

Original Article

How Music in Advertising Shapes Consumer Attitudes

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ABSTRACT

In this modern day and age of the twenty-first century, with the growing amount of television channels and the influx of commercials being aired on different time slots, consumers are exposed to an array of commercials that comprise different music to grasp viewer attention and hence, elicit emotions to a large extent. Hence, this influences consumer attitudes towards the advertisement. It has become a pretty challenging task for marketers and advertisers to grab hold of consumer attention and watch an ad that lasts only a couple of seconds. To understand consumers' attitudes towards music embedded in advertisements, quantitative research was carried out by having 250 participants view four advertisements about the beverages industry in Pakistan, all containing some form of music. The findings resulted in the fact that music does elicit emotions. If the viewers' interest is grasped by the music embedded in the commercial, they have a positive attitude towards the advertisement. But if the viewer is acquainted with the music embedded in the ad, there's a full meditation.

Keywords: *Consumer attitudes, Influx of commercials, Music in advertising, Television channels, Viewer attention*

INTRODUCTION

Since human culture has evolved, music has been one of the pioneering expressions. Trying to find a civilization in the history of a particular community of the world that is not expressed by the music itself. It is said that even before the existence of mankind could start to speak, music existed much before that. It can be said that there would rarely be an occasion where a particular music experience doesn't translate itself into an emotional experience, both personal and social. The advertising world saw a change in communication from 1926 onwards when jingles were first introduced. From thence, communication kept seeing a drastic change through radio and television, and now, eventually, social media. Kumar and Jain (2021) penned that music in advertising plays not only a pivotal role in attracting the attention of the listener but also carries the message the product embodies. Music adds zest, enthusiasm, and energy to convey the message effectively.

Music is one powerful tool that manages to stir not only a series of emotions but also an array of behaviours. Music can make us create moods and, in turn, make them into memories. Having music in an ad helps the brand communicate the message effectively and can help recall a particular brand or product, according to Mustăţea and Igrişan (2023). Moreover, they suggest that music acts as an empowering agent, suggests and awakens feelings. Also, music can bring new meanings to how they perceive the product being advertised. Zander (2006) suggests that in some cases, the music used in an advertisement acts as a prime component, grabbing attention, maintaining it, cohering scenes, and influencing brand influence.

The goal of most advertising campaigns is to change, maintain, build, and re-build consumers'

attitudes. Music plays a discrete role in augmenting the effectiveness and efficiency of an advertisement. Music is often used to intensify emotions and increase the advertisement's memorability. Maroely and Munichor (2023) state that high-pitched music in advertisements is more effective and memorable than low-pitched music. It has been observed that most of the advertisements leave little impact on the viewers. They cannot recall the ingredients of an ad due to the inaptness of the way the ad has been floated. Daily consumers are bombarded with thousands of ads, as proposed by Kotler, (2003). Marketers strive to grasp the consumers' attention towards these advertisements, but they fail to have the desired result, according to Belcha (2015). Ineffective use of music is one area that has been ignored, which could have a lasting impression. It is a known fact that advertisements with catchy music trigger emotions and can have a great impact on a consumer's mind and attitude.

To study the emotional states of consumers, Pleasure, Arousal, Domination (PAD model) introduced by Russell and Mehrabian, (1974) was referred. Music familiarity and congruency responses have been measured by the questionnaire used by Blecha (2015). The aim, hence, of this research is to find out how music in television advertising affects the emotions of the viewers in Karachi, Pakistan. The purpose of this research is to find out how music elicits emotions and attitudes of the potential consumer. It has been noted that current advertisements seem to be incongruent and are unable to appeal to the consumer (Pantoja & Borges, 2021).

The significance of this research lies in its potential to enhance marketing effectiveness. Understanding the emotional impact of music can help advertisers create more engaging and memorable ads, ultimately

influencing consumer behaviour and brand perception. By identifying the specific elements of music—such as interest, familiarity, and congruency—that resonate with audiences, marketers can tailor their strategies to foster stronger emotional connections. This research can also contribute to the broader field of consumer psychology, providing insights into how sensory elements affect decision-making and preferences.

Research Questions

In order to find out how the music used in advertisement effects and elicits emotions, many organizations use various tools to deduce what the actual emotions are at the time a viewer listens to a particular music (s). This particular research has the following questions.

- Does interest, familiarity, and congruency of music in advertisements impact the emotions of the consumer?
- Do the emotions developed due to interest, familiarity and the congruency of music in advertisements impact the consumer attitude towards advertising?
- Does the emotions model mediate the relationship between Interest, Familiarity, Congruency, and attitude towards music in advertisements?
- Do Interest, Familiarity and Congruency influence attitude towards music in advertising?

LITERATURE REVIEW

Beautiful music or beautiful sounds according to Becker (2004) can deeply move listeners and viewers. The combination in which major and minor chords of music are used create a lasting effect in the listeners' minds. The neurons have shown activity even whilst being subjected to different genres and pitch of music that has been used. Beautiful music can be pleasant only when it is projected in a way that makes a connection with the neurons and is embedded in the brain (Fong et al., 2024). Furthermore, music has the ability to amplify our senses and emotions. Just as beautiful words have a lasting impact, beautiful sounds have a different effect on the human neurons.

Usage of Music in Television Advertising

As stated by Hong et al., (2024), a person is bombarded with 5000 advertisements approximately in a day on an average. Music was introduced to television

advertising in the 1960s in a motion film. This changed the dynamics of advertising. Music in films evoked responses emotional in nature from the audiences, and usage of music, not jingle. Music was used as a device that aids in triggering emotional responses besides the image, was presented (Taylor, 2020). If used to its full capacity, music is likely to incline effective communication of a message a product or a brand embodies. Advertisements having music can have an impact on consumers in numerous ways that can be in turn be advantageous for the brands (Valkeinen, 2020). Mustătea and Igrışan (2023) have stated that marketers use music to mould consumer experiences. Having music in advertisements can create encouraging relations especially emotional ones that play convey the identity of a brand. More information about the product being offered can be embedded within in advert that can fit in the memory of the listener. There was a very popular advert of the 1990s as I was growing up, pertaining to State Life Insurance. in which music was beautifully embedded and the little girl sings to pray for a long life of her father. The company used emotions of a daughter towards her father's long life. Throughout the globe, especially the sub-continent, daughters are said to have a special bond with their fathers. That advert was successful in eliciting emotions and is still remembered. In fact, they still continue with that same music.

The PAD Model

Pleasure, Arousal and Dominance (PAD) or PAD Model was introduced by Russell and Mehrabian (1974) as independent natured variables in order to ascertain the peoples' feeling state. The PAD model, in this research has been categorized under the umbrella of Emotions. They state that the responses of consumers may vary on a day to day basis, depending on their environmental stimuli. They also state that every single day consumers display various emotions, and most of the emotions are depicted through bodily gestures. They also say that time is also another factor that majorly impacts emotions, and hence, also impacts attitudes. They have said that the duration of the emotions such as happiness, sadness, satisfaction, and the like is not constant. Since humans are subjected to so much mental and physical stress in their daily lives, that their emotions are not likely to remain the same throughout the day.

Table 1
PAD Model

Pleasure	Arousal	Dominance
Happy	Stimulated	In Control
Pleased	Excited	Controlling
Satisfied	Frenzied	Dominant
Contented	Jittery	Influential
Hopeful	Wide-awake	Autonomous
Relaxed	Aroused	Important

Theory of Reasoned Action

In 1977, Fishbein and Ajzen (1977) revised their Theory of Reasoned Action (TRA), assuming effect behaviour influencing, is critical to impact the intentions to perform the behaviour. Two factors played a pivotal role in shaping whether an individual would respond in a given behaviour through personal attitudinal judgments and social-

normative considerations. Azevedo et al., (2022) state that music directly affects the consumer attitude by eliciting strong emotions manifested physiologically, behaviourally, and psychological. The figure below depicts the Theory of Reasoned Action by Fishbein and Ajzen (1977). This behaviour is only limited to how the music used in the advertisement affects the attitude of the customer towards the advertisement alone. It does not cater towards the purchase intent.

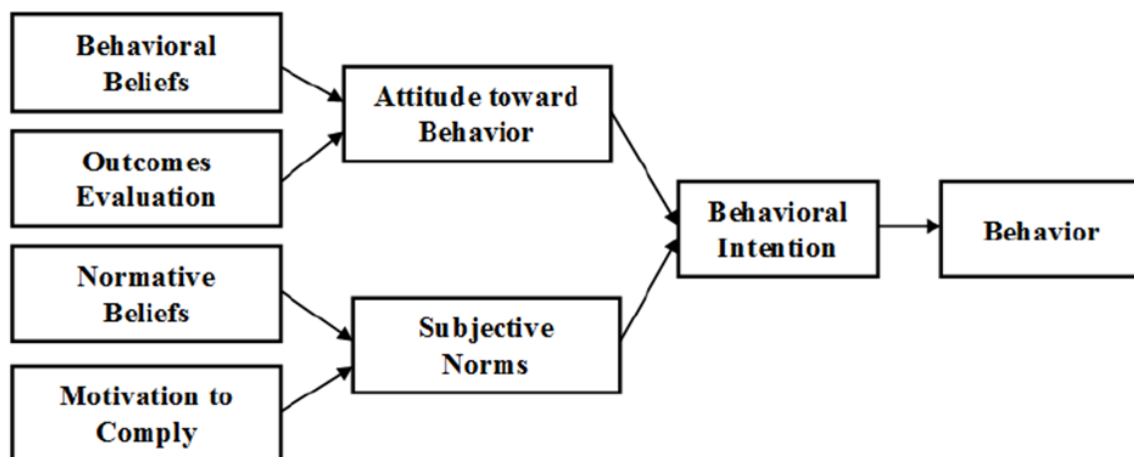


Fig. 1. Theory of Reasoned Action

The Stimulus–Organism Response (SOR) adapted from Russell and Mehrabian (1974) states explicit features presented in any environment that can provoke the emotional state of an individual, which simultaneously results in a particular behavioural response. The SOR model assumes that media has powerful effects (Robert & John, 1982). The way advertisers use tools in advertising inclusive of music acts as a striking bullet striking the eyes, ears, and hence resulting in thought and behaviour that are direct, uniform, immediate, and thus impactful.

Attitude towards Advertising

Attitude is a general assessment of the consumers and their capability to cater their goals and needs which is inclusive of both emotional and cognitive factors (He

& Qu, 2018). Attitude towards a particular advert, has been defined by Valkeinen (2020), as an inclination to react either in a negative or a positive fashion to the product being advertised. It should be noted that an attitude a consumer has for the advert and attitude he/she has for the brand are different in nature. Music which is congruent to be a perfect fit to be able to elicit emotional responses those positive in nature, leads to both the brand and the ad (Taher & El Badawy, 2023). Hence, music with a fit or music that is congruent with the ad may lead to positivity in attitude towards the advertisement.

Interest

This refers to how much the music used in the advertisement has been able to gauge the attention

of the viewer. It also refers to how much the music has been liked by the viewer of the particular advertisement. In their studies, Blair and Shimp (1992) conducted classical conditioning in order to study more widely the affective responses that music got. They concluded that music can either have a positive or a negative likeability for a particular brand that is being advertised.

H₁: Interest in music in advertisements positively influences the attitude towards the advertisement

H_{1a}: Emotions mediate the influence of interest in music in advertisement on the customers' attitude towards the advertisement

Familiarity

It is considered that familiarity of music might influence the consumers (Pantoja & Borges, 2021). They further say that this variable has not been extensively studied before, but there have been few researches and articles that have come in to print penning that familiarity can have an influence on advertisements. A familiar music adds a personal touch to the advertisements. The recall of the brand is likely to be higher, hence. If an advertisement comprises of abrupt music, that too can negatively influence the emotions and attitude towards the ad, and it is most certain that

the patron will be unable to remember which brand that music pertains to (Khan et al., 2021)

H₂: Familiarity in music in advertisements positively influences the attitude towards the advertisement

H_{2a}: Emotions mediate the influence of familiarity in music in advertisement on the customers' attitude towards the advertisement

Congruity

Congruency is defined as "being able to fit". Thus, congruency in an advertisement in the perspective of advertisement means whether the music actually fits in with the particular advert or not (Lavack et al., 2008). If the advertisement consists of an incongruent music, it won't have a lasting impact on the consumer. Usage of effective visuals and music are more likely to have a positive emotional involvement. The musical and visual synergy should be congruent in order to create a positive attitude.

H₃: Congruency in music in advertisements positively influences the attitude towards the advertisement

H_{3a}: Emotions mediate the influence of congruency in music in advertisement on the customers' attitude towards the advertisement

Conceptual Framework

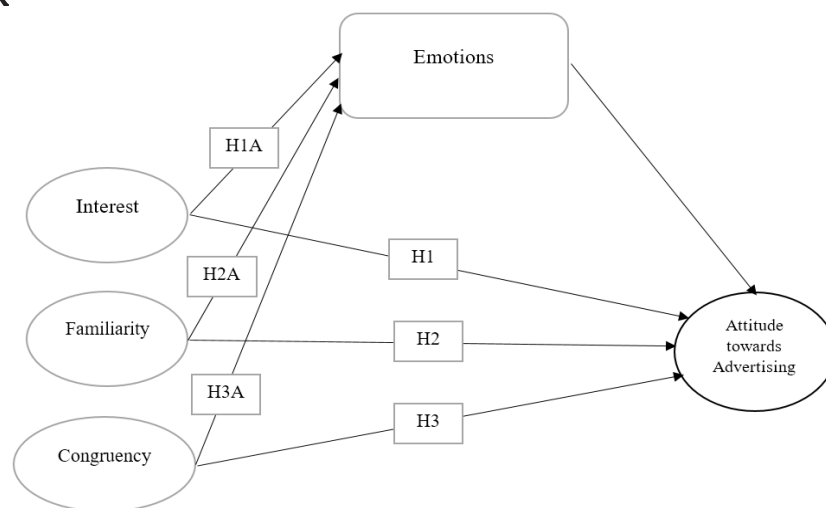


Fig. 2. Conceptual Framework

METHODOLOGY

This research has been fashioned by using a quantitative analysis. A study detailed in nature was carried out to assess emotions that music elicited in viewers when subjected to television advertising. This survey was conducted in a

questionnaire form, which was filled by the viewers in a classroom setting at a private university in Karachi, measuring the variables including Interest, Familiarity, Congruency, and Emotions. The Emotions were measured through the model developed by Mehrabian and Russell

(1974). The respondents were from Karachi and were selected through convenient sampling, as we do not have a sampling frame. The researcher in this particular study has used convenient sampling technique which is a non-probability type of sampling where the participants were selected upon their availability.

The researcher in the current study had requested other teachers to aid in the gathering of data from students who were asked to fill a questionnaire after viewing the four advertisements. The cover letter comprised of the reason of carrying out the study, including a request to the students to fill in the questionnaires fully. The questionnaires were distributed and got filled personally by requesting approximately twenty minutes from the teachers so that the students could watch the advertisements and fill in the questionnaires. During this process, the

researcher explained thoroughly the questionnaire and each variable that was included in it.

RESULTS & FINDINGS

Students currently enrolled in a private university in Karachi were approached, out of which 247 questionnaires were correctly filled. The frequency of males was 124 (50.2%) and female was 123 (49.8%). 15 (6.1%) were undergraduates, 115 (46.5%) were graduates, 98 (39.6%) had a masters qualification and 19 (7.7%) were MPhil/MS qualified.

Descriptive Statistics

Descriptive statistics of five variables (Attitude, Interest, Familiarity, Congruity and PAD model, which includes Pleasure Arousal Dominance) have been incorporated to analyse the variation among the variables and draw conclusions from the data.

Table 2
Descriptive Analysis

Constructs	Mean	Std. Deviation	Skewness	Kurtosis
Familiarity	3.51	0.85	-0.95	-0.06
Congruency	3.72	0.68	-0.91	0.08
Interest	3.81	0.59	-0.91	0.65
Attitude	3.72	0.80	-0.64	0.38
Emotions	3.72	0.62	-1.00	0.33

The above table 2 shows Interest (Mean=3.81, SD=0.59) has a skewness of -0.91 and a kurtosis value of 0.65. Furthermore, Pleasure (Mean=3.92, SD=3.92) comprises the least skewness, negative in nature (-1.14). Both skewness and Kurtosis of Familiarity (Mean=3.51, SD=0.85) are both negative at -0.95 and -0.06. Moreover, it was also noted that all constructs

showed a negative skewness. The mean of all the constructs is within ± 3.5 . Hence, it can be assumed that the data is of normal tendency.

Reliability

Cronbach's Alpha values were deduced through a Reliability test to examine the consistency of the items used.

Table 3
Reliability Analysis

Constructs	Cronbach's Alpha	No. of Items
Attitude	0.86	4
Interest	0.64	6
Familiarity	0.83	4
Congruity	0.82	6
Emotions	0.87	18

The reliability of all 7 constructs and 38 questions in the advertisement was checked by measuring Cronbach's Alpha. The outcomes below state that Cronbach's alpha is over .70, which is considered a reliable value. We can, hence, deduce that all the

above constructs show consistency and reliability. Furthermore, the reliability of each construct individually has also been calculated where Emotions had the highest value ($\alpha=0.87$), and Interest had the least value ($\alpha=0.64$). The items that have been used

show both reliability and consistency.

Exploratory Factor Analysis

Exploratory factor analysis was conducted to analyse the fundamental relationships between the constructs used, as shown in table 5.

Table 4
EFA of Constructs

Constructs	Kaiser-Meyer Olkin	Bartlett's Test of Sphercity	Cumulative Factor
Attitude	0.73	2335.53, p=.00	71.38%
Interest	0.63	1214.69, p=.00	37.56%
Familiarity	0.71	1908.49, p=.00	68.50%
Congruity	0.80	2824.63, p=.00	57.48%
Emotions	0.73	1643.03, p=.00	80.88%

An analysis was carried out in order to test the Varimax rotation and Kaiser-Meyer Olkin for all the variables of the beverages. It can be noted that the value of Kaiser-Meyer Olkin is well above 0.7 for Attitude, Familiarity, Congruity, Pleasure, and Dominance. Meanwhile, the Kaiser-Meyer Olkin values for interest are greater and equal to 0.6. Moreover, the Bartlett Test of Sphericity of all the variables is significant at $p > .05$. The CV in the above table is > 0.5 for all constructs except Interest, which has a CV of 0.37. We can, however, deduce that most of the constructs fulfil the desired rate of convergent validity.

Correlation Analysis

Correlation Analysis has been applied to depict

how strongly the two variables are associated. Pearson Correlation r is widely used as a coefficient of correlation. This further explains how linear the relationship between the independent variable X and the dependent variable Y is (Bell et al., 2022). They further state that if the value of correlation lies between $+1$, it indicates a positive and strong relationship, whereas correlation ceases to exist if the value is zero. These negative and positive values indicate how discretely these values are correlated towards each other. Sample size is deemed important and pivotal whilst tabulating the correlation significance. The significance will be higher if the sample size is higher. In the current study, the researcher has applied this analysis in order deduce and asses how unique the variables are.

Table 5
Correlation Analysis

Constructs	1	2	3	5	6
Attitude	1				
Interest	.38**	1			
Familiarity	.43**	.47**	1		
Congruity	.67**	.54**	.62**	1	
Emotions	.23**	.34**	.51**	.19**	1

**Correlation is significant at the 0.01 level (2-tailed)
*Correlation is significant at the 0.05 level (2-tailed)

The above table analyses the association among all the variables used through correlation analysis and most of these illustrate amongst each other a relationship significant in nature. The association is calculated at

95% confidence level denoted through single asterisk including 99% confidence level as illustrated by double asterisks.

Mediation Analysis

Table 6
Direct Effect Interest

Constructs		β	S.E.	t	P
Emotions	<--- Interest (a)	.87	.01	47.63	0.00
Attitude towards Advertising	<--- Emotions (b)	.84	.03	49.12	0.00
Attitude towards Advertising	<--- Interest (c)	.84	.03	24.86	0.00

Dependent Variable: Attitude towards Advertising, $R^2 = 0.38$, $F(1,986) = 618.33$, $p < 0.05$

Table 7
Mediation Analysis

Constructs			β	S.E.	t	P
Attitude towards Advertising	<---	Emotions (b)	.38	.03	35.74	0.00
Attitude towards Advertising	<---	Interest (c)	.37	.04	-9.11	0.00

Dependent Variable: Attitude towards Advertising, ($R^2 = 0.73$, $F(2,985) = 1348.56$, $p < 0.05$)

In step one of the mediation model, the regression of interest on the mediator, emotions, was significant, $b = 0.87$, $t(988) = 47.63$, $p < 0.05$. Step 2 of the mediation process showed that the mediator (emotions), controlling for interest, was significant, $b = 0.84$, $t(988) = 49.12$, $p < 0.05$. Step 3 of the mediation model, the regression of interest on attitude towards advertising, ignoring the mediator, was significant, $b = 0.843$, $t(988)$

$= 24.86$, $p < 0.05$. Step 4 of the analyses revealed that controlling for the mediator (emotions), interest was a significant predictor of attitude towards advertising, $b = -0.370$, $t(988) = -9.11$, $p < 0.05$. It was found that emotions partially mediated the relationship between interest and attitude towards advertising, as the b-value dropped from 0.84 to 0.37, < 0.05 .

Table 8
Direct Effect Familiarity

Constructs			β	S.E.	t	P
Emotions	<---	Familiarity (a)	.58	.01	43.53	0.00
Attitude towards Advertising	<---	Emotions (b)	.84	.03	49.12	0.00
Attitude towards Advertising	<---	Familiarity (c)	.65	.02	30.48	0.00

Dependent Variable: Attitude towards Advertising, $R^2 = 0.48$, $F(1,986) = 929.62$, $p < 0.05$

Table 9
Mediation Analysis

Constructs			β	S.E.	t	P
Attitude towards Advertising	<---	Emotions (b)	.70	.03	27.67	0.00
Attitude towards Advertising	<---	Familiarity (c)	-.37	.02	1.32	0.18

Dependent Variable: Attitude towards Advertising, ($R^2 = 0.71$, $F(2,985) = 1208.35$, $p < 0.05$)

Step one of the mediation model, the regression of familiarity on the mediator, emotions, was significant, $b = 0.58$, $t(988) = 43.53$, $p < 0.05$. Step 2 of the mediation process showed that the mediator (emotions), controlling for familiarity, was significant, $b = 0.84$, $t(988) = 49.12$, $p < 0.05$. Step 3 of the mediation model, the regression of familiarity on attitude towards advertising, ignoring the mediator, was significant, b

$= 0.65$, $t(988) = 30.48$, $p < 0.05$. Step 4 of the analyses revealed that controlling for the mediator (emotions), interest was not a significant predictor of attitude towards advertising, $b = -0.03$, $t(988) = 1.32$, $p > 0.05$. It was found that emotions fully mediated the relationship between familiarity and attitude towards advertising, as the b-value dropped from 0.84 to -0.37, $p > 0.05$.

Table 10
Direct Effect Congruity

Constructs			β	S.E.	t	P
Emotions	<---	Congruity (a)	.78	.01	55.12	0.00
Attitude towards Advertising	<---	Emotions (b)	.84	.03	49.12	0.00
Attitude towards Advertising	<---	Congruity (c)	.97	.02	46.39	0.00

Dependent Variable: Attitude towards Advertising, $R^2 = 0.82$, $F(1,986) = 2152.92$, $p < 0.05$

Table 11
Mediation Analysis

Constructs			β	S.E.	T	P
Attitude towards Advertising	<---	Emotions (b)	.65	.04	15.51	0.00
Attitude towards Advertising	<---	Congruity (ϵ)	.45	.02	46.39	0.00

Dependent Variable: Attitude towards Advertising, ($R^2 = 0.74$, $F(2,985) = 1458.68$, $p < 0.05$)

Step one of the mediation model, the regression of congruity on the mediator, emotions, was significant, $b = 0.78$, $t(988) = 55.12$, $p < 0.05$. Step 2 of the mediation process showed that the mediator (emotions), controlling for congruity, was significant, $b = 0.84$, $t(988) = 49.12$, $p < 0.05$. Step 3 of the mediation model, the regression of congruity on attitude towards advertising, ignoring the mediator, was significant, $b = 0.97$, $t(988) = 46.39$, $p < 0.05$. Step 4 of the analyses revealed that controlling for the mediator (emotions), congruity was a significant predictor of attitude towards advertising, $b = 0.45$, $t(988) = 46.39$, $p < 0.05$. It was found that emotions partially mediated the relationship between congruity and attitude towards advertising, as the b-value dropped from 0.97 to 0.45, < 0.05 .

Regression Analysis

Four advertisements, Coca-Cola, Pepsi Cola, Cola Next, and Gourmet Cola, were shown in a classroom environment. The standardized β values for the relationship between the attitude created by the music in the advertisements are a little over 0.6. The test is significant, as the p values are .00, which shows the significance. Furthermore, through the β values, we can say that the viewers found the music in Coca-Cola and Gourmet Cola congruent. A summary of the findings is presented in the table below. It revolves around how the dependent variable Attitude towards advertising (Att_A) is influenced by interest, familiarity and congruity of music in the advertisements shown. (Att→Interest) of Coca-Cola showed a β value of 0.62, (Att→Familiarity) shows a β value of 0.69, and Att→Congruity has a β value of 0.65. The p-value, however, for all three constructs is < 0.5 . Hence, the results are significant.

Moving on to Pepsi Cola, Att→Interest shows a β value 0.60, Att→Familiarity has a β value 0.58, and Att→Congruity as a β value 0.79. The p-value, however, for all three constructs is < 0.5 . Hence the results are significant. Cola Next Att→Interest has a β value of 0.22, Att→Familiarity 0.18, Att→Congruity β is 0.11. The p-value, however, for all three constructs is < 0.5 . Hence the results are significant. Gourmet Cola Att→Interest carries β value of 0.24, Att→Familiarity β value of 0.22,

Att→Congruity β value is 0.14. The p-value, however, for all three constructs is < 0.5 . Hence the results are significant.

The regression analysis shows the relationship between the Interest, Familiarity and Congruency and their effect on the Attitude which is constant (independent variable). It denotes that the commercials of Coca-Cola and Pepsi Cola managed to grab the audience’s interest. Also, there is little difference between their standardized β values.

It should also be noted that the music of Pepsi Cola, Coca-Cola, and Gourmet Cola was more pleasant to hear as compared to the music in Cola Next. The said advertisements managed to arouse interest levels. It should be noted that since Pepsi Cola and Coca-Cola are more popular brands and highly advertised brands, the music used in those brands is much more relatable and familiar. The mood of the audiences is affected in a positive manner because they have memories associated with the brands since a considerably large time. Also, as discussed in the proceeding sections, the music used in Pepsi Cola and Coca Cola is already adapted or taken from already popular pop music of the Pakistani music industry.

Speaking of congruity, the audience found the music of Pepsi-Cola to be more congruent than that of Coca-Cola. This is because the commercial’s sequence showed the evolution of the Pepsi Cola “Generation” campaign, which highlighted music from the 1980s to the 2000s. There was a musical fit between what was being shown and heard. The commercials for Cola Next and Gourmet Cola were the least familiar and congruent and couldn’t attract the audience’s attention. This can also be because these commercials aren’t advertised as often as Coca-Cola and Pepsi-Cola; hence, the familiarity and recall were very poor. The relationships that were explained in the conceptual model were tested, and the results have been highlighted. The model was tested through regression and mediation to find out how music in television advertising relates to consumer attitude. Four advertisements from the beverages industry in Pakistan were selected. The soft drink industry mainly supports its advertising through music; hence, we used adverts from the beverages industry.

Discussion

Raja defines attitude towards the ad as an inclination to respond either in a negative or a positive fashion to the product being advertised (Raja et al., 2023). It should be noted that both attitude towards the ad and attitude towards the brand are different in nature, since the attitude for the ad is focused on making a positive attitude towards the ad as whole and not to a particular attribute of brands (Tan et al., 2021). In the results that were calculated, the β values of the music's effect on the attitude towards the advertisement was 0.84. Moreover, it was found that the β value of emotions while conducting a mediation analysis was 0.38, and the β value for interest was -0.37. Hence showing a partial mediation between interests towards advertising. Hence, the hypotheses are accepted that the attitude of towards the advertisement does influence the attitude towards the advertisement being aired at a particular time.

It was analysed that the audiences who were a part of the survey being conducted in the regression analysis that the music in the advertisements of Coca Cola and Pepsi Cola were able to get a better attention span as compared to Cola Next and Gourmet Cola. The standardized β values of Coca Cola is 0.62 and that of Pepsi Cola is 0.60. The standardized β of Cola Next (0.22) and Gourmet Cola (0.24) are much lesser than Coca Cola and Pepsi Cola. One of the many possibilities for such a result could be that the commercials of Coca Cola and Pepsi Cola are aired more often as compared to Cola Next and Gourmet Cola. Keeping aside all other factors, also, the audiences might not have found the music embedded in the commercials of Cola Next and Gourmet Cola, because of the fact that the audiences were less familiar, and the music used was not as popular as the music used in Coca Cola and Pepsi Cola.

As per previous studies, (Maroely & Munichor, 2023), incorporating popular music in advertisement plays a cognitive role. They concluded that music with that is recognizable and popular resulted in an increased attention and ability to recall the advert. He also deduced that the original song, rather than it being remixed or altered had a much greater impact. Segev and Fernandes (2023) have penned that familiarity of music in an advertisement positively impacts the emotions of the viewer. Unfamiliar music had a low recall of an ad. Viewers could not relate to or have emotions to that particular advertisement.

The hypotheses are accepted, hence. The results tabulated through the direct effect, the β is 0.65, while applying the emotions as the mediator, the β values of attitude towards the advertisement is 0.3, and the β

value of emotions of the advertisement is 0.7, resulting in a full mediation. This means that when even if the audiences are not familiar with the music, they do elicit emotions. The audiences were able to emote when they heard music in all four advertisements. It is said by researchers that it is not entirely necessary that the viewer should be familiar with the music for him/her to elicit emotions. Emotions tend to be positive if the music composed well enough. They might not be interested in the advertisement itself, but the familiar music used in the particular advertisement has managed to trigger emotions of the viewers.

Furthermore, if we look at the results of the regression analysis, the standardized β values of Att→Familiarity in the case of Coca Cola (0.69) and Pepsi Cola (0.58) were higher than the β values of Cola Next (0.18) and Gourmet Cola (0.22) because the audiences weren't familiar with the music used in Cola Next and Gourmet Cola. Having said that, emotions in all four advertisements were elicited, but the emotions elicited in the commercials of Coca Cola and Pepsi Cola were more positive. A point here should be noted that both Coca Cola and Pepsi Cola have used in their advertisements music from the hit albums of Pakistani music singers, while the music used in Cola Next and Gourmet has not been taken from any pop singer or an already famous film song.

Pepsi Cola in 2018 have used the music from Pakistani famous bands from the 1980s to the 2000s, giving it a very nostalgic effect. Their tagline "The Choice of Every Generation" reflects music from all the years from 1980s till date. Coca Cola has used a song from the film of the yester years sung by none other than Noor Jehan. As the Coke Studio culture has swept the nation with storm since the past eleven years, this song of Noor Jehan was incorporated. Many didn't even know it was from a Lollywood film, but after Coke Studio incorporated the music, people are familiar with the music, and hence recall it very easily. The music, however, has been remixed in the Coke Studio version. Thus, we can say that a remixed version of music that's aired repeatedly and has a fit with what's being shown in the advert is remembered. It was after the Coke Studio remixed version that became popular, brought to people's notice through social media that the music used in the 1970s was different and that the song was sung by Noor Jehan.

Viewers falling under this category can relate to a particular advertisement if the music used in the advertisement fits the message the product is trying to deliver. Congruity in music in an advertisement generates a significantly more positive attitude and

emotions as compared to an advertisement that is incongruent (Blecha, 2015). Furthermore, in a research by Hong et al., (2023), after having looked at the influence congruence had on the attitudes towards the advertisement and the brand. The findings portray that in a situation where music is deemed congruent with the brand, the attitudes are positive. Moreover, the congruency or “the fit” can elicit both positive and negative emotions.

The above hypotheses, too, are fulfilled by the testing. When a direct effect was derived, it was noted that the β value of the congruity \rightarrow attitude towards advertising is 0.84. When a mediation analysis was carried out with adding emotions as a mediator, the β values of congruity \rightarrow advertising is 0.45 and Emotions \rightarrow advertising are 0.65. We can hence, deduce that there is a partial mediation between congruity towards advertising. The standardized β values generated for congruency of Pepsi (0.79) was the highest. Coca Cola carried the standardized β value of 0.65. These values are higher than the β values of Cola Next (0.11) and Gourmet Cola (0.14). The congruency is higher in the commercial of Pepsi Cola because the music was considered to be a better fit while depicting the storyboard of the commercial. The music fit well according to the series of events being shown in the advertisement. The music used in the Cola Next and the Gourmet Cola advertisements were not congruent with the storyboard, hence, the lower β values.

Despite the fact music is considered to act as a bonus feature that adds value to gauge viewer attention to the TV commercials, according to O'Connor (2021), there is an array of properties that can be taken into consideration while adding music in the ad. The impact that music will have, hence, on the product that is being advertised, will also have an effect of the viewers' behaviour, as a result, according to Filiz et al., (2023). It is believed that viewer involvement lies on the way music has been deemed fit to what the message of the product is portraying.

CONCLUSION

Most of the viewers who filled the questionnaires for this research were generation X and that belonging to generation Y. They have grown up listening to pop music and feel a connection with the songs that Pepsi Cola and Coca Cola have used. Having said that, it doesn't mean that the viewers didn't elicit any emotions while watching Cola Next and Gourmet Cola advertisements. Music familiar in nature helps in recalling memories, and have a next level impact on the moods of the viewers as well. The results of

the study may have been impacted by environmental factors that the research has not recorded. According to the hypotheses of this research, music and background score in advertisements have a considerable influence upon the audiences' emotions.

All four advertisements had a different musical score, rhythm, beat, tempo, and pitch. It was noted that all four advertisements elicited emotions of some sort or the other. Despite the fact that viewers were not familiar with the music of Cola Next and Gourmet Cola. It was found that music does make a difference in the emotions and hence, the mood. Hence, the structure of music has no difference towards behaviour towards products or emotions. The viewers of these advertisers were aged between 18 to 30 years. With a growing trend towards health consciousness, most of the viewers recorded despite the fact they liked the music and they elicited emotions, they would purchase the beverages because of health reasons. Moreover, even if viewers found the music in the advertisement of Pepsi Cola congruent and aroused emotions, a Coca Cola addict will never purchase Pepsi. Both these beverages differ in taste a great deal. Pepsi Cola is sweeter as compared to Coca Cola. Those who are loyalists to the taste of Pepsi Cola are less likely to switch to Coca Cola just because of the congruity and familiarity of music.

It can be concluded hence, that music is becoming one of the key instruments in shaping moods, emotions, attitudes, brand images, and purchase intent. Music has been a part of our culture and plays a very important role in our behaviour towards a particular advertisement. Food, beverages, and multi-national companies have been using music as an essential tool to create a bond with the consumer, and enable consumers to recall the brand after listening to the music. Despite the fact that music is a widely used tool in advertisements, it is still considered to be a phenomenon of a complex nature. It can get extremely tricky to put music in an advertisement without knowing what implications it might generate. The crux of this research was to understand whether music in television advertising elicits response and how it shapes consumer attitude. It was noted that emotions in all four advertisements were elicited, but audiences elicited greater response and emotions towards the advertisement of Pepsi Cola and then to Coca Cola. The audiences were more familiar with the music that the advertisers have incorporated in the former, hence, there was a total mediation in the findings.

Limitations

To carry out this research, only the following

variables were used: Attitude, Interest, Familiarity, and Emotions pertaining to only the music embedded in the advertisement. It didn't focus on the lyrics, genre, tempo, rhythm, or pitch of the music. This research only takes in to account music. Furthermore, this research also didn't focus on the audience's reaction towards the models that endorsed the brands. It also doesn't take in to consideration the location used.

The studies that have been carried out in the past have taken in to consideration the high involvement and low involvement music keeping in mind the tempo and the beat of the music. Researches have been carried out in order to find out which kind of music generates positive emotions. For example, some people prefer high pitched music, whereas some people might be easier able to connect with softer music. They, hence, elicit different emotions.

Recommendations

Since this research is limited to Karachi due to time constraints, further research can be carried out keeping in view all four provinces and metropolitan cities of the country. Also this research paves way for a research to be conducted keeping gender, age, income levels, lyrics, and the different types of musical genres. Moreover, researchers can focus on the emotions elicited and the impact on consumer attitudes in radio advertisements. Another recommendation would be to record viewer attitude during a prime time on television channels when they're watching the news or dramas on local TV.

A qualitative research can be carried out by interviewing the advertising gurus out in the market and get their responses on how well they are connected with clients and how well they are aware with their likes and dislikes. In this particular approach, focus groups can be used by marketers and advertisers of different age groups and strata, which can help deduce how music plays a role in consumer attitudes.

Competing Interest

The author had no competing interests.

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