Project Dissertation on

HOW MUSIC IN ADVERTISING AFFECT RETENTION AND RECALL OF THE PRODUCT/BRAND

Submitted By:

Tushar Gupta

Roll no: 2K20/EMBA/35

Under the Guidance of
Dr. Deepshree

Assistant Professor

DELHI SCHOOL OF MANAGEMENT
Delhi Technological University

Bawana Road Delhi 110042

CERTIFICATE

This is to certify that the case study report titled **"HOW MUSIC IN ADVERTISING AFFECT RETENTION AND RECALL OF THE PRODUCT/BRAND"** is a bonafide work carried out by **Mr. Tushar Gupta** of **EMBA 2020-22** and submitted to Delhi School of Management, Delhi Technological University, Bawana Road, Delhi-42 in partial fulfilment of the requirement for the award of the Degree of Masters of Business Administration.

Signature of Guide   **Signature of Head (DSM)**

                                                      Seal of Head

Place:

Date:

DECLARATION

I, **Tushar Gupta**, students of **EMBA 2020-22** of Delhi School of Management, Delhi Technological University, Bawana Road, Delhi – 42, hereby declare that the market study of **"HOW MUSIC IN ADVERTISING AFFECT   RETENTION AND RECALL OF THE PRODUCT/BRAND"** submitted in partial fulfillment of the degree of Masters of Business Administration is the original work conducted by us.

The information and data given in the report is authentic to the best of my knowledge.

This report is not being submitted to any other University, for the award of any other Degree, Diploma or Fellowship.

Place: **Tushar Gupta**
Date:

Contents

APPENDICES

LIST OF FIGURES AND TABLES

ABSTRACT

The purpose of this study is to find out how jingles used in advertisement plays a role in the retention of the product. A questionnaire was developed to acknowledge people about retention and recall of jingles. This survey is carried out in Delhi and about 32 responses were received from the subsequent questionnaire. The results have shown that people living in Delhi were all influenced by jingles. Moreover, among the two factors, music of jingles has a significant and positive effect on product retention and recall as compared to lyrics whose effect seems to be insignificant. This suggested that an inappropriate match of music in the advertisement with the brand or product being advertised might lead to misinterpretation of the advertising message and it can be distractive at times. Hence this result revealed the impact of music in advertising and how much it can affect the consumers. As the researchers did the research, it is proven that music in advertising is really important and it does affect consumers' buying behavior

1 **INTRODUCTION**

This study will introduce the point Sensory Marketing: How Audio/Sound/Music helps in Brand Recall". Music or jingle, which is viewed as an essential part of sound marking, holds areas of strength for a group. A piece of music for the most part passes on a particular and pertinent message on the grounds that its songs can set off crowds' temperaments and profound responses. Consequently, music is progressively perceived as a useful asset for connecting a brand with a buyer's psyche. There are numerous distributions, articles, and studies examining assorted subjects in regards to sound marking endeavors or the association among sound and buyer brain science from marking and showcasing experts. In any case, this marking approach has been treated as an expert situated field. There is as yet an absence of a brought-together structure to get a handle on the idea as well as a rule to incorporate music into a business' marking procedure in promoting settings.

1.1 **Background of the study**

With the prevalence of smart speakers, podcasts, digital ads, and video content, marketers can no longer merely rely on visual assets as a key hook to captivate consumers. Nowadays, consumers gradually shift their focus from seeing the brand to hearing about it collectively, thus branding with sound becomes more crucial in shaping their awareness of the brand. The scope of sound branding is broad, therefore, there is a need to unify Sound branding concepts and reflect them under a concrete pillar. In reality, the use of audio and music in consumers' daily lives has evolved dramatically in the last two decades, nevertheless, marketers have not readied themselves for an enormous transformation (Gustafss 2015, 01). The framework for understanding sound branding paper will provide implications and customer's perceptions in this for future marketing studies and applications. As a matter of fact, when it comes to investigating the topic related to branding wi music in the th University of Applied Sciences, students are barely aware of the relevance and practicability of sound branding. Although they have gained exposure to music or sound in advertising pieces, product design, e.g., there exists a gap between the theory of sound branding and business discipline. As such, this poses a challenge to synthesize different concepts and labels of sound branding

1.2 **Research structure**.

Being concerned as the "next big thing" in branding towards consumers in this new decade (Gu Gustafsson 2015, 01), sound branding remains revolving around the genuine mechanism of elevating a brand identity (Katie2018). To fully comprehend sound branding, mapping the development of sound branding from its roots to modern-day implications, is necessary. The common branding disciplines laid a solid groundwork for the revolution of sound branding. However, other concerns arise about whether organizations should compose their music or use an existing one (Palgrave 2003) and which platforms intrigue audiences.

  To be more specific, the thesis is configured as the structure below paper will begin with the fundamentals of branding theories (Figure 1.). Before analyzing the auditory perception of the customer; then a holistic approach will be provided. At the end of the thesis, the sound branding result of the research considering sound branding and consumer perception will be highlighted.
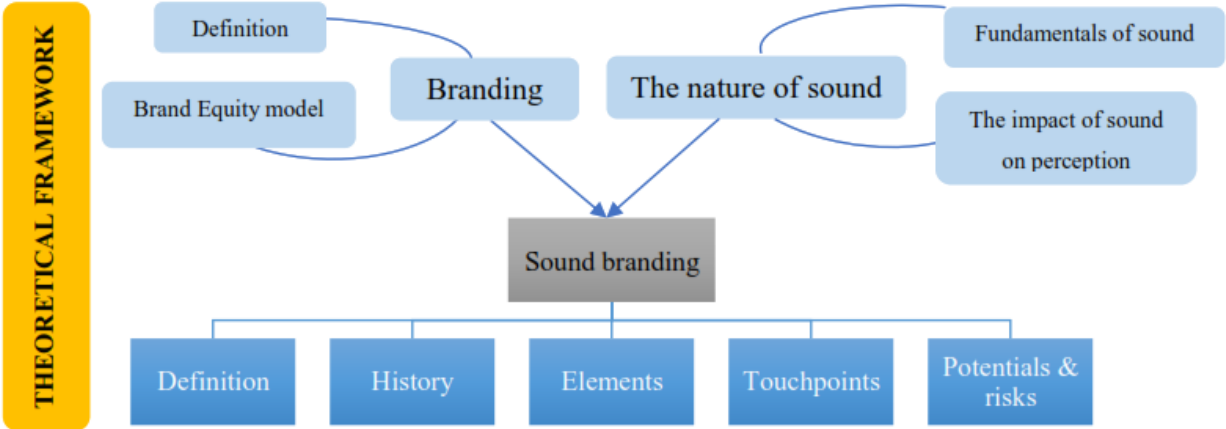
Figure 1. Research structure

1.3 **Research objective and research questions**

Cameron et al. (2003) expressed that music forces mental as well as close to home effects on buyers. Sound overall and music specifically, are triggers that work with informal exchange around the brand and its items. Along these lines, the motivation behind this report is to decide the impact of sound brand-client discernment. Ideally, this study would give bits of knowledge into the common sense and adequacy of its sound

marking methodology Specifically, the inquiries to be settled in this report are recorded beneath:

Which touchpoints are customers regularly exposed to sound either accidentally or deliberately?
What message do customers derive from the brand sound elements?
What kinds of emotions and feelings would customers associate with brand sound elements?

2. LITERATURE REVIEW

In the trials directed by (North, 2012)in help settings, as well as the review completed by Hung (2000), the impacts might be because of the varieties between the cliché relationship of various melodic kinds utilized in the investigations instead of the distinctions between the nation of the beginning of music, since it isn't evident whether the melodic improvements utilized in these examinations were reliable in different circumstances. Different types of music vary in light of their level of intricacy. For instance, jazz and traditional music are in fact more complicated than popular music. Likewise, various nations (e.g., China, India, Italy, France, Germany, and so forth) have their own traditional, pop, and so on music and hence it is vital to investigate the impacts of melodic congruity on shoppers' buy expectations, review, and mentality towards the notice and the brand, when the chose publicizing type stays consistent for various medicines and the main control is to choose the music from the various nation of starting points. It would for sure be intriguing to inspect the impacts of congruity of the nation of the beginning of music with the brand and the publicizing message on buyers' mental and conduct reactions with regards to radio promoting to see the effect of this kind of congruity in the circumstances where there is an absence of visual symbolism. Andersson et al. (2012) look at the impacts of presence and nonattendance of music in an assistance store and observed that customers in the music condition invested more energy and cash in the store contrasted with those in the no-music condition. This affirms the discoveries of examination by Turley and Milliman (2000) which proposes that ambient sound causes buyers to feel quite a bit improved and henceforth, causes them to invest more energy and thusly spend more in the retail location. The research observed that music in assistance settings might influence shoppers' utilization conduct/buy choices, item decisions, and assessment of administration.

In a trial by Broekemier et al. (2008), subjects presented to recordings of a new store joined by a few melodic medicines showed a more prominent degree of procurement aim while hearing blissful and loved bits of music. Additionally, (Mattila and Wirtz, 2001) uncover what enjoyed the music played in a retail climate emphatically meant for the shopping aim of the clients. (Heaton and Paris, 2006)utilized 76 understudies from the University of Wisconsin LaCrosse. Every member paid attention to a commercial and was approached to review the notice right away and multi-week after the fact. Results show prompt review was more prominent than deferred review; in any case, there was no massive distinction in review between the circumstances. As per (Karailievova, 2012) the utilization of music and jingles in promotion has demonstrated to be of significance. It assists with making the items or brands picture and it additionally helps along with all of the other showcasing instruments to elevate the item and to make it critical for the purchasers. Nonetheless, it must be closed, that not a wide range of

jingles are consequently prompting better memorability of the item. It is fitting to join jingles with trademarks as this prompts a much higher likelihood of recollecting the item or brand that is being advanced. The review showed that a propensity of ladies is more touchy with jingles related to items or brands intended for ladies and the equivalent is valid for men and jingles advancing "men" items or brands. The inclination of a particular sort of music doesn't show to affect the limit of distinguishing jingles or mottos. (Heaton and Paris, 2006) deduced in their review that NTA utilizes jingles most times in their business; jingles are successful in accomplishing maintenance and review in promoting; crowd depends on a jingle for advert maintenance; Age and memory edge influence maintenance and review of jingles; Jingles impact the capacity of the crowd to hold TV ad; aside from jingle, dramatization can likewise impact publicizing maintenance and review. In any case, proposals were made and the analyst recommended that further review ought to be made utilizing more refined instruments, a bigger example size, and another topographical region that will give the review a more extensive degree and observational lift. Over the last many years, involving jingles in commercials has thought me about exceptional consideration in scholastic examinations and various explorers. A large portion of the specialists reason that elements like big-name underwriting, impact on the acquisition of an item, memory edge impact, placing a buyer in sure temperament, making crowd more responsive to message, assist individuals with recollecting the business, and the client makes the relationship with the item assumes a critical part in client decisions to buy that specific item (Hassan, 2015). The meaning of music shifts with the social distinctions, for example, old Indian and Greek savants characterized music as tones requested evenly as tunes and in an upward direction as harmonies. In any case, the 20th-century arranger john confine made sense of music as any type of commotion "there is no clamor, yet entirely just sound". Then again, musicologist Jean-Jacques Natchez said that "the line among music and commotion is in every case socially characterizes, there is seldom an agreement on the definition between both (Rotterdam, 2012).

The social-based music impacts individuals more and it will force a durable impact on the psyche of the audience. The other thing which forces the impact on the psyche of the client so that individuals feel more fascination with the social music and are affected by that music (Rotterdam, 2012). He expresses that the impact of ambient sound is most prominent when there is a low mental association and high emotional inclusion. Items, as an example, gems, beauty care products, active apparel, and brew fit this portrayal. Presently we come towards the significant point which is the music utilized in the creation of the publicizing. That promotion forces a significant impact on the maintenance and review of the item, buying force of that item regarding some examination (Khuong, 2015). "Music made with the reason out of selling customer labor and products make up a fair extent of the tunes, jingles, and songs experienced by general society on a day to day basis"(Rotterdam, 2012). We are presented with tones

of music that are created determined to help deals each and every day at whatever point we shop in the shopping centers and hypermarkets, pay attention to the radio, sit in front of the TV, and in any event when we surf the web (Stockfelt, 2010). Music in publicizing can be utilized to stand out for the audience, convey the promoted item's message, and go about as a memory helper. Music likewise makes fervor and adds energy to the message being passed on in a commercial. Obviously, promoters view music as having deal potential. (Stewart and Koslow, 1989) announced that music was available in 42% of the 1,000 TV commercials they inspected. Probably, music is utilized so frequently in promoting in light of the fact that it effectively upgrades memory - filling in as a mental aide. Music in promotion is utilized to assist purchasers with recollecting data about the objective item in the commercial.

Publicists upgrade the memorability of their promoting trademarks by introducing them as jingles. Melodic jingles are basically music with verses. The melodic verses and songs in jingles collaborate and assist audience members in withholding melodious data about the publicized item in their drawn-out memory (Wallace, 1994). The jingle is encoded into the audience's cerebrum where it tends to be subsequently recovered through memory review. Assuming the individual were to chime in with the tune it would create a strong result on their feelings, catching their eye, and further making them distinguish the item with the message being passed on. Thusly, melodies are a successful method for conveying an idea or thought in an important manner. (Yalch, 1991) According to an investigation done by (Stewart and Koslow, 1989), they figured out that the main component for building promoting review and influence is to assemble a brand-separating message. In addition, the buy plan was higher with promotions that had music in them, and for the most part, subjects had more bad mentalities towards ads without music.

3. BRANDING

This chapter will first provide some basic notions about branding. After discussing some of the major implications of the concept, the author will review the Brand equity model which will serve as an organized brand framework. Most of the theories are primarily extracted from the book "Strategic brand management: Building, measuring, and managing brand equity" (Keller 2013).

3.1 What is branding

3.1.1 From a product to a brand

The concept of branding becomes inevitable as soon as a product is created and introduced to the market. The definition of product varies from business to business as Kotler & Keller (2015) have stated: "Broadly, a product is anything that can be offered to a market to satisfy a want or need, including physical goods, services, experiences, events, persons, places, properties, organizations, information, and ideas." Even though a product is the heart of every company, the strength and weakness of its own brand decide the potential for winning or losing in the marketing battle. Consumers regularly perceive a product or service of a company as similar to other brands (Kompella 2014, 04). Thus, introducing a brand with a clear position initiates a very first step to distinguishing the offerings of an enterprise from major competitors.

Depending on the point of view of either business or consumer, a "brand" can be defined accordingly. On the one hand, a brand is perceived physically as a name or logo, for example, the corporate brand Procter & Gamble possesses the "P&G" letters as a physical brand appearance, marked with a small crescent moon. On the other hand, in the consumers' minds, a brand can imply a cognitive representation. Alongside their consuming journey, consumers develop an idea, image, or feeling toward a brand. In the P&G case, people often link certain associations to this brand, such as reliable household goods, a leadership brand, quality, and beneficial career opportunities.

Considering both mentioned brand views, a "brand" can be interpreted as a sign (name and/or logo) to identify a product or service of a company and embodies a specific value to a target group in either a physical or mental sense (Riezebos, R, & van 2012, 09).

3.1.2 Branding definition

"Branding is endowing products and services with the power of a brand" (Kotler & Keller 2015).

Each product or service possesses some concrete attributes which would turn into abstract values and meanings within a brand. This directs brand managers to branding duties by creating and pinpointing a brand in consumers' minds with an identifiable name, symbol, slogan, user experience or design. To exemplify, Nike has adhered to its glaring "swoosh" logo since 1972 and become a part of sports culture. Similarly, McDonald's harnesses its advertising to create an image of being an amusing place for parents and their kids. The brand manager is expected to keep the core and intrinsic characteristics of a brand intact, at the same time, differentiate products under that brand from the others. It follows that the brand might allow customers to know what to expect from a product or company, likewise establishing an exclusive position in the market.

Broadening the base, marketing should be more prone to brand building rather than selling (Ries, A. & Ries, L 2002). A marketing program cannot be powerfully launched unless a powerful brand has been proposed. Otherwise, marketing activities like advertising, packaging, sale promotions, and web design would not help a company accomplish its objective. Thereupon, branding vastly facilitates this process and even happens before selling or marketing in the age of multimedia.This is the reason why these two researchers concluded that "Nothing happens until somebody brands something." (2002)

3.2 Brand Equity model

According to Aaker (1991), brand equity refers to the added values connected to a recognizable brand. Specifically, he stated that "It is a set of brand assets and liabilities linked to a brand name and symbol, which add to or subtract from the value provided by a product or service." Brand equity can be created by making the product brand more memorable, superior in quality and credibility, or by increasing customer satisfaction, etc.

Later, Keller (2013) presented the "Brand Equity model" in his book "Strategic brand management: Building, measuring, and managing brand equity" (2013), to describe the steps to build brand equity by creating loyal relationships with customers and expediting strategies accordingly. The model (Figure 2.) deals with what consumers think, feel and act and the extent to which they connect with a brand.

The sequence of steps in this model capitalizes on a set of holistic questions that consumers either invariably or implicitly concerned about brands. These four questions (with corresponding brand building blocks in a pyramid) are:

1. Who are you? (Brand identity)
2. What are you? (Brand meaning)
3. What about you? (Brand response)
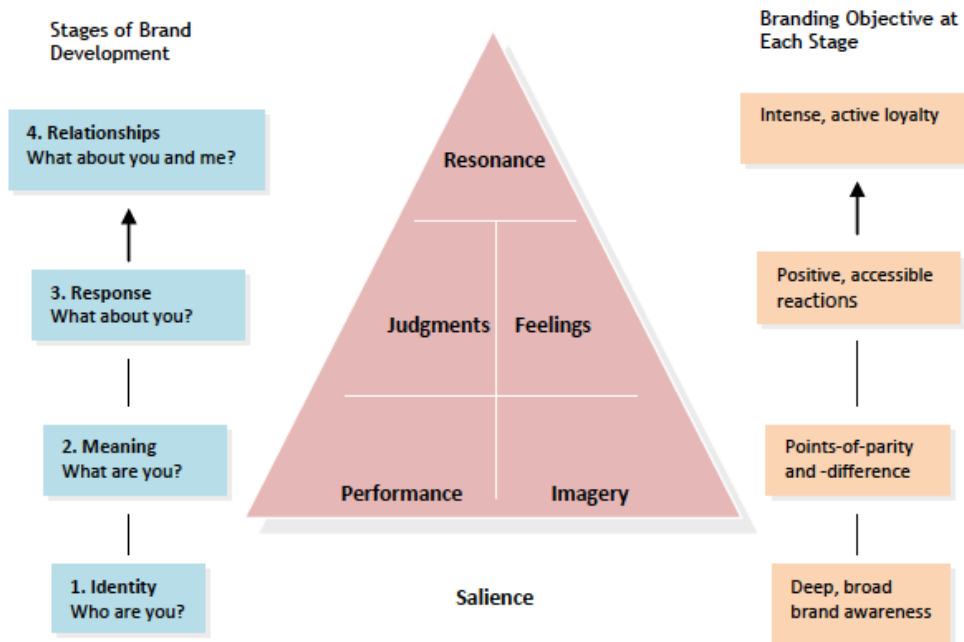4. What about you and me? (Brand relationships)

Stages of Brand Development

4. Relationships
What about you and me?

3. Response
What about you?

2. Meaning
What are you?

1. Identity
Who are you?

Resonance

Judgments   Feelings

Performance   Imagery

Salience

Branding Objective at Each Stage

Intense, active loyalty

Positive, accessible reactions

Points-of-parity and -difference

Deep, broad brand awareness

Figure 2. Keller's Brand Equity model

3.2.1 Brand Identity

The whole set of brand elements including brand name, packaging, logo, jingle, product description, slogan, character, etc. makes up the brand identity (Keller 2013, 147). The more brand elements are consistent, the more brand identity is cohesive. In other words, brand identity is an interface of a brand, which contributes to its awareness and image. Take the Charmin toilet tissue as an example. The brand name – Charmin phonetically transfers the "softness" through its character Mr. Whipple and the brand slogan "Please Don't Squeeze the Charmin". This helps reinforce the key point of difference for this brand.

A. Brand salience

Developing brand identity means establishing brand salience with customers. Brand salience assesses multiple aspects of awareness of a brand and how regularly it is evoked under numerous situations. A highly salient brand is one that acquires the depth and breadth of brand awareness.

B. Brand awareness

Brand awareness refers to the possibility that consumers can recall or recognize a brand or simply their knowledge about the brand (Keller 2013). Establishing strong brand awareness enables a brand to create psychological and cognitive knowledge in a way that drives its decision-making, prior to purchase intent. The depth of brand awareness evaluates the likelihood that a brand element comes to mind and the ease of it. The differentiating features range from cognitive recall such as packaging, product class, brand name, and jingles to the feelings that the brand is recognized. Brand awareness illuminates the degree to which consumers deliberately associate a particular brand name with a product. Undoubtedly, their capability to distinguish a product or service from others in the same category is also counted.

Two concepts that are incorporated into brand awareness are brand recall and brand recognition. According to Keller (2013), brand recognition is interpreted as the consumers' ability to differentiate a brand when they come into contact with it, owing to prior knowledge of that brand. Meanwhile, brand recall indicates the consumers' ability to recoup the brand from memory when prompted by a product category, the needs associated with that category, or the buying scenario as a signal.For instance, IKEA – the global furniture retailer, has been widely noticed for its iconic blue and yellow logo, low-cost furniture options, and "The wonderful every day" slogan. IKEA brand recall might be scored if customers automatically quote IKEA when thinking of home furniture retailers. Similarly, most people think of Nike, Adidas, or Under Amour when being reminded of sports clothing.

3.2.2 Brand Meaning

Establishing a brand meaning includes creating a brand image – what is the brand is symbolized by and should stand in the customer's minds. Brand meaning consists of two categories - brand performance and brand imagery.

A. Brand performance

Brand performance describes how effectively the product meets the customer's functional demands. Brand performance would transcend the products' features which incorporate the dimensions that differentiate the brand.

B. Brand imagery

Meanwhile, brand imagery relies on the extrinsic aspects of the brand, including the ways in which the brand can meet customers' psychological or social needs.

Therefore, the imagery refers to intangible associations that consumers can form directly based on their experience or indirectly through advertising or some source of information.

C. Brand personality and values

Brand personality and values are two kinds of intangibles linked to a brand.Through marketing practices and consumer experience, brands might appear like a person with personality traits and human values. According to Aaker, there are five dimensions of brand personality, including sincerity, excitement, competence, sophistication, and ruggedness (see Figure 3.) (Keller 2013, 115). Any aspect of a brand might be perceived by consumers to imply a brand personality.

More than ever, marketing communications and advertising could be influential on what consumers infer from an ad. For instance, the advertiser may infuse a brand with personality traits through product animation visuals, the actors in an ad, emotions, feeling, or user imagery. However, brand personality and user imagery might not always align with each other. When USA Today was first launched, a research study revealed that readers and nonreaders perceived this brand consistently. The brand personality was considered colorful, friendly, and simple. Meanwhile, user imagery varied significantly: nonreaders viewed "The USA Today" readers as "shallow airheads" (Keller 2013, 333). In contrast, readers saw USA Today readers as knowledgeable people who were keen on multiple issues.

Sincerity	Competence	Ruggedness	Sophistication	Excitement
Down-to-earth Honest Wholesome Cheerful	Reliable Intelligent Successful	Outdoorsy Tough	Upper class Charming	Daring Spirited Imaginative Up-to-date

Figure 3. 5 dimensions of brand personality

3.2.3 Brand Response
Brand meaning aids in producing a brand response that reflects what people think

or feel about the brand. The brand response includes judgments and feelings, meaning that the responses might arise from the "head" or from the "heart".

A. Brand judgment

Firstly, brand judgments are the customer's personal thoughts about and opinion of the brands, which are formed by combining all different brand performance and imagery associations. These judgments might refer to quality, creditability, consideration, and superiority.

B. Brand feelings

Secondly, brand feelings are the consumer's emotional responses and attitudes to the brand. The emotions evoked by the brand can be dramatically associated with product consumption. In addition, advertising is also able to change consumers' perception of the real experience with the product.

3.2.4 Brand Relationships

Brand relationship, which is also known as brand resonance describes the relationship a customer forms with a brand over time. This happens when customers are loyal or "in sync" with that brand, advocate for it, and will not buy any other. Apple and eBay might exemplify the notable brands with high resonance (Keller 2013, 120).

In short, branding is a step of utmost importance, given that in today's modern marketing environment, it would take time and resources to educate consumers about the product brand. Keller's Brand Equity model not only provides a road map for brand building but also reinforces the focal branding tenets which are noteworthy to analyze the next key term – "Sound branding"

4. THE NATURE OF SOUND

Sound can be defined as a vibration transmitted through a medium to the ear. To harness the power of sound, it is required to understand its nature and scientific aspects. Therefore, this chapter will give an overview of the sense of sound and its contribution to an individual's perception and experience of a brand, company, or product. The principles of sensory marketing in the book "Sensory Marketing: An Introduction" (Bertil 2009) and "Consumer Behavior: An Applied Approach" (Nessim et al. 2013) are the groundwork for scrutinizing how sound reaches people's ears and manipulates auditory perception. Meanwhile, the book "Sonic branding" (Daniel 2003) is a reliable source for defining three elements of sound.

4.1 Fundamentals of sound

4.1.1 Voice

By definition, voice refers to the sound generated by human beings, resulting from air being forced from the lungs through the person's larynx, then will be uttered from the mouth as speech or song (Lexico Dictionary Online 2020). This also means that anything from a baby's cries to a singer singing could be listed as a voice.

Humans heavily rely on voice to express words as a language. This fact advocates the gravity of selecting a consistent voice in the sound blocks. So much voice is transferred through recorded speech, pushing the pressure on the spokesperson who needs to be cautious about how messages are perceived.

Likewise, singing is an elemental means of expressing emotional and intentional messages through words in songs, to deliver the rational meaning of speech. Singing can be traced back to the 16 century through opera and operetta, until the current time, the live performance of operatic singers still happens at the opera house. However, the 20th century had introduced electrical amplification with recorded music and radio with the development of radio transmitters and speakers in the The 1920s. These inventions have influenced singing and promoted varied styles of music. Here comes subsequently a drive for distinctiveness and unique expressions in vocal products, that serves as a lesson for brands to explore their own voice.

4.1.2 Ambience

Ambient sound refers to the background noise surrounding a given scene or a location, for example, noises such as rain, traffic, birds, mammals, etc. For this reason, the ambiance is a huge category of sounds that are usually heard in a specific environment (Daniel 2003, 41). Unlike voice, this sound element is not produced from a human voice or musical instrument, yet may play a vital part in a sonic logo (see part 4.3.1). Intel sonic logo created by Walter Werzowa - an expert in advertising and film scoring, comprised handfuls of ambient sound including "a tambourine, an anvil, a hammer hitting pipe and an electric spark" (Daniel 2003, 128). Additionally, these random sounds play in harmony with melodic percussion. Rewinding the past, the art of ambient sound has been disclosed by the ancient Greek theatre. One of the remarkable pieces of evidence is the Shakespearean theatre where thunder sound effects were invented by bouncing lead balls on leather drum skins.

The sound effects continued to undergo a fair amount of evolution during the 18th and the 19th century. Till the rise of comedy in the 20th century, the "slapstick" arose as a genre of sound effects. Slapstick was a device for making a sound like a whip crack that went with the pratfalls and eye pokes of comedy and shows. Slapstick has appeared in a variety of cartoons and TV comedies like "Tom and Jerry" of Warner Bros, Pink panther, Charlie Chaplin's movies, with a "splat", "boing", "biff" or "dadum dah" sound. Sound effects were hardly played alone. Most of the time, they were accompanied by music integral to the appeal of movies or cartoons. Nowadays, a whole industry is getting hyped up about recording and manipulating sound effects with suitcases of equipment rather than "do it yourself". Even so, the role of ambient effects remains the same, not to mention their additives to dramatic context and emotion addressed by software algorithms.

4.1.3 Music

"Music is a pattern of sounds made by musical instruments, voices, or computers, or a combination of these, intended to give pleasure to people listening to it" (Cambridge Dictionary 2020).

Music, an essential element of sound, is believed to be a universal language unique to each society. In essence, music can incorporate all ambient effects, voice, musical instruments, lyrics, and thousands of sounds. For a long time, it has been thought of as an efficient way of stimulating moods and nonverbal communication (Bruner 1990). With the development of the recording industry, it has become one of the most dominant art forms.

Along with ambiance or voice, music has also been affected by major technological advances. Technology revolutionizes the method of creating music, the cost of that process, and the creativity of the producer or composer. Simply put, several thousand years ago, the drum was given birth. In around 1740, the first piano was invented, then a hundred years later, there appeared to be a saxophone. Today, a composer with a computer and a set of string samples can play violin straight onto a hard drive rather than inviting a group of violinists to come and play their violins. Ultimately, music production and sound branding have many features in common, however, sound branding is primarily driven by the market rather than artistic styles and creativity.

4.2 The impact of sound on customer's perception

4.2.1 Stages of perception in marketing

"Perception is the process of selecting, organizing and interpreting sensations into a meaningful whole" (Nessim et al. 2013, 75). The sensory receptors (i.e. eyes, ears, nose, mouth, and fingers) play a major role in immediately responding to specific sensations (i.e. taste, color, smell, texture, and sound). Nnamdi (2012, 153) cited that the thing that activates a receptor, is called a stimulus. There is a correlation between the evaluation of stimulus and a person's biases, needs, and experiences. The process of perception is shown in Figure 4.
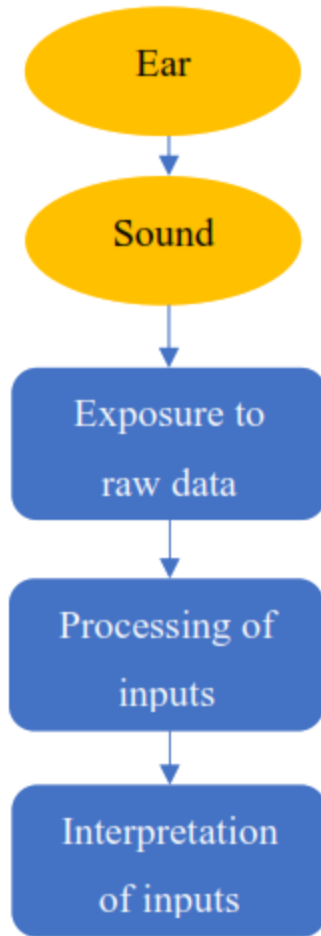

Figure 4. The perceptual process

Figure 5. An overview of the perceptual process

The journey of sensory contact will result in the interpretation of information inputs to produce specific meaning. Firstly, the "Exposure" phase occurs when a person comes into contact with any stimulus from a product or brand, either accidentally or deliberately. Consumers may focus on certain stimuli whilst being unaware of others. For example, when watching a TV ad, the consumer might notice the music in that ad, yet he seems not to be engaged by its visuals. Secondly, the next phase – "Attention" is activated when a person gives a mental processing capacity to an external stimulus. A specific aspect of the stimulus within his range of exposure, which is also consistent with the consumer's attitudes, beliefs, and needs, will captivate his attention. Conversely, if a product is inconsistent with these factors, the consumer will abandon the attention. Thirdly, in the "Sensation" phase, a response from sensory receptors to an external stimulus will transmit raw sensory information to the brain via the nervous system. This process is considered a preliminary step in processing sensory input. Finally, the perceptual process ends at "Interpretation" stage. The meaning will be assigned to this stimulus, albeit this perceived meaning might differ in terms of experience, expectation, and familiarity. This means the consumer tends to scan his

memory for cues to retrieve previous knowledge of the brand or a similar brand. He will combine these cues with his expectations to interpret the stimulus and derive its meaning.

In reality, some sensory stimuli simultaneously coordinate to enhance the customer's perception. Among the five senses, auditory perception would be established when an individual receives and interprets an auditory cue or stimulus. The auditory perception is significantly connected with physiological effects and psychological effects, which will be explained in the subsequent parts.

4.2.2 Physiological effect of sound

Various sounds transmit information about what is happening in the surrounding environment to individuals. Three mentioned elements of sound (see part 3.1), would deliver a positive or negative sound experience within a physical process of hearing. Admittedly, hearing is the second major sense after sight, which was widely discussed by Martin Lindstrom in his book "Brand Sense" (2008). According to "Sonic Branding: An introduction", it is proved that humans can hear any sound in the range of audible frequency, from 20Hz to 20kHz. Hertz (Hz) is the Standard International unit of frequency, equal to one cycle per second (Daniel 2003, 27). "These sounds are carried by alternating waves of compression and rarefaction in an elastic medium i.e. air, water after having been generated from a sound source," said Daniel (2003, 27). This means that sounds are transmitted through a medium at 345 meters per second before reaching the ears (Daniel 2003, 29). From here, the pinna or outer ears will capture and direct sounds to the auditory canal. Afterward, the sounds would travel through the "tympanic membrane, usually called the eardrum, into the ossicles" (Daniel 2003, 29). At this stage, sounds will be amplified and relayed to the brain via nerves, initiating the information processing.
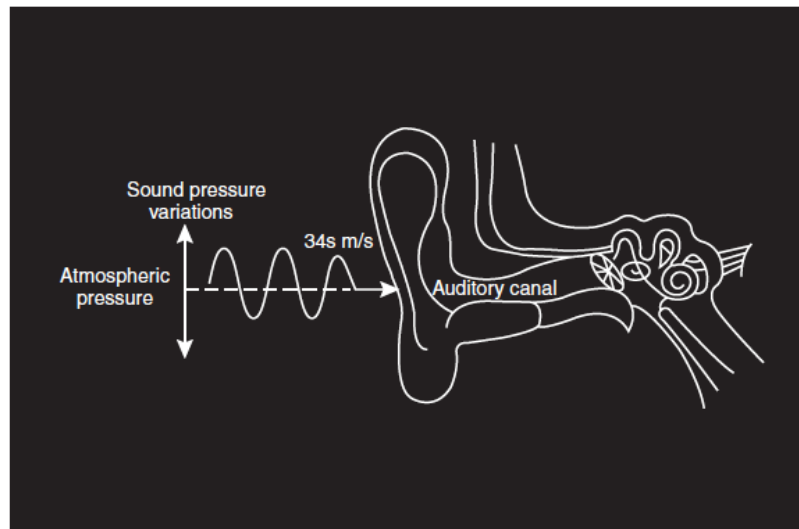
Figure 6. The outer ear

At this point, the ears could completely rely on the brain to translate sounds into a message. Ears are the sensory organs that act as a link between a human's mind and the outside world. Meanwhile, the brain is programmed to recognize the sound and store its meaning. This advantage will be later reminded to exemplify the deliberate application of sound into branding. Daniel claimed that sound is a "call-to-action for the brain". Sounds give the brain hints as to what is occurring and the brain responds to it by either ignoring the sounds if they are familiar and safe or paying extra attention if they are either dangerous or associated with a need. Sound branding exploits this relationship and utilizes sound as a call to action, evidently like the way Apple or any computer company applies to its in-system sounds.

The association between music and the brain has been widely investigated, prioritizing its emotional arousal. The instruments which observe and record the brain's electrical activity have proved that music creates physiological arousal in a person (Daniel 2003, 32). The evidence of this unconscious arousal is proved by changes in brainwaves, pupil dilation, and the skin's electrical resistance. Bertil also mentioned in her book that physical reactions take place in individuals when a piece of music is on, for instance, "chills, faster breathing, higher heart rate, increased blood pressure as well as tears" (2009). In more detail, the emotional arousal will be clarified not only from the physiological perspective but also from the psychological impact in the next part.
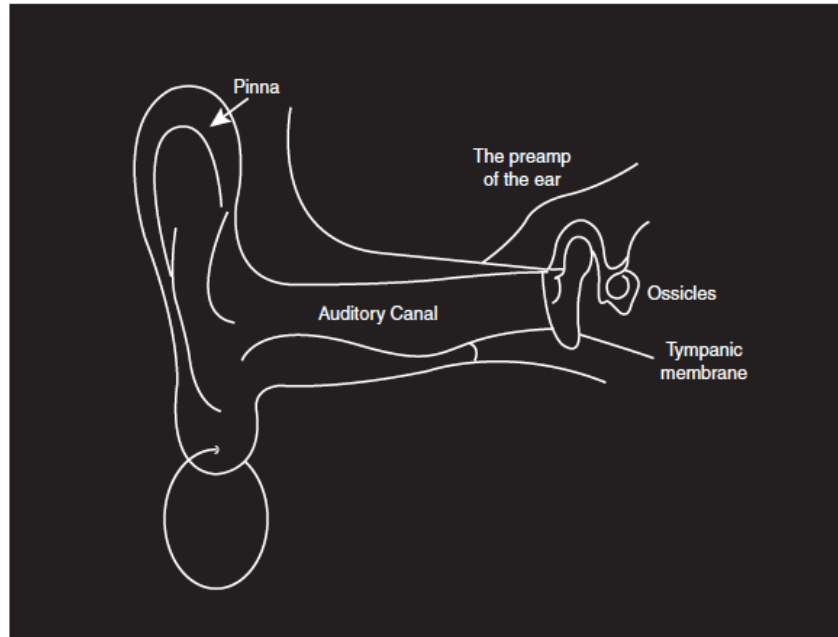
Figure 7. The inner ear

4.2.3 Psychological effect of sound as musical cues

As a human's innate sense, sound in general and music in particular, have the power to reach the audiences no matter where they are, yet leave impacts on emotion, message interpretation, mood, attitude, and memorability.

a. Emotion

First and foremost, Bertil (2009) declared that the brain would process and store melody in the right hemisphere, which is scientifically known as the emotional side. A song may contain both words and music, whenever words become associated with that music or based on rhythmic elements, they will be stored in this emotional hemisphere. Particularly, music consists of syntax, structure, progression, like a language, as well as mode, volume, and melody.

Depending on musical elements such as song tempo, rhythm, and pitch, different emotional states can be triggered, for example, excitement, seriousness, and sadness. Firstly, Holbrook (1988) found that a quicker tempo was associated with more positive evaluations than moderate or slower tempos, meaning that fast music conveys a happy and amusing feeling state rather than sad music. Secondly, strong and stable rhythms were deemed to illustrate serious and tough impressions, whereas smoother rhythms would highlight more lively, funny, and dreamy feelings (Hevner 1936). Thirdly, musical composition with a high pitch was concluded as more joyful and exciting than the one

with a low pitch. According to Martin's findings, "41% of consumers consider sound as a central element of brand communication" (2008, 78). In this regard, Bertil implied that music and message in the advertisement were more perceived by individuals when they were congruent with each other.

b. Message Conveyance

In addition, as a universal sense of human experience, music allows the conveyance of the message and transcends all barriers in visuals, culture, or language. Thus, a mixture of speech and song offers brand practitioners opportunities for not only logical appeals but also emotive appeals. This emotional response can only be ensured by a congruent fit between music or song and a commercial's message, as examined by Oakes in his study "Evaluating Empirical Research into Music in Advertising: A Congruity Perspective" (2007).

c. Mood and Attitude

Moreover, music can trigger moods and attitudes (Bertil 2009), hence has been prominently used in advertising since the 1920s (see part 3.1.1). Retroactively, retailers have long used sound to complement the venue's experience, from the pulsing music in a teenagers' store to the soothing sound of a stream at a spa (Krishna et al. 2009, 137). However, it is not largely leveraged as a means of communicating the brand identity (Daniel 2003) while virtual consumer domains are dominant nowadays. Brands could tell their story via an auditory experience that may attract attention, uplift mood, and foster brand image or memory.

d. Memorability

The ability to capture attention and memorability of sound can significantly increase the recall of a brand or product name (David 1989). The left hemisphere processes the meanings of words and forms sentences, while the right one remembers the orders of words in a song. This explains why jingles, slogans, and lyrics are memorable and exactly recalled.

Allan (2006) has described that a product commercial with music content will be remembered when it successfully grabs the attention. By definition, "attention" is "a set of overt and covert perceptual and orienting processes by means of which information becomes available to central information-processing activities" (Allan 2006). According

to his research, attention is followed by memory, given that if the advertisement does not get any attention, the probability that any of its content will be memorized is marginal. Compared to the commercial with no music or song, the one using popular songs with genuine and modified vocals receives dramatically greater attention.

It is by no coincidence that consumers are bombarded with music on a cluster of channels. Jingles and commercial music contribute to implicit memory which facilitates brand recognition and recall (Yue 2011). Whereas spoken words can become annoying after several times watching, music can rejuvenate the repetition as it uses rhythms and sounds that accompany a verbal message. This results in the Repetition congruity (Oakes 2007) since viewers will be able to recognize the music and pay more attention to the ad when they see it again. From this stage of incidental learning, meaningful and relevant background lyrics will linger in the listener's mind and raise the target information memory (Olsen et al. 2002). In summary, music assists in enhancing visual and verbal content memory as well as retaining information for a period of time (Olsen et al. 2002).

In conclusion, the ability of sound to engage emotion and memory, along with the call-to-action, has inspired branding experts to combine music with visuals or another sensory stimulus. Although elevating sound above imagery or the other way round, would not be recommended, it is clear that music stimulus produces additional layers of emotional response quickly than visual stimulus (Daniel 2003, 32). A scene of a baby laughing may bring a smile to an audience but if this audience hears the baby's laughter, he will probably laugh too. The richness of sound heard when hitting porcelain with a fork or a quiet car door closure, also unveils a product's quality.

5. SOUND BRANDING – THE INTERPLAY BETWEEN SOUND AND BRANDING

This chapter will explore the connection between sound and branding by introducing the the notion of sound branding from its early history to its modern-day application. Comprehending the building blocks of sound branding will help the author to conduct the empirical study.

5.1 Definition

"Audio branding – also known as sound branding or sonic branding – describes communication through sound, using brand sound elements like an audio logo, a brand song, or a brand voice".

Sound branding means translating the brand attributes and personality into distinctive and consistent audible elements. In other words, branding in the audio world is about finding how the brand sounds and how it gets recalled or remembered (Gary 2019). Sound branding is also known as "branded sound, audio branding, acoustic branding, sound mark, audio identity, background music, foreground music, music branding, etc." (Kilian 2009, 43) without restricting under the label of "sound branding."

Although the purpose of this study is to review the literature on sound branding, different labels will be also mentioned in order to widen the concept. In fact, the cited labels are not used among marketing researchers alike. For example, the Nordic and German texts frequently use the labels "audio" and "acoustic" branding (Bode 2009; Kilian 2009) whereas UK and US-originated authors tend to use "audio" or "sound" branding more regularly (namely Schroeder and Borgerson 1999; Fulberg, 2003; Daniel 2003). In this study, the author decides to flexibly use these labels: sound branding, audio branding, and sonic branding.

Audio branding might be usually mistaken for a random tune of a brand. Ironically, it entails the creation of a holistic audio language for the brand after taking into consideration all its essence, attributes, and identity. This kind of special language is well-preserved across all touchpoints, from mobile applications to TV commercials to offline stores and even the product itself.

Although audio branding is a part of multi-sensory brand communication, it is important to capitalize on the twofold nature of audio branding. They are the formation of brand

personalities in sound and the strategic placement of these properties across touchpoints. Thus, audio branding practices may considerably contribute to the rigorous brand strategy.

5.2 History of Sound branding

According to McCormick, in practice, sound branding related to trademarks (2006), back to the time brand practitioners realized the need of protecting brand sounds in advertising. McCormick explains that sound in advertising gained more attention when electronics first appeared in the media, for example, the roar of a lion at the beginning of an MGM film. Previously, sounds were created in the form of jingles. They could be a song that embraced a brand name and was already legitimized by copyright. However, a simply crafted sound often lacked distinctness when registering for a trademark. The legal system would only allow a sound to be trademarked when it was able to prove its distinct, going beyond the ability to be distinguishable from that of competitors (McCormick 2006). Therefore, the history of sound branding began with the area of sound copyright which still develops further now.

In the marketing research field, there were some findings suggesting a psychological approach to music during the 1980s to early 1990s. The research agenda in this area was set by some remarkable authors, for instance, Milliman, 1982, 1986; Yalch and Spangenberg, 1990; Kellaris and Kent, 1992; Areni and Kim, 1994. However, shortly after Scott unveiled a seminal article related to the meanings of jingles in advertising in the early 1990s, research on music in marketing later evolved into a more holistic view. Another expert called Bitner (1992) stressed the role of music for "physical comfort" as "service-scapes" in a retail context. Bitner argued that noise and music are ambient conditions that influenced the perceptions of time. In later years, several textbooks depicted instore "Marketing of the senses" which was once discovered by Kotler under the name "atmospherics" (1973). This meant using sound, smell, taste, touch, and sight to target shoppers.

To conclude, sound branding began to be noticeable in the 1980s and went parallel to the prevalence of radio at that time. This branding practice was booming in the mid-late 1990s while the Internet bubble was spreading and continued growing in 2003 (Daniel 2003).

5.3 Characteristic elements of Sound branding

In the book "Sensory Marketing: An Introduction" (2009), Bertil implied that a brand sound involves all types of sounds that follow a product in order to establish a solid brand identity. Sound branding is not just a sound or jingle, but a systematic creation of audio language for the brand. That language is an extract from brand essence, value, promise, and personality. The characteristic elements of sound branding entail brand sound logo, soundscape, sound icon, jingle, brand voice, corporate anthem, product sound, and brand song (Figure 8.).
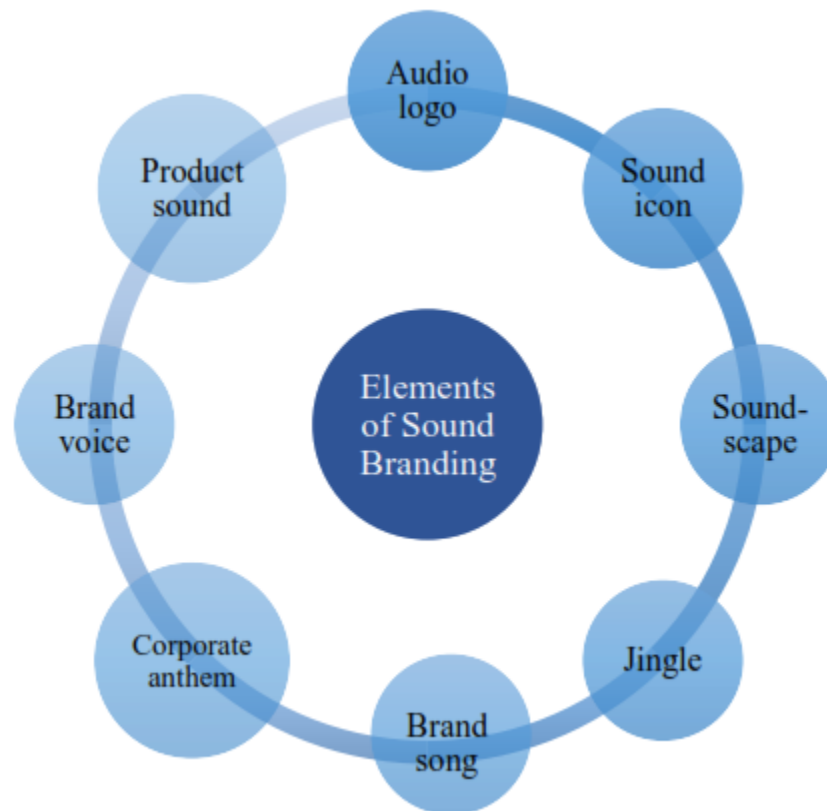
Figure 8. Elements of Sound Branding

5.3.1 Audio logo

The audio/sound logo (sogo), audio mnemonic, or audio/sonic identity is short distinctive sequences of sound or melody connecting with the graphical company logo or brand logo. A sogo which is an acoustic equivalent of a visual logo can reinforce the recognition of the brand instantaneously. This series of notes trigger the memorability of a brand and perform as a mnemonic device, linking science , and creativity (Colette 2019). Forceville (2008, 279) calls the audio logo a "metaphor" concerning their "target domain". Needless to say, it is a brand's signature or "identifier" which plays a significant role in shaping corporate sound branding for companies all over the world. Mc Donald's

spent over 20 years working with sound branding, leveraging its innate sense to generate an audio mnemonic "Da da da da da, I'm loving it", which helps reinforce a connection with the brand (Figure 9.). In the same way, the audio logo imposes various influences on consumers' perceptions of different product categories.
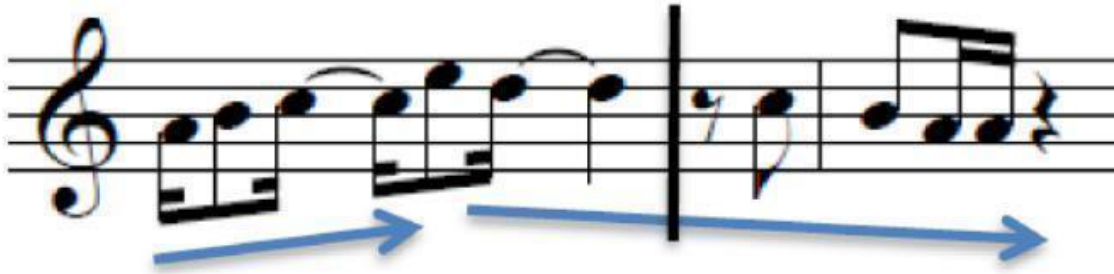

Figure 9. McDonald's Audio Logo

The time duration of an audio identity is usually no longer than five seconds and adheres to musical meanings. A sample of the sound logo can be a short musical clip, riff, or voiceover with the use of an instrument, voice, or synthetic sound effects. Various sound logos are melodic in nature like the "Microsoft Surface" audio logo while others can employ a single sound icon like the one of Southwest Airlines (Figure 11.). Microsoft's audio logo applies a complex path combining vertical and horizontal pitches plus a wind sound effect (Figure 10.). Several brands attempt to capitalize on their own sound's novelty as well as hold their valid license. This exceptional musical form could be heard in hundreds of commercials and embedded in listeners' subconscious.
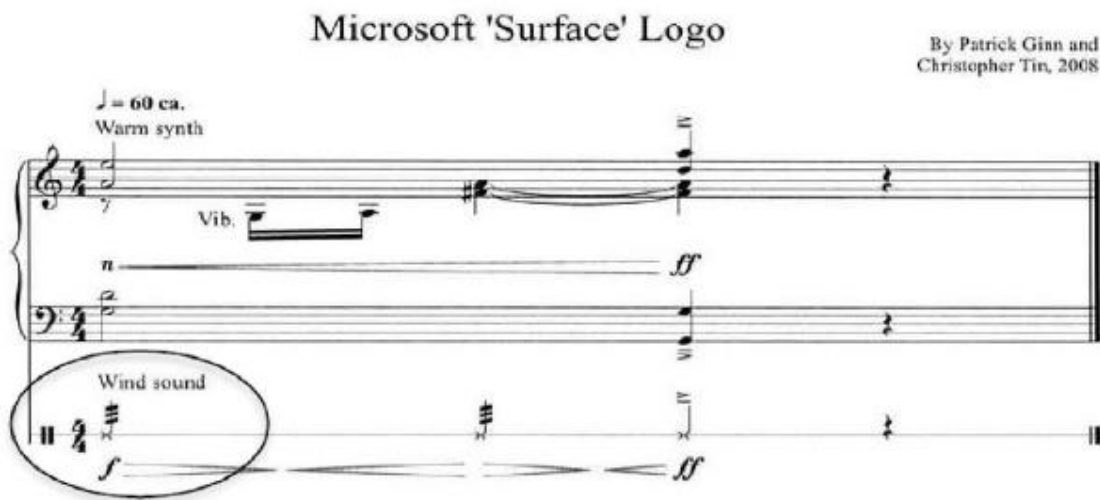

Figure 10. Microsoft "Surface" Audio Logo

5.3.2 Sound icon and soundscape

The sound icon is the smallest sound component of sound branding. It can either combine with or replace the audio logo, for example, the clicking sound of a Coca Cola opened bottle symbolizes the freshness of a Coke. Same as Southwest Airlines "ding" (Figure 11.), the intercom tone which is an integral part of flying experience, informs the passengers that the seatbelt sign has been turned off.

Figure 11. Southwest Airlines in-flight sound

Meanwhile, a soundscape encompasses several ambient sounds, stressing the immersive environment rather than the advertising message. This is the reason why it usually relies on instruments to create a sound portrait of a place, to establish a sensation of experiencing a particular place. The creation of soundscape is based on the subjective perception and understanding of the individual, culture, and society. The fact that judgments of soundscape become related would depend on specific location and its visual expression, activities in the landscape, observer's expectation, culture, and age. Take the sound of waves as an example, its broadcast sound will give a sense of the beach associated with delightful summer activities.

5.3.3 Jingle

A jingle which is a set of memorable tunes or short pieces of music has been a prominent feature in advertising since the first radio broadcast aired in 1923 (Hettinger 1933). Back then, jingles made their debut as a "theme music" to present an advertisement's message about the sponsoring brand on the radio stations. It was not until 1926, that the very first brand in the US, Wheaties breakfast cereal from General Mills launched a stand-alone, commercial jingle. The ditty from this company motivated more businesses to create their own jingles and stimulated the early radio broadcasters to sell ad space to monetize their station. Subsequently, the radio commercials were born, after which melodies were naturally instilled into the ads, then those tunes subtly evolved into jingles. Throughout the 1940s, the jingle continued to be a phenomenon. The network radio jingle - "Pepsi-Cola Hits the Spot" (words and adaptation by Austen

Herbert Croom Johnson and Alan Bradley Kent) was recorded for over one million copies and placed in jukeboxes all over the US. By the late 1950s, musical ads made their elegant transition to television and continue to play a graceful role in mainstream advertising today.

Catchy jingles gain an advantage of deep memorability and facilitate a positive connotation with the brand. The influence of jingles goes beyond the immediate. They still remain effective after a time period and outside the context of the original advertisement. This is because music can blur the commercial boundaries and harness the consumer's naïve perception of music as a source of entertainment. Through their long-lasting recall ability, music infiltrates consumers' memories and gradually drags sound branding identities outside of commercial environments.

One famous example is Nokia's communal jingle which was arguably the world-renowned Piece of music crossing cultural barriers. Back in 1992, Nokia ran its first TV Commercial To Promote The Nokia 1011, Playing A three-second Snippet Of music called Grande Valse, by Francisco Tárrega. This soft classical guitar music piece had been developed one year later, into a monophonic ringtone for Nokia 2110, reflecting the Finnish mobile phone's motto – "Connecting people".

5.3.4 Brand song and corporate anthem

A brand song is considered to be more of a commercial song, giving the listeners an association with the featured brand in an ad or a whole campaign. There are two scenarios of how a brand song is created. It can be a track that is either exclusively composed for the brand (e.g. Mastercard - "Merry go round") or exclusively licensed for the brand from an existing repertoire (e.g. "Blue Suede Shoes" sung by Elvis in Apple's Mac ads and "Revolution" by The Beatles used by Nike). Without a doubt, this song should incorporate all inherent Sound branding elements, i.e. sound logo, brand voice, and is deliberately embedded in the entire corporate sound design. Up to this point, the purpose of developing a brand song needs to be clarified for internal or external usage. Obviously, external usage for commercials requires more standards (e.g. length, voice-over, fit to TV ad) than a brand song for internal Communication.

Apart from a brand song, a business can also transfer a deeper message to customers and employees via a "corporate anthem". These inspirational melodies might tell a company's story, mission statement, core values, and beliefs. The corporate anthem expresses praise and respect involving the whole corporate and brand name. For this reason, the anthems are normally compatible with general meetings, internal business presentations, or company anniversaries. It might enhance employee commitment and

foster a general consensus among company members, namely the KPMG's corporate song. In 2001, the accounting behemoth released its soulful ballad theme song "Global Strategy", to praise the firm's potency. However, the resulting jingle's rousing chorus needed to "balance being not too hero-like, not too fast, not too smooth — not extreme in any direction — to stay true to the KPMG identity", apologized to the composer - Tom Schlueter (Rekha 2001). More than a decade later, KPMG introduced a monumental orchestra piece "One Firm Anthem" which appealingly captured their spirit.

5.3.5 Brand voice and product sound

A brand voice is a speaking or singing voice, providing the listeners with attractive associations and emotions through the voice itself. The person's tone of voice and rate of speech should align with the values and personality of a brand. For instance, IKEA in Germany employs a German voice with a typical Swedish accent to transfer the advertising message in department stores.

Besides, a product sound is a utility sound from a product. BMW has brought its automobile sound into its brand audio logo which accompanies a suite of functional sounds, for example, start-up noises, acceleration tones, deceleration tones, and boost sounds. Back in 2013, this automotive brand had decided to change its popular 14-year-old double gong sound into a more complicated chime. The new audio logo was designed by the sound designer - Thomas Kisser, to unfold BMW's innovative power, flexibility, and dynamism. Ultimately, BMW's audio identity has enabled this German brand to convey its "Sheer Driving Pleasure" philosophy.

5.4 Sound branding touchpoints

Daniel Daniel cited in his book "Sonic branding" 14 types of touchpoints where sound serves as an experience stimulus. Apart from this, the author also discovers other unprecedentedly growing touchpoints which expose consumers to the digital world (Figure 12.). Depending on the branding purpose and the nature of a brand's relationship with its stakeholders, some touchpoints are more potent than others. However, it is not recommended to implement the brand sound-only context with a traditional logo and colors.

The Internet has provided huge opportunities to the sound branding industry. According to Daniel, the brand communication touchpoints on the Internet have not been fully leveraged. The lack of sound in almost all websites partly limits its potential, thus sound

branding has yet to be seriously noticed. Besides, mobile phones and personal digital assistants prompt users to interact and engage with brands. A smartphone can stimulate access to applications, digital video ads, websites, radio, TV, etc.

Figure 12. displays a vast array of sonic touchpoints, each of which has its own challenges and opportunities. Without a doubt, the creation of brand expressions in sound should be consistently applied across touchpoints. Whether the sound is a jingle or a symphony, the strategic management of this creative property matters. This is the key thing that sets sound branding apart from aimless approaches without addressing the meaning behind the use of sound. For decades, the sense of creativity has overwhelmed the decision for choosing music and sound, especially for television and radio. Nowadays, brands tend to tell their stories through an auditory experience instead, given that people may binge-watch the TV shows faster without commercial ads. This leads to a need for businesses to engage the hearing sense like never before. Trendy smart speakers, voice assistants, and other streaming services have become new stages for brands to be recognized in synonymous sound, for instance, by running ads before or after the podcasts or songs.

Figure 12. Sound branding touchpoints

5.5 Potentials and risks of Sound branding

Firstly, sonic branding potentially amplifies consistent brand identity wherever consumers encounter it (Daniel 2003). Jingle will play a powerful role in steering consumers in the intended direction and helping them remember the brand. He also argued that companies need to consolidate the connection between brand and sound with regard to the aspect of emotions, trust, and belief in the brand. The emphasis on musical fit and fine-tuned use of sound is important as well. Likewise, audio branding cannot be separated from the brand identity. There is no evidence that the success of a firm comes from sound branding alone. Audio branding gains an enormous advantage based on the fact that customers are easily stimulated by music. This is because they may avoid seeing an advertisement but may not easily avert their hearing to the music. Therefore, the transmission of emotions becomes more critical.

Secondly, there is a risk that consumers might evoke negative feelings while hearing the sound. Poorly associated music can diminish marketing effectiveness. A company replaying its music all the time will likely annoy customers in the long term. In 2010, Tesco launched an ad that used an abrupt halt in soothing music to disassociate itself from pretentious advertising relying on emotional jingles. This technique depicts an honest appearance of the Tesco brand, despite being less correlated, it leads to a point that silence is a rarity in a world bombarded with sound. Thereby, sonic elements should target precise groups of consumers with whom they could resonate the most.

5.6 Theoretical Research Summary

The theory chapters outline in detail the basic theory of branding together with elemental premises of brand equity. The notion of perceptual process and characteristics of sound are also presented, before introducing the new concept - Audio branding. Thus, this theoretical framework establishes a solid foundation supporting the author's empirical study.

As noted in this paper, branding has been around for centuries as a method to differentiate the products of one firm from those of the other. Therefore, a brand is more than a product, because it can carry specific identical dimensions in comparison with other products sharing the same demand. Audio branding bolsters brand identity and brand awareness through the consistent use of sound. Brand personality and values, plus its mission, story, and promise will help sound designers to develop a brand sound element that conveys certain valued associations to consumers. The characteristic elements of sound branding encompass brand sound logo, soundscape, sound icon, background music, jingle, corporate anthem, and brand song.

From the customer's side, perception describes the process of selecting, organizing, and interpreting sensations into a meaning. The researcher also reviews both physiological and psychological effects of sound on consumers. The ability of a sound stimulus to trigger emotion, create memory, and call-to-action, has inspired audio branding experts to standardize brand sound or even combine it with other sensory stimuli.
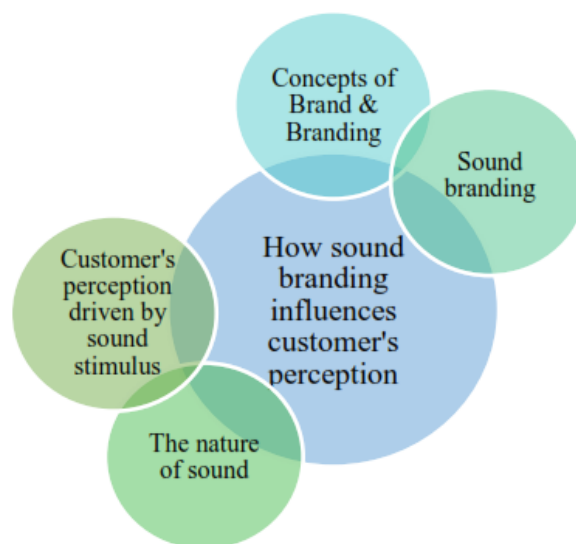
Figure 13. Theoretical framework

6. EMPIRICAL STUDY

From what has been stated in the research questions, this chapter will conceive the empirical study of this thesis. The author will explicate the research approach and process in the realm of research methodology, shaping the solution to data collection and analysis.

6.1 Research Methodology

In the book "Exploration Methodology: Methods and Techniques", Kothari has indicated the uniqueness between the research approach and examination technique - "Research technique is a piece of examination procedure" (Kothari 2004, 8). This implies that exploration philosophy not just hugs the examination technique to tackle an examination issue yet, in addition, thinks about its rationale with regards to the review. Keeping this in view, it is important to foster significant and substantial aspects while undertaking logical exploration procedures under the extent of the examination technique.

6.1.1 Research method

An empirical study can be conducted either by qualitative or quantitative research method, each of these methods characterizes distinct principles and aims as below.

Firstly, quantitative research is based on the measurement of data in a statistical form which can be quantitatively analyzed in a rigid and formal technique (Kothari 2004, 5). This type of research is commonly associated with numerical calculations from which concise implications are drawn to formulate a hypothesis. The validity of the hypothesis is confirmed by accumulating one or more valid observations or rules. In other words, the major goal of quantitative research is to examine or confirm existing theories instead of forming new ones. To this end, questions are predefined and the sample population is limited accordingly. This can be handled through several supporting methods, namely online surveys, paper surveys, face-to-face interviews, telephone interviews, online polls, and systematic observations. Quantitative data should be collected in a broad range, albeit
potentially objective, its validity relies on massive responses. The data might represent attitudes, opinions, behaviors, and other defined variables in static or close-ended answers to be analyzed afterward. Once the data is collected, it should formulate facts,

uncover patterns, and reliable conclusions based on the theories and hypotheses indicated (Kothari 2004).

Secondly, according to Kothari (2004, 3), qualitative research concerns the subjective evaluation of behavioral sciences of the samples in non-quantitative form. Generally, this approach aims to generate a new theory rather than examine the existing one. A set of questions would be conducted to dive deep into the research topic and gain more valuable insights, attitudes, opinions, and experiences in the form of open-ended answers. Thus, the sample size for qualitative research tends to be small and the data is enormous in terms of information. Qualitative data is commonly collected by in-depth interviews, focus group discussions, and observation.

Neither qualitative nor quantitative research has the ability to dominate each other. There are trends to apply these two methods in social behavior research to delimit the scientific inquiry, as suggested by Brannen (2007). After considering the nature of the study, the quantitative research method is adopted to substantiate the hypothesis: how sound branding influences customer perception.

6.2 Questionnaire design

A survey is an all-around organized set of inquiries, generally close-finished and different decisions, to which respondents record their responses. The particular potential gain of the survey is that it is self-regulated by the actual respondents, what's more, finished inside a couple of moments. The survey can support gathering essential information, otherwise called unique information, given that the analyst realizes what kind of information is required and how to quantify the important factors. Also, the survey can be sent to respondents or circulated on the web. The unpretentious challenges in developing a survey with negligible inclination could incorporate question-phrasing, question content, and question arrangement (Krishnaswami et al. 2010) besides coordinating and scaling the factors.

In this report, it is accepted that a poll would be the most productive strategy for gathering information and addressing research questions. The poll contains 20 questions which are developed in conference with the writing, while limiting respondent predispositions and misconceptions.

• Part I: "General information of respondent", "identifies the age, gender, relationship with music and favorite music genres by asking 5 multiple-choice Questions".

• Part II: "Respondent's general perception of sound", "concerns the sound touchpoints, the inclination of promotion music, and impression of advertisement music with 2 scale questions and 1 numerous decision question".

• Part III: "Respondent's general opinion of music in Ad/Jingle", "contains creative determinants arranged as maintenance of the item, review of the item; ask the purchase the item. This part features a Likert Scale ranging from "1" Strongly Agree, "2" Agree, "3" Neutral, "4" Disagree and "5" Strongly Disagree".

• Part IV: "Brand Recall", "respondents were given a few jingles of the old Indian ads. To know if they remember the ads or brand from the jingles".

6.3 Data collection

Data serves as the grounds or raw materials for analysis. Without factual data analysis, no distinct inferences can be determined under the study, otherwise, imagination or guessing will hardly give precise answers to research questions. For this reason, the more adequate and reliable the data is, the more valid the study could be. The sources of data can be categorized into primary data and secondary data.

Secondary data refers to the sources of data from statistical statements and published records, and reports, which can be used by the researcher for their study. Secondary data is essential for reference purposes, thus demonstrating the validity of the research. On the other hand, primary data is the original data source directly collected by the researcher and has not been previously collected, e.g., in an interview, or observation. Primary data is categorized into qualitative data (interview, stimulation, observation) and quantitative data (questionnaire, experiment, calculations).

As mentioned before, this research collects primary data through a questionnaire. The questionnaire is quantitative research conducted to identify the correlation between different variables and evaluate the theories. The secondary data are collected from academic books, literature, research paper, and online publications.

6.4 Research Analysis

The questionnaire was delivered to working professionals and MBA students via email and Social Media. The runtime of the survey is in one month and all participants are kept anonymous. A total number of 32 respondents participated in the survey.

A. Part I: "General information of respondent"

Question 1: What is your gender?

Gender
32 responses
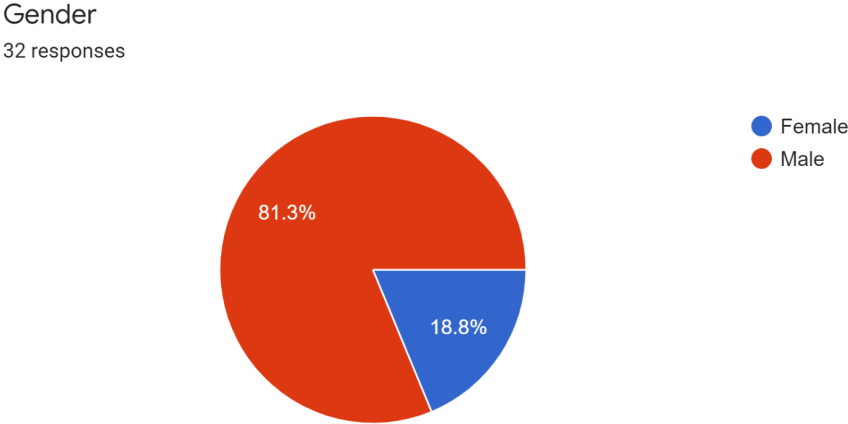
Figure 14.Gender of respondents

The subsequent inquiry thinks about the respondent's orientation. There are 26 guys, 6 females, which count for 81.3%, and 18.7% individually (Figure 17.). The hole between female and male respondents is very huge.

Question 2: Which is your age group?

Age Group

32 responses
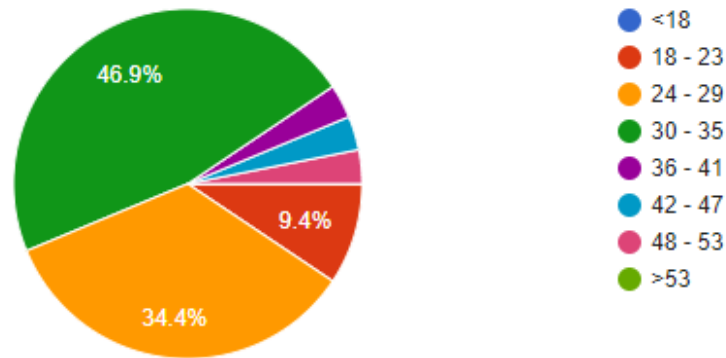
Figure 15. Age group of respondents

The third inquiry concerns the age gathering of respondents. There are gatherings as <18 years of age, 18-23 years of age, 24-29 years of age, 30-35 years of age, 36-41 years of age, 42-47 years of age, 48-53 years of age, and ultimately more than 53 years of age (Figure 18.). The gathering of 24-29 years of age and 30-35 years of age with a level of 34.4% and 46.9% separately are most of the respondents.

Question 3: What is your occupation?

As per the information, 26 poll respondents distinguish as full-time workers, 4 understudies and 1 each from a Part-time worker and a Student with part-time business (Figure 19.).

What is your Occupation?

32 responses

- ● Student
- ● Student with part time employment
- ● Unemployed
- ● Part Time Employee
- ● Full Time Employee

81.3%

12.5%
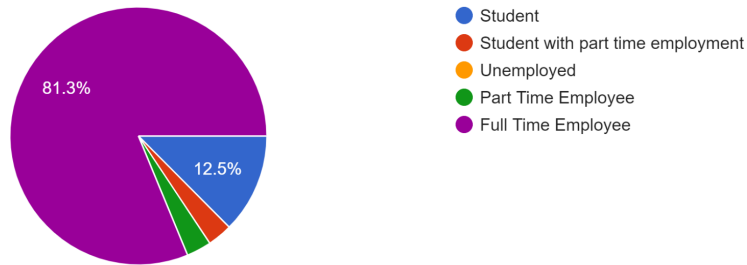
Figure 16.Occupation of respondents

Question 4: What is your relationship with music?

What is your relationship with Music?

32 responses

- ● Positive - I often listen to it
- ● Rather positive - Music does not bother me but I don't listen to it so often
- ● Neutral - It does not matter to me
- ● Rather negative - I don't like music although It does not bother me
- ● Negative - Music bothers me

15.6%

78.1%
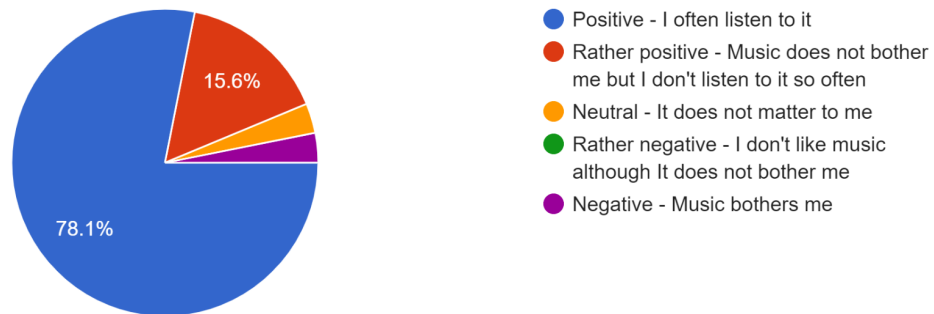
Figure 17. Respondent's relationship with music

As represented in the pie diagram (Figure 20.), 78.1% of respondents have a positive relationship with music, which shows that music has a fundamental influence in their day-to-day existence and fills their particular needs. 15.6% of respondents draw in with music rather decidedly, implying that music doesn't irritate them, however, they don't tune in to it so frequently.

Question 5: What genres of music do you like?

What genres of music do you like?
32 responses

Genre	Value
R&B	11 (34.4%)
Pop	17 (53.1%)
Dance	19 (59.4%)
Ballad	3 (9.4%)
Metal	11 (34.4%)
Rock	18 (56.3%)
Hip Hop	11 (34.4%)
Classical	16 (50%)
Country	13 (40.6%)
Electric	11 (34.4%)
Techno	8 (25%)
Jazz	11 (34.4%)
Indie	1 (3.1%)
hard rock and heavy metal	1 (3.1%)
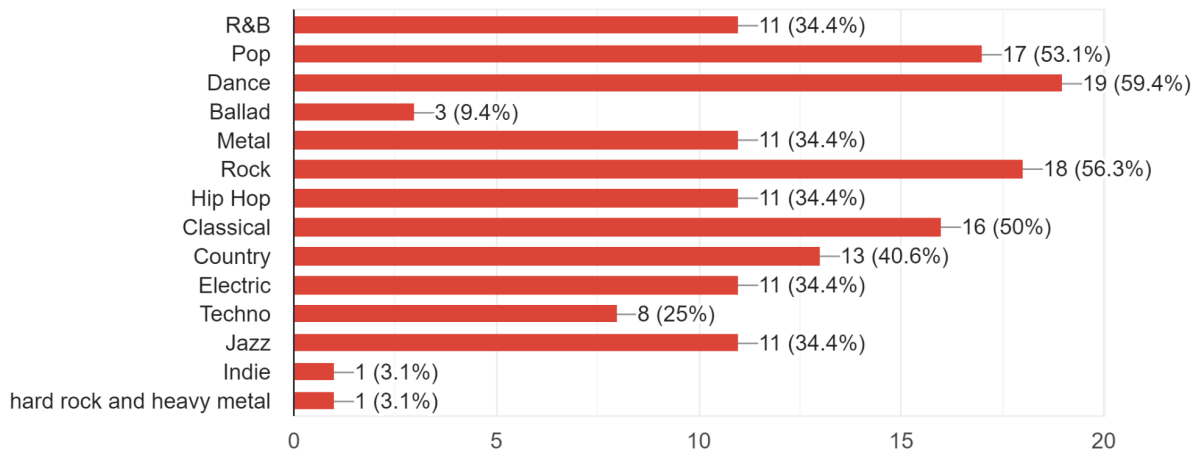
Figure 18. Respondent's favorite music genres

The following inquiry centers around the class of music that interests respondents. This question is a numerous decision design that empowers members to choose a few responses. Most of the people who took part in the meeting liked "Dance". Additionally, "Pop" sweethearts are practically equivalent to "Rock" darlings as both music sorts are chosen by 53.1% and 56.3% of respondents separately, trailed by "Old style and County" with tolerably 40-half. The third famous gathering of music sorts incorporates "R&B, Metal, Hip Hop, Electric, Jazz", chosen by 34.4% of all respondents, separately. The following three liked music sorts are Ballad (9.3%), Techno (25%), and Indie (3.1%).

B. Part II: "Respondent's general perception of sound"

Question 7: How often do you come into contact with sound (music, jingle) at these touchpoints either deliberately or accidentally?

Being referred to 7, 32 respondents are asked how frequently they come into contact with sound (music, jingle) at the referenced touchpoints either intentionally or unintentionally. These touchpoints incorporate applications, voice colleagues, computerized notices, TV advertisements, radio, and disconnected stores. The scale from 1-to 5 showing never, once in a while, in some cases, frequently to continuously, is given. Figure 22. Explains respondents' recurrence of being presented to sound from each touchpoint. Obviously, significant respondents consider "Television Commercials" to be the most incessant touchpoint where they generally come into contact with sound. "Advanced Notice" and "Radio" is the second regular touchpoint where respondents frequently or at times find sound being played; trailed by "application" and "Disconnected Stores". For, "virtual voice colleague", an extraordinary greater part of respondents think they at times get the sound from this touchpoint; this is additionally the situation for "radio".

How often do you come into contact with sound (music, jingle) at these touchpoints either deliberately or accidentally?
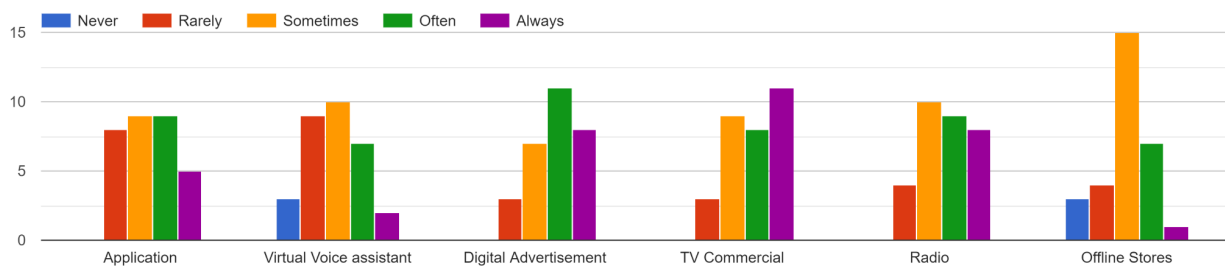
Figure 19. Touchpoints respondents come into contact with sound

In summary, TV Commercial is the touchpoint that respondents always get exposure to sound, followed by digital advertisement, and Radio.

Question 8: What are your specific preferences regarding music in an advertisement? (maximum 3 answers)

What are your specific preferences regarding music in an advertisement? (Maximum 3 Answers)
31 responses
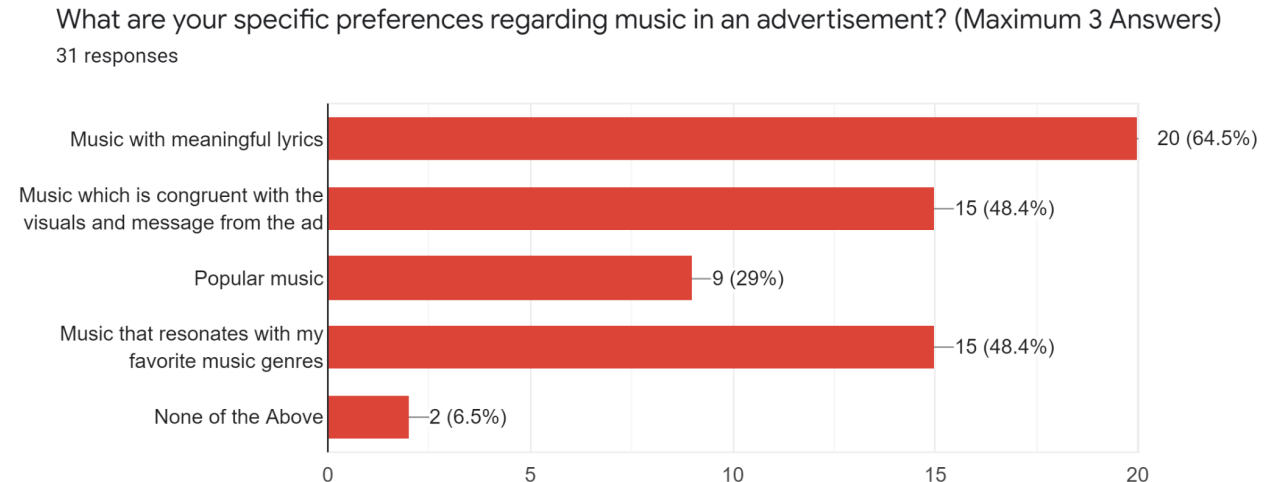
Figure 20. Respondents' specific preferences for music in advertisement

The justification behind this question is to affirm an explicit inclination for music showing up in the notice. This question gives five other options, in the organization of numerous decision questions where a limit of three responses can be picked. It is uncovered that "music with significant verses" is generally picked with 20 reactions while "music which reverberates with most loved music classes" and "music which is harmonious with visual and message" are chosen with 15 reactions individually. In the interim, there are 9 determinations of famous music to be utilized in the commercial. There are just 2 reactions against those previously mentioned inclinations.

Question 9: Do you agree with these effects of ad music on your individual perception?

The accompanying inquiry poses to the respondents what music means for their insight regarding memory, feeling, consideration, experience, and message. The thought process in this question is to look at the speculation and study the impacts that music could bring to audience members.

It very well may be seen from Figure 24., that 10 respondents unequivocally concur and 17 respondents concur that "music makes their memory", while 2 respondents stay impartial, 1 respondent differs, and 1 individual unequivocally clashes.

Do you agree with these effects of ad music on your individual perception?
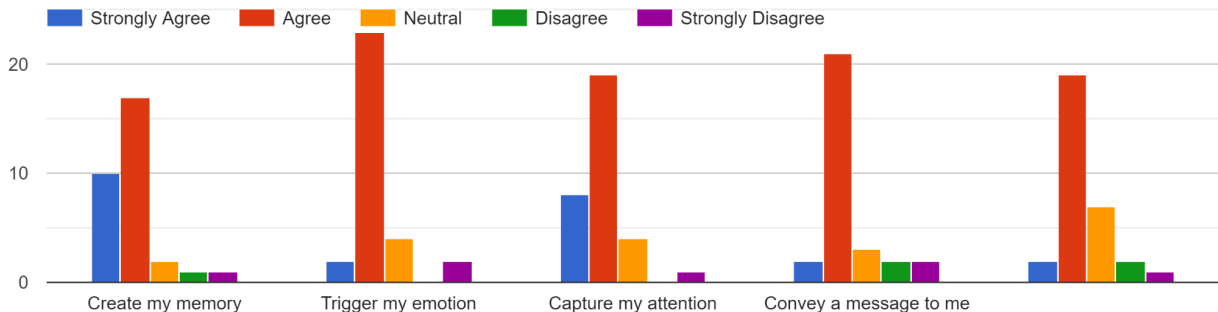
Figure 21. Effects of music on respondents' perception

For the subsequent assertion "music sets off my inclination", most of the respondents concur with the impact, with 2 respondents emphatically concurring, 23 respondents concur, while 4 respondents neither concur nor differ and just 2 respondents emphatically conflict. Proof shows that the third impact "music catches my consideration" is principally appraised with firmly concur (8 respondents) and concur (23 respondents), though 4 respondents keep their nonpartisan assessment; just 1 unequivocally conflicts.

Thinking about the following explanation "music passes a message on to me", the diagram shows that only 21 respondents concur, 2 respondents unequivocally concur, and 3, do not one or the other concur nor clash. However, it is vital to take note that 2 respondents differ and 2 respondents unequivocally clash.

Thinking about the following explanation "music reviews my past experience", the diagram demonstrates that only 19 respondents concur, 2 respondents emphatically concur, and 7, do not or the other concur nor conflict. However, it is critical to take note that 2 respondents differ, and 1 respondent firmly conflicts.

All in all, it very well may be suggested that most of the respondents recognize explicit impacts of music yet there is still vulnerability in the experience of others. The specialist draws a sequential request of music's belongings, evaluated by respondents would be

Emotion Triggering, message transport, consideration catching, experience review, and memory creation.

d. Part IV: "Respondent's general perception of music in Ad/Jingle"

Q10) Meaningful lyrics used in the advertisement of a product attract the audience more

**Meaningful lyrics used in advertisement of a product attract the audience more**
32 responses
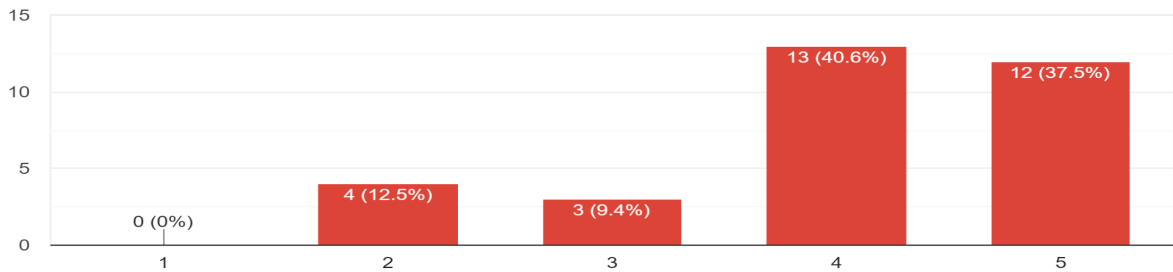
Figure 22.Meaningful lyrics used in ad attract audience more

13(40.6%) and 12(37.5%) respondents Agree and Strongly Agree with the statement "Meaningful lyrics used in the advertisement of a product attract the audience more". On the other side 4(12.5%) and 3(9.4%) respondents are Disagree and Neutral.

Q11) Understandable Lyrics are liked more than those of difficult ones

Understandable Lyrics are liked more than those of difficult ones
32 responses
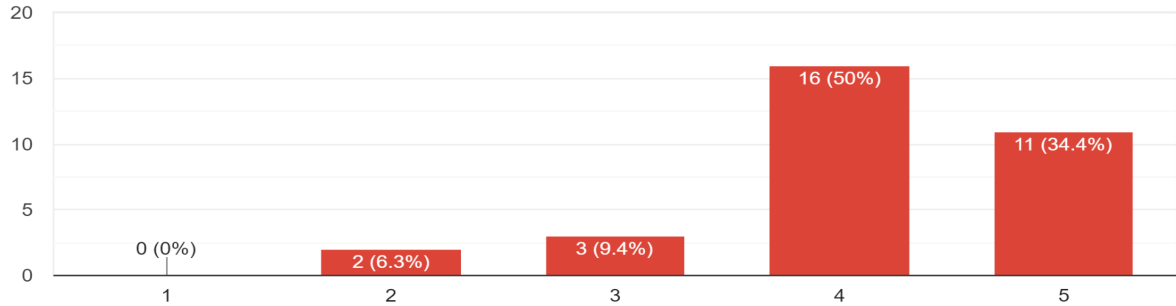
Figure 23. Understandable lyrics are liked more than difficult ones

16(50%) and 11(34.4%) respondents Agree and Strongly Agree with the statement "Understandable Lyrics are liked more than those of difficult ones". On the other side 2(6.3%) and 3(9.4%) respondents are Disagree and Neutral.

Q12) Memorisable lyrics used in the advertisement of a product manager to find a place in consumer's hearts more easily

Memoizable lyrics used in advertisement of a product manage to find place in consumer's heart more easily
32 responses
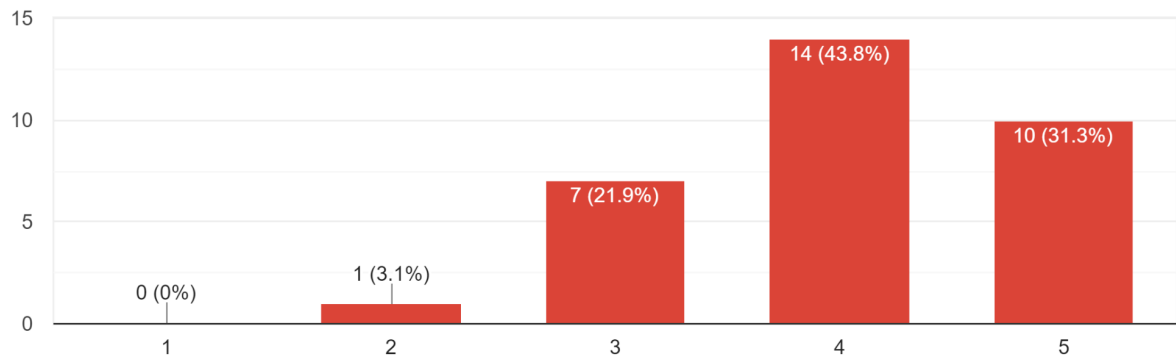
Figure 24. Memorisable Lyrics used in ad find a place in consumer heart

14(43.8%) and 10(31.3%) respondents Agree and Strongly Agree with the statement "Memorisable lyrics used in the advertisement of a product manager to find a place in consumer's heart more easily". On the other side 1(3.1%) and 7(21.9%) respondents are Disagree and Neutral.

Q13) Traditional music used in the advertisement of a product attracts the audience more

Traditional music used in advertisement of a product attracts the audience more
32 responses
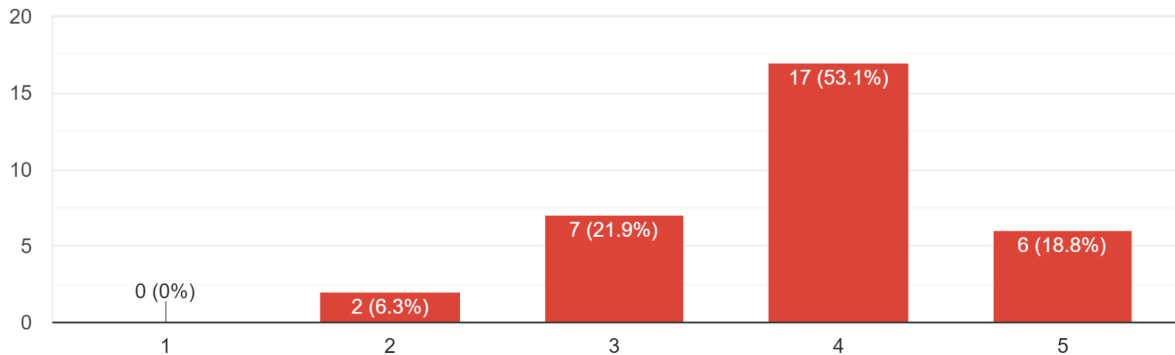
Figure 25. Traditional music used in Ad attracts audience more

17(53.1%) and 6(18.8%) respondents Agree and Strongly Agree with the statement "Traditional music used in the advertisement of a product attracts the audience more". On the other side 2(6.3%) and 7(21.9%) respondents are Disagree and Neutral.

Q14) Music of a known or famous song used in the advertisement of a product is easy to relate to

Music of a known or famous song used in advertisement of a product is easy to relate to
32 responses
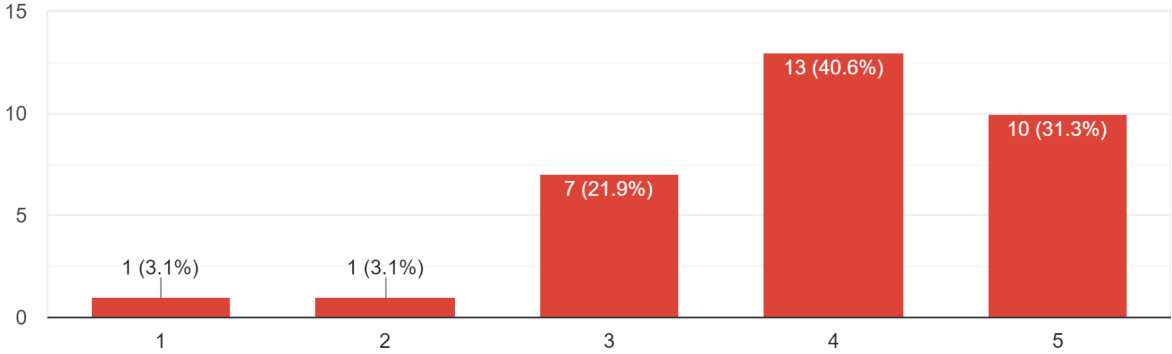
Figure 26.Music of famous song used in Ad is easy to relate

13(40.6%) and 10(31.3%) respondents Agree and Strongly Agree with the statement "Music of a known or famous song used in the advertisement of a product is easy to relate to". On the other side 1(3.1%) and 7(21.9%) respondents are Disagree and Neutral.

Q15) Music that matches the product's attributes more is more acceptable to consumers

Music that matches product's attribute more is more acceptable by consumers
32 responses
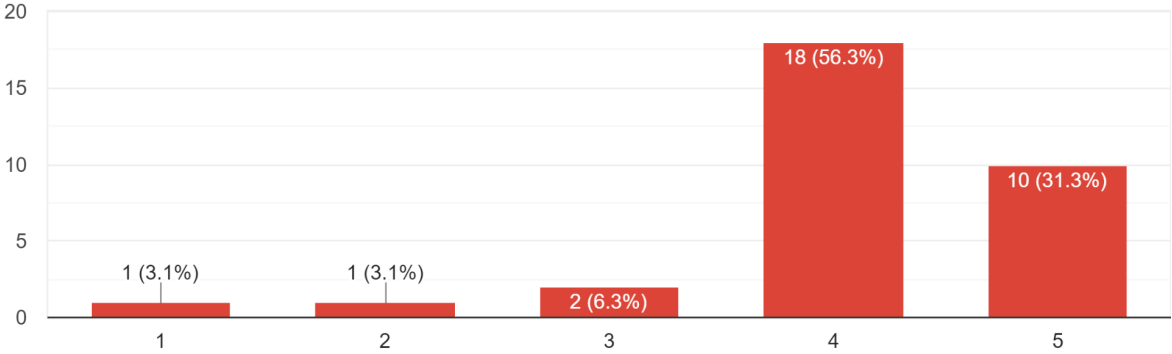
Figure 27. Music that matches product attributes more us acceptable to consumers

18(56.3%) and 10(31.3%) respondents Agree and Strongly Agree with the statement "Music that matches a product's attribute more is more acceptable by consumers ". On the other side 1(3.1%) and 2(6.3%) respondents are Disagree and Neutral.

Q16) Jingle that can be memorized easily helps consumers retain the product or brand more

Jingle that can be memorized easily helps consumer retain the product or brand more
32 responses
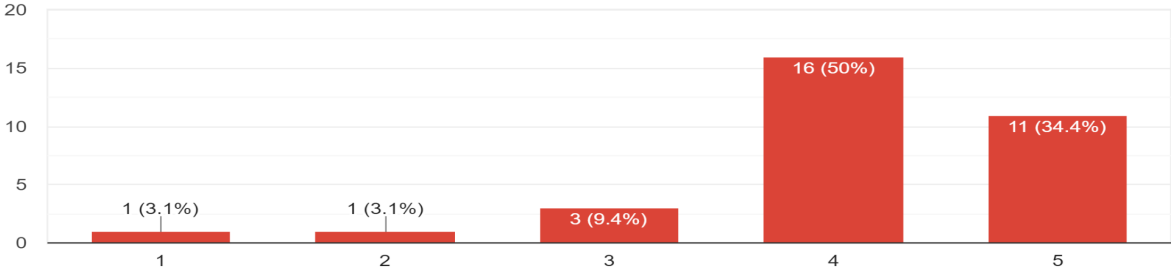
Figure 28. Memorable jingle easily helps consumers retain the product

16(50%) and 11(34.4%) respondents Agree and Strongly Agree with the statement "Jingle that can be memorized easily helps consumer retain the product or brand more". On the other side 1(3.1%) and 3(9.4%) respondents are Disagree and Neutral.

Q17) Consumer is likely to retain the product more if the lyrics used in the jingle are meaningful

Consumer is likely to retain the product more if the lyrics used in the jingle are meaningful
32 responses
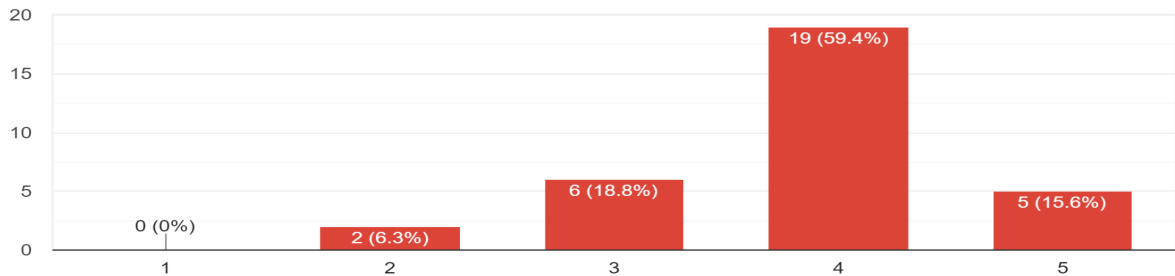
Figure 29. Meaningful Lyrics helps consumers retain product more

19(59.4%) and 5(15.6%) respondents Agree and Strongly Agree with the statement "Consumer is likely to retain the product more if the lyrics used in the jingle are meaningful". On the other side 2(6.3%) and 6(18.8%) respondents are Disagree and Neutral.

Q18) Consumer is likely to retain the product more if the music used in the jingle is pleasant

Consumer is likely to retain the product more if the music used in the jingle is pleasant
32 responses
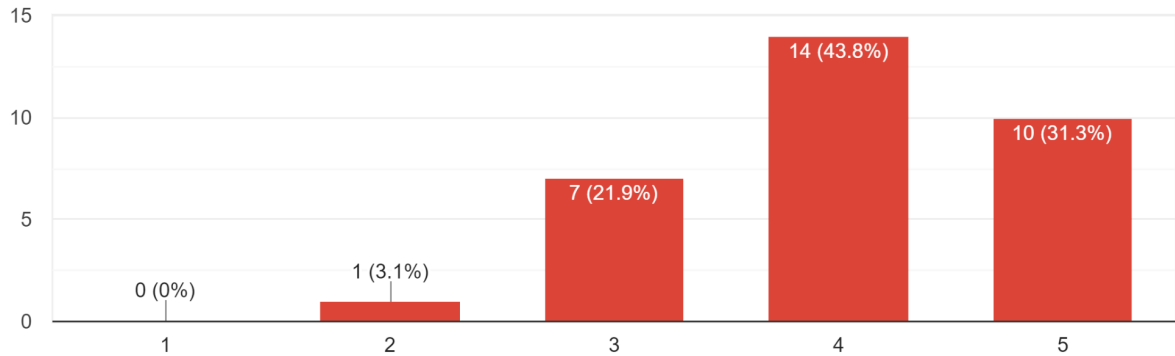
Figure 30. Pleasant music in jingle helps consumers retain product

14(43.8%) and 10(31.3%) respondents Agree and Strongly Agree with the statement "Consumer is likely to retain the product more if the music used in the jingle is pleasant". On the other side 1(3.1%) and 7(21.9%) respondents are Disagree and Neutral.

e. Part V: "Brand recall"

JIngle 1

Recognize the Brand of the Jingle?
31 responses

- Cadbury
- Nestle
- Limca
- Coca Cola
- No Idea Sir Jii
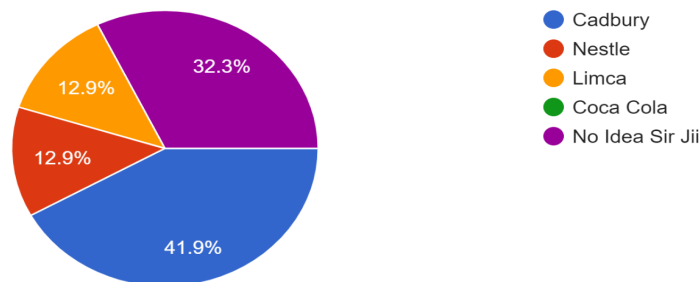
Figure 31. Cadbury Jingle

Jingle 1 is from an advertisement for Cadbury introducing dairy milk in India and majority of the respondents are the 90s born and 41.9% were able to recognize the music of the advertisement. On the other hand, 32.3% were not able to recognize the brand.

JIngle 2

Recognize the Brand of the Jingle?

31 responses
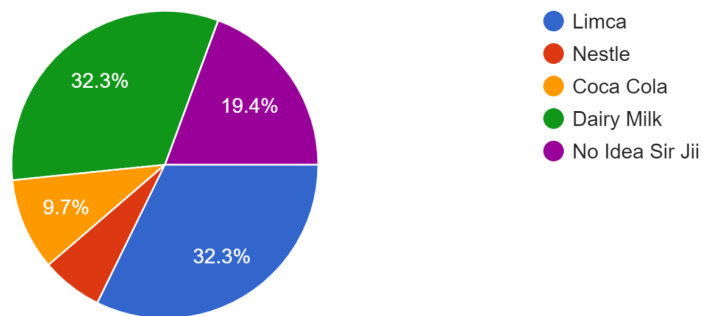
Figure 32. Limca Jingle

JIngle 2 is from the advertisement of Limca, and it is a very joyful song, and the majority of the respondents 32.3% able to recognize the brand. A similar percentage of the respondents confused it with Dairy Milk.

Jingle 3

Recognize the Brand of the Jingle?

30 responses

Legend:
- Nerolac
- Honda
- Pan Parag
- Bajaj
- No Idea Sir Jii
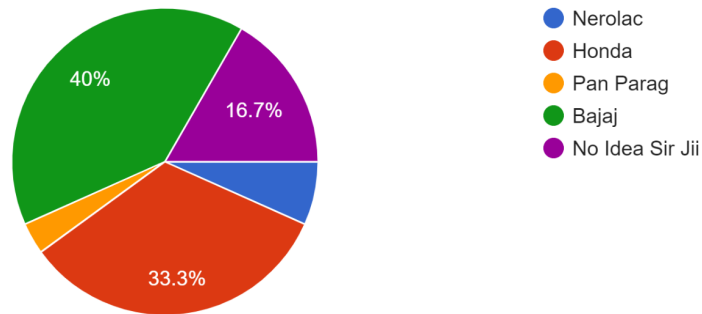
Figure 33. Honda Jingle

This jingle is from the advertisement of Honda, in recent years and amazingly majority of the respondents 40% confused it with the other brand "Bajaj". But 33.3% of the respondents were able to recognize the ad and brand.

Jingle 4

Recognize the Brand of the Jingle?

30 responses

Legend:
- Pan Parag
- Hero
- Pepsi
- Mc Dowells
- No Idea Sir Jii
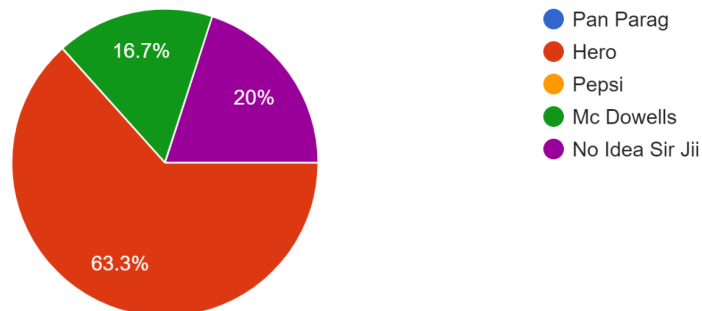
Figure 34. Hero Jingle

This Jingle is from the advertisement for Hero Moto Corp. Interestingly this Jingle has included Hero in the song, which made people recognize the Brand. 63.3% of the respondents guessed the right brand.

Jingle 5

Recognize the Brand of the Jingle?

31 responses

- ● Airtel
- ● McDowell's
- ● Coca Cola
- ● Dairy Milk
- ● No Idea Sir Jii
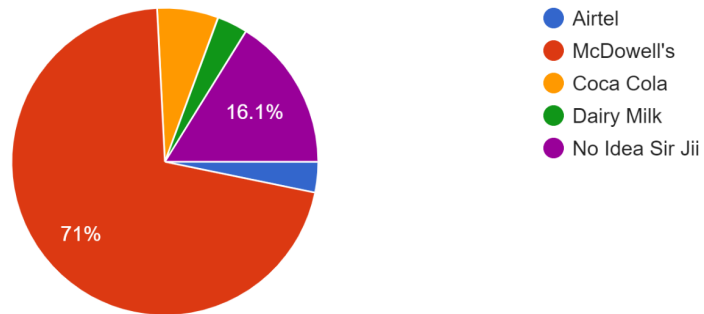
Figure 35. Mc Dowell's Jingle

This Jingle is from the advertisement for Alcohol Brand Mc Dowells, and as expected Whopping 71% of the respondents were able to recognize the brand.

6.5 Result summary

The empirical evidence has shown the influence of music on the perception of the participants. While analyzing the result, it stands out that the people have a deep affinity with music, which drives each person to feel a certain way. Their daily sound touchpoints revolve around applications, digital advertisements, offline stores, and TV commercials where music, sound on apps, Jingle, and commercial songs, are embedded in their subconscious. Among numerous musical genres, "Dance" favorably scores the highest, which accordingly decides respondents' music preference for the music in advertisements. This kind of commercial music would be even more enticing when combined with meaningful lyrics.

In this research, it is concluded that pleasant music and meaningful lyrics in the advertisement have a significant effect on the retention of the product. In the last part of the survey, most of the respondents remember the brands of the jingle music. It is the music that gets the attention first then lyrics because music directly gets stored in the subconscious part of the brain and it is easy to remember. People tend to remember the music for a long when the jingle has pleasant music and easy lyrics.

7. CONCLUSION

7.1 Research implications

This paper investigates the influence of sound branding on consumers' perception, thus the empirical research aims to identify if music or jingle makes respondents recall the brand or product. Three focal questions that are set at the beginning of this research, provide the grounds for structuring the questionnaire.it is confirmed that sound branding positively influences the perception of consumers. Its strategic and consistent use of adapted sound at popular touchpoints, lead to a clear picture of brand attributes, improved impression, positive emotion steering, and message interpretation.

The research results have substantially satisfied the research questions. The empirical data shows that the frequent touchpoints, as rated by the target group, would be application, digital advertisement, offline stores, and TV commercials.

Consumers would prefer the music characterizing meaningful lyrics and music resonating with their favorite musical genres in the advertisement. "Dance" has the most special bond with the sub-group of the population in the survey.

Thus, according to the result derived through this research, it can be concluded that the jingles play a significant role in the advertisement, it's a very important tool for the advertisement. Jingles are very helpful in the retention of the product which ultimately gives the benefit to the organization. Retention of the product through jingles imposes long-lasting effects in the minds of the customer and results also show us that people bought the product in the majority of cases due to the retention of the jingle. The result shows us that the effect of music with meaningful lyrics is imposing a long-lasting effect on the minds of the customers for remembering the product. Hence, it is recommended from our findings that good jingles can make the product more attractive and persuade the people to buy that product so organizations should make the products with a good advertisement strategy including attractive and catchy jingles.

Part IV of the Questionnaire proves the power of the music, where respondents were given a few incomplete jingles from the advertisement 20 years old and the majority of the respondents still remember the brand of the jingle. Favorite or pleasant music automatically attracts the attention of the individual and music can make the individual remember the moment or emotion associated with the music.

7.2 Limitations and suggestions for future research

Sound perception involves psychological and physiological processes, there would be consumers with hearing deficiency. For this reason, the research is limited to a modest size sample, and further study expanding this topic is highly recommended. In addition, as audio marketing is still in its infancy, its potential and challenges have not been measurably investigated, especially in terms of the perception coming from customers. Future research should inspect a broad range of consumers' behaviors under a well-controlled sound environment. This is because, in the field of multi-sensual communication, the use of sound and music is traditionally restricted to campaign implementation rather than a holistic brand experience. Researchers should focus on a wider range of experiments to observe customer's perceptual processes within a tailored sound environment, then measure their reactions concerning:
• Attention span
• Perceived atmosphere
• Perceived brand personality and function
• Earworm phenomenon
• Memorability of a product in the consumer's mind

Moreover, this report also opens up more research perspectives regarding the setting of music or a combination of different senses in a service environment where sound is integrated into the overall experience. These topics may shed light on consumers' behaviors of purchasing and experience throughout the shopping journey.Nevertheless, the factor of music genres in the context of demographics and culture should be taken into consideration, to optimize the use of music and branding needs.

8. References

[1] Almeida Santos, e. B., & Freire, o. B. D. L. (2013). The influence of music on consumer behavior. Independent Journal of management & production, 4(2).

[2] Bishnoi, v. K., & Sharma, r. (2009). The impact of tv advertising on buying behavior: a comparative study of urban and rural teenagers, 12.

[3] Blecha, m. (2015). The impact and interaction of music familiarity and congruency on responses to advertisements, 68.

[4] Gerber, c., terblanche-smit, m., & crommelin, t. (2014). Brand recognition in television advertising: the influence of brand presence and brand introduction. Acta commercial, 14(1). Https://doi.org/10.4102/ac.v14i1.182

[5] Hassan, a. (2015). Effects of tv advertisement on consumer buying behavior: a comparative study of rural-urban and male-female consumers, 11(3), 7.

[6] Heaton, m., & Paris, k. (2006). The effects of music congruency and lyrics on advertisement recall, 4

[7] Karailievova, i. (2012). Impact of songs and jingles used in advertising on brand and product awareness, 43.

[8] Khuong, m. (2015). The effects of television commercials on customers purchase intention – a study of the milk industry in ho chi Minh city, Vietnam. Journal of economics, business, and management, 3(9). Https://doi.org/ 10.7763/joebm.2015.v3.297

[9] Mattila, a. S., & wirtz, j. (2001). Congruency of scent and music as a driver of in-store evaluations and behavior. Journal of retailing, 77(2), 273–289.

[10] North, a. C. (2012). The effect of background music on the taste of wine: music and wine. British journal of psychology, 103(3), 293–301.

9. Appendix - Questionnaire Design

HOW MUSIC IN ADVERTISING AFFECT RETENTION AND RECALL OF THE PRODUCT/BRAND

tushargupta_2k20emba35@dtu.ac.in Switch account

* Required

Email *

Your email

Name *

Your answer

Gender

○ Female

○ Male

○ Other:

Age Group *

○ <18

○ 18 - 23

○ 24 - 29

○ 30 - 35

○ 36 - 41

○ 42 - 47

○ 48 - 53

○ >53

What is your Occupation?

○ Student

○ Student with part time employment

○ Unemployed

○ Part Time Employee

○ Full Time Employee

What is your relationship with Music?

○ Positive - I often listen to it

○ Rather positive - Music does not bother me but I don't listen to it so often

○ Neutral - It does not matter to me

○ Rather negative - I don't like music although It does not bother me

○ Negative - Music bothers me

What genres of music do you like?

☐ R&B

☐ Pop

☐ Dance

☐ Ballad

☐ Metal

☐ Rock

☐ Hip Hop

☐ Classical

☐ Country

☐ Electric

☐ Techno

☐ Jazz

☐ Other:

How often do you come into contact with sound (music, jingle) at these touchpoints either deliberately or accidentally?

	Never	Rarely	Sometimes	Often	Always
Application	○	○	○	○	○
Virtual Voice assistant	○	○	○	○	○
Digital Advertisement	○	○	○	○	○
TV Commercial	○	○	○	○	○
Radio	○	○	○	○	○
Offline Stores	○	○	○	○	○

What are your specific preferences regarding music in an advertisement? (Maximum 3 Answers)

☐ Music with meaningful lyrics

☐ Music which is congruent with the visuals and message from the ad

☐ Popular music

☐ Music that resonates with my favorite music genres

☐ None of the Above

Do you agree with these effects of ad music on your individual perception?

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Create my memory	○	○	○	○	○
Trigger my emotion	○	○	○	○	○
Capture my attention	○	○	○	○	○
Convey a message to me	○	○	○	○	○
Recall my previous experience	○	○	○	○	○

Meaningful lyrics used in advertisement of a product attract the audience more *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Understandable Lyrics are liked more than those of difficult ones *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Memoizable lyrics used in advertisement of a product manage to find place in consumer's heart more easily *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Traditional music used in advertisement of a product attracts the audience more *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Music of a known or famous song used in advertisement of a product is easy to relate to *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Music that matches product's attribute more is more acceptable by consumers *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Jingle that can be memorized easily helps consumer retain the product or brand more *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Consumer is likely to retain the product more if the lyrics used in the jingle are meaningful *

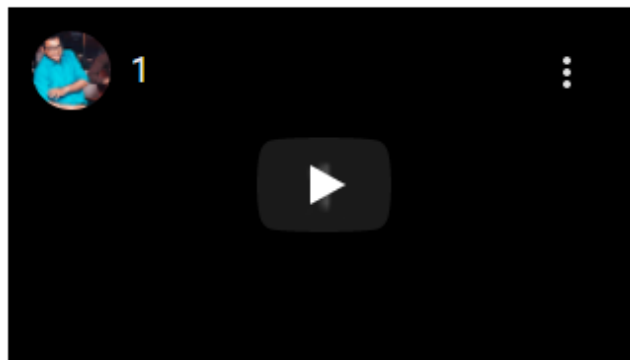|	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Consumer is likely to retain the product more if the music used in the jingle is pleasant

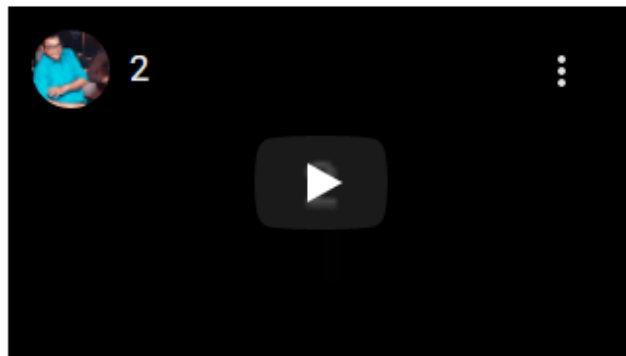|	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

1

Recognize the Brand of the Jingle?

○ Cadbury

○ Nestle

○ Limca

○ Coca Cola
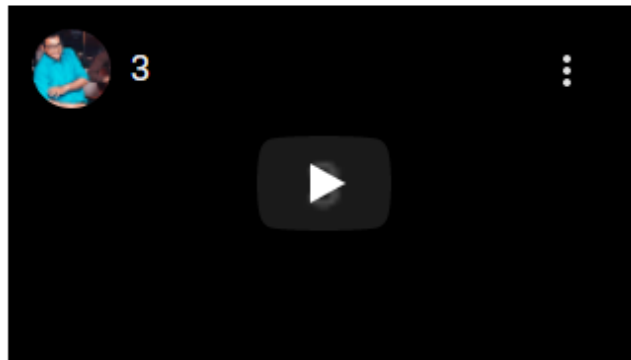
○ No Idea Sir Jii

2

Recognize the Brand of the Jingle?

○ Limca

○ Nestle

○ Coca Cola
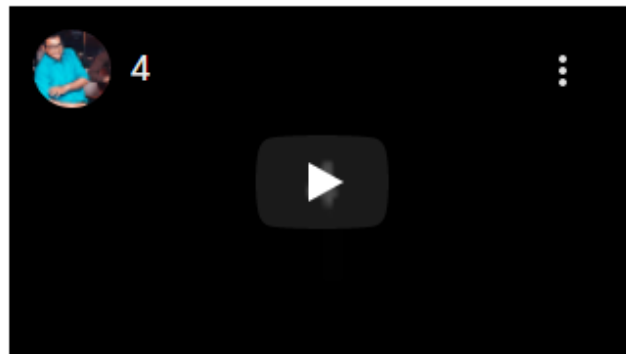
○ Dairy Milk

○ No Idea Sir Jii

3

Recognize the Brand of the Jingle?

○ Nerolac

○ Honda

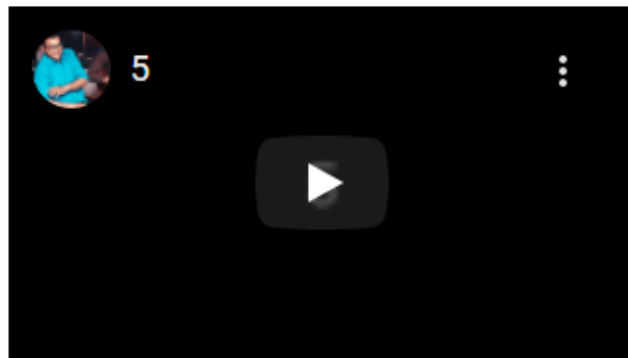○ Pan Parag

○ Bajaj

○ No Idea Sir Jii

4

Recognize the Brand of the Jingle?

◯ Pan Parag

◯ Hero

◯ Pepsi

◯ Mc Dowells

◯ No Idea Sir Jii

5

Recognize the Brand of the Jingle?

○ Airtel

○ McDowell's

○ Coca Cola

○ Dairy Milk

○ No Idea Sir Jii