological findings, and a mail questionnaire survey of executives involved with commercial music offers a comprehensive view of the business of television advertising music.

Findings and Conclusions: The major trend in contemporary advertising is creative marketing. Caught up in this trend is an increasing sophistication in the use of music in television advertising. The strengths or weaknesses of music in commercial productions depend almost entirely upon those people responsible for its creation and use. The typical person responsible for television commercial music at the advertising agency level is the production executive. Although some larger agencies employ music directors, they are few and far between. Advertising agency music executives prefer the use of original as opposed to well-known, familiar music. They tend to have a disregard for the use of research to test the effectiveness of musical treatments, although the rising cost of musical talent may soon justify such research. The old stereotype envisioning the use of music solely for memory value is becoming a false generalization as today's advertising executive sees much more psychologically sophisticated uses for commercial music. He believes that music is successful in accomplishing the technical objectives and goals of its use. The advertising agency executive perceives dangers in the use of music that technically interferes with a commercial, is inappropriately conceived for a particular audience, or if it is used unnecessarily. The major problems encountered by agency music executives involve financial considerations, and human relations, respectively. Since most advertising agencies will not incorporate a music department in the foreseeable future, the role of the commercial music specialist will take on greater importance.

The music specialist differs from the advertising agency music man in four respects--a more total involvement with musical aspects (obviously), a tendency to overestimate the selling power of music, differing organizational objectives in the use of music, and a difference in the perceived day-to-day problems of the business. In spite of these differences, the specialist and agency executive are fairly consistent in their feelings toward a preference for

original music, a disregard for research on the effects of music, the degree to which music accomplishes its intended objectives, and the perceived dangers of using music in television advertising.

ADVISER'S APPROVAL

Richard P. Weeks