



THE MELODIES IN ADVERTISEMENTS

Reklamın Melodisi

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ABSTRACT

Advertising is a phenomenon that we encounter at every moment of our lives. In our current post-modernity era, advertising serves as a reality-building tool and, one of the crucial aspects of the culture industry. In the advertising industry, billions of dollars are spent, in the belief that advertising is the only tool that will affect sales. Due to the competition for consumers, every method is accepted to convince the consumer. Advertising derives its great persuasive power from its unique elements and use of such elements. Elements such as sound and music used in advertisements should be in harmony with the senses that build human perception. Moreover, when this harmony is achieved as desired, it helps to support the brand, which has strategic importance. Another important point is that the advertisement is suitable for the target audience and its socio-cultural codes.

The ad, which does not have a simple and one-way message transmission, addresses the consumer with other elements of communication. At this point, it is seen that the subconscious (preconsciousness, preconscious) interaction is also used to reveal the sensory and emotional activating properties of the music and sound used in the advertisements. Therefore, the main purpose of the study is to try to reveal the effect of the music used in advertisements and the reflections of this effect on the subconscious and unconscious levels with the support of the literature. Therefore, in the first part of the study, the concepts of consciousness, subconscious (preconsciousness, preconscious) and unconscious and the nuance between these concepts are discussed. In the next section, the conceptual framework of music used in advertisements and advertisements is drawn, while in the other section, the subconscious and unconscious interaction of ad music is examined in the light of the information in the literature.

Keywords: Advertisement, Music, Subconscious, Consumer Behavior

ÖZET

Reklam, günümüzde yaşamımızın her anında karşılaştığımız bir olgu olarak karşımızda durmaktadır. Dahası içinde bulunduğumuz postmodernite de, üst gerçeklik oluşturucu araçlardan biri ve dahası kültür endüstrisinin en büyük çarklarından biridir. Dünyada milyarlarca doların hareket halinde olduğu reklam sektöründe, tüketicuyu ikna etmek için her yöntemin mübah kabul edildiği günümüz vahşi rekabetinde reklamın satışları etkileyecek yegâne araç olduğu inancı da kök salmıştır. Elbette ki reklam bu büyük gücü, kendisine has unsurları ve unsurların kullanımından almaktadır. Reklamlarda kullanılan ses ve müzik gibi unsurların, insanın algısını inşa eden duyularıyla uyum içinde olması gereklidir. Dahası bu uyum istenilen şekliyle sağlandığında, stratejik bir öneme sahip olan markanın da desteklenmesine yardımcı olmaktadır. Özellikle reklamın hedef kitlesine ve onun sosyo-kültürel kodlarına uygun olması da bir diğer önemli noktadır.

Basit ve tek yönlü bir mesaj iletimi olmayan reklam, özellikle iletişimin diğer öğeleriyle birlikte tüketiciye seslenmektedir. Bu noktada reklamın ve reklamlarda kullanılan müzik ve sesin duyu ve duyguları harekete geçirici özelliklerini ortaya çıkartmak için bilinçaltı (bilinçöncesi, önbilinç) etkileşiminin de kullanıldığı görülmektedir. Dolayısıyla çalışmanın temel amacı da reklamlarda kullanılan müziğin etkisini ve bu etkinin bilinçaltı ve bilinçdışı düzeylerindeki yansımalarını alan yazın desteğiyle ortaya koymaya çalışmaktır. Bu nedenle çalışmanın ilk bölümünde bilinç, bilinçaltı (önbilinç, bilinçöncesi) ve bilinçdışı kavramları ve bu kavramlar arasındaki nüans tartışılmıştır. Sonraki bölümde ise reklam ve reklamlarda kullanılan müziğin kavramsal çerçevesi çizilmeye, diğer bölümde ise alan yazındaki bilgiler ışığında reklam müziğinin bilinçaltı ve bilinçdışı etkileşimi incelenmeye çalışılmıştır.

Anahtar Sözcükler: Reklam, Müzik, Bilinçaltı, Tüketici Davranışları

1. INTRODUCTION

Increase in mass production, advancements in technology, and in particular, the consumer's web of life adds a timelessness to advertisements. Moreover, in order to reach the consumer and provide differentiated advertisement as an innovative company is it is essential that agencies produce original ads never seen before. However, it should be accepted how difficult it is for agencies to reach and be in the memory of consumers who are exposed to thousands of advertising messages a day. In order to create an innovative ad, The Company's Marketing Department Shares The Creative Team Of The Advertising Agency. The Latter determines working for the consumer's perception of products or services offered by the company. Then the advertising agency derives an advertisement plan which will endeavour to add value to said products or services.

The need for an effective advertisement that contributes positively to the company brand and communicates effectively in support of other promotional efforts is rapidly increasing. In these new creative advertising industries that try to appeal to the emotions of the consumer, the senses and emotions are addressed. The music used in the visual and sensory tools in mass media is crucial and jarring. Music appears as a means of transferring universal sense and affecting the most basic consciousness of human beings. As the Freudian paradigm advocates; human beings have internal influences both at a level of conscious existence and at the level of preconscious and unconscious existence. Ad agencies that adopt this view are working not only on the consciousness of the consumer but also on the effectiveness of consciousness. This highlights that the most effective and creative way of communicating with the pre-consciousness is with sound and music, a divine phenomenon created by mankind since ancient times. The ample research on the use and effect of music in advertisements for the past fifty years is indicative of how vital music is in the advertisement.

2. CONCEPTUAL FRAMEWORK

In this part of the study, the concepts of consciousness and after-conscious will be discussed, respectively. Then advertising and the concept of advertising music will be explained from a historical perspective.

2.1. Consciousness and Preconscious Concepts

The concept of consciousness, in other words, "consciousness" is a basic concept in the field of psychology (psychology). Considering the historical perspective, consciousness is thought to be synonymous with the mind at first. The concept of consciousness was first mentioned in the literature on psychology in 1620 with the meaning of "being aware of its existence" (Ersevım, 2008). Different definitions have been put forward by different schools of thought in the field of psychology throughout history.

In the Freudian paradigm also known as the Psychoanalytic Theory (this study is based on); defines consciousness as "the mental state that covers all of the things that the individual is aware of at a certain moment" (Atkinson et al., 2010). On the other hand, in addition to the concept of consciousness, it has been assumed that there may be mental processes other than consciousness since ancient times. There are two concepts regarding these processes. These; preconsciousness or preconscious are the concepts of subconscious and unconscious. Before explaining these concepts, we believe that it is necessary to reveal the relationship and nuance between the subconscious and unconscious concepts that are sometimes used interchangeably or mixed in the psychology literature.

Freud's topographic mental structure model is the main reason for mixing the subconscious and unconscious concepts and the errors in the translation of this model into different languages. First of all, Freud tried to explain his theory with the analogy of "iceberg", and a linguistic logic error occurred. Namely; The fact that the iceberg image that comes to mind in both visual and physical description of the "iceberg" used in analogy exists spatially requires us to use the concepts of place and direction in our description. Thus, the consciousness of the part of the iceberg above the water, the pre-consciousness or pre-consciousness of the part that is just below the water but still visible, and then the part of the iceberg that goes towards the darkness of the water and disappears, is depicted with the concept of the subconscious instead of the unconscious. In other words, the fact that the part above the water was regarded as consciousness and the part under the water used as the subconscious. At this point, when we look at the analogy from the linguistic logic framework, it will be understood that this situation is not wrong.

On the other hand, Freud used the concept of the unconscious rather than the subconscious in his works and stated that the two concepts were not the same. Contrary to what is known, the concept of the subconscious is not a concept put forward by Sigmund Freud. Pierre Janet (1889) arguably put forward and formed this

concept. Sevinç's 2019 study is an excellent example of removing the complexity between these two concepts. In his study, Joy mentions this situation as follows:

“... Studies on hypnosis have shown that there is an area outside of consciousness, that is, it is possible to recall the concepts that are not in consciousness but that take place in psyche at the time of hypnosis. That is why Freud says that we must go to the distinction between consciousness and the unconscious. Experiments with Bernheim have shown that it is possible for the person to do something unconsciously, unconsciously, at the time of hypnosis. The mind of a hysterical patient is full of unconscious but active ideas, and the symptoms are caused by them. A psychic object that is not at the level of consciousness can actively survive in mind, and these affect the daily life of the individual. It is possible to qualify some of these objects as weak and some as strong. So, there are different types of these secret ideas. However, it is wrong to think that an idea has not reached the level of consciousness because it is weak. Because it has been noticed that there are thoughts that do not reach consciousness even though they continue to exist very strongly, thanks to studies such as hypnosis. To say that an idea is unconscious means to say that it cannot be caught by consciousness. Freud says that the unconscious is present as a function of two separate systems. So, there are two unconscious. Although many psychologists have not yet distinguished these two, Freud says that the two are different. In Freud's words, the first is what we call unconscious; it is, inadmissible to consciousness. The second is conscious (preconscious) that can reach the consciousness in certain circumstances. The processes occurring in the unconscious are different from the preconscious and conscious processes. Preconscious system, is a curtain system in conscious and unconscious (screen) shown below. Preconsciousness prevents access to consciousness. While the preconscious activity is called to those who can pass the consciousness without difficulty, we can call the unconscious activity that is disconnected from consciousness. We see the same ideas in Freud's letter dated December 6, 1896. Unconsciously, Freud uses the concept of unbewusst here, a second-place where perceptions are registered, and they are not accessible to consciousness. A third area is the preconscious (vorbewusst), and in certain cases, they can reach consciousness. ... Janet's concept of the subconscious and Freud's unconscious are suitable for the dual model of psychism, as they define a dual mindset. However, the concepts of unconscious and subconscious do not have exactly the same content. We can say that the concept Janet uses is more like Freud's preconscious concept. In Janet's theory, thoughts that differ from consciousness, that is, subconscious thoughts, can easily reach consciousness, whereas things that are pushed out of the unconscious in Freudian psychology can only reach consciousness in various forms such as dreams and language cues. In other words, to say that an idea is unconscious in Freud's theory means that he cannot be caught by consciousness. However, those who take precedence can reach consciousness under certain conditions ...”

2.2. The Concept of Advertisement from a Historical Perspective

Although advertising is seen as an effective and efficient communication method in today's integrated marketing communication, different definitions have been introduced throughout history. The definitions of the concept of advertising, the basic principle of which is: the understanding of the message that the company wants, and the reaction and response to this message. According to Teknecioğlu (2005), advertising is a tool that is used to direct consumer behaviour as well as introduce services and products. This definition is further supported by Ivanovic & Collin (2014) who also state that advertising is an informative and engaging message. Previous studies have also given varied definitions of what advertising is, for instance, Gürel (1971) points out that businesses financially benefit from advertising to their target audience. Lee & Johnson (1999) identify the different methods of reaching the target audience through varied advertising channels. The definitions stated earlier are further supported by Moriarty, Mitchell & Wells (2009), who also recognise that the different mediums can include a sponsor. Kotler & Keller (2012) stipulate that advertising serves to establish a preference for a service, product or brand.

Additionally, Tanses (1999) defines advertising as convincing people to act voluntarily, adjust their opinion or direct their attention to a particular brand. In order to advertise effectively, the message must be captivating to the consumer's eyes, ears and mind Kocabaş & Elden (2001). As can be understood from the definitions above, advertisement is essentially a message that 'is targeted, made for a purpose, published via communication tools and made for a certain fee'. What should be emphasized here is that in order for this message to be effective and efficient: it must be attractive, surprising, original and directing. Moreover, the other three important components are that it must be informing, reminding and persuasive.

The start of the exchange between people and the emergence of the understanding of advertising follows the same historical process. Some advertising tools have been found in ancient Egypt, Babylonian, Greek and

Roman ruins. A papyrus that promises a reward for those who find and bring a prisoner who fled in ancient Egypt, the walls where the prices and features of the prisoners were engraved, the advertisements of various goods, circuses and gladiator competitions on the squares and corners of Roman and Ancient Greek cities (Ünsal, 1984). However, it is obvious that it is not applicable to call these examples real advertising. It can be said that the first advertisement examples are similar to today's commercial advertisements. Advertising, which started with audio spots in markets and squares, continued with the emergence of brands and emblems, especially with the development of medieval guilds.

Changes in the economy and social structures are changing the pre-conditions of advertising as we know it.

The primary factor of this is the necessity to evaluate products in new markets by producing more products than demanded as a result of the use of machines in production. For instance, Gutenberg's invention of the printing machine opened a new era in advertising in 1450. Therefore, it became possible to appeal to wider public masses with flyers. In 1480, the first wall poster was hung on the door of a church in London for the promotion of the book "The Pyes of Salisbury Use" by William Caxton for priests (Ünsal, 1984). Taking advantage of the serial printing technique has made great changes in the effects and dimensions of the advertisement, such as journalism and magazines. The development in the printing techniques of mass media and the development of advertising were in the same historical process (İnceoğlu, 1985). One of the earliest references to the advertising agency was made by the French philosopher Montaigne in 1588: 'If someone has a pearl for sale, there is a tool or office in Paris to promote it' (Ünsal, 1984).

It makes economic sense that advertising has started to develop with industrialization. However, it is noteworthy that the advertisements made in this period were not prepared professionally both technically and in terms of messages and strategically. In the 1920s, advertising started to develop rapidly. In these years, marketing studies came to the fore by including sales and advertising. Moreover, perhaps the most important event of these years in terms of advertising was the advertising channel via the radio. Then in 1924, the advertisement of Eveready, by N. Wayer and Son, was noted as the first unique advertisement (Ünsal, 1984). However, the economic crisis that emerged in the 1930s was quite difficult for advertisers. On the other hand, with the Second World War that came after this period, advertising was thought to decline, but on the contrary, it started to develop at an incredible speed. The reason for this is that television primarily serves the advertising world as a visual and audio tool, and it was used to make powerful propaganda. In the post-war years, great knowledge and technological power spurred the advertising sector to progress and grow with huge steps.

Nowadays, advertisements have become a part of our daily life. This leads the discussion to the economic and social effects of advertising, which has reached an incredible power. It is also noteworthy that different people from different professions and organizations participated in these discussions on advertising. It is now possible to control advertisement, to limit it and to ban it when necessary. The criticisms put forward especially in these discussions are as follows: people's natural desires are destroyed by advertising, they are directed to the purchase of the products that are not needed, they are not informed about the products they need, the emotions of the consumers are played with, and bombarded with advertisements, not to mention that economic resources are wasted, as advertisement costs increase as the price increases. The freedom of new businesses to enter the market is limited due to heavy advertising expenses. At the same time, the market situation creates an unfair competition as certain brands or products are created with biased advertisements. This leads to monopolization. In contrast to the criticism, advertising demand increases production employment which in turn increases prosperity, innovation, product types as well as contributing to the quality of the promotion. This allows consumers to choose among several alternatives in an informative and entertaining way. Evidently, advertising has positive and negative aspects.

2.3. The Concept of Advertising Music from a Historical Perspective

As we mentioned in the previous section, while advertising turned into a big industry by itself, it also took on an everyday lifestyle with the music sector, which is another culture industry. In this mutual relationship, music can be used in advertising in many different ways. This important element sometimes appears as a jingle that integrates word and image, and sometimes includes the brand name (Argan & Argan, 2004). In other words, today, brands use foreground and background elements in their advertisements to attract the attention of consumers. The sound and music element in these commercials can often have a significant share in the success of a brand; moreover, they conquer the mind of the consumer unnoticed and take the place of language. In advertising films, music emphasizes the desired message to be conveyed with

supporting words, images and movement. Moreover, it differentiates the advertisement from other ads and distinguishes the product or service from others.

Music always attracts attention and stands up as a subject of controversy. Its structure has been encountered and internalized since the beginning of the existence of humanity, with its chaotic and incomprehensible complexity (Strobin et al., 2015). At this point, the role of music in advertisements has an essential place due to the emotions it evokes and the behaviours they cause. It should be taken into consideration that the emotions it evokes in consumers affect the decision-making processes of even consumers who are rational are accepted, and it should not be overlooked that music is one of the most important persuasive elements in advertising. However, it should be noted that the music used in advertising must be compatible with the advertisement. In other words, the music used in advertising should match the message that is intended to be sent to the target audience and should help in the emergence of desired emotions, thoughts and behaviours. Otherwise, it will lead to a misunderstanding of the message intended to be delivered to the target audience as a result of incompatibility (Aytekin, 2012).

It is accepted that music was used for the first time in advertising with the melodies that the street sellers shout out loudly when introducing their goods (Özulu, 1994). The first examples of the use of music in promotional activities in the Western world appear in the 1880s. Examples such as giving Guy Lombardo Orchestra concert tickets to those who buy gasoline from Esso, Oldsmobile in 1908 using Johnny Marks's song "In My Merry Oldsmobile". The first radio jingle was performed by Wheaties Cornflakes. In the 1950s, music was used on television as well as radio (Serdarlı, 2008). Today, music in advertisements is used to attract attention, tempting senses, creating mood and reminding the observer of past experiences. In the literature, it is stated that music used in advertisements is frequently a part of the creative strategy. There are different classifications and different definitions in the literature regarding music in the advertisement; it is divided into two categories as jingle and background music (needle drop).

Jingle, according to Aytekin, is a piece of music written for a certain advertisement and ren, usually with the words of the name of the advertisement and renin. In other words, a jingle is especially composed for the product or service, which is the subject of the ad and is still often transfer music tracks containing the words of the advertising message. The words in jingles make the advertisement message effective and memorable. In particular, the rhyming and the awareness of the recall effort is increased. Jingles are usually upbeat and rhythmic music. Sometimes the entire advertisement is a jingle, and in such cases, the words of the jingle replace the text of the advertisement” (2012).

Background Music (needledrop) is an old radio term for the years when vinyl records and turntables were used. The server speaks in the advertisement, and the music is in the background. The background music adds speed and emotion to the ad. It takes place in the background when the story proceeds or the presenter speaks. It is usually nonverbal music. It is the auditory balance of stock photographs used in advertisements. The advertising director chooses the music, but usually, he does not hire a composer to write a particular piece of music for that (Aytekin, 2012). In other words, background music is used in advertisements to create an atmosphere, to reinforce the effects of words and to provide complementarity. In order for the background music to serve the expected purpose, it must be suitable for the style of the advertisement, the quality of the product and the established dramatic framework. Sometimes this music is composed initially for the advertisement in question, and sometimes a popular music piece can of the period. However, it should be noted that the piece used should belong to a famous artist, and a fee should be paid to the artist. In addition, a piece composed as advertisement music has become the most popular and a popular part of the day by the masses. The best example of this is the Violin Dance by Cenk Çelebioğlu, published by the Huawei brand in 2019 for the promotion of P series smartphones.

3. PRE-CONSCIOUS INTERACTION IN ADVERTISING MUSIC

People respond to music differently to speeches. If you do not get caught on their radar and want them to respond to the advert emotionally, to tap their toes then this worthy of gold (Kryhul, 2002).

Music is a compelling symbolic form of communication that activates emotions and thoughts wherever it is heard and allows some facts and events to be remembered (Shankar, 2000). Due to this superior feature, it is used in many different ways in music marketing. Music is primarily used as a background element in the retailing industry, especially in the creation of the store atmosphere in experiential marketing (Sullivan, 2002). In addition, it has become the ‘sine qua non’ of the advertising messages broadcasted in visual and

audio communication tools. The basis of this situation is that sound in general and music, in particular, have significant effects on living things. It is also expressed that the effect of on living creatures (Güven, 2012).

In this manner, the power of music influences human emotions and thoughts. It is stated that it contributes to the treatment methods applied in studies and especially to affect the change in emotions and thoughts positively. In other words, it is stated that music can be used in subjective healing by making use of the psychological and physiological effects on people. Moreover, it is suggested that the emotional power of music lies in the state of creating positive emotional values leading to positive arousal and with this power, it contributes positively to the healing process in the acute treatment of psychiatric diseases (Sandstorm & Russo, 2010; Juslin et al., 2008). In addition, it was said that one of the factors causing music to be stimulating is the tempo of the music. Briefly, the number of strokes in music or the tempo, which we can define as a fast rhythm, determines the speed of the music. At this point, it should be noted that living things have a biological rhythm and tempo. The heart rhythm (which is evaluated as 80-110 bpm in healthy person), which is our biological rhythm, matches the tempo in music. Thus, the acceleration (over 110 bpm) or slow (below 80 bpm) of the tempo in the music matches our biological rhythm, leading to stimulation (breathing and rising or decreasing heart rate). As a result, it is claimed that the tempo is related to the psycho-physiological effects of music and it has a structure that correlates with meaningful ties that create values characterized by responses to arousal (Gomez & Danuser, 2007).

Although different ideas about the power of music are being developed today, for some people, they still do not have sufficient awareness about the power and effect of music. Moreover, there are those who try to deny that the power and effect in question exist. At this point, it should be stated that although many researchers and writers believe that music can regulate the mood, some of them tend to believe on the contrary. In addition, individuals want to choose the music they listen to, and it is stated that positive emotions are formed as a result of this choice. However, it has been observed that individuals with depression experience difficulties in the selection of music, which is thought to trigger positive emotions. On the other hand, individuals tend to listen and choose music that will trigger negative emotions (sadness, nervousness, etc.). It is stated that individuals with depression frequently fall into this situation (Garrido & Schubert, 2015).

It is necessary to achieve the highest level of response by creating a certain mood in relation to the power of music, and you can improve the acceptability of the message and this idea in your product (Kellaris & Cox, 1989). The share of television commercials using music ranges from approximately 75 to 90 per cent (Garfield, 1988). On the other hand, although this share is high, it constitutes only 10 per cent of the advertising budget. Moreover, it is forced that advertising music composers have everything desired within a thirty-second jingle within four or five musical signs (infrastructures that make up the music's temperament such as tone, rhythm, melody etc.). Thus, instead of serving the purpose of the advertisement, this shifts the message planned to be delivered in different directions and moreover leads to misunderstanding by the consumers.

It should be noted that besides researchers examining the psychological and physiological effects of music individually, there are also outcomes of socio-cultural factors. In the research conducted by Broh in 2002; stated that students who participated in musical activities could communicate better with parents and teachers (Cited by Hallam, 2010). In the research conducted by Harland et al. in 2000; it is mentioned that music has effects on students who are interested in artistic activities and these effects mostly benefit their individual and social development. In this regard, it is stated that in addition to the fact that music can develop individual and social skills, it also increases emotional sensitivity. Moreover, in a study by Resnicow et al. in 2004, it is stated that the perspectives towards classical music, which is positioned as high art, and other arts, are related. In particular, he stated that there is a relation between auditory art, the ability of people who listen to the music played with classical piano, to comprehend emotions, and how individuals define emotions transmitted through visual arts such as painting.

When the literature is examined, most of the studies on music in advertising are focused on the emotional reactions to the advertisement. It is frequently expressed that positive emotions created with music enable the evaluation of the product or the acceptance of the message, as well as positive emotions obtained with the music. Unfortunately, the results of the studies investigating the effect of music in the process of conveying the message do not match each other. Some studies suggest that music strengthens the recall of advertising messages, while others state that it has a negative effect or no effect (Hahn & Hwang, 1999). As a result of these views, it is suggested that the use of music in advertisements increases sales and helps the positioning of the brand. For example, it is claimed that the use of Sting's song Desert Rose in Jaguar S- Type ad

increased sales by 35% in the first ten months of 2000. Similarly, the use of Shaggy's Boombastic by Levi's is expressed by the argument that it provides a 12% increase in sales (Yeshin, 2006).

Additionally, when it comes to the global strength of advertising, music is a key tool advertisers use to overcome language-related barriers. Moreover, the cultural codes of society are used to make this happen. Thus, it is seen that certain types of music also match specific cultural codes of society. For advertisers, this means that certain codes should be approached with certain types of music. Kılıçbay (2004) expresses this situation as follows: 'It reinforces the reality presented with the help of visual elements or traces the illusion into a reality illusion and equips this illusion with normalized emotion patterns within the social order'.

Cook (1999) explains the effect of music genres on the cultural codes of the society as follows: is associated with youth rock music, represents freedom and honesty, in one word sincerity; classical music, on the other hand, symbolizes the maturity of the reverse and the responsibility of the family and society when expanded. Moreover, it assumes the role of music and music's evocative symbol of national or regional identity. Taylor (1972) takes a similar approach. According to Taylor (1972) the authentic non-western music style presents the idealized image of exotic environments that take place in advertisements. In this regard, music enables the creation of a surreal simulacrum (original, unreal, first example) (cited by Graakjær & Jantzen, 2009). In other words, the music used in the advertisement, together with the visual elements, offers the viewer an ideal image of the world in which he may want to exist. In doing so, their ethnic identity, religious motives, and gender become irrelevant and to make the audience feel special.

Influence studies are carried out based on pre-conscious and unconscious basis, with the idea that the mind should be brought under control so that the act of persuasion is provided technically and has an impact in a short time. Preliminary consciousness and the unconscious is a function of the entire spiritual organ and is also the most powerful factor in spiritual life. It is necessary to look for the forces that shape the movement line of a person and form the life plan. Directing the motives in the human subconscious led to advertisements that contain hidden messages and activate the impulses (Adler, 1997: 118 Cited by Aydemir, 2014).

According to Martin Lindstrom (2006), author of the Senses and Brand book: "Creating a brand is always about establishing emotional connections between the brand and the target audience. In every relationship, emotions are based on the information gathered through the senses. In this regard, the use of music in advertising and reaching the target audience with music; the integrated communication effort behind the advertisement is based on the brand behind the product and the product. Therefore, it is difficult to talk about an advertising strategy, especially the strategic process of music used in that advertisement, regardless of brand, brand identity and personality. At this point, the work is done by Millward Brown market research company, and Martin Lindstrom can be given as an example that draws attention to the importance of sound and music. The most important sense in evaluating the environment is asked, and the responses of the participants are stated as seeing with 58%, sniffing with 45%, sound with 41%, tasting with 31%, and touching with 25% (Lindstrom, 2006). Lindstrom evaluates these results as to how a brand should sound underestimated and sound can often be a decisive factor in the choice of the target audience (Lindstrom, 2006).

The marketing departments of businesses that discover the power of sound and music day by day are trying to establish creative links between product, brand and sound. Thus, product and brand-specific sound and music design have started to take place as a strategic management activity. For example, the roar of the MGM lion, the opening sound of Windows, Nokia's melody, and creative integration between product, brand and sound are among the best-known examples. Moreover, Japanese automakers have established a special unit aimed at creating a 'branded car sound' as well as focusing on quality in their R&D (Lindstrom, 2005: 87-90). In our country, Eti's "I have a puzzle" is still remembered as the most known example. In addition, the voices of the artists who do the voiceovers of the ads turn into the voice of the brand as an anthropomorphic reflection of the brand over time. One of the most famous of these is Ali Poyrazoğlu, the brand voice of Turkcell.

4. INSTEAD OF A CONCLUSION

Advertising affects consumers' perceptions and adds value to products and services. While an effective advertisement contributes positively to the brand image, it also makes it easier for the consumer to learn about the business and its products. On the other hand, advertising should not only inform the consumer but should add value to the product and service and address the senses of the consumers.

The more senses an enterprise can appeal to the consumer, the more successful it is. More memorable, powerful and memorable experiences are created by addressing the senses of consumers. In today's competitive market, innovative ways of addressing the senses of the consumer should be sought in order to be competitive. For example, the aim is to appeal to the auditory senses of the consumers with the click sound used to make the chips feel and sound fresh in the latest commercial film for Lays chips. At the same time, the advertisement music called "I have a riddle," that the Eti brand has been using for years has been integrated with the brand. When the same music is heard elsewhere, it directly brings to mind the brand Eti and makes a connotation to the product. For this reason, music, melodies and jingles used in advertisements are as important as the brand's identity, logo and slogan.

It should not be overlooked that advertisements, which aim to produce positive results in the attitudes and behaviours of the consumers, may start to affect cultural values as time passes when effective and strong. Advertising should also take place and act in an integrated structure in order to make other promotion efforts more effective by supporting sales, incentives and personal sales efforts. Music used in advertising can display a positive attitude towards the brand, which increases its impressiveness. The consumer affected and admired by the advertisement is conditioned unconsciously and can also make purchasing behaviour by liking the brand. At the same time, the opposite is true. All factors such as rhythm, sound, music, slogan used in advertisements may irritate the consumer and cause them to display a negative attitude towards the brand. Therefore, businesses and brands should pay attention to every detail of the commercials they shoot to promote themselves and their corporate identity.

Advertising and its influence have always been an interesting subject. Moreover, music and sound are purely aesthetic structures used in advertisements. Although studies on the subject yield different results, the effect of music in commercials is a striking fact. Moreover, the harmonization of the sense of rhythm in music with the vital rhythm of human beings appears as the visible face of the interaction of music with the subconscious. Of course, even if the effect of music is obvious in advertisements, it should be remembered that what makes it distinctive is that it exceeds the perception threshold of consumers. Studies on human sense and perception draw attention to different points, such as technology. However, other studies carried out are related to consciousness, such as emotion and perception. It can be assumed that the effect of a blowing wind affects not only the visible part of our consciousness but even deeper since human beings like music and sound.

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