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RESEARCH ARTICLE

AN ANALYSIS OF AUDIOVISUAL ADVERTISING: REINVENTING THE VISION OF HURON (1989)

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ABSTRACT

Advertising has a wide range of instruments to slowly bring the consumer to the time of sale. Amid this arsenal we identify music with a function, or even specific functions within the audiovisual advertising. This article proposes the investigation of these functions focusing on the Huron approach (1989) and his confrontation with some approaches to film music.

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INTRODUCTION

Music has a constant presence in commercials and ads. The multiplicity of styles and formats also draws attention, which leads us to believe that different situations require different sound identities. In this adaptation, it is necessary that music makes a convenient standard for the medium that is intended. TV, radio and internet show own demands of sound quality, editing, time and other settings that affect the way music should be structured. You can see that the advertising market observes trends and uses its characteristic features in order to popularize their brands and products. In relation to music there's no difference. The search for popular songs and musical genres that sensitize the audience is striking that market. However, it is always important to observe the structure of the ad and its main features. A typical goal in the use of music for advertising is to create a connection between music and basic elements of the brand. The associations between a chorus or an exciting stretch with the plot and images are recurrent in this medium.

However, it is important to identify the use of cinematic forms within the trade as comedy, horror movie or cartoon. Such procedures condition the use of music tracks. Huron (1989) developed some concepts about the musical effects and their importance for the advertising context. In this article we will explain what they are, their limitations and how they can be investigated by other studies. Thus, we can establish some concepts that help the use of music in audiovisual advertising.

MATERIALS AND METHODS

This work is divided into two separate parts. In the first, we focus the ideas brought by Huron (1989). In the second, with the material identified with the cinematic context approaches we will deepen some concepts that remained superficial in Huron approach (1989).

Context of research

The literature review of this paper investigates advertising effects of music and the joint performance of music with visual images in cinematic context. You can identify the absence of Brazilian authors in our work. As advertising is a phenomenon of global projection and its modus operandi is almost identical

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throughout western culture, we consider these studies relevant to the understanding of this phenomenon in our country.

Data Sources

This work required the use secondary sources.

Secondary sources

Studies by authors referring to different areas that can provide relevant information (music in the movies).

Objectives

Now we will bring the goals of this paper discriminated in general and specific objectives.

General objectives

- Identify the connection between advertising strategies and the effects triggered by music.

Specific Objectives

- Analyze the possible relationships between music and visual images based approaches to cinema.
- Understand how structural elements of music influence the perception of individuals
- Study the possible applications of music in terms of advertising

The six basic functions of Huron (1989)

Amid the communicative arsenal that makes up the publicity machine we see music. In different situations and in different formats, either with a leading role or as an adjunct, music is a recurring feature in commercials and spots¹. But what takes the cultural industry to use the music to the goals of the sales market? What are the musical characteristics that may assist the ads?. According to Huron (1989) the use of music in advertising originated in the early Vaudeville², which was used to smooth a spoken narrative in a sales pitch. It involved the listener's attention and made the message less invasive. Huron (1989) identifies six basic ways in which music can increase the effectiveness of an ad: 1) entertainment 2) structure / continuity, 3) memorizing, 4) lyrical language, 5) target, and 6) establishing authority. Huron (1989) draws attention to a common misconception in treating the word entertainment. He points out that it is common to treat it as a simple satisfaction of a hedonistic pleasure (HURON, 1989, p.560) and notes that etymologically the word means to attract attention. If the entertainment was just bound to delight the producers of horror film would not be as successful as the author himself points out. The structure/continuity is another point treated by Huron (1989). The music can be used to tie visual images. Another

important structural role can also be played on phrases of a location. Valdellós (2006) argues that music imparts cohesion to events happening on the screen. Music transfers its own attributes to the storyline and the product and creates consistency, making connections that are not on the words or images, even engenders meanings but it quietly. This is also typical of film music in their own conventional use of institutional mode of representation of Hollywood, the music participates in the construction in a way that happens as a natural and contributes to the construction of transparent and invisible discourse typical of classical Hollywood cinema (VALDELLÓS 2006, p.6). The author anticipates a concept to be discussed later. Gorbman (1987) argues that the classic american film music undergoes the dialogues and visuals, calling it invisibility. Valdellós (2006) believes that advertising incorporates this feature, naturalizing devices that ultimately go unnoticed by the viewer. We will address in more detail the issue of invisibility in advertising when we get the part that relates film and advertising.

The third function pointed to by Huron (1989) is the memorization that can help in the recall of a product or the name of a product in terms of music. The author says that consumers tend to favor products that evoke some kind of familiarity. He asserts that the hearing and memory have specificities that allow a melody to persist in the head of a listener, even if this displeases the same melody. Palencia (2008) speaks in terms of the memorization of the lyrics. He uses a dictum in publicity called three "r", rhyme, rhythm and reception. Highlighting songs with lyrics, the author points out that the music can chase "levels of memory (mnemonic³) higher than those produced by a soundtrack without music" (PALENCIA, 2008, p.94).

Another feature highlighted by the author is the lyrical language. Huron (1989) states that words or phrases that sound naive in spoken voice act naturally in the melodies of the songs. Advertising explores the polarity between speech and song "relegating factual information to the spoken language and emotional, not factual messages to the lyrical language" (HURON, 1989, p.566). The choice of a poetic appeal rather than a logical appeal favors when there are small differences between competing products. The fifth point to be discussed is the target. Much money is spent on advertising. Therefore, the channels for the dissemination of a product are chosen so that there is no loss of time and investment. These choices are set according to the target audience for that product. The music is used for the demarcation of social groups that are potential targets for any brand. This happens because the musical elements create an identity with certain "social strata".

The function of the musical arrangement, the mode and especially the instrumentation of a particular piece near the brand of a particular socio-cultural and economic strata: The luxury, poverty, marginalization has its own instrumentation and, similarly, help situate the brand on a place-setting and chronology, simply using a musical mode or some specific instruments (VALDELLÓS, 2006). The last point addressed

¹Typical advertising format where a radio announcer speaks in sync with a song.

² According to the Encyclopedia Britannica, in the United States the term connoted a form of popular entertainment from half of the 1890 decade to 1930. It consisted of a series of 10-15 acts with the presence of comedians, magicians, singers, etc.

³ According to the Encyclopedia Britannica, simple operations, by association, to help save others harder.

by Huron (1989) is the establishment of authority. He speaks of the capacity of music to add credibility to the product. Whether through the figure of an expert or the testimony of a celebrity, using a personality to attest the potential of a product is something we've seen countless times in advertising. Music can also claim credibility to a product by adding a genuine character to it, lending authenticity to your brand. The strategies used by advertising have the music to achieve convincing the viewers of ads. This happens because of the potential of music in enhancing the sales gimmicks. However, we must identify these elements highlighting any worn or handlers resources.

Continuity and entertainment

Now let's look deeper on certain issues of advertising based on studies done on music and film. We will use some approaches extract to create associations with the effects of potentiation of ads brought by Huron (1989). First let's focus on entertainment and continuity. The continuity punctuated by Huron (1989) as potentiating effect of ads through music has been studied by several authors in the field of cinema. Chion (1990) states that sound promotes temporal linearization because the synchronic time imposes a sense of succession. Moreover, it vectorizes or dramatizes directing toward the future, a goal, and creating a sense of imminence and expectation.

This features identified in sound can develop important processes between music and visual images. Gorbman (1987) states that the formal and rhythmic continuity has the property to mitigate inconsistencies generated by editing images, as the music slows visual discontinuities through the auditory continuity or create transitions between scenes. Cohen (1998) argues that the approximation of different domains as visual image and sound can be explained by the gestalt. Wingstedt (2005) created within the temporal class the category providing continuity divided in three parts: building short-time continuity (transitions from scene to scene), building longer continuity (over sequences) and building overall continuity (providing continuity for the whole movie). The author points out the importance of recurring motifs to enable continuity. This construction can also assist in memorization. The attention, main target highlighted by Huron's entertainment, was also the subject of research. When talking about the masking function, Cohen (1998) states that researchers at the psychoacoustic indicate that bass sounds mask the treble. Music can have good acting compared to other sound sources due the predominance of low frequencies. The author also points out that the consistency of musical events occupies the limited auditory attention that would dissipate due to interference from extraneous sounds⁴. Moreover, as mixed sounds in a sound sequence are more difficult to identify than individual sounds, the music makes it difficult to hearing other sounds regardless of superposition or range of frequencies⁵. In direction of attention, Cohen (1998) states that the congruence between structural aspects of music and visual image are relevant to our attention. She cites Bregman (1993), highlighting that the hearing obeys the Gestalt properties such

as similarity, proximity and continuity. Chion (1990) states that important meetings between acoustic and visual events called synchronization points impose audiovisual cadence your phrasing. In the indicative category⁶ created by Wingstedt (2005), "synchronising musical events to specific features or actions on screen (or sometimes to certain parts of the dialogue), the music will be operative in separating the foreground from the background" (WINGSTEDT, 2005). Another kind of masking underlined by Wingstedt (2005) is related with lyrical language. The author states that music can be used to mask some inconvenient elements as bad acting. When you come to lyrics, music can mask the weakness in the verses. In a sense, we can say that music is able to help mask elements as inconsistencies of the announcement, or even the small differences between the advertised product and its competitor, something common in the advertising domain. The effects brought by Huron (1989) can be helpful to find relevant material among the writings of film and music. Some points, like continuity and entertainment, are very identified issues with the cinematographic area. Some other features like lyrical language are more discreet processes which require bigger attention.

Inaudibility in advertising

Gorbman (1987) proposes, among some rules concerning the classic narrative cinema, the principle of inaudibility. Because of this rule, the music should be totally subordinate to the emotional and dramatic film precepts. We will see now how other authors deal with this rule and how we contextualize it within the audiovisual advertising. First, let's examine what some authors have to say on this point raised by the author. Miranda (2011) comments on the text of Gorbman (1987) bringing some criticism of his concepts. She says that, as Flinn (1992), the author relied on psychoanalytic theories of the time.

As Gorbman, Flinn also converses with concepts Suture and Enunciation, arising from psychoanalytic approaches in vogue between 1970 and 1980 in Film Theory. Saved differences, these concepts contextualize how the classical narrative cinema can "hide" the possible marks of their construction and forge a position in which the viewer "merges" the fictional universe. Both authors argue that music plays an important role in this context, because of their tendency to "not being heard" and their powers of abstraction (MIRANDA, 2011, p.162). Miranda (2011) gives the example of Kalinak (1992), which places music and visual images on the same level in movies, including giving various examples of how the viewer perceives the presence of music in the filmic experience. Also, "don't question the fact that the viewer can not pay much attention on the music, but makes it clear he does not believe in unconscious processes and defends the existence of cognition" (MIRANDA, 2011, p.165).

Smith (1996) don't believe that the music present on classic narrative cinema tend not to be heard consciously believing in constant cognitive processes by the spectators. One of his

⁴Cohen (1998) apudBregman (1993) and Gaver (1993).

⁵Cohen (1998) apud Kidd and Watson (1992).

⁶This category belongs to guiding class that is, according to the author, very important for new media.

strongest arguments is the success of film music sales which proves that the perception of the viewer is conscious. Some elements described as aspects of continuity and masking can be understood as relevant within the context of invisibility, however, when we turn to the synchronization points brought by Chion (1990) or even describe the context and physical activity in Wingstedt (2005) we perceive that the viewer have an active role as spectator. And what about the autonomy of the individual in the present in the intention of listening highlighted by Schaeffer (2003)? Valdéllos (2006) stated that music operates invisibly in the commercial, the shape of Gorbman (1987), including issuing meanings in silence. How can we understand this process as something unconscious? Using the example of memory from famous jingles⁷, one could imagine that the song is "invisible" to the viewer? Therefore, it is not possible to refute Gorbman (1987), but for this research it is clear that there are times that music is consciously perceived by the viewer of commercials.

Memory, target and establishment of authority

In music as a cue for memory, Cohen (1998) states that a melody can assign meaning to the element that accompanies it, as in the case of the leitmotiv⁸. The author explains this musical potential with the classical conditioning, found in experiments with Pavlov's dogs. Wingstedt (2005) states that the leitmotiv is a resource widely used in TV sitcoms and commercials to establish recognition. The leitmotiv in the vision of Peirce (2005) is a symbol. But we can see in a symbol relations of index. For instance, in the example brought by Eco (2001), a military command like flag-raising, which is in fact a symbol, can connote "courage" or "homeland". So, when you have a catching phrase in a jingle or a leitmotiv establishing recognition you also have relations of index transmitting meanings as may be appropriate for the brand or not. The management of these processes must be carefully administered by the ad agencies in conjunction with its customers.

We can say that when a leitmotif present in a jingle establishes recognition, connotations can arise and relate to the advertised brand. In other words, when the music allows memory procedures, can add elements to a brand connotations, bringing appropriate or not associations. The management of these processes must be carefully administered by advertising agencies in conjunction with its customers, as we will see later on when we talk again target and establish authority. Wingstedt (2005) pointed out that the indication of a social status can be transmitted by the association of meaning, widely used in commercial.

We can make a connection with the target brought by Huron (1989) since the capacity of music to highlight social patterns is used for ads to select and target the right audience for a given product strategy. Another category within the approach

made by Wingstedt (2005) is the rethoric class. This category illustrates how music can comment on the narrative. It can be used to develop a policy or philosophical placement, judging or even being part of an assessment whatsoever. Recovering the authority of establishment highlighted by Huron (1989), music can add credibility to a particular product by appealing to something that the viewer values. This appeal can rarely be established only by the product, requiring something that helps the process. The elements brought by the rhetorical class can create identity with the viewer's point of view, enabling the effect described by Huron (1989).

Conclusion

The cinematic music approaches can bring new ways to understand the approach of Huron (1989) and increase its scope. We can see that besides being a possible thread performing a general involvement of scenes as seen in continuity, music can create episodic and occasional relations, drawing attention to detail present in the images. Since the creation of environments that place the public and provoke an experience that approaches the product, to the development of a logo musical, there are numerous manifestations of music's potential in the advertising universe. Continuity is the most obvious feature and the most investigated the association between music and audiovisual. Expresses what is the trick that is the essence of the relationship between sound and image. The entertainment is a step forward, it inserts a fun component in this relationship. Continuity and entertainment are the foundation, without which there is no way to reach the later stages.

Attention, highlighted by some authors of this article, is where music causes more sophisticated interference mainly due to its ability to dialogue with the movement. Within the context of advertising, this feature is very useful in focusing and strengthening the brand or product and can act independently of the image form. Remember that the identification of such cases in the distance Gorbman theory (1987). Resources widely used by the cinema as the leitmotif made it possible for current brands could create associations between music and merchandise. Unlike the cinema, advertising creates values for those goods that will be useful in drawing up marketing actions or facilitate the sale of the same. So what in the cinema is a product in itself (songs that will form part of a commercial soundtrack), in advertising are instruments that will provide the sale of other products. Still on memorization, we can add information about the imitation of resources.

These relationships can be used in advertising music with good results. Something very recurrent in the current market is the musical production of similar songs with bands and specific genres. This practice generates associations between bands and genres useful for the creation of promotional strategies. There are major difficulties, however, on the efficiency of these associations.

Finding musical elements for the realization of the establishment of authority is extremely rare, since the alignment between public taste and characteristics expressed by music and business must be well calculated. We can thus

⁷The jingle presents an original melody with lyrics, or the message of advertising is in the song. Has the advantage of facilitating the transfer of brand values due to the possibility of memorizing the lyrics

⁸Name given from motives used in Wagner's operas that can represent a character, a relationship or any other phenomenon within the narrative of the film.

understand the importance of directing done by binomial advertising agency-client. So that the two effects of potentiation succeed because of musical achievement, it must be clear who the product or brand is trying to achieve and what they value.

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