

music can also be structurally employed as simply an uninterrupted background, or to heighten or highlight dramatic moments.

A third important function for music is to intensify the familiarity of a product. Consumers are known to favour products that elicit some degree of memory, even if it is merely the product's name. It is one of the peculiarities of human audition and cognition that music tends to linger in the listener's mind. Surprisingly, such musical lingering may occur even when the mind is an unwilling host. Thus, the association of music with the identity of a certain product may substantially aid product recall.

A fourth technique of musical enhancement is the use of lyrical language. Vocal music permits the conveyance of a verbal communication in a non-spoken way. Language utterances can sound much less naive or self-indulgent when couched within a musical phrase rather than being simply spoken. An individual can respectably sing things that would sound utterly trite if said.

Last is the use of music to enhance an advertisement's credibility and authority. Indeed, it may be the case that effective targeting is merely the result of the formation of proper authority. A simple way of creating this is through specialist testimony or employing celebrities. However, over periods of time, consumers become resistant to the means by which advertisers establish authority. One sophisticated way of getting round this is through music. Musical authority can be established most readily through quotation, allusion, or plagiarism.

The role of music in advertising recognises that music is a really powerful tool for selling things and this success has created added responsibilities to those people who wish to become music composers. From the middle of the twentieth century, composers have increasingly had to face extreme constraints if they have written music for films or TV or other media. In the 1930's, the rise of films with soundtracks led to a new type of commission for composers, where they had to tailor their music to a film scenario, to its narrative pace, and to the emotions of a character. They had to write music that was of a precise length, down to the nearest second, and more recently, film and TV composers have written so-called library music, where their soundtrack is categorised by describing its emotional evocation, and can be used in a variety of programmes. Viewers may have had the experience of watching a television programme and thinking, "I actually recognise that music from a previous series or a completely different programme." This is because the programme is using this so-called library music, where a composer has written music that is supposed to represent joy or the sun rising, and that music will then be reused whenever the producer of a film or a TV programme enters those particular emotional keywords into the database of library music.

However one measures good music, it must be acknowledged that, on a second-for-second basis, music created for the media, and especially for advertising, is perhaps the most meticulously crafted music in history. Nationally produced television advertisements in particular may be considered among the most highly polished cultural artifacts ever created. Whether this is ethical or not is an altogether different question.