

THE ADVERTISING MUSICAL MARKET: A View through Effects and Formats

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ABSTRACT

Music performs an important role in advertising, increasing effects in commercials. That enabled the construction of a powerful structure, very important for music industry context. Musical formats, productive systems, involved technology are elements which indicate that production's magnitude and complexity. The objective of this article is to explain how advertising market works in regard to musical area through a bibliographical research surrounded by materials which treat specific themes of musical area related to advertising.

Keywords: *Music, advertising, formats, direitos autorais.*

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1. INTRODUCTION

Composers for advertising music integrate a highly dynamic market. They have relationship with several agencies simultaneously, comply with the tight deadlines and remake the same work numerous times trying to find the exact point required by client. They understand the working of a high diversity of equipment beyond executing tasks in diverse similar areas, like mixing and music licensing. In order to perform their role, they use a very specific source of techniques which are not circumscribed by mechanisms of conventional composition.

The investigation proposes to bring understanding which evoke relationships between musical practices and advertising market. Thus, the key questions that guided our work are the following: How advertisers and musicians develop their practices day by day? Which are their roles and the technical source involved? Which are the important aspects related to the management of rights that involve the formats of the advertising market?

2. METHODOLOGY

This study consists of a bibliographical review based on diverse approaches on the area, as well as approaches related to sound post-production. Verifying those materials will provide understanding which help in solidifying the key questions initially raised.

2.1 Research context

The bibliographical review of this study aims to investigate the advertising market under aspects of effects for potencialization, form, sound practices and technical aspects for post-production. It is possible to identify the lack

of Brazilian authors in our work. Since advertising is a worldwide projection phenomenon and its way of acting is practically identical in all Western culture, we can consider that those studies are pertinent for understanding that phenomenon in our country.

2.2 Data Sources

This study required the use of primary sources. Following, we organized the sources from where the information were extracted schematically.

2.3 Primary Sources

Authors who approach advertising music by discussing themes like the understanding of critical view on advertising, effects of potencialization, formats and music in sound post-production processes.

2.4 Objectives

Now we are going to show the objectives of this dissertation, with general and specific objectives discriminated.

General Objective

- Identify aspects regarding musical practices involved within the advertising market context.

Specific Objectives

- Conduct a debate concerning the use of advertising techniques and their implications for our society.
- Think over basic elements related to a advertisements' potencialization.
- Identify the parts related to the cited context, their functions and technical assignments.

2.5 Explanation Sequence

We introduced talking about the general aspects of this work. We delimited the research context, so we are going to introduce the work methodology and documental sources. We also listed the general and specific of that work.

Further, we approached a general overview of themes related to the connection between music and advertising. Initially, we highlighted some questions involving relationships of dominance and manipulation within the advertising universe. Following, we discussed ways to potentiate advertises by means of music, identifying manners to act in order to meet commercial objectives, as well as musical formats and practices in the advertising area. Ultimately, we approached themes on sound post-production, checking components of processes that relate the concepts of sound and mixing design.

3. CRITICS AND ADVERTISING

Firstly, it is interesting to highlight some factors on advertising. According to Gomes (2005), the industrial revolution radically changed the range of production, widely exceeding the purchase potential. Advertising ends up being the way to stimulate the demand for products and establish the balance. Muniz (2004), citing Rabaça and Barbosa (2004), highlights that, when products and services are promoted by paid advertises with commercial purposes, we are practicing advertising.

But there is a lack in this definition. Something like how the game is played. Muniz (2004) says that the advertisements constantly are encasing products with attributes that go beyond their own qualities and their own reality. The capacity of manipulate signals analyzed by Baudrillard (1994) and the creation of classifying system for production pointed out by Rocha (2000) are mechanisms which enable advertises to turn products into idols.

According to Packard (2007), rather than establish the balance between production and consumption, the mechanisms of advertising stimulate the seeking for profit, exploring our deeper sexual aspirations and sensitivities and encourage the “psychological obsolescence” of using products. Nowadays, as explained by Lipovetsky (2005), there are some other points of view which affirm that the advertising doutrinary posture gave place to the nonsense comedy. Rocha (2004) says that advertising absorbed aspects like “social responsibility” and “life quality”.

Since music is important for advertising market, it is essential to highlight that the musical techniques are frequently linked to hidden schemes. This position must be taken in account from the moment in which we are analyzing the musical processes which involve the advertising mechanics.

4. HURON'S SIX BASIC FUNCTIONS (1989) AND MUSICAL ADVERTISING FORMATS

According to Huron (1989) in *Music in Advertising: An Analytic Paradigm* the use of music in advertising was originated in the beginning of *Vauldeville*¹, in which it was applied to smooth a writing narrative within a sales communication. It took listener's attention and made message less invasive. Huron (1989) identifies six basic formats in which music can increase an advertiser's efficacy: 1) entertainment, 2) structure / continuity, 3) memorizing, 4) lyrics, 5) target, and 6) authority establishment.

Huron (1989) calls attention to common misunderstanding when treating the word entertainment. It points out that is common to treat it as simple hedonistic delight satisfaction (HURON, 1989), p. 560) and highlights that etimologically the word means call attention. If entertainment was only linked to pleasure, horror films' producers would not be so well succeeded, as the author himself underlines.

Structure/continuity is another point addressed by Huron (1989). Synchronized music and visual images can be established as a thrust. That important structural role also can be performed for a locution's sentences.

The third function pointed out by Huron (1989) is memorization which can help in registering a product or product's name because of music. The author comments that consumers tend to favor products that evoke some type of familiarity. He affirms that hearing and memory possess specificities which allow melody to persist in listener's mind, even though that melody disturbs him.

Other format highlighted by the author is the lyrics. Huron (1989) affirms that words and sentences which sound naive in spoken voice act naturally in songs' melodies. Advertising explores polarity between speech and song "relegating factual information for the spoken emotive language, not factual messages for lyrical language." (HURON, 1989, p.566). Choosing poetic appeal rather than logic appeal favors when there are small differences between the two competitive products.

The fifth point to be approached is the target. Much money is spent in advertising. Therefore, channels which launch a product are chosen according to the target audience for that product. Music is used to limit social groups who be potential targets for any brand. This happens because the musical elements create an identity with determined "social strata".

The last point treated by Huron (1989) is authority establishment. He talks about music capacity of add reliability to product. Whether through an expert or through a celebrity's testimonial, using a figure to attest product's potential is something that we have already seen a numerous times in advertising. Music also can claim credibility to a product by adding a genuine character to it, lending its authenticity to brand.

The strategies used by advertising take account music to convince advertise viewers. This happens due to music potential for improving sales tricks. However, we must identify those elements highlighting eventual out of date or manipulated resources.

Those resources can be identified in all kind of advertising music. Talking about those formats, Guijarro and Muela (2003) created a pioneer typological scheme, limiting formats within advertising music. This scheme é based on the division between original and pre-existing music². Further, Gomez (2005) and Palencia (2009) developed systems which Guijarro and Muela's approach (2003). Ow we are going to present authors' view on advertising music typology considering two main classifications, the pre-existing music and the original music.

4.1 Pre-existing

Fono, under Guijarro and Muela's view (2003), refers to a song published in a disk by a seal or record label. In order to use this format, you need to acquire authorship and phonographic Gomez (2005) divides *fono* into two types: classical and unknown theme. Palencia (2009) adds that the creative part is charged by the advertising agency which deals with lyrics relations seeking for relationships between products' values.

For Guijarro and Muela (2003), cover version is a record of um chosen theme, which is too similar to a version, but it is not a polio. In order to use it, you need composer or publisher's approval, that is a authorship rights acquisition. Gomez (2005) details version cover in three models: *new cover version* (the same interpreter writes other song version), *featuring* (the same artist invites other to join for version) and *external musical adaptation* (the version is recorded by other artist). Palencia (2009) adds that, even being a high level musical production (with hired musicians and technicians), it is cheaper than pay a record label for the phonographic rights, which justifies format existence.

According to Guijarro and Muela (2003), Adaptation is a drastically changed version, like lyrics change and the explicit inclusion of a brand name. You must acquire authorship rights of format. Gomez (2005) names that kind of cover original and pre-existent, constituting a separated category. Palencia (2005) names free version the remake of a already existing music with changed lyrics and arranjo alterações. Authorship rights are paid without requiring phonographic rights.

Guijarro and Muela (2003) names music-library those files organized in homogeneous sections in order to offer buyers the use of music in a stipulated time, with fee charging. Gomez (2009) reports that lack of exclusivity allows more than one brand to use the same music, that can reduce advertising efficacy.

4.2 Original music

According to Guijarro and Muela (2003), jingle presents an original lyrical melody and strong inclination for memorizing. The text is conceived by an advertising agency and melody by musician and compositor who constructs the music through a briefing. Palencia (2009) divides it into two types: jingle-adsong, that is an almost popular song, and jingle-brand, always sung with short and involving format. Its major objective is brand memorizing, that is why its text is short and repetitive.

Gomez (2005) in principle points out that jingle was an easy and captivating melody, gradually transformed into something wider. Currently, memory is not an essential element anymore, allowing grounds for environment creation, sensationalism and the capacity of being fully integrated with visual images. Besides, memory, impact, surprise and suggestion can increase this format's possibilities.

Guijarro and Muela (2003) presents the generic music as a full instrumental theme or a logo created to identify product's brand which is being advertised. Regarding musical logo, Palencia (2009) adds that, due to the lack of text, the responsibility entirely falls upon composer that though receiving brand's values from an advertising agency's owner, develops a piece of music alone. Gomez (2005) divides into corporative or generic and created for an occasion. Following the moulds presented in generic music, is constructed in order to create a brand and longstanding identity. The music created for an occasion shares generic music's characteristics of musically translate a brand product qualities, without the responsibility of being memorized.

Guijarro and Muela (2003) names sound track³ the instrumental music which goes together with the visual images. Its role is the illustration of what happens in screen. It derives from program music for cinema, which was consolidated in the 1950s and 1960s, composed to go together with images and create environments, contributing to rhythm and character. Palencia (2009) names this format incidental music, which is characterized as a work highly specific, for more prepared and well paid professionals.

Finally, Guijarro and Muela (2003) treats sound alike format, that is a kind of music which, due to the arrangement or interpretative structural elements, holds styles or elements of popular genre music (salsa, flamenco, **país**).

The approaches hereby presented demonstrate various manners to observe musical formats of advertising. Used as the intentions of the campaign and the economic possibilities, suffer the interaction of various components, from musicians, technicians and advertising professionals. Contractual aspects that take into account the copyright holders and phonographic are also addressed, revealing important legal gears within the advertising commercial structure.

5. TECHNOLOGICAL DEVELOPMENT

Changes have been done within audiovisual music by developing new technologies which reconfigured musical market as a whole. Jones (2000) divides the relationships between popular music and technology into three, aiming to explain the changes which permeate the bonds established by music: making music (production), consume music (consumption), and music distribution (distribution).

Those who exert greater influence on what we're dealing with are the first and the last. About music production, the author asserts that the innovations involving sequencing software, samplers and digital audio platforms allow the musical creation to be quick and easy transmission over the internet. In relation to music distribution, the new ways of transmitting online files caused breakups of traditional business practices polarized by big record labels, enabling the emergence of digital music sites.

The development of sequencing software, sampling besides digital platforms for music production established changes in music market which that involve advertising.

With the regard to the technological development related to musical production.

- Takes the monopoly on music production from the hands of record labels enabling small studios to work professionally in the field.
- Creates the possibility of musicians to develop works without having to dispose of instrumentalists.
- Creates the possibility of musicians to produce music independently of possessing a considerable knowledge in the field of music theory.

With the regard to online environment development

- Takes the monopoly on music production from the hands of record labels, enabling sales from the own artist or their representatives.
- Enables the online sales of musical content making possible online availability of a music-library, previously available only in physical environment.
- Creates the opportunity for developing sites specialized in music sales for audio visual projects.

The presented elements reveal a deep reconfiguration of musical market that in its turn interferes on advertising music market. Those reflections contributed to a major musician's autonomy in regard to their productive processes, as well as the formation of new ways of musical content trade, generating a more heterogeneous and fragmented market.

6. POST-PRODUCTION

We are going now talk about introduction process, involving audiovisual, by using analyses of some studies made for films which address this technique. Since advertise and commercials music and suffer interference from some process stages, it is necessary to examine what literature says. Therefore, the more important points which can serve to meet this study's objectives must be covered.

Opolski (2009) divides the post-production work into 4 stages - dialogue, foley, sound effects and mixing, guided by a professional responsible for sound design. This and mixing are issues focused in this work, since the first one is directly related to musical composition for constructing the final sound result, and the second one presents specific features concerning to musical structure.

6.1 *Sound design*

The term was used to designate Walter Murch's work for the film *Apocalypse now* (1979) Francis Ford Coppola¹. Holman (2010) says Murch attributed the function of insert some specific categories of sounds to the sound editors, giving the film unit and relieving the supervisor's work.

Wyatt and Amyes (2005) reports that in Great Britain, the term is used to describe the origin of the sounds especially designed which refer to the unknown and create stylized ambiences. Rose (2009) defines the role of sound designer as someone who creates the part of sounds and sound effects to a project and often supervises dialogue and music too. In general, that professional has knowledge on sound editing and musical aspects, not having a specific training in music. We will use this job definition from Holman (2010). For him, sound designer is one who works in or supervises all the sound work, being the main responsible for the overall design of a soundtrack.

In addition to representing an art form to develop sound elements in sync with visual storytelling, certain conventions have been established with the practice of sound design. They appeared to give clarity and ease of understanding, as well as streamline the narrative. As an example, Holman (2010) says that when we watch an open plan where two characters converse sitting on a seat of a square, we listen to the dialog louder than all the sounds of the environment. This convention no longer draws more attention, because it incorporated natural audiovisual aesthetics.

Wyatt and Amyes (2005) point out that there must be a collaboration between the composer of the soundtrack and the sound designer, arguing moments where the trail can be shocked with the effects. Holman (2010) states that this collaboration had good result in the film *Raiders of the Lost Ark*, where the composer John Williams and the sound designer debated the film prior to composition. As an example, in the scene where the huge stone scrolls there is a large concentration of bass frequencies. The composer used metals performing high notes so that sounds did not occupy the same region, damaging the understanding¹.

¹ We will get into detail about this process when we talk of masking.

6.2 Mixing

According to Holman (2010), the mixing is the process of dividing sound events at tracks² applying them techniques that suit the sound to a given design. Izhaki (2008) extends this definition by stating that it is "a process in which the multitrack material [...] is balanced, treated and combined in the form of multiple channels, usually stereo³" (IZHAKI, 2008, p. 4-5).

According to Wyatt and Amyes (2002) decisions that constitute the process of mixing are polarized by technical and creative issues. The timing of the events must be respected as well as the characterization of sound environments. Under a creative point of view, the drama and tension of the images many times require sound transcends reality. Therefore, the creative function of mixing is to infuse the sound characteristics which may reflect these elements.

According to Wyatt and Amyes (2002), are functions of mixing:

1. highlight the image and visual effects.
2. add three-dimensional perspective.
3. help locate the image geographically.
4. add dramatic effect.
5. create contrasts by volume changes.
6. let the sound intelligible, easy to hear and understand, regardless of the environment in which it is being reproduced (WYATT and AMYES, 2002, p. 234).

The three dimensions mentioned by the authors appear in the approach of Henriques (2007) as three principal axes of the mixing. As occurs in the Cartesian axes, the author names the y-axis spectrum (frequency diversity⁴, the field of frequencies present in the mixing), x-axis of panorama (how the instruments are distributed in boxes, the plan L-R [Left-Right, featuring stereo system.]) and Z axis of depth (the ratio near/far from the listener that each instrument occupies). Each axis refers to an essential process of mixing, they are: EQ, pan and reverb.

Pan is a term used to refer to acoustic spatiality. Its most basic use is reflected in the Division of sound events in left and right system common in a stereo system. Equalization is the process of adjusting the frequency response of a device or system to obtain a result equalled or another desired. Reverb is the collective name given to the sound created by batting reflections within a room. In the mixing, the use of emulators of reverberation, both units of hardware or plugins, simulate this natural phenomenon.

in our hearing when a sound prevents us from listening to another. When a frequency component has a high volume we cannot hear nearby frequencies with less volume. Second Izhaki (2008), the masking is associated with the definition which requires the use of equalizers to achieve good results in this regard.

Rose (2008) places that is fundamental to the process of mixing the understanding of the importance of each sound at a given time. The dialogue usually dominate, but there are places where the effects or music can rise above the levels dialogue. At some point during the film, "music can exist simply to indicate the effects; in another, the effects can be almost unheard behind the music. Depends on what you are trying to convey every moment" (ROSE, 2008, p. 364).

7. CONCLUSIONS

The repertoire of styles and compositional techniques in the context of advertising music is vast and consist of authorial compositions until other authors materials. Under a technical point of view, it is necessary that the musicians have a solid experience on many different musical universes. Draws attention aspects such as the free version, where a musical content already finalized suffers interference from others, both musicians and professional advertising.

² Position of an audio on a mixing console.

³ According to Holman (2010), an audio signal which includes two distinct channels of information, one aimed to the left ear and another to the right, to help the listener to locate sound sources through an imaginary line in front of him. This is not the same thing as two identical information channels, which is only a mono signal with redundant data.

⁴ According to Everest and Pohlmann (2009) is a measure of the rapidity of the changes of a periodic signal expressed in hertz.

One factor that makes this market unique are the relationships of copyright and phonographic rights. The use of the formats mentioned suffers direct economic developments interference generated by relations with authors and publishers. Finally, the administration of techniques that involve sound post-production resources overseen by a sound designer involves specific musical details.

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