



THE ROLE OF MUSIC IN THE SUCCESS OF MOVIE MARKETING

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Abstract

In today's day and age, music is one of the best tools to build the 'spoils' as well as inducing emotional strength and promoting material that is easier to remember, for marketing the movie. This paper explores how songs, music-based movie trailers, teaser music cues, and soundtrack releases are effective in promoting the commercial success of movies. The paper aims to make the point that music can help the film marketing process on three levels: it can be an effective way of creating emotional impact in the first impression of a film; it can be a means of identifying the film brand; and its can then extend its propagation beyond the horizon of the trailer, as the film's music circulates in the social network and is shared across the digital channels.

There are other factors involved in creating a successful movie marketing other than the visuals and supporting presence of a star; it is about the right jazzy music, cutting to the beats, and aligning sounds to emotion. The paper provides a conclusion that, as part of the attached, saturated media markets, music has the power to differentiate the

picture and turn into curiosity, expectation, and revisit.

Keywords: Movie Marketing, Film Trailers, Soundtrack, Promoting Music, Focus of the Audience, Film Branding

I. Introduction

In the advertising game, it is not just about posters, dates, and celebrity publicity. In an environment in which the number of messages received by the viewers is in the hundreds of thousands, music is a good choice for a shortcut to an emotion for film promotion. Your trailer's catchy tune can make all the difference in helping people recall your whole trailer name, bring up a scene to a more than realistic scale, and provide your users with something to share with friends.

Music in this way isn't merely an artistic aspect within the film, but a marketing tool without the film as well. Especially noticeable is the use of music and marketing during the release of trailers, teaser campaigns, music videos, and soundtracks. Many film trailers use repetition to let the



audience know the tone that they are about to view, what genre it will fall under, and what sort of spectacle it will offer in a few seconds.

All three are possible in this one way or another: tension building, emotion indicating, and a sense of movement of a piece of music. Likewise, if the film has an appropriate popular song or a new soundtrack is pre-released before the movie's initial release, it means that the film is taken to streaming platforms, radios, social media, and fan communities. In the current paper, I analyze the possibility of using these music strategies in attracting the audience towards a film and in making, them want to go back to the movies. In the marketing area, music plays an important part; it is below the level of slow deliberation. What people do not need to dissect in real time is what they subconsciously feel when there is a build in the rhythm, when they know a song, or when they take a punch from a dramatic beat. In an attention economy, that first impression has a price; it can make or break whether or not the viewer stays for longer. In this area, music could serve as a convincing tool to transform a short promotional movie into a neurode experience.

II. Review of Literature

From the analysis of the research on film music, it can be seen that music plays an important role in the process of making meaning of the film, which is no less important than supporting the film. Gorbman (1987) offers a point of view on film music, one which implies that film music creates

emotion and continuity, and one which is oftentimes outside the "place of our awareness and consciousness.

Chion (1994) also shows the way in which sound can add value to pictures, causing shifts in feelings towards images. For me, the point of interest of such a work is on cinema as a medium, but the information is applicable in marketing, where the same emotion will be found in the trailers and the promo clips.

Trailer studies expound upon this discussion and reveal the trailer as nothing more than a mini sales story. Trailers can, as Kernan (2004) states, use anticipation, repetition, and rhythm to create anticipation. Moreover, as shown by Johnston (2013), trailers are meant to persuade viewers to purchase the big scale, style, and show of a movie, sometimes in radical ways, using aggressive sound design and music editing. The use of a familiar tune as a "hook" can also be a characteristic of high-concept marketing, whether it is a catchy song, an impressive work of orchestration, or a sound which is part of the image of the film (Wyatt 1994).

What makes these marketing strategies effective can be gleaned from the research in Music and Emotion. Music has been described as a 'managing of expectation' system by Huron (2006), or various systems that act to evoke feeling have been identified (according to Juslin & Vastfjall, 2008), including emotional contagion, episodic memory, and expectancy. Such mechanisms can be employed in marketing to make a trailer urgent, familiar, and/or memorable. The

combination of this literature conveys the feeling that music "isn't just an embellishment for the message" when it becomes a part of the message, but that film music helps to "set the emotional state" of the viewers, either "don't pay attention" or "pay attention" – when they hear it. The overall result is backed up by the audience tendencies research and the media branding research. Film music is frequently used for promotion and thus connects film with popular culture. An independent song distribution can allow moviegoers to get a taste of a film before it's in theaters, and keep them coming back after the film's opening weekend. The music adds a sense of ionisation to a campaign, and also assists in the repetition, recall, and sharing of the content – one of the reasons it has been reinforced as part of a modern marketing strategy, more specifically, digitally marketing.

III. Aim and Objectives

- This article aims to look at how music can contribute to the success of movies, music, songs, trailer releases, and the soundtrack itself.
- To know and appreciate how music is used and is used to give focus and evoke interest and feeling in cinema.
- To investigate the process of using music and songs to help represent a film as a brand. Discuss with the students how music has been used in trailers to explore how audiences have expectations of genre, tone/scale.

- To learn the editorial techniques of making a movie's reputation as a fan culture.
- To investigate how music is used for promotion and the impact that this has on memorability and sharing.
- To talk about how music can be used as a vehicle to promote a release across the film, streaming, and social media.

IV. Hypotheses

- **H1:** Music in movie marketing works better in gaining the audience's attention and recall than only visuals.
- **H2:** A trailer with music versus a minimally scored/silent trailer elicits more anticipatory emotion/motion picture quality.
- **H3:** Finally, it is evident that in conclusion, the film's recognisable songs/soundtrack can enhance the identity of the film and prepare some degree for the film to present before it is released.
- **H4:** When music is synced with editing, it is more positive that the promotion will be shared and/or remembered by viewers.

V. Methodology

A qualitative literature review approach was used in this study. It brings together theories and research from a variety of disciplines, such as film music, trailer research, and the psychology of music, and provides a possible explanation of how the musical component of film promotion can



contribute to effective film marketing. General techniques such as teaser scoring, trailer cutting, song inclusion, soundtrack marketing, marketing stunts, and marketing via streaming platforms and social media are covered. It is an interpretive rather than an experimental approach.

Does not survey or lab test audiences, but rather identifies consistent trends in scholarship and best practice. This is the right way, as the focus of the question is how music helps in the marketing communication of products and services; what is the response of the targeted audience during the time of promotion? It represents promotion as part of an integrated marketing mix to strengthen the impact of the interpretation as music promotion. In that context, music is used as a collaborator with the visual montage, for the star identification, in the timing of release, and musical genre coding.

It is a methodology, then, that requires not only an understanding of the relationship between the different elements, but also their complementary worthiness, one to the other, and not music as an independent variable. This is particularly true in film promotion, since few aspects of the film single-handedly bring about an audience's response.

VI. Music as a tool to catch Attention

First, music can be used in movie marketing, a method of attracting people to pick up the message. In the fast-paced digital age, a good film hook or dramatic trailer cue is able to make a film stick within seconds. A well-known song can give instant recognition

on the opening bars of the song, and a strong percussion build-up can generate suspense without knowing the plot. The attention factor is very important, as there are a lot of videos out there that are shorter than the trailer you're working with.

Loudness is not "all attention. It's also just about the idea of contrast and the framework and the surprise.

These "silent" moments would correspond to a change in volume, but a change in volume in the opposite sense might be more useful; constant volume signals a volume change, whereas moments of no sound followed by a volume drop may be helpful. This is one of the tricks that marketers frequently use in their teasers: slowly fade in, but then BOOM in a moment that will resonate with consumers. More than to be heard, they want to be remembered.

Music as a meaningful signal. Music depicts attitudes and moods. A love theme song will alert the audience that the movie is going to be about intimacy, memory, or emotional connection. Well, maybe horror/thriller/sci-fi style through strange rhythmic shifts, distorted textures, and dark beats. Music is a rapid coding system, as certain sonic 'codes' have already become associated with certain genres by the audience. The film is about a third of the way through, and that is unquestionably the definitive character, serving to alleviate uncertainty and to tell viewers whether or not to view the film. Most people will start viewing this Coding function as soon as possible. Rather, they do not need the time to



analyze the whole scenario and discover whether or not they wish to go for promotions. An identification can therefore be considered as a sort of pathfinder to a style of music. Even before reading the text on the screen, it is clear from the description of the film on the poster or in the text whether this is a romantic film, an epic film, a thriller, a comedy, or whatever.

Branding in the music and movie industry. In general, everything works in favor of the branding of music in film. An original score (or music from a cue in the trailer, or the title song) may create an image that can stick in people's minds even if they don't remember the words that were said in the film. But identity is a key to franchise films: the same soundtrack might be extruded out to future related marketing like sequels, spin-off films, streaming versions, you name it. A unified sound also brings the posters, trailers, teaser clips, and social media to a single campaign that's recognizable. If a campaign is supposed to be long-term and establish a long-term association between the film and a certain feeling, Sonic branding seems to work particularly well. For instance, a heroic brass theme can be acquired about adventure and scale, or a tender piano phrase can be acquired in relation to tender or loss. This association can then be re-engaged with every trailer/clip. Therefore, music becomes a brand and not just a mere promotional tool for a brand.

Music for the film and publicity tours, campaign soundtracks prolong the life of the campaign, increasing its ability to draw in

visitors to their community. An early release of a song from the film can give it a chance to be circulating on the streaming services, music charts, etc., before the film's official release. This places the film much more in the frame, and makes the audience think that the film is already in the culture. Short video edits, fan playlists, and reaction content are run as well, making the consumer a promoter as well. Thus, marketing is transformed into participation thanks to music. It is important when the soundtrack is released. If it comes too late, it will have no impact, and if released too early, it will feel inconsequential. A popular tactic with successful campaigns is to play a day or two of your song or the trailer song, then add the full soundtrack and/or album to play out fully the day of the release. The fact that it's a step-by-step process keeps the momentum going and provides the audience with the opportunity to enter the world of film several times. On the trailer, it is easy to hear the music, and so emotional anticipation is created. Music magnifies emotions of anticipation. Lots of times a trailer relies on gradually building up the noise -a quiet beginning, then some rhythms building up, then a big ending.

This is an allowed entertainment escalation and rationalizes an audience for the 'entertainment'. But it can be the music in the trailer, which can indicate what was good, what confidence something was done; even if we can not say yet, the film. This is particularly effective with action, fantasy, and disaster movies, where scale and excitement are important key factors for selling the



movie. Music for trailers can help to regulate the mystery of the story.

A promotion maybe doesn't give out plot information, but the music will still help direct expectation. Minor Key Harmony May Not Be a Threat, but May Indicate a Threat. What if the buildup takes a while, and it can mean that an unseen event is coming.

So in this case, the music is summoned up in the trailer to serve as much to highlight not just presence, but absence. Knowing what happened isn't enough - the audience has to know what's coming. So will celebrities come and go, and likewise songs. Publicity across media with the support of music. The film can be placed on social media teasers, on radio, music streaming sites, lyric videos, behind-the-scenes looks, and everything in between, and can attract movie fans that aren't even necessarily observing for movie news. In the event that it is an in-demand entertainer, a corporation of his/her can likewise move his/her audience into the film promotion. This brings music as a bond with both the film and music industry. Commercial value is great for this bridge as it increases the number of people in the crowd. The film would have people go out and watch it even if they don't like the film, but they like the artist.

If a song can be separated and be a really good song at the same time, it can be a tool to build up the momentum towards the movie as well. As such, there is room for promotional music to amplify points of contact in the campaign and build up the film's presence in daily listening environments. Circulation & participatory

culture (social media) Music promotion is similar to promoting a product by social media since it is readily shared, twisted around, and re-posted! Any part of a popular song, any amazing clip from a film; it can be used as the basis for fan edits, reaction videos, dances, lip-synchs, and meme culture.

Not only are they all aspects that promote the film's existence, but they also provide roles in distribution for their audiences. With marketing no longer one-sided, it is important to engage participation. This is not only an ad people are watching, but it's an ad that people are changing. There is a possibility for a second wave of promotion if a song becomes popular on a platform that wasn't baked into the studio's entire communications plan, such as a short-form video platform here. To this day, one of the things that makes music so strong for film marketing. It cannot only be moved, but can transform and reappear - a feat that static promotional material can't perform.

Possibility of mismatch and overuse. When music is to serve the identity of the film, it sounds best like this one does. The music tone could turn out different with the slides, which can lull the audience into misunderstanding or mistrusting the content. For example, if you take the raucous cue song and put it in a dark drama, then it would completely deflate any serious drama, but if you select the extremely right-dramatic and stuff it in a small character film, then it is manipulation. Thus, it is a matter of balance - the music has to play up the interest but not the misrepresentation of the film. An overture



is also a possibility. In a campaign, there's some method to over-reach the same hook. Although some repetition is good for memory, repetition of a good thing is the risk for upsetting the promotion! So, editorial judgment is necessary for good movie marketing.

The music has to accomplish a musical recognition and not make the campaign a repetition of one move. Use of engaging teaser-trails and release materials using diverse materials.

VII. Findings and Analysis

The results of the review reveal that the important effects of musical usage for movie advertising are to get people's attention, convey meaning, and increase circulation. A trailer using dialogue and/or visuals without a particular musical element is less memorable than a trailer using dialogue, visuals, and a particular piece of music, which is now easily recognisable to many people. This is because music would have a dual impact - emotion evoked by music and encoding of the promotional message into the memory of the viewers.

Looking beyond the cinema, if the film is to be culturally relevant, recognisable songs have a special power, too. A hit license can show what's hot, while an original piece of song can create a curiosity that could desire its singularity to be asked for. Either tactic can be effective, but they are implemented in contrasting ways.

People are more likely to engage because they're familiar with this song, so

there is an emotional connection that they have. On the other hand, a film can obtain a new flavor and quality through an original soundtrack. A third discovery is that trailer music works best while it's in line with the film's intended identity.

If the musical messages are deviant from the visual messages, some confusion and/or distrust can be the result. For example, a funny cue in a big drama could jeopardize the credence and an overdramatic score in a small character film could be manipulative. Balance, then, is essential to the effectiveness of a marketing campaign - the song(s) must stimulate interest but not tell any untruths about the movie. More specifically, this is a fourth finding that not only promotes the soundtrack, but also extends the window of it. If songs are released early, it is given an earlier and extended marketing process. In the period preceding the release of the film, the film "falls into the sensitive space" of people, creates awareness, arouses interest, and curiosity to watch the film.

This can be useful in an online environment where cumulative exposures can accrue. Last but not least, the study shows the way music facilitates a movie's shareability. Root of the influence to re-posting a trailer / short clip: Nostalgia, emotional energy, strong rhythm. Sound is a piece of the attraction in the world of social media. A trailer is perfect cookie-cutter look... n if it has good music, it may entice someone to seek it out again, save it in their hard drives, or even pass it on to their own others.



VIII. Discussion

The findings suggest a conclusion that the marketing of a film is becoming more and more “marketing with ears and eyes, as well as with eyes”.

Music plays a role that helps to guide the listeners through the message; the visual aids give context to the story. For that is an important point in the design of film marketing, which is not about that experience, but none about the shorter and more convincing experience. Through music, the campaign is allowed to be an 'emotion' preview alongside a plot preview, too. However, this is what makes movies nice to watch in Advertising – the music that we see around the image of a movie may not be the music we hear in the actual movie. As speedy responses are sped up, the advertisement music that is used may be a commercial jingle audience was already accustomed to, or something that is plainly persuasive, known as a 'trailer morsel'. It doesn't matter if that excitement isn't the whole story, just enough to get people to want to find out more and provide the trailer.

The best medium for achieving this is music, which can communicate emotions more quickly than in dialogue and exposition. The other implication is that the use of the soundtrack should not be an afterthought, but should be seen as part of a launch strategy. Syncing with teasers, social media events, or publicity/dressing room visits gives this rhythm to the campaign if the producers/jammers and marketers do it as well. This beat enables the viewers to feel the

movie as a cultural experience. From a practical perspective, this means various things, including working with the music department from the onset of the promotion campaign, as well as the marketing team.

Film music is also said to have been transformed into managing the end-user. It focuses people's attention towards a film, but also an individual's idea of his/her relationship to it. So, in the realm of songs, it can be pretty assumed that a potent song can take a movie either to a point of emotional impact or social relevance, or on a personal level. Over time, that personal tie is one of the most potent forces in stimulating ticket sales and online engagement.

IX. Conclusion

Music is one of the key aspects of the success of movie promotion, as it makes the process an experience. Songs, trailer music, and soundtracks enable, among other things, to attract audiences attention and it's also a way to mark a genre and build an identity, or keep audiences attention on their platforms. Music is more than just a pretty background; it is a marketing language that determines expectations and memory. It is summed up in the article that music can be utilized in films to promote them in several aspects that consist of emotional anticipation, sonic branding, and reaching out to other kinds of media. This can be done effectively, in ways that can enlarge a movie, make it more memorable, and make it more shareable. It can have an impact in a tough media environment. This may be investigated through an audience survey,



experiment with trailers, and comparison of the licensed songs to the original scores for promotion. On a macro level, the study reveals that cinema advertising is effective if it is a strong emotional call to action.

Likely the first thing to make that invitation feel like it exists is music. Music can be a teaser, a full trailer, a soundtrack release from us, or a title song to the film – it can get a film in people's heads – and hopefully into their tickets.

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