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A DESCRIPTIVE STUDY OF THE CREATIVE RELATIONSHIP BETWEEN ADVERTISERS AND JINGLE WRITERS

A Thesis

Presented for the

Master of Science

Degree

The University of Tennessee, Knoxville

Nancy A. Neal

June 1986

DEDICATION

This thesis is dedicated to Linda Copley Lemons. Through her willingness to listen, her words of encouragement, her patience and understanding, and even her endless lectures on getting the cart before the horse, she has been the epitome of a faithful friend during my graduate school experience.

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ABSTRACT

The purpose of this research was to describe the creative relationship between advertisers and jingle writers in an attempt to discover how the industries work in the creation of jingles.

Personal interviews were conducted with jingle writers in Nashville, one of the top five cities that produce music for commercials, and with advertisers in Knoxville, a typical midsize advertising market.

The study indicated that jingle writing is a business dependent upon effective marketing for its success. The most effective marketing tools used by jingle writers are presentation tapes and personal contact with those in the advertising industry. The jingle writers' approach to writing includes structural analysis of existing pieces of music and the use of specific guidelines from advertisers to create a "hit" jingle. Advertisers, however, base their decisions on an innate sense of "feeling" that a piece of music is right for a project.

Presentation tapes provide the basis for many decisions to use a particular jingle house. Advertisers rely on these tapes to help them conceptualize musically their ideas for a campaign and to expose them to the various musical styles.

Jingle writers also rely heavily on personal contacts and on developing positive relationships with individuals at every level of the advertising agency. Such relationships are vital because no one person is always responsible for making the decision to use music.

The researcher concluded that advertisers should provide jingle writers with specific guidelines regarding such factors as stylistic preferences and should use presentation tapes extensively. Creative directors should make the final decision about a piece of music and should enable the jingle writer to have access to the client. The researcher also concluded that the relationship between advertisers and jingle writers is a positive one whose continued success is dependent upon understanding what is to be said, who it is to be said to, and how music is to be used to say it and still sound unique. Effective marketing of such abilities and capabilities is the element that will ensure success in the industries.

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CHAPTER I

INTRODUCTION

The average American watches television six hours a day, during which time he or she is bombarded with commercials. Jingle writer Steve Karmen said, "No product in the world receives more exposure than the jingle" (Wiseman, "King Karmen," 1978, p. 26). Some are repetitious and dull. Some are catchy and entertaining. Some are irritating. Yet, often only one or two notes of a jingle are needed to suggest a tune the viewer recalls for hours on end.

Commercials are born of the need to sell products, and advertisers believe jingles do motivate consumers to buy goods. Scholars, as well as members of both industries, need some understanding of how advertisers work with jingle writers in the creation of these sometimes repetitive, sometimes snappy, sometimes obnoxious musical commercials. This study, then, will attempt to explore the creative relationship between jingle writers and advertisers.

ASCAP (American Society of Composers, Authors and Publishers) defines a commercial jingle as "'an advertising, promotional or public service announcement containing musical material (with or without lyrics),' in which:

> (a) the musical material was originally written for advertising, promotional or public service announcement purposes; or (b) the performance is of a musical work, originally written for other purposes, with the lyrics changed for advertising, promotional or public service announcement purposes with the permission of the ASCAP member or members in interest" (Shemel & Krasilovsky, 1979, p. 268).

Perhaps a hundred jingles are now regarded as industry classics. Hanley Norins, Young & Rubicam agency's account executive for Goodyear, collaborated as a lyricist with classical violinist Jack Atherton to create the 1946 commercial hit "Brylcreem, a Little Dab Will Do Ya." He also collaborated with composer Bob Thompson on "Go, Go, Goodyear" in 1961 to create another successful television jingle with strong visual effects. Norins said that the most effective television jingles have been "'very innovative visually'" (Hall, 1984, p. 148). But it was a skillful combination of music and visuals that made the commercial for the Goodyear tire, one of the least glamorous products to advertise, so memorable.

Charles Foll, president of Vantage Advertising, said that "'any good piece of music will take hold after a long period of time'" (p. 148). His client was the Golden Grain Macaroni Company of San Leandro, California, whose product was Rice-A-Roni. "The San Francisco Treat" jingle began as a woodblock instrumental in 1958, with its melody an inversion of the twenties' song "Barney Google." Lyrics were added for the first national television commercial in 1961, and the jingle has been established for more than twenty years.

The Kenyon & Eckhardt agency created a classic and one of advertising's most singable jingles with the "Let Hertz Put You in the Driver's Seat" series. Regardless of what happened visually in Hertz advertising, a male chorus always sang the tuneful Hertz jingle.

Oscar Mayer has enjoyed continued success with jingles over the years. "My Bologna Has a First Name" began in 1975 and is still on the

air today. The "Wiener Song" ("Oh, I'd love to be an Oscar Mayer wiener"), first heard on television in 1965, is also captivating.

Coca-Cola launched a hit song with its "Buy the World" commercial that was first aired in the summer of 1971. The ad's international appeal and message of brotherhood prompted a substantial response, and the company began sending out sheet music and 45 rpm recordings of the jingle. By Christmas of that year, the song became a Top Forty hit; references to Coca-Cola were deleted to avoid it being considered a three-minute commercial.

General Electric looked for a central theme to unite its diversified products, and jingle writer Lucas McFaul came up with the lyrics for the 1979 commercial jingle "We Bring Good Things to Life." GE discovered its own corporate identity, and its jingle helped to remind viewers of how the firm and its technology has integrated itself into daily American life.

Background

Jingles have had an interesting evolution as "commercial" music. Before jingles became "big," virtually all music for commercials was derived from whatever pop music sound was contemporary. In other words, commercials were patterned after whatever was a current hit on the pop charts. Then jingles began to acquire a personality of their own with force in the marketplace. "They had their own style. People began to hum them, and there became a jingle approach to music" ("Y & R's Murtaugh," 1984, p. 28).

Bernie Drayton, of HEA (a music house considered by many as the preeminent jingle institution), discussed how jingles have changed. He said that the music business in the early 1970s was very myopic. He explained, "'Everyone wanted to have their music sound like a jingle. Since then the jingle has evolved into a song with a contemporary feel'" (Fadden, 1984, p. 12B).

Hunter Murtaugh, music director at Young & Rubicam, said,

> There's a whole combination of video type music, rock and roll type music . . . . It's all very commercial and it's all kind of melded together and it's constantly changing. Every week there's a new sound, every month there's a new style to music. And commercials have their own relationship, their own little niche in this whole spectrum ("Y & R's Murtaugh," 1984, p. 28).

In essence, what has happened is that music, in and of itself, has become much more commercial. Subsequently, commercial music has played an integral part in most memorable advertising. And because musical sounds are often more effective sellers than are verbal ones, a jingle is frequently the "most memorable element of a commercial" (Hall, 1984, p. 146).

Jingles are widely accepted by mass audiences and are born of creative impulses. Thus, jingles may be classified as a popular art form because of the care and craftsmanship required to create them.

Those jingles mentioned as some of the most memorable are but a sample of the commercial music that has had such a vast impact on both the music and the advertising industries. But, in some ways, commercial music has existed for generations.

> When people speak of the great composers who lived in the 18th century, they are sure to mention the artistic qualities and merit of the music they composed. What is seldom mentioned is the fact that most of the great classical symphonies and compositions were commissioned by the wealthy, often for special occasions or parties. The composers would write music which suited these occasions. In other words, the great musical works that we give such high artistic praise to were, in reality, commercial works ("Woloshin Taps Classics," 1984, p. 40B).

Jingle writer Sid Woloshin approaches commercials much like the composers of the eighteenth century did when they fit their music to the occasion for which it was commissioned. Since everything in advertising is subservient to the idea, he makes sure that when he writes a jingle it complements the commercial's idea or theme and enhances it (p. 42B).

To help understand the jingle's impact on the music and advertising industries, it is necessary to look at its purposes. Advertisers know that a "snappy" tune can effectively implant a product in the consumer's mind. Jingles create name awareness; they portray an image. Jingles lure consumers because they are emotional, physical and appealing.

Once the purpose of a piece of music for a commercial has been established, it is important to determine what interaction takes place to initiate the creative process and subsequently to determine how a jingle is written--what steps are followed to achieve a desired goal. People in advertising usually commission to music suppliers to write or score a musical idea that they already have in their minds but just do not have the technical skills to execute. Clients look for experts at writing lyrics, those who take care in writing a melody and an arrangement and in carefully tailoring them to a particular market. They want more than someone who will just set lyrics to music and hire a

band. The special care and extra time in the concept stage are the kinds of services that often separate a music house from a recording studio.

The jingle business does involve all facets of music--composing, arranging, recording, producing, vocals. Sometimes agencies seek out composers initially with the intention of having them work closely with their copywriters to actualize campaign ideas lyrically and musically. But the greatest problem is that the creative team all too often waits until the last minute to call in the music person. One music house producer said, "'Typically, the agency calls you a week before they need to make a presentation to the client. It's not uncommon to go from demo to finished score in less than a week'" (Vagnoni, "Musicmakers Sing Out," 1984, p. 1). But in the words of composer/arranger Tom Anthony, "'The music guy should be called in early on, so the creative team has another brain to pick'" (Vagnoni, "Tom Anthony Talks," 1984, p. 42). He said that the more a composer is involved, the better the results will be.

As discussed earlier, a lot of questions, a great deal of research and time are involved in creating a commercial. Elias Associates gathers information from its clients as to aims, objectives, marketing approach and product history as part of the creative process. The firm then presents several concepts to their clients with the idea of challenging the clients' preconceptions and involves them in the selection process. "The result is a highly focused music track in support of the visual and a rewarding experience getting there that often has subsequent benefits" (Kallaher, 1984, p. 33).

However, clients often search for something that has already been tested and already works. Robert Starr, vice president and art supervisor for Doyle Dane Bernbach, said, "'If someone does something successful, it's copied. People tend to go with something that's already established'" (Topper, "Creatives Try," 1984, p. 58).

Finally, it is important to look at how the music and advertising industries work. Overall, the production of commercial jingles has developed into a specialized segment of both the music and advertising industries. The competition in the business of writing and producing words and music for commercials is often ferocious, and the pressure to produce is great. Hundreds of thousands of dollars are spent in advertising campaigns built upon jingles. Thus, as indicated in ASCAP's definition of jingle, decisions must be made as to how to use music for commercial messages. One approach is to use original music or music and lyrics written to fit an advertising jingle ("Pepsi-Cola Hits the Spot"). Another approach is to use a familiar tune with the lyrics altered to present the advertising message ("Up, Up and Away, TWA"). Instrumentals may also be employed with only minimal changes for commercial use ("Theme From the Magnificent Seven").

When the decision is made to use a familiar tune, particularly a recent hit, the advertiser wants the release of the jingle while the tune is still fresh. The publisher and writer, on the other hand, usually prefer to wait until the song is retrogressing on the charts so as not to detract from record sales and regular air play. Some composers even object to their songs being used as jingles, fearing that

their artistic integrity and reputation will be questioned and that normal use of the song will be minimized (Shemel & Krasilovsky, 1979, pp. 268, 269).

Steve Karmen, identified as the field's biggest star, said that seventy percent of writing a successful jingle is research. "It's understanding what we want to say, who do we want to say it to, how old are these people, what is the best sound to say it with and still sound unique" (Wiseman, "King Karmen," 1978, p. 26). It is important, then, to understand how to use music in commercials. The ultimate goal of an advertiser is to sell a product. It stands to reason that an understanding of music is vital to advertisers since a substantial number of commercials using some form of music--quite often jingles--are likely selling their products.

As Karmen, who wrote "When You Say Bud . . . ," said, "Successful advertising is no accident--it's something that takes a tremendous amount of concentration, research and experimentation. That's why Budweiser is the No. 1 beer in the world--it has the best music" (Wiseman, "King Karmen," 1978, p. 26).

Statement of the Problem

This study will attempt to determine just how some jingle writers work, both in conceptualizing jingles and in working with advertisers in the creative process. It will also answer some questions about the role of advertisers in the creation of jingles and the expectations jingle writers have from advertisers.

To an art director, the most important ingredient of a commercial is the pictures. The most important element to a copywriter is the words. The creative director will deem the concept as the most important, while the account executive will simply identify cost as the primary ingredient of a commercial. An average television viewer might just look confused if asked about the importance of sound and music in a commercial. In actuality, it is virtually impossible to separate the elements for ". . . communication through commercials demands an artful blending of music, sound, visuals, talent and yes, money" (Martin, 1984, p. 44).

Scholars seeking to understand the relationship between jingle writers and advertisers must first determine how jingle writers work with advertisers in the creative process and the role some advertisers play in the creation of jingles.

Creative people need guidance in focusing and structuring ideas using music so that composers of jingles will be able to write a good piece of music. Advertisers must elicit from their clients information about aims, objectives, marketing approach and product history as part of the creative process. These elements may or may not have anything to do with the music to be written, but they are important considerations to be shared with the composer. Ideally, the commercial composer should be an advertising person and a music person so as to better understand positioning, strategy and so on. But this situation rarely exists.

Therefore, the advertiser should come to the composer with specific guidelines in order for the jingle to reflect the product's identity.

With strategy and positioning statements and indications as to preferences for such elements as musical style, the jingle writers can better tailor the music to meet the needs of the advertiser.

Another consideration is the frustration that comes with the inability to communicate what the advertiser has conceptualized musically to the writer of the jingle. Just as musicians do not understand advertisers, advertisers can be overwhelmed by control rooms and musicians' vocabulary. Thus, jingle writers must also be provided with specific directions so that they can provide what is needed and desired.

Furthermore, questions exist as to when the decision to use music is made. The consensus is that it is decided at the conceptual stage. Unfortunately, the creative team frequently waits until the last minute to call in the music person instead of considering him or her as part of the team and as another person to generate ideas. Most musicians contend that the music should be an intrinsic part of the creative process for a commercial.

Methodology

A descriptive study is designed primarily to answer questions concerning the current status of the subject of study. Therefore, interviews will comprise the major source of information gathered in this study. Although this methodology involves a smaller sample, it can produce in-depth data not possible with a questionnaire. It is the method most appropriate for use when it is necessary to ask questions

that cannot be structured effectively into a multiple-choice format. Further, this method will allow for greater flexibility in adapting to each subject. Responses may be more accurate in that not only can the researcher clarify questions, but she can follow up on unclear responses.

The major problem with this approach is the lack of generalizability of the results. However, it may suggest hypotheses that can be tested using another method of research.

Thus, interviews will provide the best means for taking a firsthand look at those who actually work in both the music and advertising industries. In-depth interviews with three jingle writers in the Nashville area will be the focus of the study. Nashville is one of the top five cities that produce advertising music. Based on preliminary contacts with jingle writers, the researcher also will interview three creative directors from advertising agencies in the Knoxville area. (The Nashville writers, who work primarily on national accounts, indicated that interviews with the creatives from the agencies with which they work would be virtually impossible to obtain.)

With the exception of Nashville, the top centers for jingle work have major advertising agencies within each city. It is more common, however, for an advertising agency to work with a jingle house in a different city. Knoxville represents a fairly typical midsize advertising market. Therefore, interviews with creative directors in Knoxville will reflect typical midsize-market reactions to working with jingle writers who are located in another city.

Through the interviews the researcher will seek to answer questions about how jingle writers work, what approach is taken when presenting ideas to advertisers, what problems exist in writing jingles, whether there are trends in the jingle industry, what makes a "hit" jingle, when advertisers actually involve the music people in the creative process, whether advertisers have problems communicating concepts to musicians, and how decisions are made to use a jingle.

The information will be analyzed, and their answers will be compared with information found in the review of literature. The researcher will attempt to identify some of the problems existing in the relationship between the people who participate in the creative process of writing jingles, and in the summary, she will suggest some possible ways to improve it.

Significance of the Study

No previous focus in music or communications literature has been found that discusses the relationship existing between advertisers and jingle writers and what their expectations of each other are. Since music's influence in advertising is comparable to that of a clever copy line, it is useful to gain a better understanding of just how its writers fit into the creative process. A better understanding of music's relationship to advertising will be beneficial for jingle writers who strive to produce successful commercials.

Furthermore, music is the medium through which advertisers communicate their messages in anticipation of stimulating sales;

therefore, it is important for advertisers to understand how to get the most out of a creative music team. Thus, ascertaining the creative relationship between advertisers and jingle writers will be valuable in the realm of both industries and for the scholar who wants to understand better the process of creating commercials.

CHAPTER II

REVIEW OF RELATED LITERATURE

Various publications were read to obtain relevant background information and to provide a basis for research about how jingle writers work and about the role of advertisers in the creative process and the subsequent expectations jingle writers have from advertisers. Some publications proved invaluable while others only touched the periphery of the topic.

Definitions

"Commercial Jingles," chapter 31 of This Business of Music, included the ASCAP definition of jingle cited in the Introduction and used for this study. The New York Times article about "Getting Started in Jingles" included a differentiation between two kinds of musical commercials. It provided a simpler explanation of the first section of the ASCAP definition of jingle: "One is the music written for the theme line. . . . That's a jingle. The other is background music, which is incidental" (Dougherty, 1984, p. D13).

Baskerville's Music Business Handbook and Career Guide further differentiated among the types of musical commercials:

> Thematic--forms a memorable association of the melody with the product and is more memorable when the melody includes words identifying the product name; often called "product identification."
>
> Dramatic--creates a mood or underscores dramatic actions; when comedic, the music may be scored in a style associated with movie cartoons.

> Borrowed--borrows a familiar melody but rewrites lyrics to convey advertising message; if the melody is copyrighted, permission must be obtained to alter the materials and use it for advertising purposes.
>
> Starbased--provides a testimonial for the sponsor by using a well-known person to act or sing or dance and thus persuade the audience to buy the same product the star "uses."
>
> Amateur type--sung by amateurs to give the impression that ordinary people, "just folks," use the sponsor's product; developed in the 60s with the popularity of folk and rock styles (1979, pp. 397, 398).

Tony Asher and John Bahler, one of the West Coast's top jingle-writing teams, listed the following criteria for a good jingle:

> The jingle should be memorable. In other words, in a short time, people should be humming the tune, if not singing all the words.
>
> It must sing well. The portion that presents the slogan and/or the product's name should be comfortable to the ear.
>
> It must be appropriate in design, mood and musical style for the product ("From Cattle Calls," 1978, p. 22).

History

Jim Hall's Mighty Minutes celebrated thirty-five years of commercials in an illustrated history of television's best commercials. The book included storyboards, anecdotes, unforgettable tunes, popular phrases and lines that slip into daily conversation subconsciously. Hall also explored many of the larger social issues raised by television advertising. The book provided good information about the relationship between advertisers and the music business.

Purpose of Music in Advertising

One agency's senior television producer said, "'Music has a definite place in commercial advertising. It creates an ambiance and helps reinforce a message or set a mood. Scoring and jingles sometimes carry the full weight of the advertising'" (Topper, "The Whys, Wheres and Whens," 1984, p. 10B).

Judith Topper was a frequent contributor of articles about the jingle industry. The theme throughout her articles was the undeniable influence of music on commercial advertising. William Backer, composer of some of advertising's most memorable music, commented in one of her articles that "'music is as much a part of the commercial as the words'" ("Theories, Thoughts and Reasons," 1984, p. 6B). The article also stated that music will not help an advertisement if there is not something to be said in the first place. Further, in "The Whys, Wheres and Whens of Getting the Score," the role of writers and producers was clarified. Music houses play an important part in "shaping the musical sound of advertising and in writing the jingles that stimulate sales" (1984, p. 10B).

In an article about writer/arranger David Horowitz, Topper quoted this musician as saying, "'Music should not always try to play it safe, instead, music can be used to make a statement. Music represents a new way to deliver the message'" ("Horowitz Lends Originality," 1984, p. 24B).

Music is an effective selling tool. Trying to eliminate it would be like trying to eliminate "'color out of art'" (Vagnoni, "Tom Anthony

Talks," 1984, p. 42). And yet, "expressing a selling idea with music is not easy" ("Y & R's Murtaugh," 1984, p. 32). A good songwriter cannot necessarily make the lyrics for a product flow easily. It is difficult to write material that makes emotional sense as well as advertising sense.

Another music director said that music puts "'life into the commercial as well as a spirit. When a viewer is not paying attention to the visual of a commercial, the sound will catch his ear'" (Topper, "The Whys, Wheres and Whens," 1984, p. 10B). But writer Ray Bunch, in determining how music fits into effective advertising, stressed that "'music enhances the visual and spoken elements of a commercial'" ("Track Record Enterprises," 1984, p. 14B).

Marc Manley of Manley Music, which specializes in creating synthesized "soundscapes" designed to create a specific ambiance, concurred. "Music sets the stage for visual action" ("Manley Music Premiers," 1984, p. 32). Manley said his soundscapes "elicit moods and emotions in listeners that shape their perceptions of the product or message" (p. 32). These original compositions give a distinctive signature to each presentation, especially important in an industry gearing toward commercials shorter than thirty seconds.

Music has also been used with visuals and very little voice-over to create a more realistic world. For instance, various types of music were used in a Clairol hair coloring campaign to create "'portraits of individual people, where they live and what kind of music they listen to'" (Topper, "Creatives Try," 1984, p. 58). By exploring a woman's

personality and choice of the product through the type of music playing in the background, the music served to define her tastes and to emphasize the reality of her world.

"Commercial music today is being used more often to create a personality for the product, a mood, an underlying influence or deliver copy points that would sound dry and uninteresting if spoken" (pp. 1, 58). Young & Rubicam's Hallmark campaign used its tag line to capture the essence of the message--"Share a feeling, share a Hallmark." With the idea embodied in the tag, Young & Rubicam knew that to communicate the line, it needed to "'dramatize the emotion musically'" (p. 58). The advertisers indicated that they would not think of executing such an idea without music.

"Tops With the Pops," "They Write the Songs" and "Your 1983 Hit Parade" stressed the idea that music does create a mood capable of altering a medium's message. ". . . The addition of a strong musical theme can lend excitement and verve to a production while genuinely reinforcing the content" (Friedlander, 1981, p. 22). Andy Mark, who has been in the jingle and music business more than ten years, summarized the essence of the articles best: "'People remember music long after they've forgotten the spoken word'" (Deistler, 1982, p. 25).

How Assignments Are Handled

In "From Cattle Calls to $$$ Deals," Asher and Bahler noted that jingle writers get most of their assignments from advertising agencies,

generally from the producer of the spot. Occasionally, they get a call directly from the client. In such cases, assignments are generally handled in four major ways:

1. Writers are given the complete lyrics.
2. Writers are given the concept with lyrics written to an existing piece of music, which they call "to the tune of" assignments.
3. Writers are given the copy line and the concepts of the spots.
4. Writers are presented with the feeling/mood for which the agency and client are striving.

In the first approach, any changes--regardless of how small--must make the rounds of all those involved in the production, the client as well as the agency people. Obviously, this takes time, of which there is usually a short supply. Ideas based on an existing tune often create headaches because the client may accept the concept and then the agency not be able to clear the tune. In these instances, writers may be given the task of creating a tune close to the existing music but not "too" close. It may have the same rhythm, the same style of arrangement or the same feeling. Writers may also be asked to write in the genre of a musical fad sweeping the country, such as "Star Wars" or "Saturday Night Fever."

Assignment types three and four give jingle writers the most satisfaction. If an agency or a client does not really know what it wants, then the writer can take more creative liberties (Asher & Bahler, 1978, pp. 21, 22).

How Jingles Are Written

Hunter Murtaugh said,

> Music isn't bid out the same way each commercial is bid out to different directors. Because a composer or arranger brings so much to a campaign with their style of music, you tend to want to keep that music idea being executed by someone who brings that special something to the campaign. There's no obligation, and yet at the same time people feel really good when they have someone who represents continuity on their music.
>
> Music relationships are built at an agency through chemistry, and through consistently good work . . . that's no secret, but people who are not musicians know how difficult it is to feel comfortable with certain music people, and that chemistry is really important ("Y & R's Murtaugh," 1984, p. 28).

Elias Associates said that

> . . . in the majority of instances "a conceptual approach to music for a commercial . . . will reveal a positive alternative or a hidden solution that had not previously been considered--the results meaning greater memorability, involvement, attention-grabbing, stimulations, and success for the project at hand on all levels" (Kallaher, 1984, p. 33).

McMillan and Roman of The Music Session, a music house in Boston, believe that each product has its own identity and position in the market. They strive to determine these factors and then create a piece of music that will reflect the product's identity. They spend a great deal of time in the concept stage and constantly refer to the strategy and positioning statements to make sure the lyrics and melodies are on target. Their philosophy is that the biggest production in the world will not matter if they do not do an adequate job at that point.

Some studios, on the other hand, take a different approach to writing "original" music. Some writers create "formula" or "generic"

jingles--jingles based on "'predictable chord progressions, tried-and-true melodies, and big productions that hide the lack of originality'" ("Notes," 1984, p. 60). These are the jingles that sound quite impressive when the engineer turns up the volume in the studio. But when it hits the market, the client quickly discovers that his or her jingle is very similar to that of many others.

Ford Kinder and Ann Bryant of Kinder, Bryant & Aquino, when asked what they consider to be most inspirational when creating music, indicated that they do not need inspiration to create.

> "What we do is more of a craft. It's like a puzzle. There's no time to wait around for inspiration. Because of the nature of the business, a piece of music is developed based on the specifics provided by the client. The specs focus our direction and help determine the end product" (Demkowych, 1984, p. 25B).

Receiving Guidelines From Advertisers

Demkowych joined several authors in talking about the need for specific guidelines from advertisers to the jingle writers as to what sound is desired. Goldrich's article, as well as "Notes on Starting a Music House" (1984), noted that strategy and positioning statements are needed to create music that will reflect a product's identity.

John Trivers, an in-house music director for Chiat/Day, is aware of the frustration of creative people in communicating what they want--the "specs"--to music houses. It is logical that the creatives are somewhat intimidated by control rooms and musicians' vocabulary. Thus, Trivers believes it vital to provide music composers with good solid directions so that they, in turn, will provide what is needed (Goldrich, 1984, p.

16). In other words, he advocates giving music composers thorough specifications initially, apprising jingle firms of simple, yet important, elements.

Writer Ray Bunch said that when working with agencies, writers like explicit directions because music can be an "ambiguous concept: there's no black and white" ("Track Record Enterprises," 1984, p. 14B). It is infinitely easier if an agency indicates what style it likes, be it rock-and-roll, black, punk, orchestra, symphonic; and it is easier still if one person has responsibility for the ultimate decision (p. 14B).

The Time Factor

Forkan's "Wheaties' 'Big Boys' Tune Is Jingle of Note" is an excellent analysis of the jingle used in the 1984 Wheaties campaign. Particularly noteworthy was the fact that composing the music took only thirty minutes, an unusually short time. The jingle won Advertising Age's second annual "Advertising Music Award" and has been the most successful campaign in terms of awareness since Needham, Harper & Steers got the account in January 1981 ("Wheaties' 'big boys' tune," 1984, p. 5).

The time element is an important consideration in the creative process. As mentioned in the Background section, the music person is most often called in at the last minute. Anthony Vagnoni's articles, however, seemed to indicate a difference of opinion as to jingle writers' preferences regarding when the music person should become involved.

Trends in Advertising Music

Fadden's "HEA Will Drop a Line to Keep Things Fresh" (1984) focused on the trend to score commercial music just as any song would be scored. The jingle is no longer music that supports strong copy but rather a song with copy integrated within the melody and rhythm.

In dealing with today's more sophisticated, contemporary audience, composers of commercial music are realizing that music used in commercials must reflect that sophistication ". . . with a softer sell and less traditional orientation" ("Track Record Enterprises," 1984, p. 14B). In the effort to sell a product or service, commercials are being evaluated more as entertainment.

Several articles helped to bring into focus various aspects of the industry. Martin, in "Successful Spot Recipes: It's in the Blend" (1984), showed that the elements of a good commercial are virtually inseparable. "Y & R's Murtaugh on Advertising Music" discussed the relationship necessary between music and pictures for an important commercial. The article concluded that if music is used more as a medium itself in commercials, then advertising music will become even more important than it already is (1984, p. 28).

Robert Starr said that soft drinks, cars and airlines in particular tend to use similar jingles--compositions that "tend to embody an 'anthem-like feel which is soulless and almost bubble-gum'" (Topper, "Creatives Try," 1984, p. 58).

Part of the reason for the rejection of new ideas and the use of a concept that has been tried and proven is, again, that not enough time

is allotted to conceiving the music. Composers are often faced with stiff deadlines because many use music as an afterthought rather than as an intrinsic part of the creative process. However, the decision to use music is most often made at the idea stage, although it is actually composed after the creation of the campaign has been set in motion.

Therefore, creative concept has become a "bone of contention" for some composers. They object to the use of the same musical motifs over and over. For instance, many object to the feeling that all one has to do is sound like the current star on the hit charts. David Forrest, a music supplier, said that it takes the advertising music business about six months to "effectively start copying the ebbs and flows of popular music" (Vagnoni, "Musicmakers Sing Out," 1984, p. 55).

However, composer/arranger David Horowitz, of David Horowitz Music, noted,

> Commercial music has to follow the trends. They check out the trends and fads before they plug into anything. Millions of dollars are being spent to buy time so they have to be sure that the way the message is cloaked will be acceptable by the pop music culture. After all, we're not selling art, we're selling a product (Topper, "Creatives Try," 1984, p. 58).

It should be noted that there are some who believe that the concept of a jingle is "shifting from a positive focal point for a product to a negative impediment to be avoided" (Bottger & Martin, 1984, p. 42B). Bottger and Martin's reasoning was based on what is happening in popular music. They believe that "structure--the tunefulness--in popular music . . . [is] disintegrating" (p. 42B). They also see a serious decline in the quality of advertising music overall. "Either today's advertising music, lacking tune, tries to confound the listener with rich chords,

synthesized effects or heavy production or, striving for some tune, it ends up all sounding the same with a 'your product here' tag stuck on the end" (p. 42B).

To summarize their views: Nothing can survive for long without structure; and in music, structure means tune.

Recognizing the vast influence of jingles on the pop music scene, Richard Lavsky, writer, arranger and conductor involved with hundreds of network ad campaigns, said, "'There's no basic style for ad agencies to latch onto, so the input from creative jingles writers and producers may well turn up a new pop trend of its own'" ("New Styles Pioneered," 1980, p. 18). He also said that "the normal lag between the emergence of a new musical style and its adoption by ad agencies basically no longer exists" (p. 18).

In "Turning '60s Music Into '80s Ads," Forkan spoke of what he sees as two growing trends in the "jingle jungle: adapting hit songs of the 1960s into jingles aimed at yuppies and using the synthesizer" (1985, p. 40). Turning hits into jingles is not a new trend, but the emphasis now is on turning '60s music into '80s ads. The greatest difference, however, is the shorter time span from when a song is a hit until it becomes a jingle. According to Forkan, advertisers are willing to pay more for fresh material. This also allows them to buy all the associations people have for a song, which defines the listeners' lifestyle. Because of this, advertisers can more accurately target their audience, if they follow through with associations.

Forkan supported the notion that technology has permanently altered the recording industry with comments about the potential of electronic tools and how synthesizers can cut a composer's work in half (1985, p. 40). His article also included examples of recent hits transformed into jingles by various advertisers: "9 to 5" (Emery Air Freight), "Running With the Night" (Pepsi-Cola) and "She Works Hard for the Money" (Del Monte Corporation). He also talked about the '60s hits of the Beach Boys ("California Girls" used by Clairol and also Sunkist orange soda) and Lloyd Price ("Personality" used by Beatrice's Light & Elegant and Hunt-Wesson Foods' Wesson oil) that have been turned into jingles.

"Y & R's Murtaugh on Advertising Music" and "K, B & A: Starting on the Right Note" both spoke of the great impact technology is believed to be having on advertising music. Synthesizers were again identified as taking precedence over other instrumentation. "Manley Music Premiers" also talked about the use of synthesizers to create a specific type of commercial that elicits an emotional response from its listeners.

Vagnoni discussed current issues in the jingles industry, particularly the concern that technology has caused a revolution in the recording industry. The general consensus is that the dominance of synthesizers, an example of the "high-tech" effect, has simply provided more possibilities.

In "Commercials Dance to Video Beat," Spillman provided information about the influence of music videos on various types of commercials. She said that music videos have begun influencing commercials for soft drinks, cosmetics, fashion items, cars, some foods, beer and wine. This

article supported the idea that advertisers are continuing to try a more contemporary and cosmetic approach rather than a functional one to sell their products. The music video approach is used to capture viewers and make them think they are watching a program. The product message is slipped in at the end. However, this approach is said to work best for products that people buy, not for banks or insurance companies where credibility is the product (Spillman, 1985, p. 48).

It is no longer demeaning for artists to do a commercial. In fact, it should be noted that commercials were a starting point for such successful musicians as Jim Webb, Roger Nichols, Barry Manilow and Paul Williams. Commercials have also been very effective in building and reinforcing an artist's image.

Still examining the industry from different angles, Billboard devoted several articles to identifying the multiplicity of hits that have been transformed into jingles. Many commercial producers and advertising agencies are using standard catalog songs, traditional and contemporary, as background music for their jingles. On the other hand, many jingles are being turned into full-length tunes.

An article in The Wall Street Journal discussed the merits of using music groups--particularly rock stars--to reach young consumers with advertising. Although the article identified endorsements as most effective for advertisers, associations or tie-ins are preferred by music groups. Reporter Dennis Kneale indicated that performers are expected to take a more active role in advertising, particularly as concert sponsorships become commonplace. In the final analysis, no

longer are advertisers avoiding involvement with the modern music scene, since a vast majority of consumers are influenced by contemporary music (1983, p. 21).

Overview of the Jingle Business

In November 1978, Songwriter featured a special report about the business of writing and producing words and music for commercials called the "'Jingle Jungle'" (Wiseman, "Inside," 1978, p. 20). Several articles provided an overall look at the business.

Tony Asher and John Bahler, already identified as a top jingle-writing team, offered insight into how to get started as a jingle writer in an "everything-you-wanted-to-know" type article.

"Jingle Jury Q & A" featured answers by successful jingles writers to questions about how to break into the business, what makes a successful jingle, and what trends are anticipated. For contrast, the special report also included a brief article about Warren Zevon and how not to break into the jingle business.

"King Karmen" was a lengthy interview with Steve Karmen, who "writes the jingles that make the TVs sing." This article provided extensive insight about the creative process of a jingle writer. The interview formed a basis for many of the questions used by the researcher in interviewing still other jingle writers and advertisers.

Providing general information for this study were Deistler, Friedlander and Isacson's articles that focused on where commercial music is produced, how commercials are produced, and what styles of music are currently being used.

Billboard, a radio programming, music/record international newsweekly, included, over several years, many articles describing the changes in commercial music. The August 29, 1970, issue verified that "commercial jingles for national and regional . . . television advertisers is the 'fastest growing facet of today's music industry'" ("Jingles Production Co.," 1970, p. 4).

Various articles were devoted to different aspects of the industry. "Jingles Production Co. in Nashville Gears to Growth," "New Styles Pioneered by Jingles," "Jingle House Taps Nashville Potential" and "Texas Is Jingle Capital of World; Here's Why!" provided good general information.

In Television/Radio Age, "Sell Goods or Project Image?" included general information about the advertising dichotomy of whether television commercials are more effective in selling merchandise or in projecting an image. Halliday in "Who Are the New Upcoming TV Ad Directors, and What Makes Them Rise Above the Crowd?" looked briefly at production and production costs for commercials.

Advertising Age devoted various articles to the discussion of which agencies are using music in their commercials as well as what kind of music they are using. Those articles, while not directly applicable to this study, are listed in the bibliography for further reference.

In summary, no scholarly material relevant to this study was available. However, the related literature provided a basis for outlining the various aspects of the jingle and the advertising industries that are interwoven, which implies that some type of

relationship--whether good or bad--must exist between the personalities involved in each. From the outline, a series of questions pertinent to the advertiser's perspective and to the jingle writer's perspective was formulated for interviews with representatives of both industries. Chapters III and IV discuss the results of those interviews.

CHAPTER III

THE JINGLE WRITER'S PERSPECTIVE

The jingle industry in Nashville is a phenomenon because a major advertising market does not exist in there. The other major centers for jingle work--New York, Chicago, Dallas and Los Angeles--have major advertising agencies within each city. Thus, major advertisers have to be brought to Nashville.

The city's strong identification with country music has been identified as "both a barrier to profit and a potential bonanza for Nashville's jingle houses" (Morris, "Jingle House Taps," 1981, p. 7) by Bob Farnsworth, president of Hummingbird Productions, one of Nashville's leading jingle firms. He noted that the bonanza lies in the increasing attractiveness of country music stars as product spokespersons, but the barrier is the stereotyping of Nashville as capable of producing only country music. Hummingbird, which built its reputation on producing pop music, has produced for such ad agencies as Leo Burnett; Foote, Cone & Belding; J. Walter Thompson; McCann-Erikson; Ogilvy & Mather; and Tracy-Locke (Morris, "Commercials' Newest Star," 1981, p. 32).

Alan Robertson is a jingle writer/producer with Hummingbird Productions. He has a degree in geology, although he is a trained musician and had written some "artsy" music before being called about working in commercial music. According to Robertson, Bob Farnsworth "taught . . . [him] everything else . . . [he] needed to know about the industry" (Personal interview, 1986). He has been at Hummingbird for

nine years. Accounts that he has worked on using jingles include spots for Stokely Van Camp, Dairy Queen, the Philadelphia '76ers, national Pepsi, Dodge trucks, Diet Crush, Domino's Pizza, the Army National Guard, Purina Dog Chow, cereals such as Cinnamon Toast Crunch and Almond Delight, and Wrigley's gum.

Keith Mason is a jingle writer/producer with J.S. Brock Musik in Nashville. He holds a master's degree in studio writing and production from the University of Florida. Some of Mason's current jingles receiving air time are Vivid for Texize, the Marines and Hardee's.

Everette Parrish is a jingle writer and part owner of Powell/ Parrish Productions in Nashville. He holds a bachelor of music degree in composition from North Texas State University. Parrish has worked on spots for Sears, Borden's, Hardee's, Purina Puppy Chow, Rainbow Brite cereal and Anheuser Busch.

These three writers comprised the core of this study. Their responses to questions listed in Appendix A provided insight into not only how the jingle inudstry works from their perspective but what kind of relationship exists with advertisers, particularly since major advertisers have to be brought to Nashville. Getting agencies to work long distance sometimes creates a problem. New York agencies in particular will not work with anyone outside of the city; therefore, the three Nashville jingle houses contacted have opened offices in New York.

Robertson said that people who work in agencies in New York have a four-hour work day. "They come in at ten o'clock, and they will work till noon. They'll take a two-and-a-half-hour lunch. Then they will work from 2:30 to 4:30, and they're gone" (Personal interview, 1986).

In markets other than Nashville where there is a thriving jingle industry, there is also a steady supply of work. Because many jingle houses are vying for one spot, a demo in Nashville must have a full sound. In other words, more instruments must be used; a simple piano/vocal demo will not be effective. Parrish said that in many instances "louder is better, fuller is bigger" (Personal interview, 1986) when a Nashville demo is compared with the music from the other top jingle areas. But Nashville's uniqueness lies in the fact that it has to bring in business from other places. Robertson noted, with regard to the musicians' union, the environment is more relaxed. Musicians are aware that jingle houses are trying to get work, which subsequently means that clients must often be lured with a good price. String players then are usually glad to play their parts three times on tape to make a section sound bigger. In New York, because the work is plentiful, the musicians are "greedy, getting as much money as they can on a spot" (Robertson, 1986).

Robertson also noted that the camaraderie in the industry is greater in Nashville because the musicians and jingle houses realize they have to work together to offer a competitive advantage to advertisers whose work they are trying to get. In other words, agencies can get an inexpensive demo in Nashville.

Many agencies have stereotyped the jingle industry in Nashville as strictly "country." Parrish said that five years ago when an agency received a tape from Nashville, it would assume the music was country and would promise to call if it thought about using country music.

Although they realize that authentic country music is their forte, writers object to the bias that they can produce only one musical style. They are, however, finding that the limitations are being lifted, especially since the jingle industry somewhat mirrors trends in the record industry. More national work is being produced in Nashville. In fact, Parrish noted that Hummingbird Productions paved the way for national recognition of Nashville as a place for jingles.

The writers agreed that although the Nashville industry is changing and developing, it has not reached its peak. Nevertheless, it does rank among the top five cities that produce music for commercials.

The wheels of the jingle industry start to turn when an advertising agency decides it wants to use music. In fact, it is typical for those in the industry to have nothing to do on Tuesday, for example, and to spend Thursday through Saturday writing music and Sunday in production. An agency will call various jingle houses often based on a number of presentation tapes placed on a shelf. (Presentation tapes consist of a variety of selections produced by a jingle house to provide a representative sample of its capabilities; they are often called demo tapes. A demo, however, is usually a single piece of commercial music produced for an agency for a particular campaign.) Occasionally, a salesperson from a jingle company will just happen to call or visit an agency at "just the right time," and an agency will have a project that needs to be done. Some agencies have specific jingle writers whom they call regularly for music.

According to Mason, "The jingle industry is 25 percent creativity and 75 percent business" (Personal interview, 1986). Research indicates

that success in the jingle business is simply a matter of marketing. Selling the product of jingles is no different than selling cars--a jingle just happens to be a creative product. Again, Mason indicated that the marketing of jingles is knowing which agencies a music house wants to work with, knowing the people who need to be contacted, knowing the type of clients they have, and knowing whether the material will be local, regional or national.

Thus, jingle writers are responsible in most cases for more than simply writing jingles. Robertson said,

> I'm a salesman. Among the sales people, we have simply divided up the country by cities and by states and have allocated territory. And a certain part of the country will be my territory to call on. I am a producer, and the sales people will come to me with a demo that they need doing and I'll produce it. I'm also a writer, and again, sales people will come to me with the information they have gotten from their client on what is needed for the job (Personal interview, 1986).

"Marketing is deeply important to a jingle company," Parrish said. "I am a composer, but I am also, in any given situation, a sales representative" (Personal interview, 1986).

Jingle writers stressed the importance of respecting the identity of each person who must be contacted until they ultimately talk with the one person who chooses the music. Parrish said that meeting specific individuals in an agency, from the secretary to the production assistant to the executive creative director, is important because each one could likely be making more and more decisions about using music. He said that typically the secretary will usually begin by directing him to the production assistant. "When I am told to go through the production

assistant, I go through that production assistant. I talk with her, play her the tape, and treat her as if she were life and death for the product" (Parrish, 1986). He then immediately gets on the phone.

> When he tells me, "I'm not the person you need to see. You need to see so and so," I can say, "I've already seen her, and she really liked the tape and thought it would be worth your time to hear it, too." He says, "Well, I've got ten minutes." And that's the start of the process (Parrish, 1986).

Each person is treated individually for several reasons: common courtesy, the fact that the jingle writer never really knows who selects the music, and because the personnel turnover in the music industry is great. The goal of those in the jingle business, then, is to develop a good relationship with a particular person who does make music decisions at an advertising agency. Robertson noted that a relationship begins the moment the call to do a project is received.

When they are not creating, most jingle writers do indeed double as sales representatives. "Our product is jingles, and we try to sell them just as any other salesman would sell [a product]," Mason said, explaining that as a business the jingle industry uses business cards, stationery and presentation tapes, which consist of several demos both in cassette and reel-to-reel form (Personal interview, 1986). "We have sales territories. When we're not creating, we're on the phone trying to get more business," Mason said (Personal interview, 1986).

Broadcast producers within an advertising agency generally screen a presentation tape, classify it, file a number on it, and place it on a library shelf. As a marketing tool, the presentation tape is similar to a concept album in that writers must take care when determining what

cuts should be included and in what order the songs should be placed. "We've got to make our eight-minute, fifteen-second demo [presentation] tape hold their interest the entire time and let them see what we're capable of doing" (Mason, 1986). During the screening process, many jingle houses are classified as country or rock-and-roll, for example. The broadcast producer will listen to a tape and, based on the selections included, label the house--"They probably do better rock-and-roll than anybody." When a copywriter comes in saying the agency is going to do rock-and-roll, the producer will find those in the library classified as "rock-and-roll." Most houses are diversified, and, unfortunately, such classification cuts off a large percentage of their business--that is, unless they are producing so much of a particular style that they can afford to classify themselves.

According to jingle writers, musical ability varies among agency people. Some have a better grasp of musical styles. Some are better at writing lyrics than are others. "It's as though we are a tailor with people of all different tastes and shapes coming in for us to make them a suit of clothes," Robertson said (Personal interview, 1986).

When the initial contact is made, a jingle house has little to no idea of how much work will be involved unless it has a longstanding relationship with that agency. Some agencies will have completely written the melody and lyrics and simply want their idea produced professionally. Others have almost no idea of what the campaign is even about; they just call because they want to use music in their spot. In such instances, the jingle writer spends a substantial amount of time

simply talking with the agency person as he or she develops ideas. In other words, the jingle house develops the campaign.

Once an agency has an idea, the next step is the development of a demo--an inexpensive tool for conveying the idea because "music is something that you can't talk about" (Robertson, 1986). When a jingle writer and an agency person talk about music, they often think they understand each other when, in fact, until the music is actually recorded and the agency person hears what the music person thought was said, there is no way to determine if ideas were actually communicated.

Parrish said he often finds that he is working with a copy writer who has one taste in music, a creative director who has another taste, an executive creative director who has still another taste and, finally, the client--"And they won't let me talk to the client" (Personal interview, 1986). He described the following after working on music for a Borden's campaign:

> She described what she wanted. She even sent a cassette tape of what she liked and said, "This is what we want for this spot." I write a piece of music that's just like it in character and flavor. The melody's different; the instrumentation's very similar. I just figured they'd be happy with it (Parrish, 1986).

Although virtually identical to the tape sent by the agency as the style wanted for the spot, the executive creative director, who could not be reached, thought the piece of music sounded "too Chinese." The agency subsequently gave Powell/Parrish several thousand dollars more to create five additional demos to "see if we can come up with one she likes" (Parrish, 1986). Parrish, whose first piece of music did not work simply because one person down the line did not like it, said that

trying to determine the executive creative director's taste while working through too many others is like trying to find a particular wall in a dark room (Personal interview, 1986).

If a demo is accepted, it is presented to the client, who often has some modifications. This stage of the process concerns jingle writers because they never seem to know what the agency's client is thinking. What is the client's background? Does he or she have a son-in-law in the business, and will the client not be satisfied unless he produces the music? Is the client seventy-five years old, and does he or she hate everything but Glenn Miller? A client may hear an oboe in the demo, which was meant to represent the English horn, flute and bassoon in a different instrumentation, and may reject the piece because he grew up playing the oboe and hated it. More realistically, a client may dislike a certain singer or a certain vocal style. He or she may hate lyric sopranos and detest black singers. If the jingle writer knows what the client is thinking, the success of a piece of music may rest in simply using a different singer.

Another aspect of the jingle industry is the fast pace. Robertson noted that it is unusual not to have an entire session completed within eight hours as opposed to taking an entire day to get snare drum sounds for a record session. Agency people are normally in a rush when they contact a jingle house as well.

"Either they have set up client meetings where they've promised they're going to have music to play for them, or the client has said, 'I've got to be on the air,' and they've already bought air time and you

have to meet that deadline," Robertson added (Personal interview, 1986).

Parrish, in discussing the creative restrictions of modeling jingles after another piece of music, said,

> It bothered me when I first started in jingles that I had to cop an image, cop a song, a style for a jingle. I was thinking, "That's not artistic; I want to create my own." But I soon found that it's such a fast business that's modeled after so much anyway, it's not denigrating from a creative standpoint to do something similar (Personal interview, 1986).

On a national account, agencies cannot wait until the last minute to call in the music person because of testing in the marketplace, Parrish said. They may, however, rush the jingle writer by indicating that the testing is on Tuesday and the spot must be finished by Monday.

No consistent attitude exists with regard to being included at the beginning of the creative process. Parrish said that he has adapted to the "quick turnover" concept to such a point that it does not bother him at all. Mason said that it is better not to be brought in at the beginning. Developing the concept is the agency's business, and his job is to simply support their idea musically.

He noted that the quick turnaround

> has become so much a part of the business that it's expected. I could not imagine having two weeks to do a demo. An agency may say we have a possible project coming up in two weeks, but we don't have all the details. It's nothing unusual for us to start writing at nine o'clock in the morning and by nine o'clock that night have a master (Mason, 1986).

Robertson, who has been in the industry much longer than the other two writers, said he likes to be called in at the beginning of a project because he has ideas of what will and what will not work and he can help

the agency. Because he has developed good relationships, he said that some who have worked with Hummingbird and with him on other projects have developed such a trust that they will call as soon as they know a project is beginning.

Whether a jingle writer receives clear directions as to what is perceived as an agency's need musically depends on the agency. Some agencies have on staff individuals who understand music and have some concept of how to convey what they want; others have no understanding of the parameters of a jingle. They do not understand that everything cannot be said in thirty to sixty seconds. They do not understand that, although they may like a particular style of music, it may not be appropriate for the demographics of the target market.

One writer said that in an effort to have a clear understanding of musical styles, several were played for an agency. The agency subsequently questioned why so many styles were being played. Without indicating a preference, the agency said, "We just want you to make it wonderful" (Robertson, 1986). Again, the general feeling was that having a grasp of musical styles depended on the agency requesting the music.

Parrish noted that when a copy writer conceptualizes a spot with music in it, he or she usually has no way of creating hard copy for the jingle house except to model it after something he or she has heard and likes. The jingle writer's responsibility is then to do one of three things:

1. Consider the copy writer's musical suggestion a personal preference.

2. View the suggestion as something the agency person has deemed right for the product.

3. Consider steps one and two, and determine what is appropriate in that particular industry.

Robertson indicated that he often ignored strategy and positioning statements, if received from an agency, simply because he was "having fun" with the direction he chose (Robertson, 1986). He added that those jingles were sometimes selected simply because they were fun and not because they were always on target. Although he did not indicate a specific reaction from the agency, he implied that the "fun" piece was accepted by the agency as appropriate for a campaign just as a jingle carefully tailored to strategy and positioning statements would be simply because it was entertaining.

Parrish, on the other hand, uses such information because he is "proud of advertising" and thinks it is "helpful and effective" (Personal interview, 1986). He wants to know if his efforts to use strategy and positioning statements were successful.

> What's been the response? I don't want to know if the client liked it. I want to know if the bank has increased its savings accounts by this savings campaign, if they are selling dog food because we did the dog food campaign (Parrish, 1986).

Far too often, agencies are ambiguous in giving directions. They may indicate that they are targeting "girls who are thirty-five to forty-five, who like make-up. We don't want it too rock-and-roll, but we don't want it country. We don't want it too soft, but don't make it too hard. Don't get it too black, but there are blacks who use the product" (Parrish, 1986).

Jingle writers view such directions as a "shotgun" approach to covering the target market, which in turn leaves the jingle writer with the job of determining what the agency is really trying to say.

Parrish noted the following as his attitude when such situations arise:

> I have arrived at the point where I can explain all of that away by being very authoritative and saying, "You called me. I'm the specialist; here's what I recommend. And while I like your idea, I really think this is a better way. And if you don't see it that way, at least let me try it" (Personal interview, 1986).

Jingle writers do vary in their approach to creative projects. Some prefer that the agency provide them with as much information as possible. "If they know exactly what they want, that saves our guesswork," Mason said, explaining that dealing with "I'll-know-it-when-I-hear-it" agencies is the most difficult (Personal interview, 1986).

Concurring, Robertson noted,

> First of all, we drill the client as to what type of things he or she needs, who the jingle is aimed at, what is the age group, what section of the marketplace are we dealing with. We talk about what style of music they like. We talk about hook lines. We talk about lyric ideas (Personal interview, 1986).

Two of the three jingle writers indicated that they do, however, like the option of a free rein--no copy line restrictions, no agency-written lyrics, no tune to model a piece of music after. Yet, Robertson was quick to note that with such an approach "the chances of success go down because you're completely surprising the agency's client as opposed to the agency having already approved the lyrics or a musical style" (Personal interview, 1986).

The steps for creating a jingle may be outlined as follows:

1. Determine what the client needs.
    a. At whom is the jingle aimed?
    b. What is the age group?
    c. What section of the marketplace is being targeted?
    d. What styles of music are preferred?
2. Discuss hook lines, or catchy phrases, used in advertising.
3. Discuss lyric ideas based on catch phrases.
4. Create an idea.
5. Produce the demo.
6. Fine tune the demo and produce a master if the account is won.

In many cases, an agency will give as many as a dozen jingle houses an opportunity to develop a creative idea--a demo. The demo process begins with a budget just big enough usually to produce the demo. The jingle people try to produce a quality tape that will give the agency people an idea of what the end result will sound like. According to Mason, some creatives have no concept of the final product's sound and others feel confident of the result by listening only to a piano/vocals version. From these dozen, an agency may select one or they may choose two or three and give them another demo opportunity.

Even though a jingle house gets a campaign based on a demo, the advertising agency, which is also bidding for a client's business, may require that the jingle be altered completely from its original music style. Then once the account is won, the jingle must be "fine tuned" for the appropriate broadcast medium. Jingle people must also bid on a

project, outlining the cost based on such factors as creative fees, the timetable and what format is needed.

Advertising is emotional. Music is more than emotion: "It is the essence of emotion" (Parrish, 1986). And music communicates in the shortest amount of time. According to Parrish, "Without . . . [music], you don't have a total opportunity to make your dollars the most effective" (Personal interview, 1986).

Music's effectiveness depends to a large degree on the current trends on television. It also depends on the "clutter" on the air waves. One writer deemed musical spots on radio almost less essential than on television because radio's format is music. A jingle can simply become lost in a wash of music.

Jingle people believe music is effective when it creates the appropriate image for a product, when sales go up, when name awareness is established, when it affects a consumer's decision to buy, when it becomes a part of someone's subconscious and creates a competitive advantage.

Music was also identified as a "magical element" (Parrish, 1986) that can make or break a spot. Just as creative directors and writers are comfortable writing words, talking to photographers, talking to art directors and graphic designers, and working with color and light and people, they are virtually "in the dark" when it comes to magical music. Parrish noted that while most agency people know good music from bad music, they do not always recognize a special, indeed "magical," piece of music because they are not comfortable with music.

Trends will always exist in music. The writers interviewed identified some jingle styles by label and others by example. The industry began with the "You wonder where the yellow went when you brush your teeth with Pepsodent" style; it went through a period of "I'd like to teach the world to sing" music; then jingles became fast-paced, frantic and verbose. Commercials have gone through a period of using synthesized music as a "bed" for the message. Popular songs have provided the basis for many jingles. The current trend seems to be the '60s, late baby-boomers' music.

"It seems that jingles are returning to a 'song-iness' where a feel in a jingle is important as opposed to how many words you get in. People are becoming more realistic about what listeners can retain in trying to hold lyrics down to a bare minimum," Robertson said (Personal interview, 1986). This trend is favored by the jingle writers.

Jingle writers believe that for them successfully to create a jingle and for the jingle subsequently to cause a campaign to be successful the lines of communication between the client and the advertising agency and between the agency and the jingle house must be clear. The agency needs to know its client and the product almost intimately in order to effectively communicate the campaign idea to the jingle writer. In turn, the agency also must be able to translate the campaign concept in such a way that the jingle writer can interpret it musically.

> In the one we did for the Marines, the guy knew what he wanted. We did it one time. There was no demo. . . . We automatically got the master. And we hit it on the button the first time because of the communication between the creative director and me. He provided the exact specs of what he

> heard. And it so happened that what he heard and what I interpreted were the same. . . . He was able to use decent musical terms. He knew how he wanted it to start, what he wanted to happen throughout the thirty-second spot, how he wanted it to grow, what things he wanted to hit cue-wise since this was a post-score to video. He told me the type of sounds he wanted to hit those spots. He mentioned things like a choir sound . . . , a snare drum . . . , a stinger at the end (Mason, 1986).

Some disagreement exists among the writers, however, as to how much an advertiser actually needs to know about music. Mason stressed that an advertiser needs some music background to communicate effectively when the need arises for music. Parrish, on the other hand, believes that if an advertiser communicates his or her needs, then he is the music expert and should be able to translate those guidelines into appropriate music.

Robertson supported the view that the jingle writers are indeed the experts with regard to music. "The clients that I have the very best relationship with are the clients who believe in me. They call and say, 'You're the pro, and I just know this is going to be great.'" He said that a measurable difference in his work exists when they indicate full support for whatever he creates.

In conjunction with that view, Parrish said that better relationships would exist if both jingle writers and advertisers were more forceful with their clients. Specifically, the jingle writer should produce the piece of music he or she was hired to write and say, "This is it," based on what the advertiser told him in terms of style or demographics or visual image. The advertiser should then present the music to the client confidently and say, "This is your jingle." In

other words, the agency should trust the jingle house and should not be deterred by a client who does not like the oboe, who hates rock-and-roll, who is biased toward black singers.

Although the jingle writers' overview of the industry was similar, they do not have the same approaches to their projects nor could they clearly delineate a "right" way or better way to handle their relationship with advertisers. They did, however, provide personal insights that will form the basis for suggestions for improving relationships included in Chapter V.

CHAPTER IV

THE ADVERTISER'S PERSPECTIVE

Three creative directors from advertising agencies in the Knoxville area offered the advertiser's perspective of what kind of relationship exists with jingle writers and information about their decisions to use music through responses to questions listed in Appendix B. In contrast to the jingle writers interviewed, the advertisers usually work on regional accounts; the Nashville writers try to write for national campaigns as much as possible.

Stu Eichel is creative director for Davis, Newman and Payne, located at 4700 Coster Road.

Dody Tillett is vice president/creative director for Bagwell Communications Center, located on Madison Avenue. She has been in advertising more than thirty years.

Colin Gentry has been in advertising about twelve years. He recently joined Lavidge & Associates, 409 Bearden Park Circle, as creative director, having sold his part ownership in an agency in Rockford, Illinois. His father was also an advertiser.

The creative director at an advertising agency is the person responsible for finding a solution to a client's problem. The account executive brings the problem to the creative director who then sits down with the copy writer, or both the copy writer and the art director, to work on the concept. Once the concept is identified, it goes to the copy writer to be written and to the art director to be put in storyboard form.

In identifying the concept, it is customary to find a point of difference--something that will make that client stand apart from the crowd. The subject matter usually determines whether or not the decision to use music is made.

Eichel said that using music is "just a creative decision based on what you're doing" (Personal interview, 1986). He defined a jingle as a creative tool that an advertiser knows is at his or her beck and call if it is wanted.

"A jingle is one of the strongest broadcast media tools . . . [advertisers] can use. Music helps to cut the clutter if it is the right kind of jingle," Tillett said.

Certain businesses lend themselves to the use of a jingle, particularly those that are on the air constantly. In such cases, the jingle is used to create name awareness and to establish an image. Advertisers said that name awareness is often synonymous with image in the consumer's mind. Tillett indicated that she sometimes views a jingle almost as a "cop out" because it creates name awareness so much easier than does a spoken commercial. "People tend to recall jingles" (Personal interview, 1986).

When choosing music, Tillett also divides what she is listening for into two categories: "toe-tapping" music and "chills-up-the-spine" music. "Toe-tapping" was defined as fun, entertaining music, while "chills-up-the-spine" music was compared with the sensation felt as a reaction to patriotic music. The client determines the type of music needed. For example, she selected a jingle house and subsequently the

jingle for a Kay's Kastles ice cream commercial based on a toe-tapping piece of music heard on a demo.

"Kay's Kastles ice cream needed a fun spot. Ice cream is fun. The young and the young at heart eat ice cream," Tillett said (Personal interview, 1986). The "chills-up-the-spine" style was used for a new furniture company that needed a strong quality image.

Eichel, who would not divulge the name of the jingle house used by his agency for years, said about demos, "The only problem I have personally is that I'm inundated with jingle houses. They keep sending me tapes, which I put aside. Half of them I don't listen to. . . . I'm not really open to just hearing a million of them" (Eichel, 1986).

On the other hand, Tillett bases many of her decisions to use music on demos. "I look at myself as fairly typical in creative advertising. I appreciate it when . . . [jingle houses] send a demo reel," she said (Personal interview, 1986). Gentry noted that he also uses demo tapes to select a jingle house. Both indicated that they have an idea in their head when they go to their music library and "know" the sort of sound they want--whether it is contemporary or majestic or some other musical style or feeling.

Communicating musical concepts to jingle writers is alien to some advertisers who feel they cannot talk the language. However, most rely on demo reels from the various jingle companies and on asking many questions. The usual approach is to record several samples of what the advertiser perceives to be suitable music for the client and the demographics.

"If it's a client that's appealing to kids, I will find out myself what kind of music is happening at the time and convey that to the jingle writer. But I can usually depend on the jingle writer to give that information to me if I ask him about it," Eichel said (Personal interview, 1986).

Many clients cannot afford a piece of custom music because of the cost. Tillett said that her clients normally buy what she identified as a "re-sing"--a piece of music created for someone else that is available within a certain market. This approach provides market protection for everyone involved. The jingle is outside the market of the original advertiser; yet, the jingle house will not sell it to anyone else within a 200-mile radius of the agency purchasing the music. The cost of advertising music is cut almost in half with this approach.

> I listen to some demo reels. When I talk to the companies, I say, "Songs three, five and six--that's what I'm looking for." They check to see if they are available, and I send them the lyrics [if I can come up with lyrics]. They start working on it, then call back and play two or three things they think will work. From that I say, "I believe I like the second one best." At that point, they put together a spec with our lyrics. With freebies, you can't expect the full sound. A lot of times it may be one of their writers sitting down at the piano. I don't think it's fair to ask them to do the whole thing for nothing. That client may say, "I'm not ready for a jingle right now." Clients are very unpredictable (Tillett, 1986).

Most advertisers call in the jingle writer to work with the creative team after the project is outlined. The reason they wait, according to Gentry, is in order for the advertisers to maintain a greater degree of control over the entire project (Personal interview, 1986). Generally, they will provide the jingle house with rough lyrics

and their perception of what style of music would be appropriate. If they cannot write lyrics, they will often provide the jingle writer with the thematic line; for example, "We're bringing you the best" (Tillett, 1986).

Eichel said that his agency will call in the jingle house at the beginning of a project if there is sufficient time to do so. However, he noted that he normally has the idea for the campaign developed before the music person is called.

Tillett said,

> We try to give them as much time as possible, but here again, they're all just so cooperative. They're in business, too, and they're sold on their creative communication. They get things here when they say they will. . . . Most of us [creatives] admit that we think we do better work the tighter deadline we have. If you give us a month on a project, we get bored with it. But as the time approaches and that deadline gets tight, the adrenaline starts pumping and the brain starts working. I think we do better work because that's the kind of people we are. We ask for stress (Personal interview, 1986).

She believes that jingle writers operate in much the same fashion, perhaps being aware that a project needs to be done but waiting to work on it until the deadline is near. Again, the agencies try to make the jingle writer's job easier by gathering as much information as possible for the project. But both industries take chances, for if a campaign does not sell, no one makes any money. The client generally cannot "hear" a concept until it is literally completed. Therefore, he or she will not commit to several thousand dollars without knowing, or at least being relatively sure, that it will do the job for the product. Jingle writers are aware of this and put their trust in the advertiser to supply the right information since both are placing their work on the

line with no guarantee of payment--unless the client is satisfied.

No generalization can be made about knowing when a jingle complements a commercial's theme. Eichel commented that he is paid to know when a jingle complements his creative solution to a problem. "It's a matter of taste and feeling that something innately is right for the situation" (Personal interview, 1986).

Tillett said, "I hate to use the term, but it's almost a gut feeling." She noted that, having been in advertising thirty years, she has developed a sense of feeling as to whether or not the music is right for the campaign. Furthermore, the client sometimes will not allow the advertiser to follow through with what he or she thinks should be done. "You fight as hard as you can, but the bottom line is that the client pays the cost," she added.

Gentry also relies on his "gut reaction" (Personal interview, 1986). His reaction is based on over twelve years in the industry and, again, on asking numerous questions.

To be a "hit," a jingle must have a fresh, memorable quality. It must sound somewhat separate from the many others being aired. It has been compared with white space in a newspaper advertisement--something different that "clears the clutter" (Tillett, 1986). Gentry said certain rhythm patterns are consistently used in successful jingles. Tillett finds that those identified as hits for her normally fall into either the "toe-tapping" or "chills-up-the-spine" category. However, no advertiser interviewed could clearly define a "hit" jingle because there are "no overall rules and too many variables" (Gentry, 1986).

Who the client is governs how many versions of a jingle are presented as the solution to the problem. Certain clients require that type of differentiation. Others view the advertisers as the experts and expect them to choose the one that best fits the situation. Still others feel more secure when involved in making the final decision. According to Tillett, one reason for including the client in the selection process is because there are "many frustrated writers and creative people among the clients who like to feel they have an input. And many times the only input they want is making the choice" (Personal interview, 1986).

All three creative directors agreed that trends do exist in advertising music. Specifically noted was the current trend toward '60s music. Also noted was the need to stay abreast of what is happening musically with younger target markets. Nevertheless, two of the three find music a natural means for conveying a message if for no other reason than that they are easily remembered. Gentry said also that "music is very helpful in skewing a campaign one way or another" (Personal interview, 1986). Tillett, who admitted a tendency to "go overboard" on using them, said simply, "I believe in jingles" (Personal interview, 1986).

Bad relationships between advertisers and jingle writers apparently do not exist. As previously mentioned, Eichel objects to receiving a multiplicity of demo reels particularly because his agency uses one jingle house exclusively. Otherwise, only admiration for their ability,talent and cooperation was expressed by the creative directors about the jingle writers. Gentry did note that it would be appropriate

for jingle writers to read extensively about advertising and marketing and to try to better understand the relationship between the agency and the client.

In describing both the advertising and the jingle industry, he summarized, "Creativity has less and less to do with it. It's innovation--using someone else's ideas. It's not an outlet for creative ideas. It's a business" (Gentry, 1986).

CHAPTER V

SUMMARY AND SUGGESTIONS FOR IMPROVEMENT

The undeniable influence of music in commercial advertising cannot be disputed. Music creates ambiance. It helps establish a mood. It reinforces a message. It establishes name awareness. It sells products. And a jingle is remembered long after the spoken word--and often the product itself--is forgotten.

Based on the many articles read and information obtained from the jingle writers and advertisers interviewed, the researcher better understands why no scholarly study was found relative to the creative relationships between advertisers and jingle writers. Very few hypotheses can be made about either industry. A neat package describing how the overall process works, what steps are involved and what the future holds for commercial music cannot be described.

Some observations were made, however, regarding the relationships between advertisers and jingle writers in the creation of musical commercials. Both agreed that just as commercials sell products, jingles particularly motivate consumers to buy goods. Jingles have a personality that is unique. But just as popular music has changed through the years, so has the jingle. The literature reviewed indicated a trend toward jingles becoming miniature songs. Much of what is happening in the industry is a reflection of what is happening in society. The baby-boom generation has become the focal point of many advertisers. The music created for their products reflects this

interest; the use of '60s music or music that is patterned after hits during that time period is the current trend in advertising music.

Just as technology has permanently altered the recording industry through the use of electronic tools and synthesizers that can cut a composer's work in half, so has it had a substantial impact on the jingle industry. In fact, what is happening supports Keith Mason's notion that the jingle industry is a mirror image of the record industry. Synthesizers provide a sound that is characteristic of young consumers, often the target for advertisers. Again, synthesizers cut both the workload and the cost of production in half. Mason actually produced a complete spot for the Marines that will be submitted for a Clio award using three synthesizers and a drum machine. He was the only instrumentalist involved in the production.

Advertising people generally are not musicians. They call on music suppliers to write or score musical ideas that they do not have the skills to execute. But some discrepancy exists as to when the writer should actually be called in to work with the other members of the creative team on a project. Literature indicated that the jingle writer should be brought in early on to ensure that the results are better.

However, those in the jingle industry are no longer viewed as having mysterious abilities simply because they are identified as "creatives." Most of them do not know how they create. They merely apply the skills they have learned in training, pull from everyday experiences for ideas, and use tricks of the trade gathered from experience and from their mentors. For example, a jingle writer

frequently uses his skills to adapt the melodies and chord structures of an existing piece of music to create an "original" piece of music to suit the needs of a particular campaign.

Rather than involving creativity in the strictest sense of the word, jingle writing, as well as advertising, involves innovation. Writers must be able to adapt to a variety of musical styles, to complement a variety of musical tastes, to read the minds of clients they have never met. Thus, jingle writers do not mind being called in at the last minute to create and produce a piece of music. In fact, they have so adapted to this aspect of the business that it has virtually become a way of life and almost a preference for them.

Advertisers do not decide to use music as an afterthought. The nature of the business simply dictates deadlines--an abbreviated turnaround time from the beginning of any given project to its completion. Because of this aspect of the industry, advertisers and jingle writers must share a great deal of trust and have confidence in each other. The advertiser must provide the jingle writer with thorough specifications. To be successful, both must be ever alert to a phrase, an object, a piece of material, a singular experience that will "inspire" a fresh approach to a campaign.

As part of their creative process, advertisers develop strategy and positioning statements. Although the literature indicated that jingle writers must refer to these to adequately reflect a product's identity, most jingle writers seem to have no serious regard for such information when writing music for a campaign. They are more concerned with

indications as to preferences for musical style, with receiving either lyrics or focused copy lines and concepts of a spot.

Once an advertiser has decided to use music, he or she must choose a jingle house. None of the jingle writers interviewed indicated that they were used exclusively by a particular advertiser. Two of the three advertisers indicated that they work with several companies, although a successful piece of music will draw them back to a particular music supplier for other jingles. One advertiser, however, believes in using only one jingle house, one with whom his agency has worked for many years. He readily admits that he is not a musician but has established a positive relationship with a specific jingle house, which he would not name, and is satisfied with its work. The use of one music house gives continuity to the style and approach used by his agency.

This limitation is questioned primarily because the advertiser objected strongly to being inundated with demo tapes from jingle houses and does not take time to listen to them. The other two advertisers welcome demo tapes from the various jingle houses. Not only do the tapes keep the agency abreast of what is happening musically, but they also keep it exposed to new talent and fresh ideas in the industry. One advertiser noted that her agency received a video demo tape-- something she identified as a most innovative marketing tool.

Thus, it should be pointed out that indeed the demo tape is one of the most important tools a jingle house can use when trying to solicit business. Much time and planning must take place when determining what selections best represent a jingle company's areas of musical expertise.

The other activity that is vital to the success of a jingle house is the establishment of relationships. The jingle writer, who also serves as a salesperson, must know the channels of authority and who makes the decisions to use music. He or she must know who to talk to and what each person in an advertising agency does. In fact, a good jingle writer could be compared with a good reporter--one who checks the facts and asks many questions before doing his or her job.

Over and over, the jingle writers stressed the importance of marketing. Keith Mason's percentages--25 percent creativity and 75 percent business--seem to be an accurate assessment of the industry today. It is no longer a "behind-closed-doors" industry comprised of composers sitting at pianos writing melodies and lyrics all day. The jingle industry is a business that depends on effective marketing. Not only do the jingle writers realize this, but the advertisers know also that commercial music is not just an outlet for the stereotypical "creative." It is indeed a business.

When calling to make appointments for interviews, the researcher quickly discovered how business-oriented the industry is. All jingle writers readily agreed to be interviewed on Friday when contacted on Tuesday. By Friday, two of the three interviews were cancelled because that "one phone call" had set the entire process into motion. Both writers were involved in writing and producing their respective spots.

The advertisers differed greatly in their approach to the interview. One was not convinced about the merits of using music in an advertisement. Yet, he was quick to defend his relationship with the

jingle house that he uses. In fact, he interpreted the researcher's questions as an attack on the relationship between advertisers and jingle writers. Such was not the case.

The other two advertisers were receptive to the study, offering nothing but praise for jingle writers and even making positive suggestions for aiding those in advertising who are intimidated by the language of music.

As Bob Farnsworth, president of Hummingbird Productions, said, Nashville's identification with country music is both a hindrance and a help for Nashville's jingle houses. Just as the related literature indicated, the Nashville music industry is stereotyped as strictly country. However, Hummingbird, as well as J.S. Brock Musik and Powell/Parrish Productions, produces numerous national jingles in many musical styles. Thus, the image is changing and developing and Nashville's strength in the industry is its ability to provide an authentic country sound--at a less expensive price. Nashville has not reached its peak as a force in the jingle industry.

In the final analysis, perhaps the only generalization that can be applied to both the jingle and advertising industries is that they are businesses dependent upon effective marketing. The process of creating jingles is conducted in a businesslike fashion and is based on demo tapes, specific guidelines, knowing the right people and establishing good relationships with those people. Jingle writers may not be hindered by tight deadlines as was thought in the original premise. Deadlines are just another facet of the business.

Both jingle writers and advertisers rely on experience and their personal reaction to a spot when determining if it suits a product's needs. Although jingle writers do not enjoy creating for a "I'll-know-it-when-I-hear-it" client, such seems to be the way decisions are finally made.

Although the jingle writers seem to disagree, advertisers should pay more attention to details when providing guidelines for a particular spot and, indeed, they should always provide guidelines about stylistic preferences, choices of instruments, the mood/feeling desired and other such details. Advertisers need to listen to presentation tapes to be better aware of who produces what type of music and to increase their awareness of musical styles. These tapes provide an effective means for conveying musical ideas to jingle writers.

In addition, one person, most likely the creative director, should be responsible for making the final decision about a piece of music to avoid the conflict that often arises over personal tastes. The creative director, then, should have direct contact with the client and should also enable the jingle writer to have easy access to the client. Such consistencies within the industry will allow for more effective communication of ideas and, subsequently, a more accurate translation of those ideas into an effective piece of music that will sell a product, create an image or develop name awareness.

This study provided several avenues for additional study. Because marketing is the key to success in the jingle industry, further research could be aimed toward determining how to more effectively market

music for commercials. Study could determine just how much jingle writers actually know about advertising with regard to applying such information as target market and demographics to the creation of a successful piece of music. Finally, additional study would be valuable in determining how to best meet the needs of those advertisers who are intimidated by the music industry and, subsequently, may not take advantage of its effectiveness as a selling tool.

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APPENDIXES

APPENDIX A

INTERVIEW QUESTIONS FOR JINGLE WRITERS

1. From your perspective, describe how the jingle industry works.

2. How do you get your assignments?

3. Trace the steps you go through to create a jingle. What do you do first? Then what?

4. Do you prefer to be given complete lyrics written "to the tune of," copy line and concepts, the feeling/mood for which the agency and client are striving, or a "free rein"?

5. Do agencies know what they want musically? Do they provide good, solid directions?

   a. Do agency people know and understand musical styles? Do they indicate specific styles, such as country, rock and black?

   b. Do you refer to strategy and positioning statements to make sure the lyrics and melodies are on target?

6. How soon are you called in to work with the other members of the creative team on a spot? Would you prefer to be a part of the creative team from the beginning of the project? Why or why not?

7. How do you present ideas to advertisers?

8. Why is music an effective selling tool?

9. What makes a "hit" jingle?

10. What does music do in advertising--set a mood, create a personality, create ambiance?

11. Are there trends in advertising music?

12. How do you ensure that a jingle complements/enhances a commercial's idea or theme?

13. How typical is what happens in the jingle industry in Nashville as opposed to what happens elsewhere?

14. How could relationships with advertisers be improved?

15. Name some accounts on which you have worked.

APPENDIX B

INTERVIEW QUESTIONS FOR ADVERTISERS

1. How do you decide to use a jingle?

2. Why do you use music--to set a mood, to create a personality for a product, ambiance?

3. When do you decide to use music in an ad, at the conceptual stage or later?

4. Outline the creative process, from your perspective, that takes place before you present your idea(s) to a client.

5. Do you feel comfortable communicating your musical concept of an advertisement to a jingle writer?

6. What kind of directions do you provide the jingle writer?

7. What approach do you think is most effective when using music for commercial messages--original music or a familiar tune with the lyrics altered to present the advertising message?

8. How do you know when a jingle complements and enhances your commercial's idea or theme?

9. What makes a "hit" jingle?

10. Why is music an effective selling tool?

11. How do you choose a jingle house?

12. At what point do you call in the jingle writer to work with the other members of the creative team?

13. Do you present several concepts to the client and then involve the client in the selection process, or is the final decision yours?

14. Are there trends in advertising music?

15. How could relationships with jingle writers be improved?

16. Name some accounts you have worked on that use jingles; name some jingle houses with which you have worked.

VITA

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