University of Alberta

New Capitalization on Old Music: Approaches to the Use of Verdi's Music in TV Advertisements

by

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Abstract:

Advertisers use music in as much as 90% of television commercials. Classical and opera music play a special role in this medium, as classical music carries with it any number of already established inferences and meanings that may then be altered by the images in the commercial, or imparted upon the images and product in the commercial.

This thesis looks at three television commercials from 2006 that use the music of Giuseppe Verdi, and how this music is used. I revisit the current understanding of how television advertising uses classical music as a musical indicator of high culture and social status. I challenge the idea that this is the only way in which advertising uses classical and opera music, and I propose three new possible ways that television uses classical music in commercials.

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INTRODUCTION:

The continuing discourse surrounding popular culture and various communication media grows along with media itself. With all of the advancements in technology, television continues to dominate our cultural media world. This is perhaps in spite of or possibly because of the establishment of the television as a form of communication. Television continues to hold the same place that it has held at the forefront of mass communications since its introduction as a mass consumer good in the later part of the 1940s. Classical music played a major role in the establishment of television as multi-media thanks to television's evolution from radio. In the early days of television, networks that had ownership of both radio and television stations often integrated successful elements from one to the other, such as the early televised broadcasts of the famed NBC Symphony Orchestra.[1] The use of classical and opera music in the television medium persists today and is now found predominantly in television advertising.

In our modern world television is almost inescapable, and as a medium it provides an unbelievably vast number of opportunities. Limited only by frequency bandwidth, television in the United States has exploded from a handful of local stations and three small networks in the in 1940s to hundreds of channels controlled almost exclusively by seven major conglomerates that oversee no fewer than 59 national and international networks today.[2] Technological advances

[1] Michael Curtin and Jane Shattuc, *The American Television Industry*, International Screen Industries (London: Palgrave Macmillan, 2009), 5-11; Donald Meyer, "The NBC Symphony Orchestra," PhD Diss. (University of California, Davis, 1994), 43.

[2] Curtin and Shattuc, *The American Television Industry*, 32.

such as digital television broadcast service and HD MPEG4[3] formats allow even further maximization of bandwidth, making way for even more channels and television features. This growth is arguably thanks to the desire of advertisers to focus television advertising to audiences that are ever more specific. An early example of this is the increase of sports specific programming and networks starting in the 1950s, established in efforts to target marketing at young adult urban men with disposable incomes.[4]

Media watchdog *Adbusters* found that in 2007 the average North American city dweller was subject to 5,000 advertisements or marketing ploys a day,[5] and that in the United States the average American household watches over 56 hours of television a week.[6] These numbers of advertisements include non-televised commercials, but they still relate back to television. A relatively new phenomenon that is now being termed as "convergence culture" explains this interrelation. Media and Communications scholar Klaus Bruhn Jensen defines

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[3] MPEG stands for Moving Picture Experts Group. The number following the MPEG acronym is the level of compression of the digital information. MPEG2 is the standard for various video media storage including DVD, HD-DVD, and the majority of Blu-Ray discs. MPEG2 is currently in use for Standard and High Definition Digital television broadcast by television providers in Canada. MPEG4 technology is capable of compressing the digital information to a significantly smaller digital package without compromising the quality of the picture or sound, allowing for easier transmission through the current available means, including wireless data networks, satellite, and cable.

[4] Toby Miller, *Television Studies: The Basics*, The Basics (London; New York: Routledge, 2010), 95.

[5] Andrew Wright, "Editorial: Here," *Adbusters*, February 2008.

[6] Miller, *Television Studies: The Basics*, 17.

three types of communication: human body in the flesh, technically reproduced mass communication (such as print advertising), and digitally facilitated interaction (one-on-one, one-to-many, and many-to-many).[7] Convergence occurs when two or more methods mediate communication, one of which is almost certainly a digital format. An example of this is using a cellular phone for an activity that is not utilizing the person-to-person calling functions. Another example is the viral video and the adaptation of viral videos into musical texts[8] or into marketing or advertising tools. Thanks to convergence culture, even people who do not watch television become subject to its influence. A perfect example is the recent media coverage in newspapers, online blogs, and magazines of the very public disintegration of the marriage of Jon and Kate Gosselin.[9]

Advertising has always been a focus for television. It is so integral to the medium that many cultural critics argue that the programming is an interruption of the advertising.[10] The practice of interrupting programming for advertising is

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[7] Klaus Bruhn Jensen, *Media Convergence: The Three Degrees of Network, Mass, and Interpersonal Communication* (New York: Routledge, 2010), 4.

[8] The recent popularity of the musical group The Gregory Brothers is a clear example of this. The group takes videos from youtube.com and news broadcasts and subjects these videos to digital pitch and tone alterations called autotune that then effectively creates a new musical media text. They then, in turn, create sheet music, and companion videos to promote themselves. Examples can be found at http://www.youtube.com/user/schmoyoho and http://thegregorybrothers.com

[9] Jon and Kate Gosselin are a couple whose current notoriety results solely from their participation in their reality TV series *Jon and Kate Plus 8* (TLC, 2008-2010).

[10] Arthur Asa Berger, *Ads, Fads, & Consumer Culture: Advertising's Impact on American Character & Society*, 3rd ed. (Lanham: Rowman & Littlefield Publishers, Inc., 2007), 7-

fundamental to the whole concept of television viewing. Unlike cinema or film, where part of the viewing experience is to focus on the screen and immerse ones self in the story unfolding in front of you, television allows for distraction. Located centrally within the home, like a radio, the television is there to provide information and entertainment throughout the home without detracting from the task at hand, whether that be cleaning the house, preparing meals, eating meals, or relaxing. Television as a medium of communication was originally designed to be a far less active or intrusive to the day-to-day activities within the household than its cinema cousin, as it was originally thought that the immersive cinema experience in the home would be too distracting to the chores of housewives. This resulted in early television programming being somewhat similar to radio programming, involving shorter and serial elements that allow the viewer to divide his or her attention away from the television.[11]

Theodor Adorno and Max Horkheimer discuss a similar evolution of technology as part of the culture industry in their seminal text "Enlightenment as Mass Deception" in the *Dialectic of Enlightenment*. Lashing out at what they call the "Culture Industry," Adorno and Horkheimer make it clear that the self-perpetuating machine that hides behind the guise of entertainment effectively strips the consumer of his or her individual subjectivity as he or she is immersed

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10; Curtin and Shattuc, *The American Television Industry*, 34; Miller, *Television Studies: The Basics*, 187.

[11] Toby Miller, "Television is Finished; It's Done, It's Over.," Podcast (AAC audio file), Claremont Graduate University School of Arts and Humanities, 2010.

in the fictional world that is presented as a reality.[12] The consumer is complacent and passive in his acceptance of the information that he receives. Ultimately, the industry feeds upon this complacency and the viewer's desire for more "non-real reality" to which he may escape. Bringing the audio-visual elements of the cinema in to the personal space of the home through the medium of television ultimately amplifies the viewer's complacency and loss of subjectivity. Because the consumer/viewer is already passive in his consumption of the medium by bringing it into his private space of his residence, he is therefore more easily subject to the power of the culture industry. His act of consuming the medium is more passive in the private environment, and this amplifies the power of the medium.

This makes television the perfect medium for advertising. Even though Adorno and Horkheimer do not discuss television in "Enlightenment as Mass Deception," I propose that it is possible to expand their discussion to include television and advertising. Television advertisements market various goods to complacent consumers, through a medium, which in itself is another consumer product that advertises itself through the images consumed by the viewer. Therefore, television advertising is part of the convergent culture as defined by Jenson, and it perpetuates the industry side of the culture industry. The consumer is in a somewhat more impressionable mental state when consuming television allowing the marketing ploys and subtle suggestions to sway his opinions more easily. TV advertising is a multi-billion dollar a year industry in the United States,

[12] Theodor W. Adorno and Max Horkheimer, "The Culture Industry: Enlightenment as Mass Deception," in *Dialectic of Enlightenment* (Stanford: Stanford University Press, 2002), 99-100.

and is second only to direct mail marketing in dollars spent annually, and to Internet advertising in effectiveness of targeting narrow market demographics.[13]

The creation of a major multi-national television advertisement campaign is very similar to the creation of a television drama. Production of a television commercial involves all of the same large crews of people needed for a television show, including, actors, camera operators, director, script or copy writer, editors, musicians and music editors, lighting technicians, and many, many more. The cost for creating an average 30-second advertisement can greatly exceed the cost of production of almost anything else found on broadcast television. At a cost of $300,000-$600,000 USD for every minute of complete film, commercials can actually rival the cost of major motion pictures.[14] Good television advertisements communicate information to the viewers/consumers in an effective way resulting in financial benefits that greatly outweigh these costs. This is where music often comes in to play. Music embodies the ability to communicate without words or images. Music in conjunction with words or images, allows the marketing message to be stronger, weaker, altered, or made more or less effective. The unique communication options afforded through music allow it to be a very powerful tool in television marketing.

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[13] Berger, *Ads, Fads, & Consumer Culture: Advertising's Impact on American Character & Society*, 2, 65.

[14] Ibid., 3.

Existing Research on Music and Television

Beginning with the earliest television ads in the 1940s and 50s, it became practice to produce the commercials with an audio volume of a substantially higher level than of the programming.[15] This was to assist in garnering the attention of the inattentive or distracted viewer. While this effort has generally fallen out of favour – mostly due to viewer backlash – advertisers have sought out new ways of making the sound the focal point and attraction in television commercials.[16] Current practice is to use music to create an overall impression of the product while effectively communicating a message to the consumer. This is a very delicate task; if the music is too aggressive or too attention grabbing, it can detract from the marketing message, but if the communication is too heavy handed, if the

[15] Miller, "Television is Finished; It's Done, It's Over.," 18m36s.

[16] More about viewer distaste with television advertisements in Berger, *Ads, Fads, & Consumer Culture: Advertising's Impact on American Character & Society*, 6-11.
The United States federal Communications Commission (FCC) has addressed this several times in recent years. The number of complaints has resulted in the advertising industry being more sensitive to the desires of television consumers. More information is at http://www.fcc.gov.
At the time of this writing, the CALM Act, also known as Bill S.2847, is working its way through approval in the United States Congress. This act moves to regulate the broadcast volume of audio on commercials to match that of the program. So far, The Canadian Radio-television and Telecommunications Commission (CRTC) and Canadian government have yet to make similar moves due to the continued use of analog television transmission in Canada.

marketing is too obvious, or if the music is too bland to carry a message, then the music and commercial are ineffective.[17]

Another challenge when using music in advertising is musical tastes. While musical tastes are generally quite specific to country, region, age group, gender, and societal status, the majority of advertising campaigns are large in scale and span at least two, if not more, demographic or geographical groups. Many campaigns for popular consumer products are multi-national or even global in scale, creating the need for the various elements of the commercial – particularly the music – to have a wide mass appeal while still being specific enough to the product.[18]

Although music is used in as much as 90% of all television advertising,[19] relatively little research has been done on an academic level as to what music is used, and how to effectively analyze its use, especially when it comes to the use of classical or opera music. Discourse surrounding television advertising music does not currently differentiate between pre-composed classical music and

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[17] Claudia Bullerjahn, "The Effectiveness of Music in Television Commercials: A Comparison of Theoretical Approaches," in *Music and Manipulation: On the Social Uses and Social Control of Music*, ed. Steven Brown and Ulrik Volgsten (New York: Berghahn Books, 2006), 216-218.

[18] Michael Zager, *Writing Music for Television and Radio Commercials (and More): A Manual for Composers and Students* (Lanham: Scarecrow Press, 2008), 1.

[19] Nicolai Jørgensgaard Graakjær and Christian Jantzen, *Music in Advertising: Commercial Sounds in Media Communication and Other Settings* (Aalborg, Denmark: Aalborg University Press, 2009), 29; Nicolai Jørgensgaard Graakjær, "Musical Meaning in TV Commercials: A Case of Cheesy Music," *Popular Musicology Online*, 2006, http://www.popular-musicology-online.com/issues/05/nicolai-01.html.

classically sounding music,[20] nor do definitive numbers regarding the percentage of commercials that use specific musical genres exist. While discourse on film music and subsequently television programming music is alive and well, attention to the music and sounds used for advertising have been somewhat left out by musical academia. This has resulted in a number of research attempts done in complete isolation to each other. There have been some attempts, most notably by Nicholas Cook in his 1998 book, *Analysing Musical Multimedia,*[21] to create a theory for analysis and interpretation of music in various media beyond film. The challenge is the scarcity of academic discourse before or since this publication, combined with the ever-changing world of media, advertising, and manipulation that seems to be growing exponentially.

Cook's book focuses mostly on film and television, using Madonna's "Material Girl" (1985), Disney's *Fantasia* (1940), and the art film collaboration *Aria* (1987) for his larger case studies. In the introduction he does discuss a selection of advertisements in detail, concluding how the use of Mozart's Overture to *The Marriage of Figaro* assists a car advertisement in establishing a "natural association with the artistic and human values…" and, "…imbues the product with the prestige that attaches to classical music in general and to opera in

[20] I am using the terms "pre-composed" and "newly-composed" to differentiate music that was composed before use in marketing or commercials and music that is composed specifically for marketing purposes. This is due to pre-composed music carrying meaning and significance beyond the marketing and advertising process that is then subject and affected by the advertising industry.

[21] Nicholas Cook, *Analysing Musical Multimedia* (Oxford [England] New York: Clarendon Press; Oxford University Press, 1998).

particular."[22] A second television commercial example uses newly composed music that sounds classical to accompany the voice-over for a financial advisory company. Cook concludes that this music is used in counterpoint with popular music to "symbolize age, authority, and pragmatism" and has a paternal "authority and understanding" feel to it.[23]

Analysing Musical Multimedia is a good basic introduction to the field of music and media; it is the first major publication to address the field of music and television advertising from an academic instead of practical standpoint. Cook effectively opens the door to academic investigation, putting his text as a starting point for a much deeper investigation into music and media in general, with any number of possible routes to follow.

Advertising is now a multi-billion-dollar-a-year industry worldwide, and there is no shortage of texts to teach a young composer or musician how to capitalize on their musical talents in this industry. In regular publication since at least the 1980s, these types of instructional books are readily available for a wide variety of musical and compositional skill levels. The published notebooks and journals for many composers discuss how to compose for television and radio as far back as the 1920s. They have practical purpose, but offer only superficial information about how to compose music for commercials.[24]

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[22] Ibid., 8.

[23] Ibid., 15.

[24] Craig Michael Springer dedicates a significant section of the literature review of his dissertation on advertising music, "Society's Soundtrack: Musical Persuasion in Television Advertising," (PhD. Diss., Northwestern University, 1992) to a selection of these books published in the 1980s. Although I have not been able to locate any of the

Michael Zager's *Writing Music for Television and Radio Commercials* is an example of one of these instructional texts. It offers an in-depth overview of necessities for composing music for advertising. Throughout his book, Zager emphasizes the need for the music to be effective, yet not overpowering. He discusses finding this balance: "Writing music to accompany pictures is analogous to solving a puzzle. *The pieces must fit*. Composers often have to create a labyrinth of sound…"[25] (Emphasis in the text). He continues his discussion with tips to keep music within a language that is going to be familiar to the target audience for the product. Zager is careful not to be too specific, "…the music must not 'offend' any of the many groups that might purchase a product. Therefore, the agency would probably request music that is not intrusive…" He continues, "There are styles of contemporary music that appeal to a diverse demographic. It is advisable for composers to make creative suggestions."[26]

Similar how-to style texts are available for advertisers or commercial directors. In many of these texts, music itself is not the focus. Thomas Richter's text, *The 30-Second Storyteller*, mentions music only a handful of times in the entire book, but what he does state for wishful commercial advertising directors in regards to music is strong, "Music plays an important part because it quickly sets

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specific texts he mentions, my research into currently available similar texts demonstrates that very little seems to have changed in the general "how-to" books of this sort. Instructional notebooks from composers such as Leonard Bernstein and Norman "Buddy" Baker also include directions for composing for various marketing media.

[25] Zager, *Writing Music for Television and Radio Commercials (and More): A Manual for Composers and Students*, 65.

[26] Ibid., 5.

the tone and mood of piece. The audience is taken in by the communicative power of music – an important asset in a 30-second spot."[27] He continues a few pages later, "Music plays a huge part in commercials … nothing sets the tone and mood of a scene as quickly and unobtrusively as music. In fact, images seem to change when you watch them with different music tracks. Music is so emotional that actors' performances can be shaped by scoring them wisely."[28]

While various trade magazines and forums such as *Advertising Age* and *Journal of Advertising Research* have had regular discussions of the power, use, and effectiveness of music in advertising, the use of music in advertising is left relatively ignored by musicologists until the 1990s. David Huron's 1989 article "Music in Advertising: An Analytic Paradigm,"[29] predates Cook's *Analysing Musical Multimedia* by almost ten years, making Huron's article one of the first texts about music in advertising media that addresses the use of music from a musicological academic point of view.

In his essay, Huron builds an analytical paradigm made up of what he has determined to be the six possible elements for music to create effective television advertising: entertainment, structure, memorability, lyrical language, targeting, and authority establishment.[30] He employs a list of Toronto region television and

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[27] Thomas Richter, *The 30-Second Storyteller: The Art and Business of Directing Commercials*, Aspiring Filmmaker's Library (Boston: Thomson Course Technology PTR, 2007), 247.

[28] Ibid., 249.

[29] David Huron, "Music in Advertising: An Analytic Paradigm," *The Musical Quarterly* 73, no. 4 (1989): 557-574.

[30] Ibid., 560.

radio advertisements that aired in the late 1980s as examples. Huron's discussion avoids semiotics or implied musical meaning associated with the products in the advertisements. He argues that musicologists can establish the effectiveness of a piece of music in advertising through identifying these six elements in each commercial; the more elements that music embodies in a commercial, the more effective it is as an advertising tool. Huron's examples focus on newly composed jingle music and popular music choices, with no discussion about the use of classical music or how these may be applied.[31]

Another relatively early text on the subject of music and advertising from an academic perspective is "Society's Soundtrack," a 1992 doctoral dissertation in media communications by Craig Michael Springer.[32] Springer's focus differs from that of the advertising industry because it does not pass judgment or weigh in specifically on what type of music is most effective or persuasive, and unlike Huron, Springer does not focus on what ways music is used. Instead, Springer takes a rhetorical approach to his research and focuses on how the music assists marketers in persuasive communication. His discussion uses a methodology he calls CAAMP (Context, Audience Expectations, Artist Image, Music, and Production) for analysis.[33] Springer argues that his CAAMP method allows critics

[31] I use this method as a possible measure of effectiveness in my discussion of Verdi's "*Libiamo*" for a Skittles candy commercial in chapter 3.

[32] Craig Michael Springer, "Society's Soundtrack: Musical Persuasion in Television Advertising," PhD Diss. (Northwestern University, June 1992).

[33] Ibid., 5.

to "evaluate musical messages on their own terms" allowing for a "more insightful understanding of contemporary communication practice."[34]

Much like Huron, Springer's discussion involves a wide variety of music in advertising as he focuses primarily on building a language with which to discuss musical communication in advertising on a rhetorical level. He argues that classical music, or music that has demonstrated significant meaning or already has an established storied history, is not used in advertising for significant reasons, but is used instead to create specific moods, not unlike a jingle. He argues that any deeper meaning found is little more than a "fluke." Springer accentuates the general unfamiliarity with classical music outside of classical music circles through mistaken attributions, such as crediting Verdi for the aria 'Un Bel Di'.[35] [36]

Ronald Rodman has two essays about music in television advertising dating from 1997 and 2008. Both of these look at what meaning the music may have and thus imbue upon the product in the advertisement. In the earlier article, Rodman uses John Fiske's "Codes of Television" as the model for his own "Codes of Television Music," and states that while the codes of television text each "contributes in its own way to the signification process of the 'whole' text… Music can play a significant role in the transmission of conventional representational codes. Furthermore, music in television may be seen to function

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[34] Ibid., 7.

[35] See discussion on pp 52-60 of "Society's Soundtrack" regarding the use of Giacomo Puccini's 'Un Bel di' from *Madama Butterfly* by Guess? and George Gershwin's "Rhapsody in Blue" by United Airlines.

[36] I revisit Springer's CAAMP method in discussion of Verdi's "Dies Irae" from his *Requiem* in Chapter 2.

in a way similar to Fiske's codes of television in conveying meaning to the viewer."[37] Rodman builds musical hierarchies into his "Codes of Television Music," not because they are undeniable or all powerful measures, but because even though "these correlations produce and promote cultural stereotypes, they rely on common assumptions which in turn are exploited by the electronic media."[38]

Rodman includes detailed lists of musical styles and genres and their accompanying "target markets". These are generally assumed categories, i.e.: Rock music targets a generally younger demographic, and Alternative Rock music is even more specific to young men; Urban Hip-Hop music will target young urban African-Americans; Classical music targets a much older and economically stable demographic. These hierarchies and subsequent exploitation by media as described by Rodman are significant points of reference for many discussions about television advertising music. Most importantly, Rodman is one of very few scholars who discuss classical music, as well as pre-composed music, beyond its use as a jingle. Rodman's discussion focuses on the significance and meaning that these musics bring with them as they are used, and thus subsequently impose upon the products in the commercials.

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[37] Ronald Rodman, ""And Now an Ideology From Our Sponsor": Musical Style and Semiosis in American Television Commercials," *College Music Symposium: Journal of the College Music Society* 37 (1997): 23.

[38] Ibid., 29.

Rodman's 2008 essay "Advertising Music: Strategies of Imbuement in Television Advertising Music,"[39] builds on Huron's discussion of what elements make for effective use of music in advertising. He pairs it with his own television music codes and synthesizes these into a discussion of how the music is imbued in television marketing, highlighting this in three case studies. Each case study discusses the various levels of meaning (Huron) found in the commercial and pairs this with the musical style code (Rodman) and find how these work in tandem to create a "deeper" marketing meaning. Rodman chooses three every different advertisements with three very different styles of music (newly composed electronic pop/dance, newly composed light classical, and pre-composed classic rock/Country & Western) that advertise three very different consumer products (Discount department store, UPS, and Chevrolet Trucks).

Rodman argues that the deeper meanings of the marketing message brought about through the use of music are so significant that the only conclusion is that each one of these commercials has music chosen for reasons far more complex than those ready published by the advertising industry. These deeper meanings, although not necessarily conscious to the average viewer, build on the public's prior knowledge of the music and its various elements such as style,

[39] Ronald Rodman, "Advertising Music: Strategies of Imbuement in Television Advertising Music," in *Sound and Music in Film and Visual Media: An Overview* (New York: Continuum, 2009), 617 - 632.

performance, timbre, and instrumentation.[40] The meaning and significance builds an emotional connection between the consumer and the product using music.[41]

More recently there have been two essays by James Deaville that include detailed discussion of the use of music in television news. While television news music has not direct relation to advertising music, these essays speak to the ways in which television music shapes the viewer's perception or understanding of the images and information brought forward in the television medium. In his online article "Selling War: Television News Music and the Shaping of Public Opinion,"[42] Deaville capitalizes on the medium of online publication allowing for the employment of multimedia examples embedded within the electronic publication of where and how music is used in television news coverage of war. This includes a number of video and audio clips as examples for his discussion. The other essay, "TV News Music: Television News Music in North America,"[43] is a traditional publication that outlines the history of how news music is or has been used to sell news since the 1960s.[44]

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[40] Ibid., 629.

[41] I revisit Rodman's method in Chapter 2 when I discuss the use of Verdi's "Gypsies' Chorus" from *La Traviata* in the television commercial for the video game *Black*.

[42] James Deaville, "Selling War: Television News Music and the Shaping of Public Opinion," *ECHO: A Music Centered Journal*, October 8, 2009, http://www.echo.ucla.edu.login.ezproxy.library.ualberta.ca/volume8-issue1/roundtable/deaville.html.

[43] James Deaville, "TV News Music: Television News Music in North America," in *Sound and Music in Film and Visual Media: An Overview*, ed. Graeme Harper, Ruth Doughty, and Jochen Eisentraut (New York: Continuum, 2009), 613 - 616.

[44] Ibid., 612-616.

Deaville points out that many news media did not use music in newscasts until quite recently in an effort to avoid emotional elements in a medium built on the authority that comes with unemotional and unbiased reporting. This perceived need for news programming to be non-partisan and unbiased is also argued as one of the reasons why much of the television news music used today is newly composed, avoiding any possible connection with the meanings of and emotional responses to pre-composed or classical music. In both of these essays, Deaville identifies a shift in popular perception and acceptance of the use of music in the television medium. He presents examples of excerpts from various classical works have been exploited for use in news media in recent years. Most notably various excerpts of Beethoven's music have been used by NBC for several different news and current events shows.[45]

In dealing specifically with television advertising, there have been a handful of recent academic contributions to the field. The first is Claudia Bullerjahn's 2006 article, "The Effectiveness of Music in Television Commercials: A Comparison of Theoretical Approaches," acts as an overview of music in current television advertising mechanisms.[46] In this article, she discusses the two primary approaches to television advertising. The first is the "step" model

[45] Robynn Stilwell discusses how Keith Olbermann uses the public's familiarity with Beethoven's Fifth Symphony to capitalize on the music's perceived strength and power for his theme music for news magazine *Countdown with Keith Olbermann* (MSNBC) in her paper, "Medium? Well...: Imagining Audio Visual Space in the Age of Convergence," presented at *Music and the Moving Image IV*, 29 May 2009.

[46] Bullerjahn, "The Effectiveness of Music in Television Commercials: A Comparison of Theoretical Approaches," 206 - 235.

that operates on a stimulus-response system: the advertisement stimulates the consumers purchasing response. The second is the more intricate "involvement" model in which the viewer's level of interest and acceptance of the marketing message within the advertisement is key to the manner in which the various elements of the advertisement – including the music – are manipulated to best gain the viewer's attention to create emotional responses and increase positive brand recognition.[47]

Bullerjahn outlines how music can manipulate a response from the viewer, specifically in the "involvement" model. The effective musical choices change as the viewer's overall interaction with the medium changes. She points out that music is key in creating an emotional response from a non-verbal communication tool, and summarizes a number of studies about how music effectively builds product impression, brand recognition, general attitude towards products, and purchasing behaviour. Her findings include: positive consumer response to familiar music; music that is complementary in tempo, volume, and tone to the product being advertised; and music that is stereotypically understood to match the musical preferences of the target market.[48] Bullerjahn finds that while the research and study to date has been useful, she argues that it may not be as accurate as advertisers might like to think, as studies tend towards a narrow selection of the consumer public, and the vast majority of advertisements for consumer products seek as wide a selection as possible.

[47] Ibid., 210-211.

[48] Ibid., 222-225.

Phillip Tagg's writing about the analysis and interpretation of music in multimedia comes in his book, *Ten Little Title Tunes*.[49] Tagg has broken his discussion and analysis into three major sections of the book. The first section is "Background, Theory, and Method," that outlines the challenges of musical analysis of multimedia, including extended discussion of current musicology's historiography and the understanding of the cultural significance of absolute music as part of a socio-economic hierarchy that we have come to accept in post-modern society. Tagg points out why musicologists need to establish a musicology of musical multimedia, and what issues have delayed its establishment. He outlines the historiography of musicology, pointing to the politics of social class structures as one of the obstacles. He argues that the most significant reason that a standardized musicology of mass media has yet to be established is due to the focus on continued canonization of music of the past, rather than turning towards music of today or music of the future. He follows this with his proposed methodology and procedure for a musicology of mass media that he employs in the second section of the book. The second part is "The Tunes," in which Tagg has taken ten title tunes from a variety of film and television sources from 1947 through 1988. He breaks down the media texts into their component parts – images, music as heard in the text, original music (if applicable) – he holds extensive discussion about each tune, its history, sources, semiotic meanings, and extensions of each musical meme relating back to the title

[49] Philip Tagg and Bob Clarida, *Ten Little Title Tunes: Towards a Musicology of the Mass Media* (New York: Mass Media Music Scholar's Press, 2003).

tune. The third section "So What? Title Tune Gender and Ideology," is a conclusion and discussion of music and gender ideology as related to his analyses.

Tagg restricts his discussion and analyses in *Ten Little Title Tunes* to absolute music due to the impossibility of discussing "all important aspects of the classical canon's ideology without writing several entire books."[50] He does point out that each genre of music, whether it is classical or popular in origin, requires its own historiography and extensive understanding before it can be subject to similarly detailed analysis. However, he does an exemplary job of presenting his methodology and process, creating a path for scholars to follow.

Tagg's book is by far the most extensive and inclusive text seeking a move towards a true musicological approach to musical multimedia. His discussions take a wide variety of media and reproduction possibilities, as well as established, new, and emerging technologies and how these affect the musical text at hand. Due to various constraints, I am not currently able to reproduce his empirical experiments with image perception and music with my own media texts. However, I employ his method of building an analysis of the advertising message through breaking down the images and music into separate markers and memes, and then intersecting the mimetic meanings in the reconstruction of the text to find the meaning behind it on a reciprocal image/music relationship.[51]

One of the most recent publications on the topic of music and television is *Music in Advertising: Commercial Sounds in Media Communication and Other*

[50] Ibid., 11.

[51] Ibid., 93-103, 121-130.

Settings,[52] a collected book edited by Nicolai Graakjaer and Christian Jantzen. This is the only large-scale text dedicated specifically to the research and study of music and television commercials. Although much of their discussion surrounds commercials in Europe (mostly in Finland and Denmark), Graakjaer and Jantzen do mention that the vast majority of commercials produced annually are for the American television media, despite the comparatively low numbers of publications published there from a musicological perspective. The introductory chapter of the book is a comprehensive map of already published articles and papers on the subject of television advertising from the mid-twentieth century to date. They categorize their findings into seven topic areas: Experiment Based Research; Impact of Music in Commercials on Society; Impact of Society on Music in Commercials; Functions of Music in Commercials; Comparing Forms of Music in Commercials; Forms of Music in Commercials; and The Role of Music in the Creation of Overall Meaning in Commercials.[53] They find that there is some overlap; some texts will fall into two or more of these categories. This map clearly demonstrates the lack of cohesion in the field of study of music and television commercials. Their conclusion is very similar to that of Tagg: there are gaps in the research, and with so much research being done in isolation, or without a knowledge base of what research has already been done, there is a lot of repetition.

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[52] Graakjær and Jantzen, *Music in Advertising: Commercial Sounds in Media Communication and Other Settings*.

[53] Ibid., 16.

The subsequent chapters in the book are a collection of work, each one addressing a different topic from the list in the first chapter. The most important for my discussion is Matthias Bode's essay "Making Sense of Advertising Research,"[54] as the purpose of the essay is to address the "methodical failure in thinking about music and understanding its conceptual foundations."[55] Here Bode outlines four of what he calls musical "fallacies" in advertising: Music is ahistorical; music is an emotional engineer; music is acoustic stimuli; and music is an abstract artifact.[56] Bode argues that if these fallacies were actualities, music would have no purpose in television advertising. It is the first and last of the fallacies that are important to most musicologists, including myself, as our interest in music and how it functions within advertising is based on classical music having historical and measurable meaning.

There are two major trends in the texts mentioned above regarding music and television and advertising. The first is the aforementioned lack of focused discussion on classical music. This lack of discussion relates to the second trend, which is the general acceptance of the status quo understanding of what emotional responses and specific meaning conveyed by the music about the product in the commercial. The general understanding is that music in advertising has a

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[54] Matthias Bode, "Making Sense of Music in Advertising Research: An Interpretive Model of the Interaction Between Music and Image," in *Music in Advertising: Commercial Sounds in Media Communication and Other Settings*, ed. Nicolai Jørgensgaard Graakjær and Christian Jantzen (Aalborg, Denmark: Aalborg University Press, 2009), 75-99.

[55] Ibid., 76.

[56] Ibid., 77-78.

predetermined four-step progression, (a) through (d): Music has meaning (a) and therefore it imparts (a) upon the images in the advertisement creating emotional response (b) that in turn creates consumer response (c) that will eventually result in consumer action (d). Classical music is not a unique entity in this equation; all music and musical genres follow the same progression. I would propose that while the progression may be the case some of the time, classical music should be considered differently due to its extended history of social, political, religious, and historical response.

Every discussion and case study thus far discusses the meaning or message of the images and advertising in response to the music. Few have considered the interplay of music and images. Can the image create a new meaning for the music? What effects can this new meaning have on classical music with its established history? What happens to the medium of television advertising? What role does the medium play in the relationship between the meaning of the images and music?

Reason and Method

In his 1954 essay, "Prologue to Television," Adorno's first statement is, "the social, technological, and artistic aspects of television cannot be treated in isolation. They are in large measure interdependent."[57] In this opening statement, written when the television medium was in its infancy, Adorno is clearly charging

[57] Theodor W. Adorno, "Prologue to Television," in *Critical Models: Interventions and Catchwords*, trans. Henry W. Pickford (New York: Columbia University Press, 1998), 48.

the reader, and subsequently the researcher, with recognizing that every level of the television medium is interdependent on every other. The various elements affect each other in various degrees. By default, this includes the ways in which the images, sounds, and music work in conjunction. Television bridges the gap between the public and private, allowing the culture industry intimate access to the lives of the consuming public, and it exploits this intimate relationship to manipulate viewer responses. This would include using music as a force to engineer emotional responses to the images produced for the screen and how the images affect the meaning of the music.

Adorno speaks harshly of popular culture in his philosophical critiques, but as Fredrick Jameson states, Adorno's theory of the culture industry is theory about "the *industry*, of a branch of the interlocking monopolies of late capitalism that makes money out of what used to be called culture,"[58] and not necessarily a critique of the use of culture therein. J. M. Bernstein echoes this in his introduction to a collection of Adorno's late essays. In it, Bernstein points out that Adorno's insertion of "high" and "low" arts into the culture industry is effectively damaging to the perceived value of art in general.[59] In response to this statement, I suggest that through the integration of what are commonly understood as "high" and "low" culture found in the culture industry, it is no longer possible to separate the elements into differing levels of a cultural hierarchy, specifically when it

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[58] Fredric Jameson, *Late Marxism: Adorno, or, the Persistence of the Dialectic* (London: Verso, 2007).

[59] Theodor W. Adorno, *The Culture Industry: Selected Essays on Mass Culture*, ed. J. M. Bernstein (London: Routledge, 1991), 17.

comes to the use of opera music in television commercials. This is because we view the elements of popular culture in context of the immediate parameters, and not in comparison to the elements outside of popular culture. The introduction of a "high culture" element to popular culture strips away any high culture status through virtue of the immediate popular culture surroundings.

Products of the culture industry have little meaning when removed from the context. Thus, the television medium is a key component in my examination of music in advertising. Instead of looking at the musical object – as it is understood in its original context – I am using the entire commercial as it is seen and heard by the viewer as the musical media text for analysis. This text is inclusive of all editing, images, volume levels, voice over, dialogue, or written words. The practice of using all of the elements of the commercial together to make up the musical text is one of many concepts in film criticism prescribed by Michel Chion. In *Audio-Vision* Chion describes not only how sounds affect the image, but also how the images can affect the sound. He writes, "We never see the same thing when we also hear; we don't hear the same thing when we see as well. We must therefore get beyond preoccupations such as identifying so-called redundancy between two domains and debating inter-relations between forces."[60] Chion calls this mutual understanding between the medium and the viewer the "audio-visual contract". When the medium changes the contract, with an alteration in either the expected image or the expected sound/music, viewer

[60] Michel Chion, *Audio-Vision: Sound on Screen*, ed. Claudia Gorbman (New York: Columbia University Press, 1994), xxvi.

complacently accepts the alteration, but shifts his or her listening style from casual listening to semantic listening.[61]

While Chion focuses his discussion almost exclusively on film sounds, this breach of the audio-visual contract occurs in all audio-visual media. It is what happens when television commercials use opera music. The music is foreign to the medium and vice versa. Even in situations when alterations in the music appear, or when editing fits the images to the music, the viewer has multiple opportunities to revisit the audio-visual contract through television broadcast repetition. In revisiting the contract the viewer may adjust consciously (or subconsciously) listen and watch through a semantic listening/viewing perspective.

Pursuant to this idea, I suggest that the current analytical tools for interpreting the musical texts in television commercials are now out of date. Technology and media have advanced to the point that television and the advertising that goes along with it are almost everywhere. New York City Taxis have had satellite TV for passengers since 2002. Portable web-enabled devices, such as cell phones and Blackberrys that allow us to view television "on the go" have been on the market almost as long. The newest technology in televisual transmission is MPEG4. This technology that allows for even greater ease at accessing video is now becoming standard for television broadcast hardware, cell

[61] Chion defines casual listening as "listening for the purpose of gaining information about a sounds source." (p222). Semantic listening is "listening for the purpose of gaining information about what is communicated in the sound." (p224)

phones, and similar devices.[62] Home viewing technology such as Digital or Personal Video Recorders (DVR or PVR) and subscription services like TiVo, NetFlix, and TV Provider Pay-Per-View and OnDemand give viewers the option to skip commercials and advertisements. These capabilities have led to advertisers needing to become more inventive in the way they market consumer goods,[63] whether it be product placement, in-program discussions, or auto-play advertising that is encrypted or lacks the coding for manipulation such as 'Stop,' 'Skip,' or 'Fast Forward.'[64] Advertising has increased, and along with it, the music in advertising has increased. Viewers are subject to the changes in the audio-visual contract, and as opera music appears in popular media, viewers accept the opera into popular culture through their own personal negotiations with the disjuncture

[62] As of this writing, MPEG4 is only just emerging as a new standard for High Definition television broadcast. It is so new to the Canadian television consumer market that Shaw Communications, Canada's largest TV provider, has only had the equipment and technology available for mass consumer use since 2009 and will start broadcasting select programming in the MPEG4 format in late 2010. See www.shaw.ca for more on their conversion to using the MPEG4 format.

[63]This is discussed in Berger, *Ads, Fads, & Consumer Culture: Advertising's Impact on American Character & Society*, 80-82; Curtin and Shattuc, *The American Television Industry*, 54; Miller, *Television Studies: The Basics*, 177-182. A current example can be seen in NBC's weight-loss reality game show *The Biggest Loser* (NBC 2004-) in which contestants and their trainers have very blatant advertising-like conversations about a large number of products including Jennie-O Turkey, Subway Restaurants, Yoplait Yogurt, Vector Cereal, 24Hr Fitness Centers, and Bodybugg Calorie Management Systems.

[64] Proposed Canadian Copyright Bill C-32 (http://www2.parl.gc.ca/HousePublications/Publication.aspx?Docid=4580265) has provisions that will potentially allow for the use such encryption technology in end user consumer products such as PVRs.

between the "out-of-place" classical music and popular mass culture. Television advertising is huge business, and with a powerful capitalist machine behind it, it is not going away. This is even more reason for focus to be put on advertising and the music that is used. It is not only the *how* and *why* music affects the advertising and the society that the advertising is marketing to (as the vast majority of previous studies have looked into), but also *what* musical genre is used.

For my thesis research, I have chosen three television commercials from 2006, all featuring music by Verdi. The first commercial is for a video game called *Black* that features "Noi siamo zingarelle," also known as the "Gypsies' Chorus" from *La Traviata* (1853). In this commercial the actions on the screen are timed with the music to create audio-visual cues that draw the viewer's attention to the aesthetic whole of the media text, and the potential interplay of converging media depicted in the commercial. The second commercial is for Levi's 501 jeans and features the "Dies Irae" from the *Requiem* (1874). This narrative uses the music to heighten the emotional atmosphere and create commentary on modern masculine identities. The last commercial, for Skittles candy, features a rabbit that sings "Libiamo ne' lieti calici," alternatively known as Alfredo's Drinking Song, also from *La Traviata*. The rabbit is the physical embodiment of the music and demonstrates the disconnection between reality, fantasy, consumer, and cultural capital.

I chose Verdi to be a common theme for a number of reasons. Originally, it was for more sentimental reasons than anything else, Verdi's operas have been my favourites since first seeing *La Traviata* as a teenager. I feel something unique

in Verdi's compositional style as his music allows the tunes of his arias and choruses to be memorable, even nostalgic, while carrying a heavy emotional burden. I am not alone in this estimation; Verdi is arguably one of the best known and most performed opera composers today. This continued and undeniable popularity is another reason why I chose Verdi's music. His music is familiar to people both inside and outside of musical circles. This popularity has lead to the use of his music in numerous venues outside of the opera house, including television and film. Finally, by limiting the field to commercials featuring music by Verdi I am almost guaranteeing that it will be opera music. Verdi's compositional output is almost exclusively operatic, and those works that are not operas, such as the *Requiem* have distinct operatic sensibilities.

As I started my research into the use of opera music in television commercials, I became increasingly aware of how far out of date some theories of how and why advertising uses classical or opera music. Several recent writings attempt to discuss the use of music in general in television, and subsequently establish television music in the musicological canon. Despite these efforts, the overall understanding of what genre of music is used, and why that particular genre is used, or even narrower, definitions of what genre of music is considered to be "effective" in specific situations has been left relatively unchallenged.

Cook, Tagg, Bullerjahn, and Huron tend to suggest that classical music has a very specific audience. Rodman is the most specific about the classical-music-to-high-culture relationship in his statement that "One may

correlate…Classical music with the wealthy upper-class,"[65] while also including a figure that specifies classical music as an "Other" style of music that has a demographic target of a specific socio-economic group that is "generally older audiences (whose 'economic standing' is an ad agencies dream!)."[66] I propose that while both of these situations may have been the case twenty or thirty years ago, it is not the case in the post-modern society of the twenty-first century.

Not only is advertising increasing, but also society's access to various media. The increase in media effectively increases the amount of advertising, and the music that accompanies it. The increased number of advertisements equates the increased number of venues for a finite number of musical works. A single piece of pre-composed music could be used to market any number of products, completely unrelated to each other, as well as being somewhat unrelated to the music. More ads, more places to see them, and more media outlets that carry them means that consumers are exposed to more music or at least some music, more. The music falls into the machine of the culture industry and becomes self-referential.

Through these changes in society's view of television commercials, and the ways in which the music is used, it becomes apparent that music and moving image have a reciprocal relationship. It is not a one-way street where the affects of the music's presence are only on the marketing message, as is discussed by many scholars. Instead, as much as the music affects the image, the image and the

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[65] Rodman, "Advertising Music: Strategies of Imbuement in Television Advertising Music," 29.

[66] Ibid., 31.

accompanying medium have a reciprocal effect on the music. This symbiosis is what Adorno is hinting at, and what Chion states clearly. In the cases when music markets exclusively to specific demographic of older, wealthier, upper-class consumers, the discussion is relatively moot. However once the music moves out of the specific demographic that it is accepted as being representative of, it is time to begin a discussion of how, why, and what meaning is being commuted by the music and vice versa.

I do not reject the idea that classical music has a use in marketing through targeting a specific socio-economic demographic, and I do not deny that this happens. What I am proposing is that it is time to update the ways in which musicologists account for classical music and opera in television commercials. We need to account for the changes in marketing and society in the past few decades, and to make room for the changes that will come as global capitalism continues to rise.

I am proposing that there are, in fact, four manners in which classical or opera music is used in television commercials: "High-Cultural Meaning", "Throwback", "The Capitalization and Creation of Emotion", and "Distanced from High Cultural Meaning". The High-Cultural Meaning is the currently accepted use of music, targeting a specific demographic or socio-economic group. For example, the use of Delibes's "Flower Duet" in the British Airways commercials as the "BA Theme" in the 1980s and 90s, in which not only is the marketing for an airline, but the images almost exclusively included first-class or

business-class travel, and far away, or exotic destinations.[67] The added (or suggested deeper) message, of course, comes from the music itself and the exoticism built into the music. Exotic and beautiful music equates to exotic and beautiful travel. As I have mentioned, this is only one way in which opera music appears in television commercials. The following three manners are each discussed in the following chapters and case studies.

The first new manner is what I call "Throwback." Throwback is a post-modern term for a type of retrograde or historically influenced trend, usually in fashion or music. To "throw something back" is to refer to the subject's previous incarnations or origins, while creating something new and up-to-date.[68] Throwback often includes or capitalizes on nostalgic inferences. For example, popular musicians will throwback to the sounds and music of the 1970s by using disco-inspired beats or samples of music in new songs. The stage musical and subsequent film *Mamma Mia!* (Universal Pictures, 2008) is a musical throwback to the Swedish quartet ABBA, and a recent 'Skinny Black Pant' campaign by GAP clothing is a throwback to the iconic style of 1950s and 60s film star Audrey Hepburn. In the case of television commercials using music in a "Throwback"

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[67] One example is this commercial that goes to far as to include performers in formal performance wear performing the music on a beach with the family that has travelled on British Airways. http://www.youtube.com/watch?v=QbKJTx1XeVw

[68] Wikipedia.org defines "Throwback style" as 'a culturally outdated fashion from the overall postmodern past which has since become the norm once again.' Clicking on the definition redirects the user to a page discussing "Retro" as a cultural and fashion phenomenon. Wikipedia.org, "Throwback," June 2010, http://en.wikipedia.org/wiki/Throwback.

manner what we see is some level of reference to the music's source and using this reference generally in an ironic way to market a consumer good that is completely unrelated and unrelatable to classical or opera music. The throwback process often subverts the cultural meaning of the music, effectively rendering any argument for higher culture useless and redefining the music as a jingle. Some examples of this include an egg dancing to Bizet's "Habanera," and babies in diapers sitting at an ornately decorated dining table drinking milk and singing the virtues of their diapers to the tune of Verdi's "Libiamo".

The second new category of use of music in commercials is what I call the "Capitalization and Creation of Emotion." This is when marketers create a new emotional meaning or connections with the product advertised by employing the acknowledged emotional power in classical music. This new meaning is one divorced from the original meaning or context. One example of this is the original Maxell High Fidelity cassette tape commercials of the 1980s using Wagner's "Ride of the Valkyries," in which the music literally blows the listener's hair back as he sits and listens. The image is striking and memorable. It creates an emotionally heightening experience for music lovers who are seeking an authentic as possible reproduction of music on tape. Some examples of this can be heavy handed on the heart strings to the point of cheesiness, such as a Pantene shampoo commercial that utilizes a Romanesca bass pattern to symbolize a young deaf girl as she is bullied about her (lack of) musical abilities until her musical talents "bloom and shine" like her hair. This occurs as the music slowly grows from the simple Romanesca bass into a full orchestration of Pachelbel's *Canon in D* while

applause "shines" around her.[69] The "Capitalization and Creation of Emotion" method generally appears in commercials that are for an established brand, as these commercials rarely need to be informational or require dialogue extolling the virtues of the product. Often, the music in these cases helps to tell the narrative contained within the commercial in a very cinematic way.

The final new manner in which classical and opera music are used in television commercials is a manner that renders the music "Distanced from High Cultural Meaning." This is reserved for the most popular and most used works in popular culture, for which there are only a few dozen. Fragments of major classical or operatic works appear in various popular culture media, and subsequently become part of the culture industry. Many of these pieces first appeared in popular media such as cartoons and film at the birth of mass entertainment in the early 20th century, and cannibalized in early television commercials as "High Culture" reference. Through each use and reuse of the music, the music becomes one more step removed from the original musical object. Over-played and over-manipulated, the music becomes a shell of its original greatness, if not so changed it is almost unrecognizable.

For example, the music from opera (x) is used car commercial (a) is also heard in soap commercial (b) and then in food commercial (c) and so on, eventually the consumer is going to say, "Hey! I know that music, it's from the

[69] I believe this commercial is from Thailand. The version I have viewed has English subtitles, but it is not likely that it will ever see air in North America. I have left the words "bloom" and "shine" in my description of the narrative, as these are the key marketing words used in the commercial itself.
http://www.youtube.com/watch?v=Um9KsrH377A

commercial for product (d)," instead of perhaps questioning, "Why would the music from (x) be used to sell (d)?" Given the number of times popular Classical works are used, they are often no longer as effective for targeting the socio-economic demographics that they were originally used for. Often the musical excerpts recognized by the general public as being classical work, as is demonstrated by many of the comments about classical music in commercials on video streaming sites such as YouTube.com.[70]

The new analytical technique that I am proposing is product of two major influences that I have already mentioned, the culture industry and a reciprocal and symbiotic relationship between the music and the images. Without these, the use of classical music in television commercials would not be as effective or allow for the conveyance of any meaning. It is important to point out that while my case studies each fall very neatly into each category, the four ways in which I have identified for using classical or opera music do not operate in isolation to each other. Two or more may appear in a single commercial, such as a recent commercial for the large, expensive Lincoln Navigator SUV.[71]

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[70] I have come across numerous comments inquiring as to what the music is and where it is from while researching these three commercials online. For most commenters, the music sounds somewhat familiar, while others comment on the distinctiveness of the music in the venue in question. Particularly the Skittles commercial included many references to other consumer product commercials and TV or film. In this case, fewer than five comments out of more than 200 containing specific reference to the music correctly identify the opera or chorus.

[71] This commercial is for an expensive, high-end cultural good that subverts the understanding of opera as "high culture". It locates the SUV in what appears to be the

I chose the three commercials in this study somewhat arbitrarily. Conveniently, and coincidentally, each one embodies one of the three new manners for the use of classical music in television that we see today. My goal with each of the following case studies is to better demonstrate to what extent this music affects the images, and vice versa. Each case study begins with a separate descriptor section in which I have placed myself as the viewer and use my own musical expertise to analyze the music as I hear it in the text of the commercial. While doing this, I have done my best to retain the essence of the commercial as it would be viewed by someone with less musicological background and expertise.

I have laid out the examples to move from the most closely related to "high culture" reference to the furthest. My aim is to emphasize not only how the images and medium influence the music, but I also hope to move towards a more complete approach to readings of musical media texts. In the first case study on the *Black* video game commercial, I use Rodman's analytical model as a counterpoint to my "Throwback" reading. The second case study uses the Levi's commercial to revisit Springer's CAAMP method of analysis with my own "Capitalization and Creation of Emotion". Finally, in chapter 3, I employ Huron's analytical outline in comparison to my "Distant from High Culture" reading with the Skittles commercial.

American desert. The music is an operatic version of the folk song "Home on the Range," sung in Italian with full orchestral accompaniment.
http://www.youtube.com/watch?v=Bdje9OqEypo

Perspective

As a child born in the late 1970s and raised in the 1980s, I remember watching a lot of TV. Looking back on it now, my semi-rural upbringing on a family farm also included a large amount of outdoor activity and play that was perhaps disproportionally high in comparison with other kids of the time, and definitely involved more outdoor time than any urban childhood today. Television watching occurred only on evenings and Saturday mornings, provided all of the chores on the farm and homework were complete. Most often, my parents were in control of the remote and the programming that my siblings and I were subject to watching. The commercial breaks were wholly uninteresting from a product standpoint as I was too young to drive, I did not make the choices regarding the food purchased at the grocery store, and I had no concept of what travel, life insurance, or even many of the convenience products being advertised were. However, that did not mean that the *music* of those commercials did not create some sort of memory for me.

In my high school years, I got the opportunity to see the Vancouver Opera Association 'Opera in the Schools' programme through my high school choir. I was astounded to find out that the music from the British Airways commercials was, in fact, a French opera duet. The egg in the 'Get Cracking!' commercials was dancing to another French cum Spanish aria and dance style. It came as a huge surprise to me that unlike the commercials from Lincoln automobiles, not all opera singers were large, longhaired, blonde women with horned hats and spears! To top it all off, the opera that we were going to see later that school year had

been the inspiration for both the story and the music of a very popular romantic comedy film that had been released only a few years before. My fascination with how this music – that I was seeing performed live – could live a double life and have so many different meanings, combined with my love of music in general to be the catalyst for me to begin focusing all of my energy in to learning as much as I could about music and opera. The sentimental connections with *La Traviata,* the first live opera I attended in high school, led to Verdi's life and music became a single point of interest for my studies.

Almost fifteen years later, after earning a bachelor's degree in vocal performance and spending several years working with various small opera companies, I decided to consciously revisit the medium that had sparked my current chosen career path – the television commercial. I noticed a few things almost right away. More and more commercials employing opera music were not for the really big-ticket items such as international travel and large vehicles as I had remembered from the 1980s and 90s. Instead many were for more ordinary things: Babies in a diaper ad sang Verdi; a couple dining on frozen pizza did so in the presence of Mozart; and juice spills that happen in slow motion (and can only be effectively cleaned up by a certain brand of paper towel) are accompanied by Wagner. This was when I decided that someone somewhere must have done research into this phenomenon and would know why there was such a shift.

I am continually surprised to find limited discourse about classical music, let alone opera, in television commercials. For me, as a musicologist and an opera lover, classical music and opera music are at the pinnacle of telling a story and

conveying emotion through non-verbal means. Of course, opera uses text in the arias and choruses, but often the text is in a language foreign to the audience, and the act of singing the words as opposed to reciting or speaking them further inhibits the textual comprehension. Audiences do not usually attend operas expecting to fully understand the text being sung, but instead are drawn in by the emotions conveyed through the music in conjunction with the action on the stage. It is the emotional power of music that marketing firms capitalize on for television advertising. Music in commercials appears to gain viewer attention, create brand recognition, and spark consumer emotional response. One only needs to look back to early twentieth century Europe to see a historical perspective of the power of opera music when it is used as propaganda. It only makes sense for the use of opera in advertising and propaganda to continue today.

It is no longer possible to ignore – or perhaps overlook – the use of classical or opera music in television commercials for a number of reasons. First, as just mentioned, opera music and advertising music have very similar functions. Both grab and hold an audience's attention and effectively convey an emotionally charged message through predominantly non-verbal means. Second, the continued increase in television advertising and other marketing in turn increases the amount of music we hear. The majority of opera and classical music is unrestricted, allowing for the reproduction and use of the music without payment of royalties. This results in the increased use of this genre of music. A third aspect is the music, history, and music history. The use of music outside of its original context creates new connotations for that music. My job as a musicologist is to know and

understand not only how the music works within its original context and setting, but also how this original context is affected and adjusted through history and various external forces. If scholars do not know or understand where the music is coming from, there is no way to fully understand the potential impact of marketing messages. The understanding brought about through further investigation into opera music and television advertising opens the door to opportunities for both consumers and marketers to have a greater appreciation for the power of musical object within the media text. If we do not know and understand where the music is coming from, we will not understand where it is now, or where it is going in the future. Finally, I will echo Tagg, Cook, and Graakjaer that we are in need of more research into the field and to build a musicology of multimedia music.

CHAPTER 1:

Black Television Commercial[72]

The *Black* commercial begins with double doors made of dark wood (Black Image 1). The music starts with quick, repeating rising string gestures as the doors swing away from the camera. As the doors open, they reveal an ornately decorated room (Black Image 2).

The camera and the music pause, allowing the viewer to take in the space. There is a black and white checker-style pattern on the marble floor. Two busts on pedestals guard the inside of the entry, and similar pairs of busts can be seen paired in front of richly draperied windows on the left. At the back of the room, there is a wall of dark wood bookshelves under plaster archways. To the left of these is a grand piano. On the right side there is a dark, hardwood writing desk set placed in front of an arched fireplace. Various paintings and portraits hang above the mantle. On the far right, barely visible, there is a sitting area in front of another large fireplace. The sofas are richly coloured leather, around a dark wood coffee table. A crystal chandelier hangs in the exact middle of the room, hanging over an occasional table topped with a large vase full of flowers.

The camera slowly begins to move to the left and the music starts with a tango flavoured duple-meter bass line in the low strings. The first bust on the left explodes on the downbeat as a chorus of women's voices begins to sing a Spanish-styled song in Italian. The camera swings hard to the left, revealing the

[72] http://www.youtube.com/watch?v=uTRJXArVizc
A higher quality video can also be found in the media section of the *Black* Website http://games.ea.com/official/black/black/us/home.jsp

windows that run along the left wall. Bullet holes suddenly appear in the pillars along the wall, although the viewer cannot hear any gunfire. The camera pans left-to-right, following the gunfire. Sparks flash as unseen and unheard bullets hit the radiator against the wall. It is becomes evident that the unseen firearm is somewhere near the camera, giving the viewer the sense that he or she is the source of the destruction. The women's chorus continues to dominate the soundtrack. Percussive accents in the music with precise timing occur with the destruction of two of the busts in a window alcove (Black Image 3).

As the camera continues to travel around the room from left to right, the grand piano in the back left corner is the next target. A book of music flies into the air, and bullets tear up the keys. A candelabrum on the piano loses its candles just before the gunfire takes out one of the piano legs, sending the piano crashing to the ground (Black Image 4).

The next percussion accents in the tango music mark the bullets hitting and destroying the glass-fronted doors on the bookshelves at the back of the room. The left-to-right pan continues as holes appear in the books, and two musical accents occur in time with explosions behind double doors at the back of the room (Black Image 5).

More bookshelves and busts face destruction as bullet holes riddle across the walls. As the view comes around to the writing table, aimed gunfire sends several books flying into the air, and debris clouds the view of the room (Black Image 6). The camera focuses in on the mantle behind the writing desk as bullets tear up the paintings and break glass figures set on the mantelpiece.

The leather sofas and sitting area in front of the second fireplace is the next target of the gunfire. The force of bullets throws a marble chess set on the coffee table into the air and large holes appear in the sofas, exposing the padding beneath. The camera pulls back from this view to show a large flat screen TV hung above the mantle of this fireplace (Black Image 7).

On the TV screen, the viewer can see the barrel of an automatic weapon as light flashes explode from its barrel. Each light flash on the screen matches with another bullet hole in the sofas or on the wall near the TV. As debris clouds obscure the view of the room, the camera stops the left-to-right pan and moves forward, focusing in on the television screen. The images on the screen become clearer, and damage in the room stops. As this visual focus occurs, the aural focus adjusts to allow the sound of gunfire to come in to the foreground while the women's chorus fades into the background of the soundtrack. The images on the TV screen are obviously from a video game. The TV screen is central to the view of the camera. The tip of the barrel of a machine gun is in the centre of the TV screen (Black Image 8). The perspective shifts several times from inside the screen to outside of the screen, and back, the while with the tip of the barrel of the gun remains central to the frame. Computer generated gunfire and damage identical to what has just happened in the room fill the screen as the camera continues to move closer to the TV. Several explosions flash in the game, and suddenly an especially large explosion within the game on the TV fills the TV screen and continues to move outward. The camera pulls back as the TV explodes

in a flash of fire, from the inside out (Black Image 9). Flames engulf the camera as the women's chorus reaches the climax of their song.

The chorus repeats its final line several times as the fire rolls around the camera. As the flames roll back, the revealing word "BLACK," and a voice over begins (Black Image 10). A hoarse sounding baritone voice says, "Black. In stores now. Rated 'M' for 'Mature'."

The flames fade to a black background displaying two video game cases and logos for two popular game consoles, followed by a moving graphic logo for the game design company over a website for the video game (Black Image 11). The music, voice over, and sounds of gunfire all stop together.

A final shot returns the camera to the entrance of the room, revealing the damage (Black Image 12). There are bullet holes on every flat surface of the room. Debris and broken furniture litter the floor. Nothing is standing. The chandelier in the middle of the room falls on the table, breaking the vase and spilling water. The only diegetic sound in commercial is the chandelier crashing to the floor.

Black Image 1

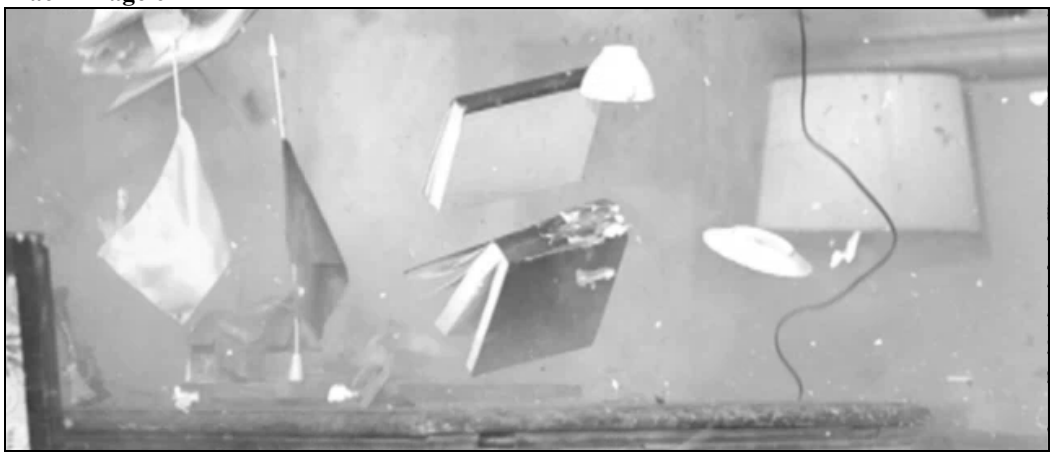
Black Image 2

Black Image 3

Black Image 4

Black Image 5

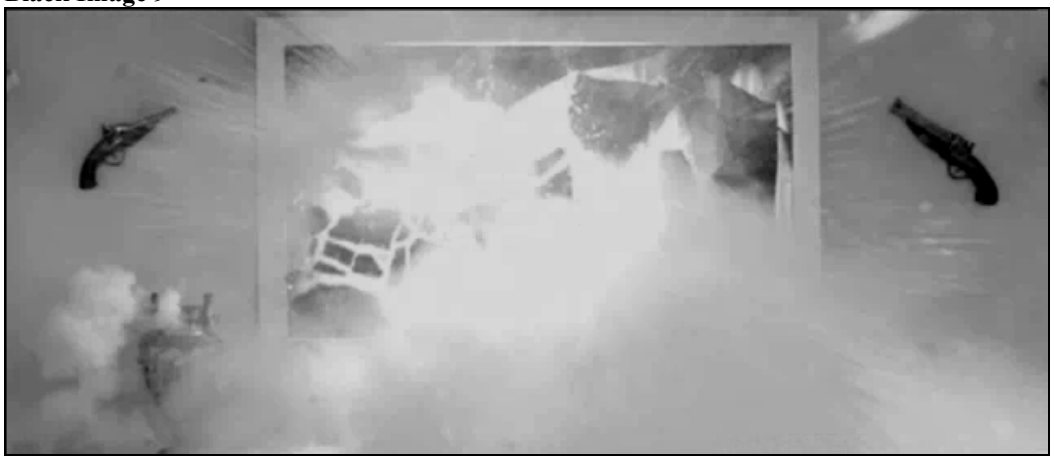
Black Image 6



Black Image 7

Black Image 8

Black Image 9



Black Image 10

Black Image 11

Black Image 12

Throwback: *Black* Television Commercial

The widely circulated television commercial for the video game *Black* (EA Games/Criterion Games, 2006) pushes the boundaries when it comes to blatant violence, just as the video game does. Many gaming enthusiasts consider *Black* to be among the elite and groundbreaking of the First-Person Shooter (FPS) genre. This hyper-realistic FPS video game contains attention to detail and realism in gameplay that most critics find lacking in similar games produced during the late 1990s and early 2000s. Even four years after its release, blogs, forums, and posting boards still see regular posting about the breakthroughs of the game itself, specifically in the detailing in the weaponry.[73] *Black* continues to be a highly ranked game with a loyal fan base.

The televised commercial that I am discussing is the only one of several promotional videos for *Black* that does not focus specifically on gameplay. In this commercial, the destruction is akin to that of the game, but the visual focus is on a formal salon room while the aural focus is on an opera chorus from Giuseppe Verdi's *La Traviata.* This commercial is an interesting choice for this study as it

[73] Many gaming websites including gamespot.com and IGN.com continue to see user reviews of this game. It is important to note that user reviews are still appearing four years after the game release, and three years after next generation platforms have made the game more-or-less "obsolete'. This speaks volumes to the quality and popular appeal of the game. The most recent on gamespot.com is from the spring of 2010, and IGN.com in late 2009. These reviews can be found at http://www.gamespot.com/ps2/action/black/players.html?tag=tabs%3Breviews and http://rr.ps2.ign.com/rrobj/ps2/black/668817/
IGN.com continues to see a very active discussion forum for this game, including hints, tips, and feedback. http://boards.ign.com/board/topics/7705/1

stands out in television advertising (due to violence), it stands out from the standard marketing for the game itself (for its lack of violence in comparison to the other promotional videos for the same game), and it stands out musically (for the ironic and surprising use of opera music).

To gain some context, we must first focus on the game and its genre to understand marketing purpose for the music and images in the above mentioned commercial. Released in 2006 for PlayStation2 (PS2) and Xbox, *Black* is a single player, FPS game. The un-common lack of an option for multiple players – a feature available in most FPS games – is part of the premise of the game itself. The back-story of the game is about Sergeant First Class Jack Kellar, a member of a classified (also known as "black") CIA counter-terrorist operation happening in Chechnya. It is revealed in the first vignette in the game, prior to gameplay starting, that he separates himself from the rest of his team in order to infiltrate an enemy terrorist cell and has to complete the mission alone. The player then takes on the persona of Kellar in the game.

"FPS" means that all the game play happens in the first person perspective of the character, employing 3D and pseudo-3D graphics, adding additional levels of realism to the game. The FPS perspective appears as gaming elements as early as the 1980s, with the first "real" FPS game released in 1992.[74] Many non-gamers misunderstand or misinterpret the FPS genre to have a "kill 'em all" mentality. Contrary to this belief, the FPS genre is rarely employs blatant and unprovoked destruction. The destructiveness of the game acts as an outlet for many players.

[74] Wikipedia.org, "First-person shooter," October 2010, http://en.wikipedia.org/wiki/First-person_shooter.

The FPS video game is a place in which the player can be a tourist and embody an avatar that is capable of acting out in ways that are not socially accepted in real life.[75] *Black* uses highly realistic first-person perspective movement. While many of these features individually are not new to FPS gameplay, it is the combination of all of them, and attention to detail within each of these elements that makes *Black* stand out as a far more complete and satisfying gaming experience. As Kellar, the player sees only forward from his hands holding the body of his weapon, and he cannot see his self. He can look around corners, crouch behind walls, and walk or run around various obstacles. Even when Kellar is "unsuccessful" (i.e.: the player dies) or is injured and low on "health", the images on the screen blur, dim, and lose colour as if looking through his eyes. When this happens, sounds in his vicinity muffle, and his reflexes and response to the controller slow. Once rejuvenated by a first aid kit or health pack, Kellar's responses rebound, the images regain colours and sharpness, and sounds are clear.

In addition to Kellar's reasonably realistic bodied responses, the weaponry that he is using is exceptionally detailed in its imagery and use. Through the game, Kellar gains access to various high-power, automatic weapons and grenades that are precise down to the last detail. True to life, he is only capable of carrying two weapons at a time, and only has access to as much ammunition as he is able to find and pick up around him. The numbers of weapons, and their respective details, are not readily available within the game or official game

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[75] Kiri Miller, "The Accidental Carjack: Ethnography, Gameworld Tourism, and Grand Theft Auto," *Game Studies* 8, no. 1 (2008), internal-pdf://Miller_AccidentalCarJack-4290801920/Miller_AccidentalCarJack.docx.

documents, but numerous fans have created comprehensive lists.[76] Bullets within the game have distance limits that are similar to those in real life. Depending on what the bullets or ammunition contact, shots from different weapons react differently and cause different destruction. Vehicles, buildings, and other visual details are as accurate as possible, and details include reflections in water and glass.[77]

The realism and detail in the weaponry ends at the visuals, however. The gameplay is rife with bright yellow, orange, and red explosions and fire. It appears that just about everything in the game will explode, be destroyed, or disintegrate on impact and with resulting action far exaggerated from reality. In addition, all "targets" (i.e.: characters to be killed) will scream when shot. This happens with no visible blood or any gore. Any targets that are perched anywhere above ground level will ultimately rise into the air, topple, and fall to the ground with exaggerated movements, regardless of how they are shot. From reading player responses, this action is an element that adds to the thrill of the game. Many areas of the game have dim lighting and dark colour palettes, thus the exaggerated motion of targets is required for the player to see the action.

The audio components of gameplay, specifically the sound effects of the gunfire, are realistic and satisfying, thanks in part to the desires of the sound developers for the game. As a result, sound designers paid special attention to the

[76] Various examples of this are on video sites such as YouTube.com. The following is one of the more detailed and complete: Sagaris918, "Black All Weapons (with Black Main Theme)," (2009). http://www.youtube.com/watch?v=4hX9hymKFvQ (Accessed 28 June 2010).

[77] http://www.criteriongames.com/black/behindthescenes/vfx/ (Accessed 28 June 2010).

quality of the sound effects.[78] Uncommon for a video game, the music production demonstrates a large music budget with the hiring of not only a composer, but the composer/producer team of Chris Tilton and Michael Giacchino. The musical team is in addition to a sound editor and sound effects teams that spent a significant amount of time focusing on making the gunfire and other sounds in gameplay as realistic as possible.[79] The Hollywood Studio Symphony Orchestra recorded and performed the score as a full orchestra making it a rarity among video game scores as few have the budget to hire a full orchestra for recording. Common practice for video game music is usually the hiring of a smaller group of performers on individual contracts for recordings.[80] The attention paid to the minute details of the game on every level, effectively creating an immersive gaming experience. These efforts earned *Black* several highly prized awards and nominations in the video game industry, including British Film and Television Arts nominations for Game of the Year, Audio, Technical Achievement, and Artistic Achievement in 2006[81] and IGN overall rating of 8.7, Editor's Pick, and

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[78] Electronic Arts, "Criterion Games: Black, Behind the Scenes - Black VFX: Shooting Up the World," June 29, 2010, http://www.criteriongames.com/black/behindthescenes/vfx/.

[79] As discussed by sound designer Chris Sweetman on the Criterion Games blog: http://www.criteriongames.com/black/behindthescenes/choirofguns/ (accessed 28 June 2010)

[80] Tom Salta, "The Art of Composing for Video Games" (Keynote Address presented at the Music and the Moving Image V, New York, May 21, 2010).

[81] British Academy of Film and Television Arts Video Game Awards, 2006, http://www.bafta.org/awards/video-games/nominations/?year=2006 (Accessed 28 June 2010).

"Best of 2006" awards for Overall Best Use of Sound, and PS2 Best First Person Shooter.[82]

In 2006, there were no fewer than five different commercials available online for this particular game, but only one saw regular television air. The television commercial for the *Black* video game is a one minute commercial that is strikingly different from the other promotional videos found strictly in the online world. The online commercials consist of images from game play, they are full of violent explosions, and dark images of war ravaged cities with various weapons and firearms shown in explicit detail. Each one of these online promotional spots focuses on a different level or element of the game. "City Streets"[83] is one minute in length, with no music or dialogue, and limited sound outside of the 30 seconds that feature nine scenes from the first level of the game. In these thirty seconds, the diegetic sounds from gameplay completely dominate the audio track. Abrupt silence interrupts the sound of gunfire and explosions at the end of the commercial with the game title tag and release date. Two other promotional spots, "Asylum,"[84] and "Border Crossing,"[85] follow almost identical layout, with the images coming from those respective levels of gameplay.

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[82] Imagine Game Network, "IGN: Black," *IGN: Black*, n.d., http://ps2.ign.com/objects/668/668817.html; Imagine Game Network, "IGN.com presents The Best of 2006," *IGN.com Best of 2006*, 2006, http://bestof.ign.com/2006/ps2/25.html.

[83] CriterionGames, *City Streets*, 2010, http://games.ea.com/official/black/black/us/movies.jsp?movie=/downloads/eagames/official/black/City_Streets_HI.mov.

[84] Imagine Game Network, "IGN: Black"; Imagine Game Network, "IGN.com presents The Best of 2006."

The promotional spot titled, "5 Rules,"[86] outlines the 'Five Rules of Guncraft' that were established by the game developers in 2001 in the early stages of the game development process. These rules are: 1) Guns are the stars; 2) Every bullet is your baby; 3) Bigger and Louder; 4) Leave a trail of destruction; and 5) Death is an opportunity.[87] The exceptionally strong influence of these rules during the game's development process has meant that these have since become the underlying theme behind everything relating to *Black*, including all promotional materials. The promotional spot, "5 Rules" features a baritone voice reciting "the five rules of guncraft," interspersed with very short clips from the opening vignette of the game of an AK-47 being loaded and fired, followed by a series of news headline like images flashing quickly across the screen, accompanied by a highly rhythmic soundtrack. The images and rhythm increase in speed and then suddenly stop. A brief pause visually and musically acts as a momentary release before the driving rhythms begin again, this time accompanying images from gameplay. The spot ends abruptly with the game title and release date images appearing along with the baritone voice-over reiterating the same information.

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[85] CriterionGames, *Border Crossing*, 2010, http://games.ea.com/official/black/black/us/movies.jsp?movie=/downloads/eagames/official/black/Black_BCrossing_Hi.mov.

[86] *5 Rules*, 2010, http://games.ea.com/official/black/black/us/movies.jsp?movie=/downloads/eagames/official/black/Five_Rules_HI.mov.

[87] Electronic Arts, "Criterion Games: Black, Behind the Scenes - Black VFX: Shooting Up the World."

The final promotional spot available in the predominantly online environment is, "World of Black."[88] Significantly longer, and far more dramatic than the other four promotional spots, this two-minute video pulls focus from the sounds of the game with a combination of newspaper headlines flashing on the screen, with newscast-like voices can be heard "reading the news" emphasizing and repeating key words visible on the screen, such as "death toll," "terrorists," and "CIA". Alienating sounds of static, electronic noise and mechanical drones create an aural fabric to support the quickly changing montage of disturbing newsreel highlight images. Over this, an ominous baritone voice says, "You will never see us. We are the shadows behind the headlines, faceless. This is our world." As the voice says this, clips of gameplay start to become included into the mix of images. The voice continues, "A deniable world. A world that no one can admit exists. Your safety is our concern. We live and breathe your fears, what ifs, and worst-case scenarios. A hidden world, behind the headlines, behind the suits waving the flag, protecting your fragile existence. A world that doesn't exist." Gameplay images become more numerous and eventually dominate the screen. Finally, gunshots fired towards the viewer appear to pierce the glass of the screen. The screen goes black, the audio track stops, and the voice over finishes, "The world of *Black*." The game name appears on the screen and the sound of wind brings 'February 2006' below the title. While "City Streets," "Asylum," and "Border Crossing," do not contain any music, both "5 Rules," and "World of

[88] CriterionGames, *World of Black*, 2010, http://games.ea.com/official/black/black/us/movies.jsp?movie=/downloads/eagames/official/black/World_of_Black_HI.mov.

Black," include music from Tilton's original score for the game. The commercial that appeared on television has no similarities to these five promotional spots from the online world.

I have titled the television commercial "Black TV". There is no other title for it available aside from the link identifying it as "Commercial" on the EA Games *Black* Official Website.[89] In this commercial, there are immediate and very distinct differences from the online promotional videos. Where the online promotional spots begin and end in stark black backgrounds and are dominated by obviously electronically created or reproduced images, in contrast, the television commercial is set in a bright sun-lit formal salon. The salon is free of obviously twenty-first century influences until the final seconds when the focus turns to the high-definition television over the fireplace. For these brief seconds the viewer receives a somewhat filtered glimpse of the imagery that dominates the game. As the television explodes outwards to engulf the entire screen, the bright colours of the flames counter the dark imagery of the gameplay projected on the television. The television commercial is a decidedly lighter viewing experience compared to that of the game.

A women's chorus singing Verdi's "Gypsies' Chorus" from *La Traviata* accompanies the commercial. The music is entirely non-diegetic, and comes from the classical grand opera tradition. However, the musical accents in the song mirror visual accents in the commercial giving the impression of somehow being

[89] "BLACK™," 2005, Media Gallery, http://games.ea.com/official/black/black/us/index.jsp.

part of the action, likely heard within the head of the shooter, allowing him or her to match the musical and destructive visual accents perfectly.

The music is familiar to people outside of musical circles thanks to other forms of media, including Buena Vista Pictures' feature film *Pretty Woman* (1990), which finds its basis in the opera and includes many of the opera's musical themes in the film's original score. *La Traviata* is arguably one of Verdi's best-known operas and the epitome of Italian opera tragedies. Lovers from two completely different social classes meet and unite despite all odds. They are blissfully happy together until torn apart by societal forces beyond their control. They reunite after his father reconsiders her actions and realizes her love for his son. Suffering from tuberculosis, she is on her deathbed when her lover returns. She dies in his arms.

Rodman's Analytical Paradigm

My initial reactions to this particular commercial included assumptions that the song's source had particular meaning that the marketers were attempting to make with the pairing of this music and these images. Ronald Rodman discusses this type of ideological marketing message in his article, "And Now an Ideology From Our Sponsor," in which he outlines the musical codes used in television advertising in a hierarchy based on common assumptions of musical relationships that are exploited by modern media.[90] In this structure, he calls the music the style paradigm or signified object and the target demographic the

[90] Rodman, ""And Now an Ideology From Our Sponsor": Musical Style and Semiosis in American Television Commercials."

signifier. Classical music, both pre-composed and newly composed, has a paradigm relationship with a generally older audience, with the added suggestion of a well-educated and/or upper-middle class economic subgroup.[91]

As discussed in my introduction, opera music carries specific narrative meaning within the music itself. Mass culture forces further cultural value and extended meanings upon the music. However, in this case, the perceived cultural value of the commodity in the commercial has little to do with the music. While the music has closer relationship to the objects in the room of greater cultural value, it is what is accompanying – or even facilitating – the depicted destruction of these objects.

In this reading of the relationship between the music and images in the commercial, the music is creating the destruction. The "terrible" opera music, a relic of a culture of the past, is facilitating the destruction of the serene beauty of the room. Nothing is untouched. Taking a slightly closer look at this, the commercial reveals an ornately decorated formal room. I have called it a salon, but it is alternatively a "great hall" or "ballroom" depending on the location. The closed doors that open at the beginning of the commercial, and the various personal objects that are in the room indicate that this is a relatively public room within a private residence. The musical cue begins with introduction of the chorus accompanying the opening of the door. The singing and destruction begin at the same time, creating a relationship between the music and the destruction of the various cultural objects. Musical accents emphasize this relationship as they

[91] Ibid., 42.

appear at the same time as the busts by the window explode, and again when the doors from the bookshelves break and fall away. A woodwind line of triplets accompanies the graceful slow motion descent of the grand piano as its legs give out beneath one side. The music/object relationship becomes ironic as the lighthearted classical music brings the destruction of these various objects of perceived value. The music leaves only objects of the modern bourgeois culture in its wake. A collection of guns remains hanging on the wall, the prominently placed high definition television, and a modern silver coffee service are untouched. The television, arguably the epitome of the modern middle class iconography, takes over the view and the sounds from the television take over the music. The television consumes the room as the shooting is now on the screen of the television, and the damage within the room stops. At this point, the music becomes the underscore to the gunfire on the screen. The explosion that destroys the television appears to come from *within* the television causing it to explode outwards to envelop the camera view.

Another reading within Rodman's paradigm is one of psychological marketing. FPS is a genre of game continuously under fire from various watchdog associations, such as the now-defunct National Institute on Media and the Family. With an Entertainment Software Ratings Board rating of "M"[92] due to graphic violence, the *Black* game presumably required marketing that would both meet the content restrictions of television and remain enticing the target player and

[92] Entertainment Software Ratings Board, "Game Ratings & Descriptor Guide," .jsp, *Game Ratings & Descriptor Guide*, Accessed 6 July 2010, http://www.esrb.org/ratings/ratings_guide.jsp.

buyer markets, all the while being mindful that these target player and buyer markets are not necessarily one in the same. *Black* and other FPS games have a generally accepted target market of males between 13-30 years of age.[93] The relatively young target demographic is in juxtaposition to the prohibitive cost of gaming consoles and the games themselves. In the case of *Black*, it is specifically for the PS2 and Xbox platforms. On initial release, the consoles had retail values of approximately $300 USD, and the game retailed for $60USD.[94] There is no leap of logic to infer that in many situations the parents of many younger end users of the game would purchase the console, the game or both.

The images within this commercial start relatively benignly and become increasingly violent. In my initial look at this commercial, I hypothesized that the role of the music was to perhaps soften the meaning of the images. The music is loudest and most harsh sounding at the very beginning of the commercial, the violent glissandi as the doors open – the closing chords from Act 2, Scene I – followed by the *subito piano* and pizzicato strings for the introduction. The camera swings to the left as the chorus proper begins at a *mezzoforte* dynamic. As the women's voices enter, the shooting begins. The music then remains relatively steady in volume, tempo, and texture through the majority of the commercial. However, as the music reaches a climax, so too do the violent images as the

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[93] Sue Morris, "First-Person Shooters - A Game Apparatus," in *ScreenPlay: Cinema/Videogames/Interfaces*, ed. Geoff King and Tanya Krzywinska (London; New York: Wallflower Press, 2002), 87; Jeroen Jansz and Martin Tanis, "Appeal of Playing Online First Person Shooter Games," *CyberPsychology & Behaviour* 10, no. 1 (February 2007): 134.

[94] These figures are in forum discussions at www.gamespot.com.

television explodes, filling the screen with fire. At this point, the music comes down in volume to allow for the sounds of gunfire and the narrator's voice over. So while the music does an overall *decrescendo* from the *forte* entrance to the *mezzoforte* singing to almost *piano* as the music is forced under the voice-over, the images *crescendo* as they escalate in violence from the doors opening, the damage to a single bust, to the complete destruction of the seating area and explosion of the television. The very abrupt and *fortissimo* musical accent at the beginning then opens into a moderato tempo and dynamic. This immediately sends the message to the viewer that this is the harshest and most difficult part of the images. Although the first bust exploding may initially shock the viewer, the music communicates that nothing worse could happen. With this message in the subconscious, the viewer's possible feelings of shock or assault by the violent images is somewhat softened.

The cost of the game and console on which to play the game and the affect that the musical *decrescendo* has on the images of destruction of bourgeois culture, factored into Rodman's Codes of Television Music suggests that the television marketing is not actually for the end user of the product (i.e.: the player). Instead, this conclusion suggests that the use of classical music is to potentially soften the image of a contentious product in efforts to market to the purchaser (i.e.: the parents). This describes a relatively convoluted journey to link the music to the product advertising through the potential consumer of the product itself. I would propose that this assumed use of classical music, as part of target demographics, is not what is at play in this situation.

The final reading I have contemplated is regarding the lyrics of the song. The song is a gypsy chorus from Act 2, scene ii. In it a group of entertainers dressed as gypsies arrive at a posh Parisian party. As they move about the guests, they sing:

Noi siamo zingarelle
venute da lontano
d'ognuno sulla mano
leggiamo l'avvenir
Se consultiam le stelle
Null'avvi a noi d'oscuro,
e i casi del futuro
possiamo altrui predir

[We are gypsies
who have come from afar.
We read the future from your hand.
When we consult the stars,
all of your secrets are revealed
so we can predict your future.][95]

In the opera, the gypsies take Flora's hand and tell her of her patron, the Marquis d'Obigny's indiscretions. She confronts the Marquis who quickly denies the accusations. Flora cautions him that should he be lying, he will regret it. The

[95] Burton D. Fisher, *Verdi's La Traviata*, 2010, 71, http://site.ebrary.com.login.ezproxy.library.ualberta.ca/lib/albertaac/docDetail.action?docID=10075761.

gypsies, encouraging everyone to forget the past and telling Flora to forgive the Marquis, continue:

già quell ch'è stato è stato.
Badate all'avvenir

[What is done is done.
Pay attention to the future][96]

These two sections of the chorus are in the commercial itself. With the exception of the final line "*badate all'avvenir"* (pay attention to the future), the viewer hears each line of the song only once. The final line repeats six times.

The emphasis on these words through repetition leads to disturbing potential meaning of the words predicting the future accompanying the images of complete destruction of various objects of an established, higher culture. The immediate conclusions are extreme. Using the words of the music in interpretation of the meaning of the commercial foretells of a terrifying new world order full of violent ends.

In the opera, this repetition acts as a coda to the gypsies' chorus, as each subsequent repeat snowballs and builds on the last in volume and texture. The perpetual motion created by the repeats creates a sense of increasing speed and points to an eventual end. This is primarily present for purposes of musical construction. In the commercial, the repetition occurs at the point in which the

[96] Ibid., 72.
In Fisher's translation, "badate" translates as "pay attention," whereas, a more direct and accurate translation is "beware".

diegetic gunfire pushes the music into the underscore, allowing for the audio sounds from the game and the voice over soundtracks. Discerning of the words of the chorus is almost impossible under the other audio effects. However, this kind of snowballing repetition in the music has become a commonly understood trope. The music is indicating not only an end to the song, but to the commercial and the actions within.

Throwing it Back

I propose that while all of the discussions above offer various possible interpretations of the commercial and the music, these are somewhat incomplete. The deeper and further reading of the commercial is one that takes all of this into account. It is not as simple as looking for a single meaning. Nicholas Cook states that, "music is capable of carrying far more meaning and message than the images alone in the little time available during a television spot."[97] However, Cook's statement excludes the meaning of the imagery or acknowledgement to the possibility that the images on the screen may influence the music, or that there may be interplay between the music and the images. Max Paddison points out that the "need for a particular mode of thinking about music which is able to consider apparently autonomous works simultaneously in relation to their context"[98] was a key concern for Adorno in establishing a critical theory of music in mass culture

[97] Nicholas Cook, "Music and Meaning in the Commercials," *Popular Music* 13, no. 1 (1994): 27-40.

[98] Max Paddison, *Adorno, Modernism and Mass Culture: Essays on Critical Theory and Music* (London: Kahn & Averill, 1996), 10.

and the culture industry. I am of the firm belief that within the culture industry it is not possible for seemingly autonomous elements within a text to not have some sort of reciprocal influence within the context that surrounds them. Walter Murch introduces this concept of interplay as "conceptual resonance" in his forward for Chion's *Audio-Vision*,[99] and expanded upon in Graeme Harper's introduction to *Sound and Music in Film and Visual Media*. Harper describes conceptual resonance as "relating to the collaborative and communicative nature" of both the sound/music and the images and their media.[100] What this implies is that it is not only the television commercial as a medium that informs the interpretation of this music, but the music itself and the historical and practical contexts associated with it. This informational influence on the music happens in conjunction with the television and video game media. This conceptual resonance is the basis for what I have described in previous chapters as the "Throwback" use of opera music in television commercials.

Looking at the *Black* television commercial in a holistic light, and considering the interplay between the images, the television medium, the video game medium, the video game audio-track within the television medium and the soundtrack of Verdi's music, reveals a multifaceted interpretation. Through this multifaceted interpretation, no single element gains singular focus, pushing other elements out of consideration. I posit that as viewers, we watch this commercial

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[99] Michel Chion, "Forward," in *Audio-Vision: Sound on Screen*, ed. Claudia Gorbman (New York: Columbia University Press, 1994), xxii.

[100] Graeme Harper, "Introduction: Sound in Film and Visual Media," in *Sound and Music in Film and Visual Media: An Overview* (New York: Continuum, 2009), 2.

as a whole, with these interplays in place. While watching a television commercial, we only have the 30 or 60 seconds to process the concepts presented to us, and our response to the commercial is replete with conceptual resonance.

I have already broken down various elements within the commercial to find the deeper and more complex potential meanings within the music and relating images. These can easily become branches of detailed discussion, and ultimately, speculation about what the intended musical meanings may be. However, none of these analyses brings the full context and conceptual resonance into account as Adorno calls for in his critical theories of the products of the culture industry. I would like to return to the commercial as a whole, complete text and find not only how the music affects the images, but also how the images affect the music. I believe that this reciprocal relationship is in fact a more complete and current reading of the text. For this, I am taking elements of my previous readings – as they are relevant, but incomplete, without further context – and using these elements within a broader discussion of the text as a whole.

Verdi's chorus appears in the commercial because of the perceived cultural significance of opera. But this is not being done in such a way as to elevate the cultural value of the product, or imply that the product has "higher" cultural value as is discussed in my second possible reading of the commercial. The music is in and of itself symbolic of a higher social and cultural status. This commonly understood relationship blends with the other images of art and culture that also act as icons of higher social and cultural status within the commercial, and thus becomes reinforced. This reinforced concept of social and cultural status

is then completely subverted by the gunfire and resulting destruction within the room.

In addition, as viewers, we do not hear the musical climax at the end of the chorus due to manipulations within the audio-track mix that reduces the music volume, allowing the sound of gunfire within the video game to appear in the foreground. This happens as the video game takes over the full image within the commercial. As mentioned above, the music in the commercial has an over all *decrescendo*, despite the actual *crescendo* written into the score. The other items of "high" social status or cultural significance within the room, such as the busts, artwork, piano, books, and furniture are also subject to this inverted *crescendo*/*decrescendo* relationship. On initial viewing of the room, all of the items are visible. With focus of the camera changing from a long shot to a medium shot to a close-up, the items within the room experience an increase to their individual values, or a rising *crescendo*. Just like the music, the destruction of the gunfire subverts their value. And as the closest shot – the books from the writing desk – is interrupted by the television and images of the video game followed by the medium-to-close-up zoom-in on the television screen, the objects of cultural value have also have their significance suppressed as part of the overall *decrescendo*.

It becomes obvious that the entire commercial is an effort to subvert the generally accepted meanings of these various objects. The violence is disquieting to the viewer regardless of his or her laughter elicited by the images and is in distinct contrast to the comforts of the room, and likely the mirrored comforts of

the room in which the viewer himself is sitting while he is watching TV. The violence is a multifaceted reflection of so many elements of the video game itself – the character of Kellar who is working for and against official operational directives within the plot of *Black*; of *Black* within the FPS genre; the anti-social undercurrents of the FPS genre within mainstream video gaming.

The fact that the music could possibly have a deeper read meaning within the context of the commercial is important. The existence of possible readings such as those that I have included in my examples above indicates a mart and purposeful choice of music by the director of the commercial. By choosing music that allows for a possible deeper read meaning, he opens the door to the changes in the established methods of academic analyses, such as my own conclusions here.

In conclusion, the *Black* television commercial is a prime example of "Throwback" use. The use of the chorus is a throwback to a time when the objects viewed within the parameters of the commercial itself were of a significant cultural value. The music's meaning is not altered and not devoid of cultural reference, left in a place of cultural limbo. There is full acknowledgement of the significance of the chorus, both as classical music and as part of an opera, and all of its cultural baggage that comes along with it. The accompanying images then act in two ways. First is to reinforce the ideas and concepts of a "high" social and/or cultural value of the music. Second is to effectively undermine and sever ties with a social class structure of the past that the culture industry has since replaced.

CHAPTER 2:

Levi's Jeans "World Gone Pretty"[101]

The opening image is an urban skyline. Buildings that look like they could be apartments in the foreground, and much taller, office style buildings are behind (Levi's Image 1). The music is a chorus of mixed voices with orchestral accompaniment. The soft dynamics and slow tempo create an ominous impression of the setting.

The music continues and the camera pans down to street level. As the camera pans, it becomes obvious that this is a not-quite-realistic-scale model version of a dense urban landscape. Once at street level, a plastic doll enters the scene. His prominence in the scene tells the viewer that he is the protagonist. He is the Brown-Haired Man and is dressed in army-style boots; camouflage print pants; and a shirt with cut-off sleeves (Levi's Image 2). Behind him, other male dolls, all with blond hair, collared shirts, and khaki casual pants look on at the interloper. It is evident from their reactions that the Brown-Haired Man does not fit in. The initial reaction of the Brown-Haired Man is that he needs to change his clothing to fit into this world. He enters a building with a sign on the door that says, "Men's Clothing Store" (Levi's Image 3). Inside, the sales man dresses him in a striped shirt and pale khaki pants (Levi's Image 4).

Upon leaving the store, the store employee directs him to a place where he subsequently undergoes various "beauty" treatments for his hair, face, and body

[101] http://www.youtube.com/watch?v=WAyJhswDCtI
Simon Blake, "World Gone Pretty," .mp4, 2006.

(Levi's Image 5-7). The music changes abruptly with the next scene that opens with a view of the door of a gym. Aggressive *sforzando* chords followed by rapidly moving descending melodic lines lead to the chorus, now singing at a *forte* dynamic. The choruses' words "*Dies Irae*" are clear. The Brown-Haired Man enters the gym. A seemingly foreign list of gym activities that include yoga, Pilates, and 'Run-Around-A-Robics' confronts him and scratches his head in confusion (Levi's Image 8). In the "men's changing room" of the gym, two blonde men who have hairless chests confront him. They point out the abundance of chest hair on the Brown-Haired Man and appear to mock him about it (Levi's Image 9). The next scene finds the Brown-Haired Man in a "Hair Removal" room where he undergoes the painful experience of having his chest waxed by another blonde haired, male, aesthetician (Levi's Image 10).

The music continues to escalate, the *sforzando* chords repeat and the male chorus loudly sings, "*Dies Irae*". The intensity of the music continues through a montage. A confounding number of hair and personal hygiene products confront the Brown-Haired Man. He then appears in a bookstore where he reads very large self-help tomes entitled, *Men Who Hug Too Much*, *Men Who Hug Too Little*, and *Men Who Hug Women Who Hug Men That Don't Hug Them*. Finally, the Brown-Haired Man enters a coffee shop. His wide-eyed and open-mouthed facial expression communicates his confusion and feelings of being overwhelmed with the situation (Levi's Image 11-13). When he enters a coffee shop, all of the other patrons are blonde men in striped shirts and khaki pants. A blonde, male barista serves them, offering innumerable choices for $7 and $9 cups of designer coffee.

The appearances of the various choices, such as “Mocha,” “Frappe,” “Skim Iced Mocha,” and “Uber Espresso” are superimposed over the images, accented by sharp, high-pitched woodwind accents in the music while the chorus sings, “*Solvet saeculum in favila*”. In a bout of apparent panic, the Brown-Haired Man runs out of the coffee shop and into the street where he sees a billboard for beer. He stands in front of it and watches. The woodwind accents continue as the chorus sings, “*Teste David, Cum Sybila*” and the beer advertisement changes from “Low Carb Beer” to “Low, Low Carb Beer” to “No Carb Beer”. He falls to his knees, shaking his fists in the air in frustration (Levi’s Image 14). The Brown-Haired Man suddenly runs away. He strips off the striped shirt and khaki pants and runs down the street naked (Levi’s Image 15-16). The camera angles change to a point-of-view shot as he runs down the street and arrives at an apartment building. The images in the point-of-view shots are of real places instead of the clearly manufactured model sized set that is used to this point. The camera movements are unsteady, lending a level of handi-cam-like realism. He enters in the door and up the stairs (Levi’s Image 17-18). There is a door at the end of the hallway.

The point-of-view shot ends as the door opens and the viewer sees the Brown-Haired Man enter into what appears to be a bedroom (Levi’s Image 19). He is triumphant, and the music reflects this with a modal change from minor to sustained major mode. He leaps across the room in a single jump and stands for a moment in front of his dresser. He opens the dresser drawer and grins widely (Levi’s Image 20). The musical dynamic decreases, and the musical tension

drops. The music repeats as he reaches into the drawer, the camera angle returns to a point-of-view shot of human hands reaching in to the drawer and picking up a pair of Levi's 501 blue jeans. The camera pauses for a moment to draw viewer attention to the Levi's trademarked Red Tab before the jeans are lifted towards the camera and focusing in on the Levi Strauss & Co. 501 Jeans belt loop logo. The camera reverts from point-of-view, and the Brown-Haired Man holds up his jeans and smiles (Levi's Image 21). A stark white background replaces this image, and black caps lettering appears, asking, "LIFE GETTING TOO COMPLICATED?" (Levi's Image 22). This fades out and the Levi's Red Tab logo appears, followed by "501." Finally, "Uncomplicate." (Levi's Image 23).

Levi's Image 1

Levi's Image 2

Levi's Image 3

Levi's Image 4

Levi's Image 5

Levi's Image 6

Levi's Image 7

Levi's Image 8

Levi's Image 9

Levi's Image 10

Levi's Image 11

Levi's Image 12

Levi's Image 13

Levi's Image 14

Levi's Image 15

Levi's Image 16

Levi's Image 17

Levi's Image 18

Levi's Image 19

Levi's Image 20

Levi's Image 21

Levi's Image 22

Levi's Image 23

Creation and Capitalization of Emotion: "World Gone Pretty"

The 2006 Levi's commercial "World Gone Pretty" is my case study for what I have called the "Capitalization and Creation of Emotion" method of music in marketing. The music is working in conjunction with the moving images on the screen to create a new meaning for both the music and the image. The musical object and the moving image that meet in the media text each come with a variety of meanings and levels of cultural significance. The music and images carry various meanings on individual levels and these various levels of meaning carry forward to become part of the meaning of the full media text. In "World Gone Pretty" the music of the 'Dies Irae' and imagery of Levi's jeans work together to create a new understanding of masculine identity in an urban environment.

The "World Gone Pretty" video is a stop-motion animation by British-American artist Simon Blake. It uses dolls based on Mattel's Ken and Hasbro's GI Joe placed in a scale model modern urban setting. The lone GI Joe character adopts the ideals as exemplified by the numerous Ken dolls in efforts to fit in to society, only to reject metrosexuality for the uncomplicated simplicity of his Levi's 501s when it all becomes too much for him. The music used to help tell this story is the dramatic "Dies Irae" from Verdi's *Requiem Mass* (1874). The two-minute video was so successful in the online format that an edited version started appearing on television as a one-minute commercial.

At this point it is important to define the social structures as we will see them play out in the commercial, with focus on the definitions and depictions of masculinity. In several texts regarding music, popular culture and gender,

musicologists and sociologists argue that viewers and consumers accept various elements of current culture as gendered, including music.[102] These gendered conventions are as extensions of established gender definitions in Western society as a whole. An example of a list of traits generally accepted as stereotypically masculine include being rational, aggressive, unemotional, domineering, dependable, independent (or solitary), virile, energetic, powerful, competitive, loud, and strong.[103]

With the recent shift in our post-modern society from a production based working society to a consumption based leisure society focused on material goods, sociologists have identified a shift in the different possible masculine definitions and identities. As this happens, the conditions, meanings or definitions of what we accept as masculine in music and musical practices have gained attention. In a production-based society masculine is defined through emphasis on characteristics of strength, virility, and capability while in a consumption and material goods society masculine is defined through increased emphasis on public

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[102] Susan Fraiman, *Cool Men and The Second Sex*, Gender and Culture (New York: Columbia University Press, 2003); Marcia Citron, *Gender and the Musical Canon* (Oxford: Oxford University Press, 1993); Mark Simpson, *Male Impersonators: Men Performing Masculinity* (New York: Routledge, 1994); Roger Horroks, *Male Myths and Icons* (London: Macmillan Press, 1995); Bethan Benwell, *Masculinity and Men's Lifestyle Magazines*, Sociological Review Monographs (Oxford: Blackwell Publishing Ltd., 2003); Pirkko Moisala and Beverley Diamond, eds., *Music and Gender* (Urbana and Chicago: University of Illinois Press, 2000); Freya Jarman-Ivens, *Oh Boy! Masculinities and Popular Music* (New York: Routledge, 2007); Clyde W. Franklin II, *The Changing Definition of Masculinity*, Perspectives in Sexuality (New York: Plenum Press, 1984).

[103] Franklin II, *The Changing Definition of Masculinity*, 5.

demonstrations of physicality, power, and possession. There are several publications about these recent changes in various media including television, movies, magazines, sporting traditions, and music.[104]

British cultural critic Mark Simpson coined the term 'metrosexual' in 1994. However, the term only became part of the everyday American vernacular and academic vocabulary only after it was used by the incredibly popular – though short lived – American reality TV show *Queer Eye for the Straight Guy* (Bravo, 2003). In the show a group of fashion and style conscious gay men from New York, nicknamed "the Fab Five," found various men in "dire need" of makeovers to rid them of their dirty, messy, and out-of-date fashion and lifestyles.[105] Before the broadcast of *Queer Eye,* metrosexuality as a term and popular practice was limited mostly to large, urban environments. *Queer Eye* launched metrosexuality into popular consciousness throughout North America. The popularity of the phenomenon led to the American Dialect Society to name "metrosexual" as the 'Word of the Year' for 2003.[106]

Despite all of this recent focus, the practice of male vanity and narcissism predominantly found amongst urban men is nothing new. Discourse and various

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[104] Tony Blackshaw, *Leisure Life: Myth, Masculinity and Modernity* (London: Routledge, 2003), vi; Horroks, *Male Myths and Icons*; David Coad, *The Metrosexual: Gender, Sexuality, and Sport* (Albany: SUNY Press, 2008), 30-34.

[105] Chris Straayer et al., "Moving Image Review: Queer TV Style," *GLQ: A Journal of Lesbian and Gay Studies* 11, no. 1 (2005): 95-117.

[106] American Dialect Society, "2003 Words of the Year," *American Dialect Society 2003 Words of the Year*, January 13, 2004, http://www.americandialect.org/index.php/amerdial/2004/01/.

texts surrounding the various precursors to the modern metrosexuality, including narcissism, dandyism, *flânerie*, and general male vanity date back to the eighteenth century.[107] Contemporary metrosexuality and social acceptance of male beauty and vanity as a part of urban male culture as we see it displayed in things such as *Queer Eye* is traceable to the restructuring of the New York based men's fashion magazine *Gentlemen's Quarterly,* more popularly known as *GQ*. The magazine has a target demographic of single, educated, urban, professional, American men between 25-54 years of age.[108] As discussed in detail by David Coad in his book *The Metrosexual*, during a much needed restructuring starting in the early 1980s, the editors of *GQ* made a point of using sports celebrities as cover models for their fashion magazine. They started creating lists of things such as "All-Star" teams of style. Getting great response from readers, *GQ* continued this practice through the late-1980s and into the early-1990s effectively solidifying this practice of male vanity as an accepted masculine identity through its association with sport.[109] The new approach greatly increased the magazine's popularity as one that appeals to heterosexual men through sport, but maintaining a strong focus on current style and fashion trends. *GQ* has the good fortune to find its headquarters in New York City, a place that is both an international fashion capital, and home to a large number of sports teams from several major and professional sports leagues. There is no shortage of men's fashion designers or

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[107] Coad, *The Metrosexual: Gender, Sexuality, and Sport*, 21-24.

[108] Gentlemen's Quarterly and Condé Nast, "Circulation/Demographics," 2010, http://www.condenastmediakit.com/gq/circulation.cfm.

[109] Coad, *The Metrosexual: Gender, Sexuality, and Sport*, 39-45.

sports personalities from which to draw *GQ*'s content. The magazine and its efforts created strong symbiotic relationships between sport, fashion, New York City, and urban men. These relationships leave the new male identity of metrosexuality and New York City inseparable.

This location and its relationship to metrosexuality are important to note in this commercial, as the main character arrives in an urban landscape that evokes the metropolis of New York, and the word "SoHo," – indicating the Manhattan neighbourhood – is seen on the top of the building that houses the "Men's Clothing Store." Instead of dialogue or narration, music accompanies the main character's journey through various elements that define his gender. The images alone are capable of demonstrating the various indicators of masculine gender, freeing the music from possible constraints of further definition of gender through gendered musical choices.

On the other side of the continent from New York City is San Francisco, home to the famed Levi Strauss and Co. denim company. Far removed from the fashion capitol, San Francisco and Levi's are almost complete antitheses of New York City and fashion. Levi's has a very long history of using music in their marketing and advertisements, beginning with their first television commercials produced in 1966 and 1967 that featured rock music groups, such as Jefferson Airplane.[110] Even before their first television commercial, Levi's had an established history originating in working class clothing for minors in the 1870s. The association of Levi's with working class and ruggedness saw Levi's as the

[110] Levi Strauss & Co., "Levi Strauss & Co. Heritage Timeline" (Levi Strauss & Co., 2010), 5.

costume of choice for cowboys both on and off the movie screen starting in the 1930s. This working class symbolism associated with jeans lead to the adoption of denim as "rebel" clothing in iconic films of the 1950s, and "cool" clothing for "rebel" musicians of subsequent rock and punk movements, including Bruce Springsteen, Bob Dylan, and The Ramones. For many years, Levi's has benefitted from the free advertising provided to them simply by being the clothing of choice for innumerable film and music stars.

Already having a strong relationship with rock music and musicians through artist's fashion choices, Levi's capitalized on this established assumption of rock music equals Levi's Jeans and started using American rock music in their advertising in the early 1960s. The marketing cemented the relationship between blue jeans, the Levi's brand, rock music, and the idea of what defines "American". The rock and popular music connection with Levi's has persisted for many years through many different styles of jeans, and styles of music. After a century of undisputed success, Levi Strauss & Co. began seeing a steady decline in the company profitability and market share beginning in the 1980s. Critics point to the rise of designer label denim in the marketplace as a major contributing factor. A company that had historically focused their marketing and success on the functionality and establishment of their products, with little to no competition, Levi's was caught off guard with how to market and sell their products in a competitive marketplace. The 1990s gave rise to two focuses in the Levi's marketing in efforts to return profits to where they had once been. The first was to establish designer style and branding and the second was to draw on the unique

and long history of Levi's jeans as a product. This resulted in new product lines running in tandem with the iconic 501 style jeans and new television and print campaigns that drew attention to Levi's as the established originator of denim fashion, even if the styles were new. All of this marketing featured rock music, and simple nostalgic narratives with very rugged, good-looking, and iconic "American" men.[111]

Despite these efforts, Levi's has continued to experience slumping sales due to greater competition on the market through the 1990s and into the twenty-first century. Even though Levi's remains the number one selling brand of jean, they lost significant market share through the final two decades of the twentieth century. Projections looking forward into the twenty-first century saw continued erosion of popularity and profits. These projections were catalysts in the decision for Levi's to rebuild the Levi's name through marketing and branding surrounding the original 501 jeans, refocusing on the "old" style in a "new" way. These efforts culminated in to the "Uncomplicated" campaign of 2006.[112]

The "Uncomplicated" campaign re-established Levi's at the forefront of the market. Designed to be an almost entirely guerrilla-style campaign of low budget leaflets, posters, word of mouth, and a viral video contest, it found footing in the already established customer base for Levi's 501 Jeans. The focus of the marketing was not on what was new, fancy, top-of-the-line, or edgy about Levi's,

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[111] Bill Kurtis, Donna La Pietra, and Sharon Barrett, "Levi's: Sewing a Legend," *American Originals* (CNBC, 2007).

[112] Advertising Educational Foundation, "Levi's Case History," *Advertising and Marketing Effectiveness Awards (AME) 2006*, 2006, http://www.aef.com/exhibits/awards/ame/8101.

but instead on what was simple, easily understood, and already known to customers. The customer's focus is drawn to just how complicated some of the newer products and urban lifestyles can be, creating a nostalgic desire for the simplicity of Levi's 501s.

Central to this campaign was something quite new to marketing in 2006, a viral video. Viral videos are short, digital videos distributed through the Internet. Each viewer will watch the video and then pass it on to others who will do the same. The video spreads akin to a computer virus, and the more popular it is, the more non-direct publicity it receives through search engine results or word of mouth. The ultimate outcome is hundreds of thousands - if not millions - of "hits" or views in a short period, making viral videos an exceptionally cost effective marketing ploy. In 2006, video sharing and online streaming sites like Viddler.com and YouTube.com were still relatively new phenomena, but this did not hamper the "Uncomplicated" campaign. The message – and the irony in its delivery – hit home, as did the artistry in the execution of the video itself garnering several recognitions and awards for the marketing idea and the campaign itself.

In "World Gone Pretty," a variety of the accepted social codes that constitute the various definitions of man and masculine appear against other accepted male and masculine social codes. This depiction of masculine gender is unique in a sociological sense because men rarely receive the luxury of masculine identity definition without the complimentary presence of feminine side of the gender binary. The one place where we have begun to see masculine defined

separately from the binary of the feminine is in the new urban movement of metrosexuality.

There is no spoken language to communicate the message in the commercial, but an interesting interplay between music and moving images appears in the place of where these words may have been. The drama and emotion carried in the music enhances and highlights the images and the reactions of the main character in the narrative as he undergoes the extreme personal changes. The music chosen for this commercial is distant from the images in both time and space. While the music is full of dramatic flair in the tradition of late nineteenth century classical music, the images play counterpoint. The images are decidedly modern, made possible only through modern computer graphic and editing technology. The scene and time presented to the viewer are complete with reference to the very recent acceptance of metrosexual practices as defining of masculine gender, making the scene undeniably early twenty-first century. The music of the nineteenth century and the accompanying images of the twenty-first century meet in the commercial to create the complete text. The music/image to time/space relationship is not the only way that the music is able to effect the communication of the advertisement. Unlike many commercials that use a single tune, or steady musical volume throughout the commercial, "World Gone Pretty" employs a wide range of dynamics, instrumentation, and intensity of music that somewhat mirror the action of the narrative on the screen. The initial subtlety of the music with its low dynamic volume draws the viewer in to listen closer. Once the viewer focuses on the narrative, the music helps to hint at the main character's

initial discomfort in the scene. The music increases in volume and intensity as the narrative progresses, and comes to a cadence with the action on the screen. The message communicated by the music and its historical purpose alone has little to do in regards to the images and marketing message.

Capitalization of Emotion

I would like to propose that the advertisers are capitalizing on the emotional response that occurs when we hear such dramatic music. They are using this emotional response in tandem with images to elicit an entirely new meaning for the paired music and images. To fully understand the new, constructed meaning that is working within the commercial, I break this commercial down into its component musical and visual messages, analyze them individually for meaning, and then bring them back together with the new constructed meaning. I break down the visual elements first, followed by the musical ones. I complete my analysis by describing how the music and images interact in their creation of the whole text.

The visual elements of this commercial depict three distinct definitions of masculinity, each one embracing slightly different combinations from the aforementioned list of generally accepted masculine characteristics. The first identity is the "macho" man seen in the main character when he arrives in the narrative. As he arrives in the scene, he is a solitary character, effectively embodying the independent aspect of the masculine gender definition. His physical appearance emphasizes how different he is from the men around him. He

has brown hair and is dressed in army-style clothing with camouflage pants, heavy black boots, and he has a gun at his belt, and he obviously has hair on his chest. The strong and aggressive characteristics are not as obvious. Aggression, or the potential for aggression, is in the presence of a firearm and further communicated through his apparent need to consume self-help books that will help him “hug more”. His physical strength is in his muscular body that is evidently the product of physical work as opposed to artificially produced in a gym setting, as is demonstrated in his generally uncomfortable behaviour in the gym. In addition, his apparent lack of knowledge to remove his chest hair to better display his physical prowess is an indication of his modesty regarding his physical body. Non-visual elements of his masculine identity are evident in his reactions to various consumables, such as coffee and beer. He is perplexed by the complexity of options of the designer coffee, and distraught at the presentation of health conscious “low carb” and “no carb” beer.

The second masculine identity is the "Metrosexual" male that is displayed by every other character embodied in the Ken-Doll in the narrative. This definition embraces the loud, competitive, the rational, and the physically oriented. This definition is also the most complicated to break down. These men are wearing neutral tones, business casual clothing. Even though the presence of each individual appears to be relatively benign in the face of the gun-toting, camouflage-clad main character of the narrative, the other characters in the narrative make it very clear to him that they do not perceive this to be the case. This passive-aggressive communication is what drives the main character into the

clothing store – and subsequent visits to the gym, aesthetician, and coffee shop – so quickly upon his arrival in this new place. These individuals are competitive to the point that they no longer have individual traits but instead appear to have worked so hard to keep up with each other that they are all the same. All of the Ken-Doll men have identical hairstyles and hair colour, and they are all wearing the same type of clothing. It also appears that they all value a high level of physical ability and the appearance of strength, hence the emphasis on working out at the gym. The physicality of the gym combined with the non-aggressive workout schedule of yoga, Pilates, and "Run-Around-A-Robics," displayed on the "Today's Classes" board at the entrance of the gym are indicative of the sexual politics of masculinity, homosexuality, and physical appearance at the gym.[113]

Metrosexual perfection, or desire for perfection in physical appearance does not stop at the body in the gym. The Ken-Doll men evidently follow skin and aesthetics regimes, including innumerable potions for hair and skin, pedicures, hair colour and styling, and hair removal. From what we see in their coffee and beer choices including low fat, low carb, and sugar-free options, healthy food choices are important too.

The final male identity demonstrated in the commercial embraces the rational and independent in the "uncomplicated" male. This is in the main character. This time he is a complex mediation of the two extremes already presented. He is the male identity that Levi's hopes to capitalize on; he is generic enough that every man can find some level of commonality that will allow him to

[113] Simpson, *Male Impersonators: Men Performing Masculinity*, 21-42.

identify with the character. He has himself physically embodied all of the masculine identities up to this point, meaning that there is at least some part of his character to which every man can aspire. We can sense his strength of independent character as he strips himself of the accoutrements of the metrosexual and runs, naked, down the street to his home. We can also get a sense of his rational mind as he arrives at his home. He has a clear sense and determination of destination as he goes directly for his dresser where his Levi's jeans are waiting. What is also interesting about him is that although this third identity is definitely masculine, it is in this third male identity that the viewer sees and hears hints at characteristics that fall into the realm of the feminine. He is literally a blank slate in the nakedness of his body. His physical body evokes the masculine while the private setting, the musical changes from the loud and aggressive to the quieter and less agitated that happens at the moment that he enters a private space that is generally considered feminine. His gender identity remains definitely masculine due to the strong masculine gender dominance up to this point, in addition to the lack of a visual reference to the feminine. The feminine gender is out of sight and out of mind, leaving the viewer with no choice but to define him as masculine.

The role that the music plays in helping to communicate and create these three masculine identities is significant, and not by accident. In my correspondence with the creative director, Simon Blake, I asked about the role the music plays here. He replied, "The agency[114] wanted a strong contrasting theme/music piece that would also elevate the imagery to a different level. … I

[114] Marketing agency McCann Erickson/TAG commissioned this work from Blake on behalf of Levi's.

feel that the spot was an overall compliment (sic) to the emotional build of the [musical] piece. …We originally worked with another soundtrack that was more Italian Fellini inspired to begin with. Once we put the 'Dies Irae' against it there was no turning back."[115]

Cutting and editing the music in such a way as to better mirror the action in the narrative helps to better differentiate these three masculine identities. The musical performance itself – instrumentation, voices, timbre, volume, balance, and text/libretto – is unaltered. Verdi's original "Dies Irae" movement is approximately two and a half minutes in length, whereas the two versions of this commercial spot are only two-minutes and one-minute long, respectively. The cuts and reordering of the music do not render the 'Dies Irae' unrecognizable or meaningless in either its original setting or the commercial spot's message.[116]

The music heard for the first thirty-seven seconds of the spot, as the setting of the narrative is established, is in fact the coda, or last thirty-seven seconds of the movement. This music establishes the unease and uncertainty of the main character as he arrives and begins his first attempts at fitting in to this new world. The entire text of the 'Dies Irae' movement is heard during this time, but sung at *piano*, *pianissimo*, and triple-*pianissimo* dynamics in the lower voice registers as he arrives, is outfitted with new clothing, and is introduced to the hair and body

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[115] Andi Eng to Simon Blake, "Simon Blake commercial/music," April 2009.

[116] For ease of clarity, my discussion here will focus on the original, two-minute version of the spot, although it should be noted that while musical editing cuts are slightly adjusted for aesthetic and musicality purposes, the end result of the music at key points in the spot are the same in the shorter one-minute version.

treatments that are the more approachable and less complex aspects of metrosexuality. The harmonic rhythm is slow moving and does not progress far, reinforcing the tonic of G minor through secondary dominant and tonic major movement. This tonic cadential movement appearing at the beginning of the spot, at what is obviously the introduction of the narrative impregnates the scene with forthcoming activity and results in a level of uncertainty with its length. The introductory music lasts several seconds longer than a traditional commercial spot, and the banality of the action creates even greater unease for viewers as they wait in anticipation of upcoming activity. The music is speaking not only for the mood of the main character and his uncertainty but also for the other men in the narrative and their discomfort with an interloper of such apparent differing ideals. As the music underscores the main character's first dabbles in the world of metrosexuality its initial stability followed by pre-cadential movement communicates potential ambiguity as to whether he will embrace or reject this new lifestyle.

As the main character enters the door of the gym, the music shifts and is cut to the beginning of the 'Dies Irae' movement. Terrifyingly harsh *sforzsando* G-minor accents in the orchestra tell of the fear and wrath of the Day of Judgment. While the main character is still contemplating his baptism into metrosexuality as he is bewildered as he studies the gym class menu, the music tells the viewer that he has made the choice to embrace this new ideal, for better or for worse. His immersion into the world of metrosexuality in complete. While the music from the beginning of the 'Dies Irae' movement is playing, the main

character undergoes the extreme alterations to his person, such as removal of his body hair and attempting at changing his personality (self-help books at the bookstore) and actions (different exercise regimes). Harmonically speaking, the music moves farthest from the tonic and into D-minor during this interlude. This musical movement mirrors the distance that the main character has moved from his "macho" masculinity.

The music pivots back to G minor as the main character begins unbuttoning his button-down shirt and begins stripping himself of the metrosexual identity. His actions show his ultimate decision to reject metrosexuality and all of its foreign and complicated aspects. He shows this through physical removal of the clothing and his bodily departure from the scene. As he runs naked down the street the music is shifting between sustained vocal lines and upward chromatic flourishes in the high strings and woodwinds. The unsettled harmony travels through a variety of predominant key centres with little indication of direction. A surprising and triumphant F-flat/E major triad on the return of the words "*Solvet in favila*" is the first sustained major sonority of the entire piece, and it occurs at the same time that the main character arrives in the doorway of his room. The *fortissimo* dynamic, rising arpeggiation of the chord in the winds over repeated statements in the low strings, and the tonic held in the highest voices emphasizes this major sonority. This sustained moment occurs while the main character appears to pause breathlessly in the doorway.

Rapid repetitions of V/V-V-i chords in G minor create a sense of arrival as he picks up his jeans and smiles. We do not see him put his jeans on, but it is the

simple act of having them in his hands and his smile as he embraces their familiarity tells us that this is a comfortable place for him. The narrative gives way to the tag line, “Life too complicated? Uncomplicate. Levi’s. 501,” definitively confirming the viewer’s understanding and correlation between the jeans and a place of familiarity and comfort.

Contrary to viewer expectations, the music does not offer much influence upon the images throughout the entire narrative. If this were the case, then our initial reading of the text would invariably produce findings of death, wrath, judgment, and reckoning. Despite the removal of the music from its original setting and meaning, it still packs an emotional punch. The images create emotional response on their own without the music, but as the music and images work together in the media text, a reciprocal exchange of emotions and meaning occurs. This reciprocal relationship allows the images to draw on the emotionality of the music and create new meaning.

This analysis is evidence of a strong reciprocal relationship between the images and music in television commercials. In this case, it is not the music imparting meaning on the images, but the images working in conjunction with the music to create a new meaning for the overall text that would not be available to the viewer should either the music or the images be heard or viewed on their own. Through this, Levi’s has effectively capitalized on the music’s power to create a new meaning and solidify an emotionally based brand relationship with the viewer.

Springer's CAAMP Analysis

In comparison to my analysis, I would like to revisit a different analytical method that I initially presented in my introduction: the CAAMP analysis. I hope that this analysis will give some greater insight to my own interpretation of the commercial, as well as the overall analysis.

The artistic elements of the Levi's commercial, in conjunction with the purpose and manner of its production, this commercial is a good example to use for Springer's CAAMP method of analysis. CAAMP stands for Context, Audience Expectations, Artist Image, Music, and Production.[117] With this method of analysis, Springer proposes to examine the five individual elements separately and prior to drawing conclusion about the overall text, thus allowing the five elemental examinations to build up to an overall analytical meaning. This is in opposition to other analytical methods that begin with the whole text and work down to the various elements that make the entire text. One challenge for anyone employing this method is that most musicologists will do full-read analyses in the process of viewing, selecting, or in the early stages of studying a media text. The challenge for me is that I have already completed my own analysis and have already drawn conclusions about the commercial. With that in mind, I have done my best to remain objective through this analysis. Springer's CAAMP method is quite detailed, and each element could almost become an essay in itself. For this reason, I have kept my analyses of each element fairly simple and brief.

Springer's method of analysis follows this outline:

[117] Springer, "Society's Soundtrack: Musical Persuasion in Television Advertising," 5.

CONTEXT
- Social
- Aesthetic
- Historical
- Delivery systems

AUDIENCE
- Non-musical expectations
  - -social background and personal history
  - -socio-economic status
  - -experiential events
  - -music's role in audience's life
- Musical Expectations
  - -prior experiences
  - -peer opinions
  - -opinion leaders
  - -marketing strategies

ARTIST
- Personal History
- Career History
- Musical History
- Source Credibility
- Identification

MUSIC
- Formal Musical Elements
- Conventional Meaning
- Referential Meaning

PRODUCTION
- Context Definition
- Musical Definition
- Author Definition[118]

In the case of the Levi's commercial, I have already discussed some of these elements, but I will revisit them as part of this analysis so as not to compromise the integrity of the process. To make the analytical outlines clear, I have subtitled and sectionalized this analysis as per Springer's instructions.

SOCIAL CONTEXT: As outlined by Springer, the social context includes the greater social environment and major social trends of the time of the production in 2006. It is difficult to reflect on such recent history for an analysis

[118] Ibid., 209-210.

of the social environment; as a result, much of the social context analysis is of my own recollections. Socially speaking, the United States was poised on the brink of change in 2006. Hurricane Katrina hit the US Gulf Coast in late 2005 causing widespread devastation of major cities, industries, and sparked political debate after slow response from the United States federal government. American oil refineries in the Gulf of Mexico had yet to return to full capacity in the wake of Katrina, leaving expensive Canadian refined oil from Alberta as the next best alternative. 2006 saw a rise in the price of oil, gas, and general utilities as a result. Despite this, the economy was still on the rise, and while growth was slowing, the only hint to the devastating economic collapse of 2008 was early grumblings of the ever-increasing numbers of sub-prime mortgages. Consumerism and perceived need of various consumer goods was steadily increasing.[119] Gubernatorial and Senate election campaigns throughout 2006 witness a shift towards Democratic success, indicating growing disapproval of the then six-year-old Republican government led by President George W. Bush. The Democratic Party's success in the elections at the end of 2006 spark the beginning of a significant political shift away from the Republican ideals that will become the stepping-stone for the election of a Democratic president in 2008.[120] These shifts are small in comparison to the sweeping changes to the economy, politics, and culture that will

[119] Paul Taylor, *Luxury or Necessity? Things We Can't Live Without*, December 14, 2006, http://pewsocialtrends.org/pubs/323/luxury-or-necessity.

[120] United States Senate, "Party Division in the House of Representatives," 2010, http://www.senate.gov/pagelayout/history/one_item_and_teasers/partydiv.htm.

happen in 2008. 2006 passes as a continuation of social and political trends established in the early years of the twenty-first century.

AESTHETIC CONTEXT: The music used in "World Gone Pretty," was composed in 1874, so it is important to note that aesthetic tastes of music in 2006 differ greatly from the music used in this commercial. Classical music is far from the most popular or widely consumed music in 2006. The lack of popularity of classical music could very well be one of the reasons why classical music was chosen for this commercial, as it allows the commercial to stand out both aurally and aesthetically from its surroundings.

HISTORICAL CONTEXT: As mentioned, for the commercial, classical music does not fit in well with the popular aesthetic tastes of the twenty-first century. Turning to the musical object, Verdi's *Requiem* is somewhat of an impractical choice for the actual act of celebrating a mass both aesthetically and historically. Verdi is a composer of opera, and this is abundantly clear. The large scale of the *Requiem*, in conjunction with church rules of the day that restricted women from active participation in the rites and celebration of the Church, meant that the *Requiem* was heard celebrated as a proper mass only a handful of times after its premiere at San Marco in Milan. Verdi was so determined that his *Requiem* not be lost, forgotten, or ignored, that he embarked on several performance tours across Europe and to the United States between 1874 and

1879.[121] Verdi's *Requiem* continues to be a well-established work in the recital canon today.

DELIVERY CONTEXT: There are two venues for the delivery of this commercial: the Internet and television. As discussed, this commercial began as a viral video campaign. By using the Internet as the venue of dissemination of the commercial, marketers are effectively targeting consumers who are more technologically oriented or effectively avoiding or ignoring consumers who are less technologically inclined. The online format works both for and against the success of the commercial. Popular video hosting sites such as YouTube.com were still in their infancy in 2006. This, combined with fewer users of the Internet for general entertainment purposes such as video streaming, somewhat limited the audience of the commercial, despite its viral status. One could argue that the commercial was adapted for television viewing for two reasons: to capitalize on the online popularity, and to reach the consumers who are not able to view it online.

The venues for viewing the commercial differ significantly. On television, the commercial is exactly that, a commercial. When viewed in context, the commercial appears on the television with other advertisements, all set aside from programming in commercial breaks. In contrast, in the online venue, the commercial is less of an advertisement, and takes on more of the persona of a digital commentary or artwork that has product affiliations. As viral videos are generally sought out as entertainment, viewers generally consume the entire video

[121] David Rosen, *Verdi: Requiem*, Cambridge Music Handbooks (Cambridge UK; New York: Cambridge University Press, 1995), 11-17.

with more focused attention than when they are watching television. This difference in viewing perspective effectively increases the need for the increased level of artistry – the stop-motion animation, the extended narrative, and the music – that allows the consumer to forgive or accept the advertising that arrives at the end of the video. Musically speaking, the *Requiem* itself is in contrast to both the online and the television versions of the commercial. Verdi's *Requiem* is a concert work that employs no active visuals when performed outside of the church celebration setting. To hear the music in conjunction with visual cues, such as images on a screen, creates an association with actions beyond those of a funerary mass.

AUDIENCE EXPECTATION – NON-MUSICAL: The overall audience expectations, both musically and non-musically, differ depending on the method of delivery. As mentioned, the level of artistry in the video and the music is naturally higher in the online venue because of the viewer's focus of attention, as well as taking action in seeking out the video to view. In this instance, by analyzing the narrative images, I am able to infer that Levi's is directing focus at urban American men, or at least men who are familiar with urban trends, in a large age group (19-45), who are already familiar with their product and brand. This is a group of significant size and variability in their personal and socio-economic backgrounds, as well as their musical experiences, peer groups, musical tastes, and opinion leaders. One commonality may be the marketing strategies used to target them musically.

AUDIENCE EXPECTATION – MUSICAL: The music used in the video stands out as highly dramatic and is in a genre that is not often the first choice for the listener. The music draws the viewer's focus in the television medium by standing out from the sounds heard in other commercials viewed in context to it. In the online medium, the high level of drama paired with the high level of artistry in the production of the images creates a very strong link between the viewer and the text in the audio-visual medium, what Chion has called the "audio-visual contract."[122] In this instance, the audio volume that physically draws the viewer in with the low dynamics in the beginning of the narrative strengthens the audio-visual contract. This physical drawing-in creates an emotional attachment to the text through the music. This attachment translates into an acceptance of the marketing message at the end of the video that itself would be a breach of the audio-visual contract, were it not for the strength in the contract already established by the linkage of music and image.

ARTIST'S PERSONAL AND CAREER HISTORY: The Levi's commercial is unusual for an advertisement, as the viewer is able to find the names of the artists involved in its creation with very little effort. With advertisements, the only point of reference to the people involved with the production or creation of the commercial is the brand name or product advertised. In this instance, not only do we know and recognize Levi's as the product, but also the music is quite dominant, making it easy to identify the work and the composer as the "Dies Irae" from the *Requiem Mass* composed by Verdi. In

[122] Chion, *Audio-Vision: Sound on Screen*.

addition, the online video has a title, "World Gone Pretty." The fact that it has a title implies that there is an artist behind the work. Most of the versions of the video I have seen online have included credits to the director of the video, British-American artist Simon Blake. Known for his 3D animation, Blake has worked on a number of multi-national marketing campaigns for a wide variety of products.

ARTIST'S MUSICAL HISTORY: Verdi stands out a bit in this artistic equation. As mentioned before, despite possible familiarity through other media, Verdi's music is not likely to be familiar to many members of the audience. Knowledge of the composer, his life, and his music are likely not as important to the marketing of the product as the music itself. Source credibility can arguably play a big role here. How credible is the music, the artist, and the message carried in the music? In this case, it is not the credibility of the message, but the authority of the source. We understand classical music to have establishment and authority, imparting this social weight upon almost everything presented in tandem with it.[123] The authority of the music, in conjunction with its power in establishing an emotional response and the depicted narrative communicate the reality of this situation. The viewer is aware that this is an amplified and somewhat exaggerated narrative depicting of the journey of a man on a quest to define his masculine identity, but the credibility of the music lends a level of authority and reality to the story.

ARTIST IDENTIFICATION: This is not the identification of the music itself, but the viewer's act of being able to identify with the characters and

[123] Cook discusses this in his presentation of a Prudential Financial Services commercial. Cook, "Music and Meaning in the Commercials."

situations depicted because of, or in spite of, the music that accompanies the images. In this case, the plasticization of the characters and the use of dolls in "real life" situations making it easier for the viewer to identify with the unreal characters on the screen. The dolls are representations of GI Joe and Ken, two widely circulated and extremely popular toys for boys in the United States. The popularity of these dolls beginning in the 1960s and 70s suggests that few households in the United States do not have these toys.[124] GI Joe is a hard bodied military embodiment of masculinity. He comes dressed in military garb and there are several accompanying dolls called "The Adventure Team," that can also be purchased for increased play options. All of these have numerous accessories, all sold separately, including clothing, guns, vehicles, weapons, and paramilitary devices. Ken is a 'boyfriend' for the popular Mattel toy Barbie. He is a fashion-oriented doll with a large number of outfits and accessories that assist him in taking on various personas. Ken was not exclusively a boy's doll, however, he would often be the only choice for many boys who did not have male siblings and would be forced in to the male roles in play with their sisters and Barbie.[125] In playing with these dolls as children, young boys embody the characters in play as they control the actions, bodily movement, and even voice the character that they are depicting. Designers construct the dolls with blank expressions to assist in the child's imagination and projection of their own emotions through the toy in

[124] Karen J. Hall, "A Soldier's Body: GI Joe, Hasbro's Great American Hero, and the Symptoms of Empire," *The Journal of Popular Culture* 38, no. 1 (August 2004): 36.

[125] I know from my own experience that, as children, my sister and I forced our brother to voice Ken for us on more than one occasion.

play.[126] Through this play, boys learn about gender roles and effectively start the solidification their own masculine identity. This identification with the doll as a child, allows the grown man now viewing like dolls in the commercial to be able to identify with the characters depicted on the screen. Every man, as a child, played with either or both Ken and GI Joe dolls. They can identify with the doll, even if they cannot identify with the character or his actions specifically, creating viewer identification with the video itself. This identification with the video translates to the music through the emotional intensity of the images and music together.

MUSIC – FORMAL ELEMENTS: In regards to the musical elements of the commercial, Springer is quick to point out that any text that is part of the sound track is not as important as the information relayed to the viewer through the combined sound and image tracks. Ultimately the words that accompany the music do not carry the same amount of cultural information as the social, cultural, economic, and general references carried within the musical genre or style itself.[127] The ability to identify the musical genre as classical in this commercial allows the viewer to understand the message based on an established set of cultural meanings relating to classical or opera styled music.

MUSIC – CONVENTIONAL MEANING: Conventional (and somewhat subjective) musical meanings – such as major equates happy and minor equates

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[126] Hall, "A Soldier's Body: GI Joe, Hasbro's Great American Hero, and the Symptoms of Empire," 42-43.

[127] Springer, "Society's Soundtrack: Musical Persuasion in Television Advertising," 181-182.

sad – occur in this example. When the main character is running down the street stripping him self of the metrosexual identity that he has been building, the music reflects his emotional state with unsettled harmonies and chromatic flourishes. When he arrives in his home, the music releases the tension with the establishment of a major tonal sonority. A return to the video's opening music sonorities heard in rapid repetition creates a sense of arrival and completion as the camera focuses on his face when he smiles and picks up his Levi's jeans.

PRODUCTION – CONTEXT: Springer points out that the production methods themselves affect change on the meaning of the context, music, and artist. Using music that is out of historical context to the images can create connections with time and place related to the music, creating a connection with the contemporary image and a historically contextualized sound. A possible interpretation, in the Levi's commercial, is music from the late giving the video an overall sense of timelessness.

PRODUCTION – MUSICAL: In this commercial, the production manipulates and alters the music. Musical edits move the end of the musical movement to the beginning of the commercial. Further edits remove a two-minute long section from the middle of the musical movement, making the music short enough for the commercial. The inclusion of the major musical queues – beginning, major shifts in key, modality, and structure, and the cadential material – gives the music an overall sense of being complete, even though it is missing music in the middle. Further musical editing happens for the one-minute television version of the video, but it maintains the majority of the musical cues.

This attention to the music in production indicates that the music is integral to the overall structure of the media text.

PRODUCTION – ARTIST: The production methods that change the music also affect Verdi, as the artist. The *Requiem* is one of only a few of his works that was composed with the intention of no staging or visual representation of the images. In this case, pairing the music with the images of the video adds depth to the messages communicated in the images, but also changes the meaning of the music. The images on their own still communicate the same narrative, but the music adds an emotional level to the narrative. The performance, recording, editing, and reproduction of the music also change the artist and his intentions for the music. The "Dies Irae" is a four-minute long section of a significantly larger choral and orchestral work. The conductor's choices affect the musical performance. Even if the editing for the commercial does not alter the music, the music is already changed through the musical interpretation of the conductor, choristers, and orchestra members.

CAAMP CONCLUSIONS: In summary, the CAAMP analysis has offered a very detailed look into the commercial and the various elements that work together to build the complete text. It has exposed numerous levels of meaning of the commercial and the music. Most significant is role that the music plays in relationship to the delivery context and its subsequent effectiveness. Further conclusions relate to the relationship between the music and its specific history (artistic, musical, contextual) and the modern imagery and production methods. The manner in which the audio-visual contract changes between the

online and television media to gain the viewer's attention is intriguing. Regardless of these changes to the audio-visual contract, once the viewer has agreed to the audio-visual contract the end result is the same: the viewer has an increased recognition of Levi's branding as an authentic piece of masculine apparel that can be worn by any man regardless of his personal definition of masculinity.

Both my initial analysis and the CAAMP analysis draw similar conclusions in regards to the end-marketing message. The way in which they differ is that the CAAMP method focuses on the music from a sociological point-of-view as opposed to a musicological one. This added level of sociological insight requires far more resources to reach a satisfactory read of each element of the analysis. The way in which the analysis is constructed allows for a seemingly natural progression from one element to the next, drawing on previously unearthed information. While the context of the music is important, so is the music itself. It is not easy to address musical theory when using the CAAMP method, in part due to the sociological focus.

Regardless of the analytical method used, the overall conclusions are somewhat similar: the elements of the commercial draw on emotional responses to fortify brand recognition, with the specific musical choices being fundamental to this. Should the musical choices been different, the resulting meaning and effectiveness would not be the same. I would propose that the CAAMP method might be better suited for detailed sociological analysis of the musical elements of media, regardless of genre, while my Capitalization and Creation of Emotion

reading is a conclusion to be drawn from a musicological analysis of pre-composed classical music in media.

CHAPTER 3:

Skittles: Trade[128]

Two young men meet in a backyard. Before it is clear what is happening, the viewer can hear a yodeling voice singing a tune. As the camera zooms in, it becomes clear that the young man wearing glasses is holding a white rabbit (Skittles Image 1). The rabbit is who is singing. The song is sung without words, yodel-like 'Yo, yo, YOOOH! Yo y-yo, yo y-yo! (etc.)'. The second young man is obviously very thrilled to have the opportunity to see this rabbit. He silently offers his bag of Skittles candy to trade for the rabbit. The trade is accepted and the second man leaves, carrying the rabbit (Skittles Image 2).

A quick edit cut and it is now nighttime and there is a thunderstorm outside. The rabbit's song cuts to the final strains of the song with the scene change. As the lightning flashes, the rabbit begins the song again from the start of the musical theme. Through dim lighting and the occasional lightning flash, the rabbit is visible in a cage on the desk in a bedroom.

The young man who traded for the rabbit is sitting up on his bed, looking forlorn and strained. The expression on his face indicates that his original thrill at having possession of such a novelty has worn off (Skittles Image 3). Another flash of lightning and crash of thunder segue to the final scene. The young man who had traded for the rabbit is running through the rain to the home of the man who gave the rabbit to him. All the while, the rabbit continues to sing. When he arrives at his destination (Skittles Image 4) he can see through the front window

[128] http://www.youtube.com/watch?v=7HEF49nMsM8

of the house, as the rabbit's original owner sits inside, happy, warm, and dry as he eats from the bag of candy, obviously enjoying himself immensely (Skittles Image 5). The young man with the rabbit pauses in the rain. He waits just a little too long. As the rabbit finishes its repetition of the song, it cocks its head back and bites down on the young man's arm. The rabbit drops to the ground and starts singing his song over again as he runs away (Skittles Image 6). The scene melts away to the advertising tag line. An authoritarian voice commands, "Treasure the rainbow," before pausing and adding a lighter tone to say, "Taste the rainbow" (Skittles Image 7).

Skittles Image 1

Skittles Image 2

Skittles Image 3

Skittles Image 4

Skittles Image 5

Skittles Image 6

Skittles Image 7

Distanced from High Cultural Meaning: Skittles "Trade"

In the average North American childhood, there are few things as friendly and as familiar as a bunny rabbit. Children in North America and in Europe wait eagerly each spring for a delivery from the Easter Bunny and have long enjoyed books such as Beatrix Potter's *Tale of Peter Rabbit*. It would seem only natural that the popular consumer culture would latch on to such a friendly idea.

In the late 1930s, what was to become the culture industry stumbled upon the idea of a cartoon rabbit with the development of Warner Bros.' Bugs Bunny.[129] He is a character that is obnoxious without being offensive, and we forgive his unwarranted poor behaviour due to his inherent "Bunny-ness". Bugs became an instant cultural icon, with animated cartoons touching on a wide variety of contemporary subjects from culture (opera and theatre) to current events (WWII and war bond sales) to art and film. The evident success of Bugs Bunny gave rise to the development of various other cartoon bunnies and rabbits for film, television, and marketing in the following years. Disney developed Thumper, a young bunny acting as Bambi's informal life educator. Cadbury candy created a clucking white bunny that lays Crème Eggs in the weeks leading up to Easter. Energizer created the Energizer Bunny that continues to beat his drum through countless commercials on a supposed single pair of Energizer batteries. General Mills Cereals created the very Bugs-like "Trix Rabbit" for the cereal Trix.[130] The commercials for the brightly coloured sugar cereal involve a

[129] Kevin S. Sandler, *Reading the Rabbit: Explorations in Warner Bros. Animation* (New Brunswick, New Jersey: Rutgers University Press, 1998), 22.

[130] General Mills, "TrixWorld," *Trix World*, 2009, http://www.sillyrabbit.millsberry.com/.

tall, gangly rabbit that will go to any length and get into all kinds of trouble in efforts to trick kids into letting him eat their cereal. The novelty of using a rabbit to sell various products persists into the twenty-first century with Skittles Candy.

Skittles Candy is a product that has long capitalized on its perceived novelty. Made by Wrigley, now a division of the Mars Candy Company, Skittles are chewy, multi-coloured, fruit flavoured candies covered with a hard candy shell. A white "S" stamp brands each individual piece of candy. There are several flavour families for Skittles, and each fruit flavour has its own colour. This has given rise to the synesthetic slogan "Taste the Rainbow" that Skittles brand has been using for more than 30 years.

Skittles marketing, and the candy itself, traditionally leans away from flashy or fancy advertising campaigns and relies instead on almost forty years of establishment – Skittles have been around since the 1970s in England[131] – and simplicity. Skittles has used the same slogan for several decades, and in my research, I have only found one commercial from the early 1980s that uses a jingle, the rest of the commercials focus on colours and flavours.

In the first decade of the twenty-first century, Skittles has moved full force into the online world for the bulk of their mass advertising campaigns. Keeping with the low-budget tradition, Skittles made a unique marketing move in 2009,

[131] Masterfoods North America, "Mars North America Newsroom," ed. Masterfoods North America / Mars North America, May 30, 2010, internal-pdf://skittlebackground2-3670051841/skittlebackground2.pdf.

opening up their website to be almost entirely user generated.[132] The Skittles website encourages visitors to use their own imagination about Skittles and create their own mini-ads and fan videos. Additional material links in from any number of social media including Facebook, YouTube, MySpace, and Twitter.

Before the move of putting marketing into the hands of the fans and consumers, marketing for Skittles has become simple and streamlined. The new campaign designed by TBWA/Chiat/Day New York,[133] ultimately led to numerous awards for the agency and Skittles' parent company Masterfoods/Mars International. True to the TBWA slogan of "Disruptive ideas expressed through media arts"[134] the commercials of this campaign indeed create a disruption to the norm of television commercials. The commercials focus on the brand values of fantastic, fun, and unexpected, by featuring things like a group of kids sitting on a rainbow[135] to a Skittles Midas touch[136] to a ceiling that leaks Skittles.[137]

The Skittles commercials produced in the years spanning 2001-2009 share several characteristics. The first commonality is the aspect of fantasy; there is no possibility of any of these scenarios being real. However, viewer comments on

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[132] Rachel Brown, "Mars North America Newsroom," ed. Masterfoods North America / Mars North America, May 30, 2010, internal-pdf://Skittles_Social Media Move_2009-2378239745/Skittles_Social Media Move_2009.docx.

[133] Crain Communications, "Skittles: Trade - Video - Creativity Online," n.d., http://creativity-online.com/work/skittles-trade/6912.

[134] TBWA, "TBWA - At a Glance," http://www.tbwa.com/index.php/ataglance. Accessed 2 October 2010.

[135] "Rainbow," .mp4, n.d., http://www.youtube.com/watch?v=QUmXhCmVaQg.

[136] "Midas Touch," July 2007, http://www.youtube.com/watch?v=qp0WBiME_fM.

[137] "Leak," April 2006, http://www.youtube.com/watch?v=GEsqELX5e4o.

sites such as YouTube.com tell us that viewers do not reject the fantastic elements of the images, and they in fact express desire for such things.[138] Second is the cult-like following that many of these commercials have on video streaming sites such as YouTube.com and vimeo.com. It is difficult to find Skittles commercials from this time that have views numbering less than 100,000. Many of the commercials that have been up for a reasonably significant amount of time have views numbering over 1,000,000, and one can infer from viewer comments that some consumers are viewing each one multiple times. Third is that all of these commercials focus on dialogue for communicating the branding message, and little or no music is used. Indeed, in my research online for vintage Skittles commercials, Skittles has been without a "jingle" since the original commercials of the early 1980s.[139] During the "Rainbow" campaigns of the 1990s,[140] Skittles does use music, but the music is non-diegetic and the music's ethereal tone creates an atmosphere of mystery and wonder around Skittles candy as it rains down from rainbows. The move away from using music in their commercials to an entirely dialogue base makes the Skittles commercials stand out among other television commercials. Recent research in the United States and in Germany

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[138] Many of the comments on these commercials are as if the scenarios are real. The "Midas Touch" commercial comments even include suggested 'solutions' to his problem. The "Leak" commercial comments include discussion on how irritating the man bolted to the ceiling would be. This acceptance of the fantasy is part of the effective branding of Skittles.

[139] "Taste the Rainbow of Fruit Flavors," .mp4, 1986, http://www.youtube.com/watch?v=OfkT5SIH4gI.

[140] "Planting a Rainbow," .mp4, 1995, http://www.youtube.com/watch?v=PpAkdnizqWk; "Rain," .mp4, 1996, http://www.youtube.com/watch?v=kh-IsQ6XCyg.

shows that anywhere from 60% to 90% of all television commercials have music.[141] With these three points in mind, the particular commercial described, from 2006, stands out amidst its contemporaries that do not use music. Entitled "Trade",[142] this 2006 commercial does not use any dialogue at all. Instead, our aural focus is on a singing rabbit.

At the outset, the viewer's response to the Skittles commercial "Trade" is one of laughter. We laugh at the situation because it is completely ridiculous. The trade is definitely unequal, and the outcome is not only predictable, but also inevitable. By laughing along with the commercial, viewers are accepting of numerous implied meanings. As mentioned in my introductory chapter, television watching is a passive activity, and thus it is far easier for a viewer to accept the projected reality on a television screen. The viewer inherently understands that singing rabbits do not exist, while at the same time when she watches and laughs at the commercial she is willing to put this knowledge aside and be immersed in the immediate false reality and perpetual present that is created for her to consume by the culture industry. The viewer accepts that the rabbit can sing, no matter how implausible a singing rabbit actually is or the obviousness that the rabbit in the commercial is in fact an automaton. By watching this and accepting it as part of television entertainment, the viewer passively accepts that both of these items have a measurable value, and both the candy and the rabbit are desirable. The

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[141] Graakjær, "Musical Meaning in TV Commercials: A Case of Cheesy Music."

[142] "Trade," 2006, http://www.youtube.com/watch?v=7HEF49nMsM8; "Trade," 2006, http://www.youtube.com/watch?v=e6nDyeV0i6w; Crain Communications, "Skittles: Trade - Video - Creativity Online."

commodity exchange that takes place at the beginning of the commercial acts a measurement of the rabbit's value. The measurement of the candy's value is in the images of the happy young man as he eats the candy, and of the sad, dejected face of the young man who loses the candy and the tagline "Treasure the Rainbow". All of these factors communicate the understanding that while both are desirable, the value of the singing rabbit is indeed lesser than the value of a package of Skittles candy.

One may argue that while watching this commercial that the viewers do not desire either the candy or the rabbit. I propose that while this may be the case for some individuals who do not actually desire the candy or rabbit, consumption of the commercial, the viewer's laughter, and the inherent understanding of the tagline in tandem with the images is implied consent in accepting this as a real desire for the majority of other viewers.

One key component of the rabbit's singing is not the fact that it *is* singing, but *what* it is singing. The music from this scene is particularly memorable, and because of its memorability, the music is incredibly popular. This popularity moves beyond the opera stage and becomes appropriated by the culture industry for use in advertising. In this case, a multi-national advertising agency that specializes in disrupting the norm to produce stand out marketing has taken and manipulated an excerpt of the opera to create a marketing tool.

What the rabbit is singing is a significantly altered version of the song "Libiamo ne'lieti calici," also known as Alfredo's Drinking Song or Brindisi from

Verdi's opera *La Traviata.*[143] The song comes in the opening scene of the opera. A young guest at a party, Alfredo, has already fallen in love with Violetta, the hostess. He sings a drinking song as a toast to her in hopes it will turn her attentions in his favour. The other guests join his song as he encourages everyone to drink and be merry and to fall in love.

Huron's Effective Advertising Music

To begin my analysis of this commercial, I would like to revisit Huron's approach to television advertising music analysis as out lined in his article, "Music in Advertising."[144] In this article, Huron lists six possible manners in which music makes effective advertising: entertainment; structure; memorability; lyrical language; targeting; and authority establishment. He argues that the more manners the music employs, the more effective the advertising is.

Huron describes "entertainment" in the literal sense of things that entertain attract and retain attention from the viewer. The music attracts the viewer's attention quite effectively, although one can argue that the tone of the rabbit's singing is also entertaining. The performance of the music also attracts the viewer's attention through the apparent incessant repetition of a short excerpt of a lager piece.

In Huron's definition, "structure" links to continuity. Again, the music assists the narrative in creating a sense of continuity or overlying structure to the

[143] Giuseppe Verdi and Francesco Maria Piave, *La Traviata* (London: G. Schirmer, 1961).

[144] Huron, "Music in Advertising: An Analytic Paradigm."

advertisement. The aforementioned repetition of the music is what drives the action in the narrative forward. Without the music to inform the viewer that the rabbit's repetitive song becomes tiresome quickly, it is difficult to explain the actions of the characters in the narrative.

The commercial is definitely "memorable." However, I would argue that it is the characters and narrative within the commercial that is memorable, and not specifically the product. Any other inexpensive consumable easily replaces Skittles in this particular scenario, and the resulting marketing message is similar. Following up on that idea, it is not the "Libiamo" specifically that creates the memorability, but the genre of music, its inherent familiarity, and the way in which it is delivered through the voice of a yodeling rabbit. There is nothing to link the "Libiamo" specifically with the Skittles product. In this case, it could be said that the music somewhat fails to make a specific music/product impact on the memorability of the product itself.

The element of "lyrical language" is not applicable in this circumstance, as Huron describes this specifically as being the way in which the lyrics of the music are used in the advertisement itself: "Vocal music permits the conveyance of a verbal message in a non-spoken way. Language utterances can sound much less naïve or self-indulgent when couched within a musical phrase rather than simply spoken. An individual can respectably sing things which would sound utterly trite if said."[145] The challenge with using music's lyrical language in this commercial is that the words of the 'Libiamo" are not used at all, nor are there any lyrics to

[145] Ibid., 565.

replace the original text. The marketing message is in a completely non-verbal and non-linguistic method of communication.

"Targeting" is quite possibly one of the most important elements of marketing. A fundamental fact in advertising is that music choices have the potential to make or break a marketing campaign.[146] Targeting is one place that is a little tricky in this analysis. While Huron does not overtly subscribe to the accepted relationships between musical styles and various socio-economic or demographic groups, he does point out that music is a "device for addressing a specific audience."[147] In this case, the target audience is on the younger side of the demographic. This is by virtue of the product being candy. While candy is generally appealing to most people, it is far more specific to youth markets. With this in mind, it is possible to view the use of operatic music for marketing this product as an incorrect, or perhaps ill informed, choice. Any marketing message to be contained in the music is potentially lost through the choice of a musical genre that is generally unknown and unappreciated by the target market. There is no doubt that classical music, specifically opera, is an alienating choice for marketing candy to a youth demographic.

Huron's "authority establishment" is an element of music in advertising that becomes somewhat complicated in this advertisement. It is not so much the music itself that establishes a sense of authority for the viewer, but the voiceover and tag lines seen and heard after the music stops which establishes the authority.

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[146] Richter, *The 30-Second Storyteller: The Art and Business of Directing Commercials*, 249.

[147] Huron, "Music in Advertising: An Analytic Paradigm," 567.

The strong tone of the voice instructing the viewer to "Treasure the Rainbow," effectively undermines any authority the music may have had. If anything, the music within the narrative is a tool to communicate the *lack* of authority or power that music holds in relationship to the candy.

In summation for this brief analysis, the results are relatively poor indicating that this commercial is perhaps not very effective due to the choice of music. The use of music receives positive results in only two of the six elements: entertainment and structure. It is somewhat effective in memorability, although we could argue that it is not the music, but the bunny that is memorable. Finally, the music is ineffective in lyrical language, targeting, and authority establishment. With these findings, the conclusion should be that the overall commercial is not very effective as a marketing tool, and would be more so with a different choice of music. So how is it possible that this commercial continues to be popular and effective in the marketing of Skittles with almost 3 million views in the online medium alone?

I propose that while Huron's paradigm is a possibility for musical advertising analysis, it is incomplete when applied to pre-composed classical music, or music that is readily present in popular culture. This is because Huron's paradigm does not take in to account the ways in which the images inform the music, nor does it consider the use of the music in popular culture beyond the single media text in question. Investigation into the appearance and use of the "Libiamo" in popular culture is a key component is discovering how and why the music is effective in this advertisement.

Distanced from High Cultural Meaning

I have yet to discover when or where marketers first used the music from the "Libiamo" in advertising. However, this commercial is evidence that the use of the song has become ubiquitous enough in current society that it can be changed and manipulated and sung by an automaton animal and still remain recognizable as a melody, but completely removed from its source as opera. Adorno comments on this complete appropriation of art by the culture industry stating that any element used "…existed long before the industry itself. Now [it] has been taken over from above and brought fully up to date. The culture industry can boast of having energetically accomplished and elevated to a principle the often inept transposition of art to the consumption sphere…"[148]

Comments posted in response to the commercial's posting on YouTube.com exemplify this complete estrangement. YouTube.com has several postings of this particular commercial, but through extensive searching, I have been able to find the two that appear to be the first two postings of the commercial. These two postings also have the most views. The first posting I have found dates from 18 May 2006, posted by a user who goes by the handle of Obliviann.[149] This particular posting has more than 750,000 views and several dozen comments in reply to the posting. The second posting has the most views of any Skittles commercial I was able to find on YouTube.com. Posted 28 June 2006

[148] Adorno and Horkheimer, "The Culture Industry: Enlightenment as Mass Deception," 107.

[149] "Trade."

by bremexperience, this posting has more than 2.2million views.[150] This posting has comments numbering in the thousands.

The vast majority of comments on both of these videos are in response to the rabbit's singing. Comments such as "LMAO" (Laughing My Ass Off), "Best commercial ever!" and "Yo yo yo yo yo yo!" far outnumber anything else.[151] Other comments identify one of the actors in the commercial as a well-known character actor for web based viral videos. There are relatively few comments regarding the music, inquiring as to what music it is, or identifying the music. There are a handful of incorrect identifications ("that bunny's singin' the Hebrew slaves chorus…." Comment by SoulReaperNS in May 2010[152]), but the majority of the comments about the music do identify it as the "Brindisi" (Drinking Song) or "Libiamo".

One commenter is a user who goes by the handle gemini350, has made four separate comments on bremexperience's posting during the last four years. There is very little information for gemini350 on his or her YouTube.com profile. The only real identifying information about this user is that he or she lives in the United States. He or she has not posted any videos, and does not have a public friends list, and does not appear to have signed into YouTube.com in almost three months prior to my writing this. Despite what little information is available for

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[150] "Trade."

[151] "Trade." Comments, http://www.youtube.com/comment_servlet?all_comments&v=e6nDyeV0i6w Accessed 19 May 2010.

[152] Ibid.

gemini350, his or her comments are significant as they put a very specific identifying mark on the music.

Gemini350's first comment appears sometime between June 2006 and May 2007:

> The Song called is "Libiamo" from the Opera "La Traviata."
> You hear it in_ a lot of Romantic Comedies and Mafia Classics.[153]

Followed shortly thereafter by an exchange with another user who goes by the handle mikemckenzie.

> mikemckenzie: "ha,_ i recognize that song, its libiamo ne'lieti calici from verdi's opera la traviata."
>
> gemini350: "Thank You!!! I_ agree Completely...
> I hope the person that Wrote that Commercial got a big, fat raise...
> That's Damn Good Advertising![154]"

Gemini350's next comment comes sometime between June 2007 and May 2008:

> For those of you who_ were wondering, the bunny is singing an actual song. It's called "Libiamo Ne' Lieti Calici" from the opera "La Traviata." You may recognize the operatic version from the famous

[153] Ibid.

[154] Ibid.

> Doritos commercial from Super Bowl XL[155]... yes,
> it's the same song. [156]

Gemini350 reposts this comment, word for word, sometime between June 2008 and May 2009.[157]

What is most interesting about the comments from this user, and similar comments by other users, is that they identify the music as being part of the opera *La Traviata,* but rarely identify the composer (with the exception of mikemckenzie). None of the users who have commented on the music indicates that they have actually *seen* or *heard* the opera in part or in its entirety outside of mass media. In three of the four comments, gemini350 identifies the music as being from another source in popular media culture; television, commercials, and movies are all identified as other places where someone can hear this particular music.

Gemini350 does recognize the music's source as a place of "high" culture. I would like to argue that gemini350 is making a leap from the opera stage to the

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[155] gemini350 is in fact referring to Super Bowl XLI in February 2007. Frito-Lay, the parent company for Doritos, held their inaugural contest entitled 'Crash the Super Bowl' during which fans are invited to submit their own homemade Doritos commercials. The winner receives a cash prize and their commercial is aired during the Super Bowl. The winner in 2007 was a commercial entitled "Live the Flava," and can be found at http://www.youtube.com/watch?v=kNxgxF-7SfA and http://theinspirationroom.com/daily/2007/doritos-crash-the-superbowl-2007/

[156] Skittles, "Trade." Comments, http://www.youtube.com/comment_servlet?all_comments&v=e6nDyeV0i6w Accessed 19 May 2010.

[157] Within the first year, YouTube.com comments are dated by the closest month and then rounded down to the year after 12 months. There is no way to pinpoint the comments more accurately.

televised candy commercial. The cultural value of the music as part of an opera – or any other form of high art or culture – does not come into play, but instead it is adopted by the culture industry. The culture industry has taken the "Libiamo", removed it from its source, and forced upon it any number of other adopted meanings. As gemini350 points out, it can be heard in "romantic comedies and mafia films" as well as other commercials. In my many years of watching TV, I can personally remember commercials for diapers, cars, and frozen food, just to name a few, that have used the "Libiamo" in various forms. The music as heard in the Skittles commercial has lost its "high" cultural value, just as the rabbit has "lost" the words. It is fully appropriated into the culture industry, as described by Adorno, "…taken over from above and brought fully up to date."[158]

I argue that while the music here is from opera, it is so distant from high culture, and so entrenched in the culture industry, that the music's use in this commercial is simply due its familiarity to the consumer. There is very little "greater meaning" to the music being used here. Any greater meaning or cultural significance that is attached to the music or to the product as a result of the use of music here is grasping at straws by wishful thinkers unwilling to accept the reduced cultural role that the music may play in the culture industry today.

The "Libiamo" is arguably one of the most popular and popularized pieces of opera music used in mass media today. Due to countless films, television shows, and commercials, forcing so many alternative meanings upon it, the song has completely lost its original meaning when removed from the context of the

[158] Adorno and Horkheimer, 2002. 107.

opera itself. And, even then, one could argue that should someone who is not familiar with the opera happen to go and see it, he or she would likely respond to hearing the music within the context of the opera and saying something like, "I know this! This is the music from that (television show, film, or commercial)!" The culture industry's influence makes the music better known for advertising than anything else.

So what does this mean for the singing Skittles rabbit? He is definitely not a twenty-first century Bugs Bunny introducing viewers to the opera like Warner Bros. did in cartoons such as "The Rabbit of Seville" (1950) or "What's Opera, Doc?" (1957). Warner Bros. cartoons had a tradition of using various sources such as literature, opera, and other situations of cultural or historical significance in their cartoons. These cartoons target younger audiences and are designed as introductions to various objects of cultural significance. The cartoons were also full of intelligent satire directed to the adult audiences who would be familiar with, or at least are already aware of the existence of the cultural object. Unlike the Warner Bros. cartoons that can be watched many times over and continue to offer information of cultural significance, the Skittles rabbit simply sings. Neither the rabbit nor the candy offers any significant cultural information.

There was a time when it was practice to use music of a higher cultural value, such as classical music, in television advertising for products of significantly higher status or cost. Adorno discusses the use of Classical music, specifically opera, as a status symbol in society.[159] Cook revisits the concept of

[159] Adorno and Horkheimer, "The Culture Industry: Enlightenment as Mass Deception."

opera music and social status in his 1994 essay "Music and Meaning in the Commercials." He states that music mediates the link between the cultural values and the product being advertised, "…the music imbues the product with the prestige that attaches to classical music in general…"[160] essentially infusing the product with the high value of the music. The reservation of classical music for products that have attached social status – cars, luxury travel, and top-of-the-line electronics – is definitely a practice embraced by the culture industry and marketers in general.

However, as use of classical and opera music has persisted in the culture industry, there are several pieces of music that have become part of the advertising canon. Originally used because they would offer additional and external cultural significance, excerpts such as "La donna è Mobile" from Verdi's *Rigoletto*, "Nessun Dorma" from Puccini's *Turandot*, the "Habañera" from *Carmen*, Wagner's "Ride of the Valkyries", and many others have become ubiquitous in a society inundated with mass media. Most of these types of works come from famous and popular operas, already recognizable to a certain proportion of society. Their reuse by the culture industry brings the familiar melodies to a much wider audience. The wider audience responds well, and the music appears repeatedly, becoming one more step removed from its original source with each use. In addition, with the vast majority of classical music being unrestricted and without copyright, it is possible for any marketing campaign to use the music without payment of royalties, ultimately reducing costs and

[160] Cook, "Music and Meaning in the Commercials," 30.

boosting profits. Over time, the excerpt loses all high cultural meaning and is completely self-referential to its appearances in other popular culture venues. Once part of a cultural masterpiece, the culture industry reduces the music to little more than a simple marketing tool.

Simply put, the music's familiarity within popular culture is the reason it is the rabbit's song in the Skittles commercial. The song is altered to remove the words and change the tone to a yodel-like sound to change it just enough to discourage immediate recognition, but the melody is left intact to allow our ears to recognize the tune as reassuringly familiar. One could argue that the rabbit could sing anything and it would become annoying, through either the yodeling tone or repetition (as the character in the commercial discovers). While I agree with this argument, I also want to point out the initial appeal of the singing rabbit. He is initially desirable because he is singing, not how he is singing it. For example, if the rabbit were to be singing a popular song that does not have the same exposure within popular culture, and therefore a little less familiar, the yodeling tone renders it somewhat unrecognizable. The yodel would be something just shy of tuneless noise for someone who did not recognize the tune, and potentially render the song undesirable for those who did recognize it. If the rabbit were to perform a popular song as a song – and not in a yodel – there are particular social barriers built in to the societal realm that could potentially sever the target market based on musical tastes. Consumers who like a specific genre or style of music or song would find the rabbit – and by extension the product being

advertised – more appealing that those who are not familiar with or who dislike the music.[161]

Today, the "Libiamo" is familiar fare in advertising and therefore bridges those social gaps in taste. The rabbit's lack of words in his song allow for the action on the screen to tell the narrative and remove language as a barrier. In addition, the alteration of rabbit's song from the original opera through changes in tone and venue means that those who are familiar with the music as part of the opera do not immediately recognize it as the "Libiamo". The immediate familiarity of the music in the advertising medium balances this *lack* of recognition by those who are readily familiar with the opera. This balance allows the marketing to reach a varied and wide ranging audience. Ultimately, candy is not a luxury item. Skittles candy in particular is inexpensive and easily attainable from any number of retailers.

This is a relatively new way to use pre-composed classical music. The selection of this particular song is because of its history within the culture industry distances it from any attaché high cultural meaning. The music is free from its "high culture" status through its use, quotation, manipulation, and reuse again in so many venues removed from its original source. As so neatly demonstrated by the comment from gemini350, this song is self-referential within the culture industry and appears so often that it is left vacuous, benign, and devoid of any

[161] Rodman, "'And Now an Ideology From Our Sponsor": Musical Style and Semiosis in American Television Commercials," 30; Berger, *Ads, Fads, & Consumer Culture: Advertising's Impact on American Character & Society*, 33-34; Sonia Livingstone, *Making Sense of Television: The Psychology of Audience Interpretation*, 2nd ed., International Series in Social Psychology (London; New York: Routledge, 1998).

high culture meaning when it is heard or seen accompanying images removed from the opera stage.

In the other examples I have discussed at length in previous chapters, the employment of music is with very specific purpose and attached meanings. As previously mentioned, even as recently as 2006, Bullerjhan discussed the use and purposes of music in television commercials in "The Effectiveness of Music in Television Commercials.**"** In this, she discusses the ways in which the use of music adds emotion to the images to affect a consumer's buying pattern. When a consumer has a lower interest, lower product loyalty, or is otherwise "weakly involved" with a product, "music – as a powerful emotion-triggering and attachment-promoting medium – plays an important role in commercials that people might otherwise avoid altogether."[162] In the Skittles commercial, there is no effort to use the music in such a way as to attach an emotion to the product in the advertisement. The music is a comedic tool to elicit laughter at the expense of the unfortunate recipient of the rabbit.

As the culture industry uses specific musical works, the music loses a little bit of its identity as an original musical object with each repetition. Eventually the music is powerless to the whims of the culture industry, just as the "Libiamo" is in this case. Familiar and comforting sounds to the ear, to make the noises of an irritating rabbit just slightly more palatable.

[162] Bullerjahn, "The Effectiveness of Music in Television Commercials: A Comparison of Theoretical Approaches," 211.

CONCLUSION:

In conclusion, I would like to take the opportunity to echo Tagg in calling for a true musicological approach to musical multimedia.[163] While there have been numerous attempts at establishing a methodology or analytical paradigm, current musicological tools are still somewhat incomplete in their approaches to musical media texts. The three analytical methods by Rodman, Springer, and Huron, are all useful but all three seem to miss addressing the reciprocal relationship that music has with its surroundings. In addition, only Springer's CAAMP method specifically addresses the use of pre-composed classical music in modern advertising, while Huron and Rodman subscribe to the conventional understandings of classical music and its relationship with socio-economic boundaries. All of these methods of interpreting the use of music in television advertising are effective in discussion surrounding the established "High Cultural Meaning" use of classical music in advertising. However, thanks to convergent culture, this use alone is no longer the norm for classical or opera music in media texts.

Music very definitely imparts meaning upon the images and helps to create the audio-visual contract as described by Chion.[164] However, the music's effect on the image does not occur in isolation, it is this reciprocal relationship between the music and the images that informs the viewer in a complete media text and solidify the audio-visual contract. As the images affect the music, and

[163] Tagg and Clarida, *Ten Little Title Tunes: Towards a Musicology of the Mass Media*, 7.

[164] Chion, *Audio-Vision: Sound on Screen*, 222.

vice versa, the music carries past meanings forward as its use in new advertising contexts. The use of music in the media text affects the music.

In addition to the established high cultural meaning, I have identified three new, emergent ways in which television advertisings uses classical and opera music. These methods of use are progressive, from high culture to distant from high cultural meaning: Throwback; Capitalization and Creation of Emotion; and Distanced from High Cultural Meaning. Each of these new ways of using music in television advertising addresses the reciprocal and contextual relationship that classical and opera music has with the advertising and popular media.

The Throwback use of classical or opera music in an advertisement acknowledges the high culture source of the music, while using the music in a new text that markets a product somewhat unrelated from the high culture/high socio-economic relationship. The subversion of the high culture implications of the music draws more emphasis to the newness of the product being advertized. We see this in my discussion of the *Black* video game commercial.

The Capitalization and Creation of Emotion is a method most often used by products that are already established and are in search of greater or renewed brand recognition. While these commercials can easily use newly composed music, the choice to employ pre-composed music that already has a proven record of creating an emotional response reduces the risk of potentially ineffective music. The marketing text then draws on the emotional response brought about through the music and creates product image connections to these emotional responses, resulting in an emotional response to the product in the advertisement.

My discussion of the "World Gone Pretty" Campaign for Levi's 501 Jeans is an example of this.

Finally, farthest removed from the original musical object and established high cultural meaning, is the Distanced from High Cultural Meaning use of music in advertising. There are some pieces of music that have been removed from the musical object and subjected to various treatments within popular culture so many times that the music is now so changed by the various incarnations that it is associated with that it has lost its original meaning when removed from its original cultural context. These pieces of music are still recognizable as classical or opera but lack the cultural weight possessed in the music as part of the musical object. In the media text, these pieces are distant from their original high cultural value, and bear the burden of all of the previous manifestations. My discussion of the singing rabbit in the Skittles candy commercial demonstrates this.

It is only after identifying the ways in which the music is being used that we are able to start moving forward with an analysis of the possible deeper messages or meanings in the media text. As popular culture and media-convergent advertising move forward, so too will be these slight alterations or shifts in the meanings or messages of the images and music within a media text. These meanings impressed upon the music and the image to be forward and beyond the media text to further effect impressions of music and image in the future.

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