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## Emotional benefits of Coca-Cola advertising music

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### Abstract

Human beings have multiple resources to transmit emotions. One of them is music which is quite effective in broadcasted publicity. In this work we have studied some of the emotions which can be transmitted by the main constituent elements of music. We have focused on the spots of Coca-Cola, one of the most important brands in the world. He have made use of content analysis as methodology, taking as an axis the main elements of musical organization: rhythm, melody and harmony.

It has been proved that in Coca-Cola spots a correct use of these elements is being done, so music transmits feelings and emotions directly related to happiness. This value has been included in Coca-Cola's brand image as an own one for a long time.

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*Keywords:* music; emotions; audiovisual advertising

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### 1. Introduction

The aim of the present study is to remark the deliberate use of the unaware, communicative power of music in advertising of a well-known soft-drink brand. The importance for society is to make conscious the public (possible consumer of their product) of this intentional, advertising use of music, at least warning people about this influence in their choices.

The main components of music i.e. rhythm, melody and harmony, and its relation among them, arouse different emotions. It is necessary to know how each component can influence our feelings.

If we speak about rhythm, we must highlight its importance although it has been sometimes unnoticed. If melody and harmony are intrinsic and essential elements of music, rhythm is inherent in all art disciplines, spatial and temporal.

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Moreover, rhythm is something within the human being; it is in its walking style, in its breathing or in its heartbeat. On the other hand, we find rhythm in the sun rise and the sun set, in the seasons and in the stars movement. Rhythm is everywhere in our lives. Within the scope of music we can define rhythm as the structural element that organises sounds in a musical passage.

Melody is the string of sounds (notes with different pitches) with different amounts of vibrations per second or hertz (frequency) produced in a musical sense. Harmony is the base of all music, so melody is the element that gives sense to it. It has the harmony in it and develops it along the musical discourse. It is sometimes compared with the output of spoken language. Music makes sense even if we listen to a melody without its accompaniment. This is supported by the huge amount of written music in history for monophonic instruments, which is a clear example of how the musical language flows with meaning. All music has at least one melody. The fragments left on the human mind after listening to a Beethoven's symphony or Bach's cantata are more melodic than a harmonic string.

As we have said, harmony is the base of all music. We can find rhythm, timbre and differences in the height and intensity of tone but if there is no harmony, there is no music either tonal or atonal. All melody has an inherent harmonic sense. Therefore, we can say that harmony is paramount in the construction of a musical work, piece or fragment. In the XVII century, harmony gained importance over polyphony so music started to be understood from a vertical point of view. In other words, music was considered an overlapping of melodic lines until the moment in which the bass coding is given importance and music is understood from the bass line (from low to high). In this way harmony defeats polyphony to enrich music colours and makes it develop itself.

We have followed Bruner's emotional expression pattern to make an analysis in this work. Listeners find quite natural adding emotion descriptive tags to the musical works they listen to. There is a broad agreement in the general categories of emotions in which works can be classified according to its musical parameters (Gabrielsson y Juslin, 1996). Public can describe music in a consistent way.

There have been unsuccessful tries to define the symbolism of music or, at least, not as successful as in literature or fine arts. This is due to the abstract quality of music which is given to cognitive and emotional associations than other disciplines.

Finally, we must point out that music has got a referential meaning thanks to the association of values that go beyond it because they don't have a strict relation with any musical parameter. Music gives to the advertisement and to the object values which have attached to it culturally. If music is not codified culturally, the values attached will be those of individual perception. However, if music already carries other values which have been established by its own publicity, those will be directly transmitted to the object (Sánchez Porras, 2008).

We will analyse these feelings together with the main elements of music in a sample of Coca- Cola spots broadcasted in TV and which can be found in common web sites such as:

- [www.youtube.com](http://www.youtube.com)
- [www.anuncios.com](http://www.anuncios.com)
- [www.tu.tv](http://www.tu.tv)
- [www.publitv.com](http://www.publitv.com)
- [www.lahistoriadelapublicidad.com](http://www.lahistoriadelapublicidad.com)
- [www.marketingdirecto.com](http://www.marketingdirecto.com)
- [www.teacuerdas.com](http://www.teacuerdas.com)
- [www.adlatina.com](http://www.adlatina.com).

## 2. Objectives

The role of music in films is already known when rising different moods even opposite to the ones expressed by image. This is quite clear in horror and suspense films where different timbre, rhythms or melody patterns show the spectator when a scene is going to take place in the film. Even when it does not happen, the use of some musical resources can cheat the public.

If we extrapolate all this to broadcast advertising where calling to the attention of the public is one of the main goals, music is a key component to establish relationships between the scene and the product or between the product

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