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## INVESTIGACIÓN/RESEARCH

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### MUSIC AND PUBLICITY. A METHODOLOGICAL APPROACH TO MUSIC-AUDIOVISUAL ANALYSIS OF TELEVISION SPOTS

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#### ABSTRACT

Nowadays music forms a part of the human and social dimension, sometimes without being aware of it. In this regard, publicity, especially around the media, is one of the areas in which music presents a great visibility, versatility and semantic relevance. Attending to this fact, in this paper we make an approach to the presence of the music in publicity, from its origin to the establishment of a methodology for analyzing the music in relation to other elements with which it coexists in TV spots.

#### KEY WORDS

Publicity - Media - Spot - Music - Proposal of musical analysis - Musical function - Semantic value.

### MÚSICA Y PUBLICIDAD. UNA APROXIMACIÓN METODOLÓGICA AL ANÁLISIS MÚSICO-AUDIOVISUAL DE ANUNCIOS TELEVISIVOS

#### RESUMEN

La música forma parte de todos los elementos de la dimensión humana y social, en ocasiones sin ser conscientes de ello. A este respecto, la publicidad, especialmente en torno a los medios audiovisuales, es uno de los campos en los que la música adquiere mayor visibilidad, versatilidad y relevancia semántica. De acuerdo con esta circunstancia, en este artículo realizamos un acercamiento a la presencia de la música en la publicidad, desde su origen hasta el establecimiento de una propuesta metodológica de análisis de la música en relación con el resto de elementos con los que ésta convive en los *spots* televisivos.

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## **PALABRAS CLAVE**

Publicidad – Medios audiovisuales – *Spot* – Música – Propuesta de análisis musical – Función musical – Semántica.

## **1. INTRODUCTION**

The study of music in advertising is encompassed around the new lines of research related to the evaluation and reflection about the place and the meaning of the musical fact inserted in the media, also taking into account the visibility of sound and the semantic possibilities of music in communication. Although we are constantly surrounded by promotional spots, we are not aware of how advertising can change our will as potential consumers, not to mention the complex creative process and the variety of items inside each ad. However, along with the assessment of advertising as a means of communication oriented to economic purposes, it notes the perspective generated around art and creativity that surrounds every advertising campaign. In fact, today advertising has become a ground for the visual, aural and dramatic experimentation, a market in which hundreds of artists from different disciplines work looking for a common purpose: the commercial effort.

Throughout history we have seen how the theater and cinema were also platforms where artists gave their creativity and innovation, but today, because the viewer has already assimilated all kinds of possibilities, creators have also used the communications field in search of new expectations. In that sense we can consider that advertisements sometimes are a work of art on a smaller scale but of great interest because, in seconds, they are able to concentrate large numbers of formal and semantic elements from the assimilation of an audiovisual code that relates images and sounds and whose purpose lies mainly in profit.

In the case of images nobody seems to question the relevance of the same if we talk about TV commercials but what about the music? Undoubtedly, in all the commercials the music is not only a key element in the audiovisual media but its inclusion is very well thoughtful, because not only it strives to attract attention by being inserted, but it adds concrete nuances to the products advertised in that way so that it helps to create a small aesthetic universe in less than one minute duration - regardless of the need for certain adjustments and synchrony by those that make or adapt the musical part -. Moreover, we cannot forget that music is a prime element for advertising that helps, provided that it operates correctly in relation to the objectives, that the phases of the advertisement are met.

## **2. OBJECTIVES**

This research aims to stress the relevance of music in TV commercials, due to the dominance of image over sound in contemporary audiovisual productions and the viewer's perception. In response to this situation, and together with the social recognition of the musical discipline, we seek to make an approach to musical origin around advertising as well as a review of some of the analytical proposals of the music within the spots. Finally, we offer a proposal for the analysis of the musical

element within TV ads, with the intention that the method of study presented, the result of the review of proposals made in the last ten years, may be susceptible of employment for those researchers interested the impact and the role of music within advertising audiovisual products.

### 3. METHODOLOGY

According to the objectives previously mentioned, first we have conducted a review about musical references in advertising, since its inception. And, in that sense, it should be noted that the origin of the advertising world has nothing to do exclusively with the technological development nor with the audiovisual media in which it has found a great ally. Dr. Jose Antonio Gomez Rodríguez in "What you cannot sell, sing it." Some reflections on the role of music in advertising "(Gómez Rodríguez, 2005, pp. 225-266) links the advertising germ to popular culture. In the quoted text Gómez Rodríguez raises the importance of music in advertising and places the origin of the commercial song on the street cries. In the end the music, even about the mere melodic intonation has always been considered a likely means of use for calling attention in social life, as well as realize the town criers and bailiffs that, using rhymes, communicating important news to their neighbors.

Professor Gómez Rodríguez also illustrates the origin of music in traditional culture with popular examples, as well as radio and television ads in parallel with the development of this medium. Thus, he notes that initially some radio spots were also used in television advertisements, with the added image, without forgetting that the advertising world has shaped through its various disciplines the features of the society throughout the ages. For example, in the case of the publicity generated during the Franco regime it is worth noting how the sound and audiovisual means adapted to the traditionalist ideals of the regime. The same is true today in which the configuration of a *spot* has the intention to adapt to the contemporary ways of life with the intention of trying to cover as best as possible the needs and desires of the population.

Also, with the intention to understand in the best possible way the musical presence in advertising, and before delving into the more specific aspects, we have made a brief rapprochement at the place that advertising has captured in the current consumption society, according to the features of the contemporary. Let's recall that a *spot*, commercial or advertisement is made also by images and sound - environment sound, sound effects, dialogue and / or music- and, according to the union of different disciplines, the resulting product often results in an artistic and symbolic convergence. In that sense, and beyond any formal reading, advertising is a vast field of experimentation and research in the field of semiotics<sup>2</sup>. Since an ad is a text that consists of the union of different semiotic systems, through visual signs, -musical and sound effects- signs and -linguistic signs -oral or written, the study about the disciplines that form part of the advertising must be done also in response to formal aspects more than its semantic sense. It is from this premise as how music has been

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<sup>2</sup> Ferdinand de Saussure (1857-1913), the father of modern linguistics and semiotics, defines the sign as something rather than nothing. Thus the sign has two parts, the signifier and the signified, and both issues should be taken into account on the study and research disciplines that converge in these parts

conceived and studied.

Moreover, we have made a selection of secondary sources related to the presence of music in advertising, in order to check the statements made to the present and their nature. Of all the addressed secondary sources, some of them discussed later in detail in relation to the results obtained, it should be noted in the first place how, in all cases, it affects the relationship between advertising and consumer society, which is also present in the face of musical selection and presence. It is clear that advertising creates and affects businesses of all kinds, with the intention to contribute to economic improvement in several areas. However, it should be noted that advertising can not only change the economic performance of the company that it is responsible of, and has funded a campaign, but even today is considered one of the markets that moves the world and, therefore, may impact in the productivity and economic growth of other areas. Also in the Spanish context that favorable situation is pointed out, as indicated by Manel Palencia in "Music soundtrack of the Spanish television advertising: forms, genres and musical styles ". (Palencia, 2010, pp 299-318.):

The advertising industry in Spain moves multimillion figures in a similar way as other western countries, and from it depends reference price indices, such as the rent of premises, sports or the editorial world, among many others. Advertising is a reference of many every day, economic and political situations, and therefore, although the crisis of 2008 and 2009 were particularly painful for the industry maintains a level of pre-eminence in society compared to other professional activities (Palencia, 2010, p. 299).

Also, in parallel with economic issues, the joint reading of secondary sources related to the topic and viewing *spots* according to our approach has determined the look of this sociological study according to the appreciation of a change around products that have been starring in advertising. While decades ago staples were announced, today ads are usually considered a platform to launch new products with the intention that people know them, especially through television because of its ability to reach the masses . That is, the advertising seeks to influence the behavior and attitudes of potential customers, presenting new products and trying to convince them that not only they need them but even more, that they desire them. And for this it uses all the creative and artistic disciplines in which it takes part, including music, the protagonist discipline of our proposal. Around this fact, and with the intention to address more specifically musical aspects, we have taken some musical analytical proposals developed in the last ten years and reflected in academic volumes and we've put them into practice with the TV ad "Balay. For a more comfortable world"<sup>3</sup> broadcast on Spanish television during the years 2008 and 2009, with the intention that these criteria may be susceptible of application to other researchers that deal with the musical presence in the media.

#### 4. DISCUSSION

The approach to our object of study, the presence of music in Spanish advertising,

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<sup>3</sup> <<https://www.youtube.com/watch?v=wNMF61BI6rA>> [Last query: 22 of february of 2015].

has given us results on three sides. In the first place viewing and reflection on the musical made in various audiovisual ads, along with access to secondary bibliographical sources, has enabled us to confirm the visibility of music and the ability to discriminate certain parallels between the evolution of the advertising relative to technological transformation and development of the products promoted, and the music industry. Secondly, our research has led us to revise some of the musical premises linked to advertising, leading to a formal reading but also semantic and functional. Finally, in this paper we present, starting from the review of the most innovative and academically accepted methodological proposals, the practical application of some of the methods of musical-visual analysis more didactical and practical starting from a case study .

#### **4.1. Advertising and music industry: parallels.**

The revision of television advertisements broadcast in recent years has allowed us to see, among other things, the visibility of the music and the existence of certain parallels between audiovisual advertising and music industry *per se*. When we think about advertising in the XXI century we do it in an audiovisual key: although advertising was integrated primarily within the radio area, nowadays media has meant a land of greater creative possibilities and greater effect, since in the radio the only tools capable of being used when advertising a product are the voice, the music, the sound effects and the silence, while the audiovisual media have the image, which has become the main protagonist because of the visibility surrounding Western society. However, the visibility of music is always noted with the reflection and selection of a sound substrate, which coexists with the visual substrate, which is aimed at creating a parallel or synchronous speech along with the rest of audiovisual elements, depending on the objectives of each campaign.

A significant change around the advertising world was seen with the integration of new technologies that have been installed with force in our society, whose results are evident through the more contemporary *spots*. But technological developments have also been integrated into the communicative plot as in the artistic and musical. In this regard, Dr. Cande Sanchez Olmos says how technological advances have changed the advertising industry itself, but also the music, according to the use being made of music, as she says in her book *The musicity. The commercial and cultural relations between the music industry and advertising* (Sanchez Olmos, 2009):

New technologies and the Internet have changed the rules of the game for both the music industry and advertising. Sales of hardware have fallen while sales of new digital files do not offset the losses, according to Promusicae (Association of Music Producers in Spain) in their communications on music sales. Internet began as a threat to the recording industry, but now all the sectors involved in this industry understand that the Web is an opportunity for the development of the sector. Therefore, we see how the production process of the recording industry gets ever closer to the advertising industry than of other industry, because in the new business model, the music industry uses the disk, the concerts, the film, the television, ... as a support of the advertising message. The music will sell less but it is consumed more. The

network has enabled new channels of distribution for musicians and unknown artists (Sanchez Olmos, 2009, p. 13).

It results significant, therefore, how advertising has used music in their commercial products but, likewise, how advertising has also led to changes in the music industry. In fact, it is possible that the appearance of an emerging band in a television ad can be catapulted to fame thanks to the diffusing possibilities of a *spot*, in the same way that many commercials decide to integrate an artist already consecrated with the intention of generating a argument of authority and prestige associated with their product. These symbiotic advertising and musical parallels have the clearest testimony through the advertisement of the Seat Ibiza 25th Anniversary<sup>4</sup>, a campaign issued in 2009 with the intention of promoting the latest technical and aesthetic innovations of the Spanish vehicle coinciding with the silver wedding anniversary of the starting of its manufacture.

In this case we can see how the campaign affects the presence of tourism promoted in the Spanish society of the past 25 years, accounting for the passing of time through representative musical examples from the decades of the 80s and 90s and early XXI century with a *slogan* that dictates: "25 years playing together." Thus, the campaign presents the art and aesthetics of tourism development in parallel to the listening of songs of musical artists such as Alaska and Dinarama, Social Security, Alex Ubago and The Dream of Morpheus and their *singles* "Neither you nor anyone", "I want to have your presence", " Fear of nothing "and" If there you are not", coinciding the promotion of the Seat Ibiza 25th Anniversary in this television advertisement with the presentation of the group's latest album The Dream of Morpheus. Therefore, the use of music as an effective remedy and protagonist in the campaign is evident, both in its audiovisual visibility and presence in the *slogan*. Moreover, the promoted product, of which it highlights its aesthetic modernization and its social presence, is presented as a parallel of the transformation of the music industry produced in Spain during the life of the vehicle.

Thus the correlation between performance and product evolution with the evolution of the music industry is clear, the latter used as a visual aid deeper into the advertising campaign. In any case it seems clear that the development of the arts in different formats can go hand in hand in the advertising world, hence the purpose of this study to provide special attention to the arts involved in the advertising world, music . Therefore, and with this aspect of the parallels and the use of the music industry, then this study will propose a look under the formal and semantic contributions of music in audiovisual advertising and subsequently a proposal strictly musical but also visual analysis, with special attention to the different phases of commercial and end of each campaign.

#### **4.2. Music as a formal resource and semantic element**

Beyond the possible artistic approaches we must take into account that advertising always implies a commercial point of view because commercials have been created to fulfill an economic purpose. With the intention that an ad takes effect, advertisers employ the textual and audiovisual disciplines that they consider appropriate to

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<sup>4</sup> <https://www.youtube.com/watch?v=rqEOH6d4XeM> < Last query: 13 of april of 2015].

achieving the efficacy of the commercial ad. However, regardless of all the commercial network, the fact is that the world of advertising appeals to the emotion and psychology of the society in search of potential customers. In that sense it seems clear that music can be a resource susceptible of use in advertising campaigns, whatever the continued advertising model. For example, in the case of models based on learning or linear models (Garcia Uceda, 2008, p. 181), music can be understood as an element that can help in overcoming the different stages of the advertisement.

If we apply this premise to the A.I.D.A. model (Duran, 1982) based on overcoming the 4 stages -call attention, arouse interest, to cause desire and lead eventually to inducing the action of buying- we can consider that music can contribute effectively. Since the first thing that an ad should do is to attract attention of potential consumers, music can contribute to this task, either by selecting a familiar melody that is part of the cultural wealth of the viewer, either through a music style that stirs the viewer's interest on the *spot*. Once it has captured the attention of potential consumers, it is necessary that the product arouse his interest in the advertisement and then in the promoted product. Hence, the musical selection can also be also aimed at such circumstance along with images or words. Once built the framework of need and interest around the advertisement, the *spot* should lead to the desire on the part of the person who hears or sees the *spot* with the intention of being consumed. Finally, after overcoming previous phases, the *spot* should make that the consumer passes from a passive to an active attitude and purchase the item promoted, sometimes with the inclusion of *jingles* that people assimilate and interpret in other contexts of his everyday life.

So, around these phases apart from the accomplishment of the process of other advertising models, music can help the ad to achieve an effective result. But, continuing with this idea, the question would be: how do we know if a music is a good choice for a commercial? Usually the target is taken into account in the sound selection of a *spot*, as the audience for whom the product is directed should be attracted or curious about the music, also integrated with the rest of the artistic elements in each ad. But despite the attempt of emotional closeness between advertising and viewer, the fact is that you never know if a musical selection was correct until you observe the economic<sup>5</sup> performance as it can never be predicted with certainty the operation of one or other music.

As for the stylistic aspects, it should be noted that there are no own characteristics of music in the advertising world but the formal characteristics, the stylistic features, the nature and meaning of music are free and versatile, with the intention of adapting in a particular way to each commercial. In the end, the ultimate goal should be to develop personalized advertising according to the particular characteristics of the product and its *target*, its ideal audience. Thus, in advertising there coexists a myriad of musical styles that depend on the intention of those responsible for a campaign, of aesthetic features of all the advertisement of the relationship between images, sounds and music and the recipient to whom is preferably directed the campaign. What may happen is that once music is associated with a product, such

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<sup>5</sup> Today studies intended to guide the various advertising campaigns but practice is not foolproof because the acceptance of the aesthetic elements of an advertisement depends not only on the tastes of consumers but the fashions of the moment are carried out as well as affective elements are enhanced.

music is repeated like a *leitmotiv* in different campaigns of the same product, imparting an extra-musical sense of definition.

Despite the absence of a pre-established compositional standards in relation to the musical features it should be noted that, in general terms, the use of a tonal musical language of postromantic character is often shared, according to the harmonic structure most assimilated largely through the population, and the concept of music as a discipline that can appeal to the expressive function, with the intention of emphasizing the emotional element and, thus, try to mobilize the potential consumer to the last phase of the advertisement, the action. In this regard it should be noted that, according to the artistic wealth of a *spot* by the union of so varied artistic disciplines, and along with the implicit meanings, we can say that music is a necessary structural element that, along with images and dialogues, results in a possible semiotic reading of radio and television commercials. In the end the signs surround all human communication and is a trait that separates us from the animals: while the animals communicate by signs as spontaneous responses, humans communicate by signs loaded with specific intentions. For that reason, in the case of music analysis within advertising we not only must heed the proper formal features of the discipline but especially the role that music acquires when it works together with the other audiovisual elements integrated into a *spot*. Therefore, with this review of theoretical aspects, the third aspect of this study proposes a practical proposal of analysis that meets the elements outlined here.

#### **4.3. Review and proposal of a musical-audiovisual analysis of advertising**

The final result obtained from our research includes a review and a proposal of musical analysis susceptible of being used in television commercials, always trying to offer a global reading along with the rest of the audiovisual disciplines that make up the *spot*. Although analytic theories are not especially prolific around the integrated music in advertising, compared to the many contributions made about the insertion of the music in films, some teachers and researchers have offered some ideas that we consider susceptible of a possible application.

When analyzing a *spot*, Professor José Antonio Gómez Rodríguez (2005, pp. 225-265) proposes an analysis model based on a database to address the various elements of the *spots*. The idea is to get a direct view of the various disciplines that make up the *spots* and encourages reflection because, of all the elements that are part of an ad, sonorous or audiovisual, music often receive scant attention from the creative ones. In that sense, the author defends the proposal of a model that addresses the relationship of the various audiovisual elements that make up each *spot*, a model that, in his own words, "should inquire as far as possible, in the relationships music-image to objectify a correspondence in which the creative ones tend not to notice, which is because the music often occupy a secondary place in the shooting script of the TV *spot*" (Rodríguez Gómez, 2005, p. 249). The novelty of his speech lies in the development of a database that allows a deeper analysis of the *spots*, covering not only the purely audiovisual elements but focusing on formal characteristics of the products advertised and with a commercial and sociological view. This provides a quick overview of the general features of the advertisement is achieved. So, you

could develop a database from index cards or records with the following sections, described below in simplified form:

<b>Product</b>	
<b>Spot</b>	
<b>Music</b>	
<b>Sound</b>	
<b>Image</b>	
<b>Advertising Resources</b>	
<b>Observations</b>	

**Table 1: Proposed simplified form for the development of a database of spots.**

**Source:** Virginia Sanchez Rodriguez, proposal based on José Antonio Gómez Rodríguez (2005, pp 225-265.).

After collecting the information of the mentioned paragraphs, as in our case the priority demonstration of analysis is the music, we would offer a detailed study of the discipline, but not only assessing the actual formal features but, as we anticipated previously, analyzing its function together with the remaining elements included in the table: the sound, the image and the advertising resources, all in accordance with the purpose and the gist of the *spot*. According to their ability to extrapolate to different contexts, in our case we will highlight the proposed analysis of Dr. Teresa Fraile Prieto offered in her Degree work titled "Introduction to music in film: notes for their theories and functions" defended in 2004 at the University of Salamanca and subsequently revised (Fraile Prieto, 2009, pp. 83-103). Dr. Prieto Fraile offers a proposal for the analysis of music in audiovisual media, despite being circumscribed mainly to the study of music in films, for their adequacy, interest and attention to detail can be adapted to the analysis of audiovisual spots. Thus, the proposal of Fraile Prieto is confined to the following sections:

<b>PRIMARY ANALYSIS</b>	
<b>ORIGIN OF MUSIC USED</b>	<ul style="list-style-type: none"> <li>• Original Music</li> <li>• Music provided, existing or adapted</li> </ul>
<b>SOCIAL PURPOSE</b>	<ul style="list-style-type: none"> <li>• aesthetic-narrative purpose without a social purpose</li> <li>• Business Purpose</li> <li>• Appeal to give prestige</li> <li>• Vehicle social meaning (gender, age, time, etc.)</li> </ul>
<b>SOURCE OF ISSUE OF MUSIC</b>	<ul style="list-style-type: none"> <li>• diegetic</li> <li>• Incidental</li> </ul>

<b>SYNC GRADE MUSIC WITH PICTURE</b>	<ul style="list-style-type: none"> <li>• articulation synchronous</li> <li>• articulation asynchronous</li> </ul>
<b>Conceptual Articulation</b>	<ul style="list-style-type: none"> <li>• Parallelism</li> <li>• Autonomy</li> <li>• Participation and dramatic artistic participation</li> </ul>
<b>SOUND DESIGN</b>	<ul style="list-style-type: none"> <li>• listening point target</li> <li>• Point of subjective listening</li> </ul>
<b>FEATURES</b>	<p><b>Expressive function:</b></p> <ul style="list-style-type: none"> <li>• Reception viewer</li> <li>• Liaison with the viewer</li> <li>• Framework</li> <li>• Realism</li> <li>• emotional tone</li> <li>• Underline dramatic or expressive</li> <li>• Identification with a character</li> </ul>
	<p><b>Aesthetic function</b></p> <ul style="list-style-type: none"> <li>• Filter</li> <li>• Atmosphere (gender or time / space)</li> </ul>
	<p><b>Structural function</b></p> <ul style="list-style-type: none"> <li>• Planning</li> <li>• Structure</li> <li>• Unit</li> <li>• Continuity</li> <li>• structural balance</li> <li>• Rhythmic</li> <li>• structural Ellipsis</li> <li>• Acoustic Presence</li> </ul>
	<p><b>SIGNIFICANT ROLE OR FICTION</b></p> <ul style="list-style-type: none"> <li>• Point of view</li> <li>• Ellipsis narrative or metaphorical</li> <li>• significant Ellipsis or sublimation</li> <li>• Description of a character or feelings</li> </ul>

**Table 2: Methodological proposal for musical analysis in advertising.**  
**Source:** Virginia Sanchez Rodriguez, proposal based on Teresa Fraile Prieto (2009, pp 83-103.)

We will offer next a practical application starting from the aforementioned models taking as an example the *spot* entitled "Balay. For a more comfortable world"<sup>6</sup>

<sup>6</sup> <<https://www.youtube.com/watch?v=wNMF61BI6rA>> Last query: 22 of february of 2015

broadcast on Spanish television during the years 2008 and 2009. To do this, first we will continue the way of proceeding from the creation of content index cards proposed by Dr. José Antonio Gómez Rodríguez, a first approach that offers proper sound and music information of the television commercial. In the case of our choice, the corresponding data with the cited *spot* are as follows, shown in simplified form in this case:

<b>Product</b>	<b>Electrical appliances Balay</b>
<b>Spot</b>	<b>"Balay. For a more comfortable world."</b>
<b>Music</b>	"Singing in the Rain" (cover played by Akrobats group)
<b>Sound</b>	Children recited with text referring to the benefits of the product: "The new efficient dishwasher Balay are less water consumed in the world, only 9 liters. If all we had one, we could expect to save in a year the water consumed by the city of Zaragoza in three. Because it is everyone's job to make life more comfortable world for today and tomorrow. "
<b>Image</b>	- Moving-images of people exercising their own work appliance announced. -Printing The slogan.
<b>Advertising Resources</b>	--Appeal Tenderness through the inclusion of children included in the recital. -Insertion Of a final slogan visually.

**Table 3:** Overview of the spot "Balay. For a more comfortable "in response to the proposal of Professor José Antonio Gómez Rodríguez (2005, pp. 225-265).

**Source:** Virginia Sanchez Rodriguez.

With the intention to comment the musical-audiovisual analysis of the indicated *spot*, and according to the primary musical analysis from the analytical parameters of the proposal of Teresa Fraile indicated in Table 2, we would comment, the following according to the advertisement object our study, the Balay campaign. It should first be noted that, in relation to the origin of the music used in the ad, in this particular

case it is existing music to which they have made an arrangement and is interpreted by the Akrobats group. This is a *cover* of the main theme of the soundtrack of the film "*Singing in the Rain*"<sup>7</sup>. For the advertisement, the band has opted to keep the vocal and instrumental music from the original film, but presents as a difference a melodic line sung by a woman accompanied by a glockenspiel initially, to which strings and other percussion instruments are added as accompaniment as time progresses.

In relation to the social aim, and since this is a TV *spot*, in this case a commercial purpose of music in relation to what happens in the image can be seen. Thus, the selection of music, sound, images and of the company's logo of the product advertised pursuing a commercial effort since the advertising campaign pursued the sale, in this case, appliances. Changing the parameters, according to the emission source of the sound, it should be noted that this is a non-diegetic music: in no time we see the source of sound emission. Thus, the music is not part of the universe of the main characters of the advertisement that, on the contrary, is only heard by the audience and potential consumers.

As for the degree of synchronization of the music with the image it is important to note that the music used is not synchronous. It is noteworthy that the conclusion of the ad does not coincide with a musical cadence but literally "cut" the song when the time is over. Since they have already performed a *cover* of the original theme of the film, probably it would have been more appropriate to have adapted this new version to the ad duration, with a slower *tempo* to make it more aesthetic the relation between the music and the footage of the *spot* and the end of both elements coincided. With this circumstance we observed a strange end of the advertisement that slightly tarnishes the global aesthetic result obtained.

When speaking of the conceptual articulation of the music, the existence of artistic participation and dramatic involvement between music and the rest of the elements that form the *spot* should be noted. Although there are two versions of this advertisement, differentiated by the extension of the film, in both the emphasis is on the idea of saving and to this end they the sound and visual disciplines have been taken into account. Visually, they are closing taps in step with the Balay workers; at the sound level, in the short version of this advertisement a child reads a manifesto which states, so there is no doubt, the need to save water, a fact that is made possible by the " Balay dishwasher ". We can understand that the short version<sup>8</sup>, the most shown by the television, aims to provide a clearer message if the visual elements had left any doubt, leading to the presence of metatext.

Regarding the sound design in the *spot*, it should be noted that this is subjective because the viewer does not notice before their eyes the origin of music and neither the image of the source of the voice in *off*. In this case a child has been selected reciting a text in which he praises the benefits of appliances, which also contribute to the welfare and sustainability, a message that links to Zaragoza from the perspective of the images and coincides with the celebration of the International Exhibition of 2008 as a relevant event in the town.

However, the most significant of the music of this advertisement has to do with function. On one hand we can speak of an imitative or descriptive music, as it comes

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<sup>7</sup> < <https://www.youtube.com/watch?v=w40ushYAaYA> > [Last query: 23 of february of 2015].

<sup>8</sup> < <https://www.youtube.com/watch?v=eU6txXC6cnQ> > [Last query: of de february of 2015].

to making a clear reference to the title of the song, "Singing in the Rain", which refers to water as a necessary asset. According to the title, the *cover* is characterized by the rhythmic and pitched ostinato by the glockenspiel that reminds the sound of raindrops. It is particularly striking that, in this case the interpreter is female that is also the physical protagonist of the *spot*. Thus the notion that the housewife is often the woman is maintained.

On the other hand, the fact of including the theme "Singing in the Rain" is crucial because it is one of the few elements that, despite were an advertisement to preserve water, refers to the film of the same title as a resource that makes clear the expressive function of music through the search for a connection with the viewer from the use of an existing music and therefore known. Furthermore, and together with the expressive function, this *spot* simultaneously presents an obvious significant role of metaphorical ellipsis because the fact of having selected a possibly known music among a middle-aged population, the ideal target of such products, confirms again the thoughtful reflection in the selection of music. In addition, the carefree and optimistic character of the protagonist of the original film of the same title is desired to be maintained in this advertisement, stressing the metaphorical aspect.

## 5. CONCLUSION

After what has been said so far we can say that advertising is a separate component of the contemporary consumer society. In response to this reality, and according to their audiovisual character, our study has been led to the understanding and analysis of the music within the media, with special attention to the use and its various functions, with commercial purposes of the advertising field. As we have mentioned, the music is not only used in the advertising industry as an element to attract attention but its insertion, among other claims, can pursue the implementation of the phases of the advertisement because, we must remember, any advertisement must attract the potential consumer attention for awakening in that who sees the *spot* an interest in the product promoted and simultaneously make to feel a desire to purchase it, whether or not it is required. Similarly, the advertisement should include information for the user on where to go to to acquire the product –the action-. To this end, along with the rest of audiovisual elements, the music can become a part of a small aesthetic and semantic universe.

Therefore, and in accordance with the musicological and aesthetic features, this research has offered a threefold aspect who has included the similarities between the advertising and the music industry, the assessment and study of music as an element within the audiovisual discourse and the proposal of an analysis model based on the literature review of methodologies presented in recent years. Beyond the results obtained around each side, discussed in due course, the truth is that we can see music as a necessary structural element for a semiotic reading of television advertising. With the intention of knowing how to proceed to perform a musical analysis of audiovisual ads, we have offered a methodology of analysis from the implementation of proposals from researchers in the field, along with a practical example of how to proceed to carry it out. In any case it should be noted that this is only one of the possible ways to enter the study of the music in the audiovisual world, in this case around advertising, and what we propose here is only one of

many proposals capable of formulation and use around the presence of the musical phenomenon in contemporary society. Finally it should be noted how, of all the analysis parameters, the function is the most significant aspect according to the semanticity of the advertising universe, but also in relation to the commercial purpose of the *spot*, hence in most of the occasions it affects the expressive or meaningful role.

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