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Jackson Boyle
University of Portland

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Sonic Branding

The Auditory Link between Product, Brand, and Consumer

Jackson Boyle

Advisor: Dr. Debra Stephens

Abstract

The purpose of this paper is to examine the sonic branding industry in terms of definition, history, application, and the use of sounds to influence and engage consumers. In addition the paper will provide information and findings into research done investigating consumer interactions with smartphone notification noises.

Introduction

Sound is an incredible communicator. It makes us laugh, cry, sing, dance and is pervasive in every aspect of our lives. Sounds help tell stories and summon human emotions in ways that other mediums and sensory triggers do not. Our human response to sound taps into something primordial, an innate ability to use and engage with sounds in order to communicate, teach, entertain, and survive. Sounds and sonic experiences frame every daily action we take but they do so invisibly, below our conscious perceptions. Sounds shape our moods, preferences, reactions, emotional connections, and experiences without us even knowing it. We are aware of it but we rarely pay close attention to it.

From a marketing perspective sounds can tell consumers incredible amounts of information in a split second and can send emotional triggers bringing about reactions, interactions, and finally transactions with a business, but only when used properly (Beckerman xvii). Music and sound can be a powerful component of any marketing and communication strategy but must be used thoughtfully and deliberately. While sound has the ability to engage and connect with consumers it has the same ability to disconnect and push them away. When it comes to developing a marketing strategy music and sound are not things to be taken lightly, and as more businesses are recognizing the potential of sound, an industry of music minded

consultants has developed in order to help. These consultants form the sonic branding industry and combine knowledge of music, film, consumer behavior, marketing, and communications in order to inform and educate businesses on how sounds can be used to establish lasting connections with consumers.

The History of Sonic Branding

Comparing our primal human response to sound to the development of the sonic branding industry we see a connection throughout history dating back to the dawn of mankind linking different events and technological advances that have changed the way we interact with and use sounds and music. This timeline of sound shows how the primordial value of music in culture provides lessons and value to the sonic branding industry today.

Cultures have used music for as long as humans have existed and sound has been used as a fundamental form of communication by not just humans, but the majority of animals and insects as well. Archeologists report finding evidence of music in all prehistoric societies of *Homo sapiens* and with the exception of those with a cognitive deficit, all individuals have a capacity to acquire language and are born with an inherent appreciation of music (Mithen). During ancient times mathematicians became fascinated with music and many attempted to develop a scientific and mathematical law that explained the variations between different musical notes. These studies led to further speculation concerning sound and music and early experiments relating to the psychology of music are credited to Pythagoras (Diana).

The biggest breakthrough regarding sound came with research and investment in technology that allowed for the recording of sound, and a number of years after early experimentation, Thomas Edison perfected the phonograph in 1878 (music recording). This was

the first major technological advancement regarding sound recording and set in motion a number of developments that changed the way we view art and engage with sound and music. After this discovery Edison began to synchronize moving pictures with sound, but the playback quality was so poor that the technology was not pursued heavily until the 1920's. Shortly after Edison's experimentation, the film industry moved to the forefront of modern art and the first public cinema opened in Paris in 1896 playing only silent films (Jackson 17). This era of silent films left something to be desired, as moviegoers frustratingly described the disjointed experiences of seeing people talking on the screen but hearing no words. In order to keep their audiences captivated, cinema managers recognized the importance of sound as an engagement tool and began employing live orchestras to play along with their films. This live playing may not have been entirely integrated with the film on screen, but it added another dimension to the experience helping to hold the attention of the audience and make the actions of the film more memorable. Considering the high cost of employing a large orchestra to play live during a showing many smaller cinemas could not afford them, but instead would hire one person to play the organ because of the range of sounds and types of music one person could create when playing it. This led to an increase in the organ's popularity during the time and allowed smaller cinemas to maintain a level of musical accompaniment similar to larger cinemas.

The development and use of live playing during silent film screenings led to an increase in popularity of the cinema to the point where films became a common cultural experience in society. While the first live orchestras were not fully integrated with the films on screen, they helped develop a language of musical archetypes that were used to enhance experience and support the images on screen (Jackson 16). During this time the first books of sheet music organized by emotion were developed in order to establish a consistent approach to conveying

specific emotions through music. These books helped lay the foundation for matching music to movie scenes and brought about a system of standardization to how humans react differently to different pieces of music. The next big step within the film industry involved further customization through the creation of film scores and the first film score, written in 1908, allowed for music to be written specifically to reflect the mood of a film. It was not until the 1940's that film scoring truly became common practice, but since then films have been created to convey every human emotion and all of them have employed music and sound in order to do so (Jackson 18).

Moving from film to advertising, the use of jingles became popular in the early 1900's as a marketing and advertising tool. These jingles were usually short and told a story describing a product attribute or emotional connection one experiences while consuming the product. In addition, almost all the jingles from this period used rhyming verses in order to aid with memorization. Here is an example of one for "Force," a cereal product (Jackson 11).

Jim Dumps was a most unpleasant man
 Who lived his life on a hermit's plan
 He'd never stop for a friendly smile
 But trudged along in his moody style
 Till 'Force' one day was served to him
 Since then they call him 'Sunny Jim'

The development of jingles during this time period was a major step in the use and purpose of advertisements in order to increase the recall and connection that consumers have with branded products.

In the early 1920's commercial radio took the stage and became the place to advertise and promote services and music. While radio technology was still in its infancy and playback quality was not excellent, crooning was invented during this time period in order to stay in the middle of the vocal range, where radio transmitters were most successful at picking up sound.

This method of singing avoided the highest tenor and soprano notes that radio transmitter tubes and radio receivers could not handle and provided the best playback quality (Jackson 12).

In addition to radio, in the 1930's George Squire patented a method of delivering music down telegraph wires and created a company based on his idea. When naming the company, Squire decided to combine the names of his favorite existing company, Kodak, with what his product offered, music, and made *Muzak*, which is what we now consider a genre of easy listening music. Through its use of telegraph wires, Muzak became widely employed in American industry during the 1940's in order to bring soothing music to factory and office workers. This time period also saw the creation of huge skyscrapers that left many anxious and nervous about getting in elevators for 100 story buildings. In order to sooth and calm these people, Muzak was played in elevators, and became known as "elevator music." During the late 1940's and early 1950's Muzak became more scientific and research was done into how music, music speed, and tempo can affect productivity, attendance, and worker moral (Jackson 13). This time period laid the groundwork for many future decisions regarding music choices in retail, office, and factory environments. The 1940's also saw continuing development of jingle culture and many network radio jingles were developed further identifying different radio stations and brands. The radio became the most common place to hear product jingles and many became instant hits once played on air. One of the most popular was the Chiquita Banana jingle that, at the height of its popularity, was reportedly played 376 times in one day on one radio station (Jackson 13).

The 1960's, 70's and 80's saw a decline in the use of the jingle and a switch towards the licensing of whole songs by existing artists to be used in advertisements. This movement away from original jingles to whole songs was based on the ideas that songs in ads would increase

sales volumes for record companies and that consumers would perceive an endorsement of a product by the artist behind the music. This shift in advertising culture led to the development of the music licensing industry. However, with high costs and the long-term benefits of music licensing being questioned, the jingle ethos from the 1920's is being revitalized as more companies commission and own their own original music. Today the sonic branding industry provides consulting to businesses in order to help them manage and create their original sounds to ensure that they have a positive effect on consumers

The Sonic Branding Industry

The strategic use of sounds in order to influence and establish memorable consumer interactions provides the context for the sonic branding industry today. As more and more companies look for impactful ways to interact and engage consumers, sound is becoming an increasingly important part of a marketing strategy because of its unique ability to tell stories, spark memories and, elicit feelings (Beckerman 9). In addition, the large number of sound-only environments and sonic touch-points in today's digital world provide huge opportunity for companies that spend the time and effort to establish an auditory identity for their brand. Even though this industry may seem like a relatively new phenomenon, the practice of using music and sound to engage consumers is certainly not new. It is however the *strategic* use of music and sounds as a purposeful way to differentiate brands that is (Poteet). Before the advent of the sonic branding industry music and sound were used predominantly in film, theatre, and on the radio to engage and stimulate the human experience. The development of these industries over the last 100 years informs much of what we call sonic branding today, but it is the value and

lessons learned from music and sound over the human history that form the backbone of the sonic branding industry (Jackson 23).

Today sonic branding is interacting with us effortlessly and sounds are influencing our decisions and consumer habits. Think about the sounds you heard last time you consumed a product or went shopping. For example, it is widely acceptable today for retail stores to use background music in order to influence consumer behavior and purchasing habits and create a unique and memorable shopping experience (Bagdare). Think about that unbearably loud music blaring from the Abercrombie and Fitch store in the mall. The consistent use of that loud music has led to strong association between brand and sound, and is effective at attracting Abercrombie's target market of young consumers while being equally effective at warding off older consumers that do not fit in Abercrombie's target. Vegas Casinos employ a similar tactic and play motivational coin jingling and *ka-ching!* sounds provoking people to spend more money at their tables and slot machines. Studies have shown that this music and the playing of slot machine sounds make people overestimate their winnings by as much as 24% (Beckerman 7). The familiar soundtrack of the ice cream truck has the same capacity, and once heard from blocks away has us running out of the house ready and eager to spend money to enjoy a tasty treat. All of these sounds are being used in a strategic way to develop a connection with consumers that hopefully will enhance the consumption experience. While the term sound may seem broad there are a number of sound components and categories that when combined form the whole of a sonic brand and sonic marketing strategy.

The Attributes of a Sonic Brand

Similar to a visual identity, sonic branding uses a number of sound characteristics and attributes that help make up the whole audio identity of a product or brand. The three major components include: voice, music, and product noises (TreBrand). When considering how voice influences our consumption habits think about any memorable voices associated with a brand. I immediately think about the Geico Gecko or the voice of the *Most Interesting Man Alive* from the humorous Dos Equis beer ads. Voice has the ability to engage with consumers on a personal level and allows brands to associate a type of person with their product or brand image. The second component of a sonic brand is music. Many companies have licensed music or developed their own music to be played during TV ads, on call center hold lines, in retail store environments, or on a company website. Apple is a great example of a company that will license music in order to promote their I-Pod or I-Phone hardware in conjunction with their I-tunes software. Another company that is remarkably successful at developing their own music is Intel. Even though Intel's "ba da da da dum" sonic logo is less than four seconds long it represents a piece of original music that is easy to remember and has no language barrier. The final characteristic of an auditory identity are product noises or sounds. These sounds are any noises associated with the use and consumption of a product (TreBrand). For example, these include: the noise level at a restaurant, the crunch of a potato chip, the beep indicating your oven is at the correct temperature, or the successful "swoosh" transaction sound telling you your email was sent. These noises may seem insignificant but form the backbone of our experience with a product.

As consumers these product sounds serve a much greater purpose than many realize. When we consume or engage with a product we subconsciously use sounds to help us determine

and gauge attributes that contribute to our overall experience when interacting with that product. These sounds can provide us with perceptions of effectiveness, freshness, intensity, security, or even luxury; and while these small sounds may seem trivial they form a major component of our experience with a product or brand. Think of the last time you ordered fajitas in a restaurant and heard that memorable sizzling as they came to your table, or ate a bowl of Rice Krispies as a kid waiting to hear the familiar snap, crackle, and pop of the cereal as milk was poured over, or even popped the top of a Snapple bottle. All of these noises have become strongly associated with a product and consumer experience and for many trigger memorable emotional connections so strong that when absent from the consumption process alarm and confuse consumers.

How do you further define noise and music or the differences between the two? When defining music, it is safe to say that music is a sound which has been organized to stimulate someone, and that music plays upon our emotions and can enhance or change our mood. This seems to be a valid distinction, but the development of the sonic branding industry is blurring this line, as noises and sounds are becoming attached to product experiences that have the ability to stimulate an emotional response from a consumer. From a marketing perspective voice and music serve a bigger purpose in acquiring customers and engaging them in order to purchase a product, compared to product noises and sounds which form the backbone of the physical post-purchase experience with a product or brand.

However, when defining the physical attributes of sound waves and music, emotions and marketing have nothing to with it. The only difference between music and noises is that the sound ripple patterns that comprise music repeat themselves but the sound ripple patterns of noises do not (Powell 5). While this may seem trivial, as we grow older we become extremely skilled at identifying and interpreting noises and distinguishing them from musical sounds or

voices. Think about the sound of crackling fire, the boiling of a kettle, the sound of buttering toast, or the blare from a car horn. All of these actions have very specific sounds associated with them that we would recognize immediately after hearing them. This type of sound interpretation relates to how humans have used ears from the earliest of caveman to the present day, in order to stay alive (Powell 86). This function of the ear has stayed the same, but as we experience more and hear more things we add to our own personal catalogue of known and recognizable sounds that impact us in one way or another. As marketers we can position our product and product noises in a way that we tap into this primordial ear function and add our product noise to the sound catalogues of our consumers establishing a deep connection between sound, product, brand, and consumer.

Research

This research aims to better understand how product sounds affect the consumer experience with a brand. This experiment looks to specifically explore the relationship consumers have with the customizable sound settings on their smart phones and how changes in these sounds affect this relationship. In order to investigate this, the question was posed: How do changes in an individual's smartphone sound settings affect his/her experience with the phone?

Methods

The findings in this paper are based a qualitative experiment conducted over the past three months. Ten people participated by taking the previous sound notification settings on their smartphones and changing them to something different. In the case of On/Off sound items, if a participant had a sound setting "on", it was then turned "off" for the experiment and vice versa. The sounds changed included: lock sounds, keyboard clicks, alarm noises, camera shutter

sounds, and various notification sounds depending on the participant. The participants then recorded their reactions and reflected on the sound smartphone changes at least a week after the initial change. The written reflections from each participant are included in the appendix.

Findings

The majority of the participants did not notice any major changes in the way they interacted with or used their smartphones after the changes had been made to their sound settings. After reading through the reflections and talking with participants the experiment revealed that the participants who turned sounds off felt a bigger impact compared to participants who turned sounds on. In regards to specific sounds, many participants who went from an audible “lock” sound to no lock sound complained that the switch required them to visually check their phone to make sure it had actually locked. In terms of audible keyboard “click” sounds, a couple participants revealed that having the sound off made their typing seem less efficient. In regards to adjustments to alarm noises some participants had strong opinions about these changes because the change had altered a part of their daily morning routine

Obstacles and Limitations

The method of this research brought about a number of issues and obstacles making implementation of the experiment difficult. First, a sample size of 10 participants sample is small and since every participant uses his/her phone in a different way, it was difficult to pinpoint specific sounds changes to make to for all participants. Second, every participant involved had a job or was in school, requiring them to keep their phones on silent for the majority of the day minimizing their interaction with the phone sound changes. Lastly, it was difficult to maintain a consistent approach for all participants in regards to duration of

experiment, reflection and response detail, and consistency with which they interacted with sound changes.

Conclusion

Drawing from the findings of this experiment it seemed that the absence of smartphone sounds had a greater impact than the presence of them. That is, participants who relied on sounds initially before the experiment greatly noticed their absence, while participants who did not have sounds on before, did not seem to be as greatly affected by their new audible presence. This leads me to believe that consumers rely on sounds more than they realize. While smartphone product sounds and noises seem to fall into some subconscious realm of the consumer experience, they do have the ability to change our perceptions about a product or brand. Finally, after interviewing participants and looking at the reflections it seems that many people have a hard time contextualizing how sounds affect us during the consumption experience. As something that for many is a subconscious activity it is hard to talk about product sounds and describe how they affect the experience with the product. Especially with smart phones that seem to be more of an extension of our body than a physical phone it is hard to explain how changes in sound affect these small daily interactions.

Appendix

Smartphone Noise Experiment Participant Responses

Participant 1

I use my phone on a daily basis for making calls to friends and family, text messaging, personal and school email, social media (Facebook and Instagram, mostly), and a few games. One of the changes I noticed the most was when I changed the sound my incoming text messages make. I didn't notice when I had texts because I relied so heavily on the sound that I used before. The keyboard clicking sound didn't make quite as much of a noticeable difference for me, but switching off the lock/unlock sound made me keep having to check to see if my phone had really locked.

This experiment made me think about not just how much I rely on my phone in general, but also how much I rely on the sounds I am accustomed to hearing from my phone.

Participant 2

At the beginning of this project I used my cell phone in a very limited way – checking email and texting primarily, with some occasional searching to find a phone number or address when I was out and about and didn't have access to my computer. I did also use the phone daily to check Facebook and occasionally (maybe twice a month) to take a photo. I was not a big fan of cell phones.

Before the change I had a very basic quiet tone for texting. I used vibrate only for calls. I received no notice for emails. I kept my ringer/sounds off 99% of the time, so essentially had no sounds for anything. I did not have any sound/clicks on for typing on the touch screen keypad. Now I have a more pronounced ringtone for my calls. I also have separate sounds for my incoming texts and emails and I have turned the keyboard clicks on. Unless I am in a situation where I need to have my phone silent, I have had the sounds on 100% of the time during this survey, including at night.

The changes in sounds definitely have affected my phone use. The fact I had my ringer and sounds on has meant that I can't ignore my phone. I am much more diligent now on checking texts and emails as they come in, since I hear them. I was pretty good about checking those a couple of times a day before this but am now right on top of them -- maybe **too** on top of them. I have to honestly say I find this distracting. I find myself playing with or looking at my phone much more than I need or like. I particularly notice it when I am with someone and hear a text come in. It takes great self-control not to pull out my phone and check it, even though I am intent on focusing on my conversation with the other person(s) I am with.

The greatest difference I have had with the sounds on is with incoming calls. Before changing my sounds, I simply did not know when someone was calling on my cell phone. I might not even notice a voicemail and often went several days before I realized someone had left a message on my cell phone. This has never been an issue for me because I rarely gave out my cell phone

number, and people who might need to reach me knew to call me on my home landline number. Because of this, I never gave out my cell phone number to anyone except for family and emergency contacts.

I am using my phone much more now because of the changes. For one thing, because I have the sounds on, I have been giving the number out more, so I am now getting more calls on my cell than at home. It has taken some getting used to, as I still prefer the clarity the landline provides and the fact that no calls are dropped with it.

Before, without sounds on, I had a lot of trouble with the touch screen keypad. The keyboard clicks seem to have somehow helped me with the typing, maybe because I can tell as each letter is registering. Because of this, I am sending outgoing texts and emails from my phone more often. Before I would check emails but wait to reply until I could be at my computer at my desk. Having the sounds on has made it impossible for me to ignore my phone. As I have used it more for calls, texts and emails, I have become more comfortable with it. That has led me to explore different things it is capable of. This includes directions/maps and, particularly, searching on the Internet. I rarely used it for that before turning on the sounds. In other words – the more I use it, the more applications I try, and the more I rely on it. A lot of this has come about just from the change in sounds.

In terms of how these changes have affected how I view my phone -- I still am not crazy about the constant use of cell phones. However, I now have a greater awareness of how people do become so reliant on them. I also now better appreciate the convenience they provide and admit I like having a better ability to use them as a tool than I did before. Note that I changed my sounds on October 20th, so these changes have occurred over a 29-day period.

Participant 3

Since changing the sound settings on my smart phone a week ago, I have not noticed any major changes in how I interact with my iphone. I originally was an all sounds off person and after the purchased the phone I immediately turned off all the obnoxious notification sounds. However, this experiment did make me rethink how I use the sounds on my phone. For instance I now appreciate the lock sound I receive when locking my phone, but I do not enjoy the keyboard click sound that was turned on for the experiment. Realistically I see myself returning to my old sound settings as this experiment made me realize how much I dislike having the sounds on.

Participant 4

For the last week and a half, I have changed the sound settings on my phone so that it does not make lock sounds or keyboard clicks. I did not notice any major changes in the way I interacted with my phone. Typically, I leave my phone on vibrate which silences these sounds already, so taking my phone off of vibrate and turning these sounds off gave me a similar experience to the

one I am used to. The first couple of days It did surprise me a couple of times when I heard my text tone but failed to hear any keyboard clicks as I responded to the text, but that passed.

In addition to turning off the lock sounds and keyboard clicks, I changed the alarm sound on my phone. I use my phone as my alarm clock, and every weekday morning for the last three years I have woken up to the sound of a dog barking. I changed my alarm tone to a random different sound without sampling it, and every morning since I have changed it, I have woken up surprised and confused as to why my alarm was different. It was incredibly jarring to wake up to a different sound after being used to the same one for three years.

Participant 5

Changing the sound settings on my iPhone was surprisingly weird and uncovered a couple issues that reaffirmed my original sounds settings. Originally I had all of my sounds settings activated including call and message notifications, keyboard ticking, lock screen indicator and others. I turned my phone to completely silent and made it so call and message notifications were indicated with a vibration.

The first issue I encountered with eliminating sound notifications was I constantly missed calls and text messages. If the phone was sitting in my pocket in a certain way, I couldn't feel my phone ringing with the silent vibrations. Also, if I left phone in another room to charge or it was simply out of my reach, I would also miss calls because I couldn't hear the louder ringtone.

My greatest issue with the silenced phone settings was the quiet keyboard. I found my typing was much less efficient because I would regularly double tap letters and figures without noticing until I completed the message. With the sounds activated I would be notified that I double touched a key because I would hear multiple "clicks" if I double tapped a particular letter. It took a more conscious effort than I expected to get through a message without the audio activated keyboard.

It's safe to say I'll be switching my phone settings back to full sound, so I can get back to what I'm used to!

Participant 6

Since we changed notification sounds on my phone 2 weeks ago, I haven't observed any changes in how I feel toward my phone or use it. In fact, I haven't even noticed these changes. I rarely have my phone with me – most of the time it stays at the bottom of my purse. I check to see if anyone called or texted me a few times a day when I have a spare minute. In sum, I have a very hands off relationship with my phone probably because I don't like talking on the phone. I prefer to communicate by email, which gives me more freedom and flexibility in choosing the time for communication.

Participant 7

Though it took some time to get used to, changing the sound settings on my iPhone uncovered some things that I enjoy and others I still can't stand.

A few of the settings I came to like are the audible "lock" sound when the lock button is pressed and the shutter sound on the camera. The lock sound gave me an audible confirmation that I reached the full lock setting, where normally I would check to be sure the screen was locked. The shutter sound on the camera also gave an audible confirmation which is helpful because the iPhone camera is often shaky and it's tough to tell when the picture is taken without the shutter sound. I also found myself liking the audible text message sound, because I often miss the vibration and it is a more clear reminder.

The sound that I continue to dislike is the keyboard tapping while typing in a text message or another text field. For me, the keyboard is quick enough where I can visually track which keys I have touched without the (quite annoying) ticking sound created on the keyboard. Ultimately, as much as I liked a couple of the sound settings, I'll probably stick to the silent mode because I'm fairly paranoid that my phone will go off in the middle of a meeting at work. The sounds are great, but I'd hate to look like a doofus at work for them!

Participant 8

I enjoyed partaking in this experiment and but I do not think the changing of my sounds affected any interactions I have with the phone. One issue with doing this experiment is that I almost always have my phone away and on silent when I am at work, and I almost only use it for a couple hours before or after work. Even when I am home after work I normally do not turn the ringtone or other sounds on. During this experiment I did notice some of the sounds we turned on though. Going from never having sound to immediately having it was a little annoying at first, but I grew to become accustomed to the flood of sounds when I turned my ringtone on after work. I sort of enjoyed it because it let me know without having to look at my phone, that something had come in. I will say that when hearing the sounds I almost feel like I have to check my phone now, where previously I never felt the need to.

Participant 9

I use my phone (i-phone 5c) for business and personal calls, work e-mails, web-browsing, texting (primarily personal) and for e-mail access to my personal e-mail account but not to our joint e-mail account . Work e-mails (read, review and respond) and work phone calls constitute about 75% of my usage, with work phone calls at least half of that amount. Web-browsing (primarily personal) would be the next most usage. I do not use my phone for gaming.

Before changing my settings, I had audio notification of in-coming work but not personal e-mails (now only personal e-mail notification), phone ringing ("radar" tone-now "circles"), in-

coming text notification (“classic”-now “hello”), outgoing text notification (“swoosh”-no change) and key board clicks (on and now off). I was also receiving some notifications from news apps I had installed (I took these off).

I am not sure the changes affected by phone use, but I can make the following observations. I feel that having taking key board clicks off that typing texts and e-mails is less efficient and more frustrating without key board clicks. I much prefer having e-mail notification off (my current setting) for my work e-mails (it was annoying hearing the sound every 10 minutes or so) and for certain of my apps, but I enjoy having the notification on personal e-mails (which are much fewer).

Overall, having my phone chime, beep, chirp, buzz or ring fewer times makes it a more user-friendly communication tool and I like that. I did not notice much difference in my feeling toward my phone from changing ring and notification tones-the most noticeable differences related to having the function either turned off or turned on. But, I do appreciate the fact that I get a double notification right now on in-coming texts. Did the changes we made alter our behavior with our phones? I think I use my phone about the same as before the changes were made, although I think that I am doing more web browsing than I was before. I don't think I would attribute my increase in web-browsing to the changes that were made.

Participant 10

Engaging in this experiment gave me an opportunity to try out some new sounds on my Iphone. Honestly after receiving the phone I do not think I ever changed a single sound before this experiment. The Iphone I have now was my first venture into the smartphone market and I have no experience with the customization of sounds. After performing this experiement I will say that at least now I know how to change the settings on my phone. One thing I did really notice was changing my alarm sound to something different. I have had that same noise for about 6 months and it took a few days to accept the change to the new “ring, ring” sound I have now. I also have noticed that I enjoyed hearing the other sounds that I had on before the experiment including the lock sound my phone makes when I force it to go to sleep. It took some time to get used to having to almost look at my phone to make sure it was locked before putting it in my pocket.

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