

**INFLUENCE OF AIRTEL'S MUSIC BASED ADVERTISING ON THE BRAND
RECALL OF THE UNDERGRADUATE OF THE UNIVERSITY OF BENIN**

BY

**GRACE IVIE OSIN
ART2101034**

**DEPARTMENT OF MASS COMMUNICATION
FACULTY OF ARTS
UNIVERSITY OF BENIN
BENIN CITY, NIGERIA**

AUGUST, 2025.

**INFLUENCE OF AIRTEL'S MUSIC BASED ADVERTISING ON THE BRAND
RECALL OF THE UNDERGRADUATE OF THE UNIVERSITY OF BENIN**

BY

**GRACE IVIE OSIN
ART2101034**

**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF MASS
COMMUNICATION, FACULTY OF ART, UNIVERSITY OF BENIN, BENIN
CITY IN PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE
AWARD OF BACHELOR OF ART (B.A) DEGREE IN MASS
COMMUNICATION**

AUGUST, 2025.

DECLARATION

This is to affirm that this Project work is based on a study carried out by me, in the department of Mass Communication, Faculty of Arts, university of Benin, under the supervision of Prof. E. S .Asemah. All findings and analysis in the study are product of my personal research and where the views of others have been used and presented, they have been acknowledged duly.

GRACE IVIE OSIN
ART2101034

CERTIFICATION

This is to certify that this research work was carried out duly and diligently by GRACE IVIE OSIN in the department of Mass Communication, Faculty of Art, University of Benin, in partial fulfillment of the requirements for the award of Bachelor of Art degree in Mass Communication.

Prof Ezekiel S. Asemah

Project Supervisor

Date

Dr. Daniel .O. Ekhareafo

Head of Department

Date

DEDICATION

This research work is dedicated to the Almighty God, for His steadfast love and faithfulness that has guided me throughout my journey. My beloved parents, Mr. and Mrs. Osin, for their unconditional love, support, and sacrifices that have enabled me to pursue my academic endeavors. Also, Mr. and Mrs. Opatewa, for their unwavering support and encouragement towards my education, which has been a source of inspiration and motivation.

ACKNOWLEDGMENTS

All glory and thanksgiving be unto God for his love, grace and guidance he accorded me in the successful completion of this project work and throughout this great journey. To God be the glory.

I am also extremely grateful to my project supervisor, Prof Ezekiel .S. Asemah, for his support and guidance throughout the period of this research. His constant push to be diligent and focus during this course, through setting deadlines that I had to meet up with, encouraged me to be very much intentional, diligent and serious in producing the best research as possible. I am also thankful for his patience words of encouragement, commendation, and most importantly access. I'm grateful to God for making me his supervisee. I pray that God's grace, mercy and favour will constantly be upon him and his family. Strength and grace is forever multiplied on him.

My unalloyed appreciation also goes to all those who contributed to my knowledge and learning in the department of Mass Communication. I am grateful to all my lecturers, including the head of the department, Dr. Daniel Ekharefor, Prof M.A Okhaku, Dr. Ambrose Uchenunu, Prof. F.P. Olise, Prof. E.C. Obaje, Mr. C. Nnabuife, Mr. Sunday Ekerikevwe, Mr. Femi Johnson, Mrs. Uduak Ekpeyong, Dr. Gloria Ogono, Mrs Grace Akintaro and many others.

I would like to express my heartfelt gratitude to my family in school, the Redeemed Christian Fellowship, for their love, support, and care. To my pastors, P. Vivian, P. Josh, and ASG Keni, I am grateful for their guidance and encouragement. The bond we shared and the experiences we had will forever be cherished.

To the board of executives and the entire workforce of RCF, I appreciate the efforts you put into making our fellowship a home for us all. Your dedication and hard

work did not go unnoticed. I also want to extend my gratitude to my successor, BSS Daniella, for her support and love. I love you my baby girl.

I am blessed to have an amazing alumni family who have been a constant source of encouragement, support and strength. Thank you, P. Tosin, P. Faithful, P. Ella, Editor Favour, Editor Charity, Welfare Grace, VP Samuel, Welfare Faith, BSS Praise, Papa Titi, Genny Tola, Papa Ope, Comr. Clinton, Mr. Speaker (Osas), and Presido Benjamin, for being there for me.

To my RCF Secretariat family, I am grateful for the love and care you showed me. Thank you, Mama Debbie, Welfare Patience, Bro Gbenga, ATD Joseph, Fin Sec Edith, and Papa Ope, for being a source of comfort and support.

My journey in school would not have been the same without my coursemates and friends. I appreciate Theresa Iseyemi, Precious Ukueyenden, and the entire Masca 21 class for making this experience memorable.

Finally, I want to express my deepest gratitude to my family, who have been my rock throughout this journey. Thank you, Mom and Dad (Mr. and Mrs. Osin), My siblings Great and Glory, Mr. and Mrs. Opatewa, Uncle Kenneth and Aunt Joy, Uncle Austine, Uncle Idemudia, Sharon, Aunt Tina, Aunt Justina, Uncle Ikororia, and the rest of my family, for your unwavering support and love. I am forever grateful for all that you do.

AUTHOR'S STATEMENT

I hereby grant the University of Benin, through the University of Benin Library, a non-exclusive, worldwide right to reproduce and distribute my thesis and abstract (hereinafter "the Work"), in whole or in part, through any media, in its present form or any translated version for preservation and accessibility, provided such translation does not alter its content. This grant is royalty-free, and I retain the right to publish the Work in its current or future versions elsewhere.

Warranties

I further affirm that:

1. I am the sole author of the Work and grant the University of Benin the right to make it available four (4) years after the award of my degree, in compliance with the University of Benin Senate regulations.
2. The Work does not contain confidential information requiring third-party consent for disclosure.
3. I have exercised due diligence to ensure that the Work is original and does not breach any Nigerian law or infringe upon any third party's copyright or other Intellectual Property Rights, to the best of my knowledge.
4. Where the Work includes copyrighted material not owned by me, I have obtained unrestricted permission from the copyright holder to grant this license to the University of Benin Library. Such third-party materials are clearly identified and acknowledged within the Work.
5. In the event of any copyright dispute concerning the Work, I agree to indemnify and hold harmless the University of Benin, its officers, employees, and agents from any liability arising from the material authorized under this agreement.
6. The University of Benin is under no obligation whatsoever to take legal action on my behalf as the Depositor in the event of an intellectual property rights infringement or any other related dispute in the material deposited.

Author's Name

Signature/Date

Email

Supervisor's Name		Signature/Date						Email		
TABLE OF CONTENTS										
Cover Page	--	--	--	--	--	--	--	--	--	i
Title Page		--	--	--	--	--	--	--	--	ii
Declaration		--	--	--	--	--	--	--	--	iii
Certification		--	--	--	--	--	--	--	--	iv
Dedication		--	--	--	--	--	--	--	--	v
Acknowledgment		--	--	--	--	--	--	--	--	vi
Author’s Statement		--	--	--	--	--	--	--	--	viii
Table of Contents		--	-	--	--	--	--	--	--	ix
List of Tables	--	--	--	--	--	--	--	--	--	xii
Abstract	--	--	--	--	--	--	--	--	--	xiii

CHAPTER ONE: INTRODUCTION

1.1 Background to the Study	--	--	--	--	--	--	--	--	1
1.2 Statement of the Problem	--	--	--	--	--	--	--	--	3
1.3 Objectives of the Study		--	--	--	--	--	--	--	5
1.4 Research Questions	--	--	--	--	--	--	--	--	6
1.5 Significance of the Study	--	--	--	--	--	--	--	--	6
1.6 Scope of the Study	--	--	--	--	--	--	--	--	8
1.7 Operational Definition of Terms	--	--	--	--	--	--	--	--	9

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.1	Historical Review	--	--	--	--	--	--	11
2.1.1	Early Evolution of Music in Advertising	--	--	--	--	--	--	11
2.2	Conceptual Review	--	--	--	--	--	--	15
2.2.1	Concept of Advertising	--	--	--	--	--	--	15
2.2.2	Concept of Music-Based Advertising	--	--	--	--	--	--	20
2.2.3	Concept of Brand Recall	--	--	--	--	--	--	23
2.3.	Opinion Review	--	--	--	--	--	--	24
2.3.1	The role of Music in Advertising	--	--	--	--	--	--	25
2.3.2	Consumer Perception of music- based advertising	---	--	--	--	--	--	29
2.3.3	Challenges in music based advertising and brand recall	--	--	--	--	--	--	34
2.3.4	Airtel Music Based Advertising Strategy	--	--	--	--	--	--	39
2.4	Empirical Studies	--	--	--	--	--	--	42
2.5	Theoretical Framework	--	--	--	--	--	--	48
2.5.1	Elaboration Likelihood Model	--	--	--	--	--	--	49
2.5.2	Dual- Coding Theory	--	--	--	--	--	--	53
2.6	Summary of Review	--	--	--	--	--	--	56

CHAPTER THREE: METHODOLOGY

3.1	Research Design	--	--	--	--	--	--	58
3.2	Population of the Study	--	--	--	--	--	--	58

3.3 Sample of the Study	--	--	--	--	--	--	--	59
3.4 Sampling Technique	--	--	--	--	--	--	--	59
3.5 Research Instrument	--	--	--	--	--	--	--	60
3.6 Validity of Instrument	--	--	--	--	--	--	--	61
3.7 Reliability of Instrument	--	--	--	--	--	--	--	61
3.8 Method of Data Collection	--	--	--	--	--	--	--	62
3.9 Method of Data Analysis	--	--	--	--	--	--	--	62

CHAPTER FOUR: DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.1 Data Presentation and Analysis	---	--	--	--	--	--	--	63
4.2 Discussion of Findings	--	--	--	--	--	--	--	69

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Summary	--	--	--	--	--	--	--	--	75
5.2 Conclusion	--	--	--	--	--	--	--	--	77
5.3 Recommendation	--	--	--	--	--	--	--	--	79
5.4 Suggestion for Further Studies	--	--	--	--	--	--	--	--	80
5.5 Contribution to Knowledge	--	--	--	--	--	--	--	--	82
References	--	--	--	--	--	--	--	--	84
Appendix I	--	--	--	--	--	--	--	--	90

LIST OF TABLES

1. Distribution of Respondents by Gender	--	--	--	--	63
2. Distribution by Faculty	--	--	--	--	64
3. Distribution by Department	--	--	--	--	64
4. Distribution by Level	--	--	--	--	65
5. Airtel music based ads remembered by chosen demographic	--				66
6. How often the chosen demographic hear Airtel's music based ads	--				66
7. Extent to which the target demographic associate Airtel's music based advertising with the brand	--	--	--	--	67
8. Level of effectiveness of Airtel's music based ads in terms of brand recall					67
9. Extent to which Airtel's music based advertising influence target on population of the brand	--	--	--	--	68
10. Music based advertising is a factor in Students preference to Airtel	--				68
11. Extent to which music based advertising determines Students preference					69

ABSTRACT

This study examines the influence of Airtel's music based advertising on brand recall among undergraduate students at the University of Benin. The objectives of the study were to investigate the impact of Airtel's music based advertising on the Brand Recall among undergraduates, critically analyse the effectiveness of music based advertising in promoting brand awareness and message retention among the university of Benin undergraduates. Another major objective of the study was to examine students' perception of Airtel's music based Advertisements and its impact on consumer and to further review music based advertising as a key factor in students' preference for Airtel over other telecom brands. For its methodology, survey research method was used to gather the data for the study. The findings however revealed that frequent exposure to Airtel's music based advertising enhances brand familiarity. The study also revealed that there is a strong association between music and Airtel's brand Identity. It was further revealed that music in Airtel's advertisements acts as an external route to persuasion. Hence, the researcher recommended among other things that there should be a continued use of music in advertising, maintaining consistency in audio branding, incorporate cross platform promotion and also monitor the feedback and engagement from their audience to regularly evaluate how their music based advertising are being received

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Advertising is a crucial element especially in modern marketing strategies, serving as a powerful tool for brands and organisations to communicate with their target audience, capture consumer attention, and also foster brand loyalty.

According to Asemah (2010, p.11), "the historical development of advertising in Nigeria is as old as man." He further explains that "Nigeria's earliest recorded advertising activities included town criers, gongs, signals and many other traditional media that were used to alert the members in the village about upcoming events or matters arising during that period. However, Over the years, as the world begins to digitize day by day, advertising has gone beyond the local town crying to a more modern and sophisticated tool for brands and organisations. Thus, brands and organisations have employed various advertising techniques to reach and engage their audience such as; print advertising, broadcast advertising, outdoor advertising, digital advertising, experimental advertising, guerrilla advertising, influencer advertising, content marketing, music-based advertising etc. It is important to note that among these techniques, music based advertising has gained more prominence, due to its unique abilities to create long lasting memories, appeal to audience emotions and fostering consumer brand recall.

Airtel, a leading telecommunication company, has successfully employed and harnessed the power of music-based advertising extensively as part of its marketing strategy and advertising campaign. Airtel music based advertising constantly aims to engage viewers and enhance brand recall, by integrating catchy tunes, memorable jingles, and relatable trendy themes. This strategy is however particularly effective as music has a universal appeal especially on emotions, and can easily resonate with diverse audiences as it.

It is worthy to note that this marketing strategy is evident in Airtel's advertising campaigns such as the "444 Control Code" song, which has resonated with most of their target audience especially the Nigerian youths, including the undergraduates at the University of Benin. Music-based advertisement relies solely on elements like rhythm, the lyrics which often contains the brand's message in it, and emotional appeal to enhance recall and association with the brand (Asemah, 2018). The use of music in advertising is rooted in the cognitive processing theory, which suggests that auditory stimuli help encode and retrieve information more effectively and efficiently, leading to stronger brand recall.

Brand recall refers to a consumer's ability to remember a brand when prompted by a category or an external cue (Asemah, Edegoh, & Ojih, 2013). In the context of university undergraduates, who are constantly exposed to digital media and advertising content, Airtel's music-based campaigns provides an engaging and interesting way to

reinforce brand identity. The repetition of lyrics (The brand's message), coupled with strategic media placements, enhances the memorability of the brand message.

This study seeks to examine the influence of Airtel's music-based advertising on brand recall among undergraduates at the University of Benin. It seeks to explore how students interact with these advertisements, the extent to which they remember Airtel's messaging, and whether music serves as a determining factor in brand retention. Asemah (2020) highlights that brand recall is significantly influenced by an advertisement's ability to create emotional connections, and it is important to note that music is one of the most effective tools in achieving this.

By investigating the impact of music-based advertising, this research will contribute to the broader study on advertising effectiveness in the Nigerian telecommunications industry. It will also provide insights into how brands and organisations can optimize their advertising strategies to ensure better audience engagement and recall.

1.2. Statement of the Problem

Advertising has metamorphosed from the typical traditional information dissemination to a more engaging marketing strategy that appeals more to the emotions of the audience. One of such strategy is the music-based advertising, which integrates melodies, lyrics, and rhythms to enhance the brand's message retention and recall.

According to Asemah (2011), advertising effectiveness is measured by the ability of a campaign to create awareness, influence audience perception, and enhance brand recall. However, in a highly competitive market such as the telecommunications industry, where multiple brands compete for mass awareness and consumer attention, brand recall is crucial for customer loyalty and market dominance.

Airtel Nigeria has greatly used music-based advertising to connect with its target audience, particularly through campaigns featuring catchy tunes and relatable themes. Asemah, Edegoh, and Ojih (2013) argue that music in advertising serves as an attention-grabbing tool that aids memorability (Recall) and emotional attachment to a brand. However, the extent to which Airtel's music-based advertising influences brand recall among undergraduates in the University of Benin remains largely unexamined.

Notwithstanding the widespread adoption of music-based advertising in Nigeria, there is a gap in empirical research assessing its direct impact on consumer recall to brand messages and advertisement, especially among young audiences who are now widely exposed to digital and audiovisual media. Asemah (2020) notes that while music can enhance message retention and recall, its effectiveness depends on various factors, including message relevance, frequency of exposure, and audience demographics. Given the high media consumption habits of university students, it is unclear whether Airtel's music-based advertisement significantly enhance recall or if other factors, such as competing brand advertisements or personal preferences, reduce their effectiveness.

Furthermore, there is the challenge of advertisement overload, where audiences are exposed to numerous advertisements daily. Asemah (2018) emphasizes that excessive advertising can lead to message clutter, reducing the effectiveness of any single advertisement campaign. If Airtel's music-based advertising is not sufficiently distinctive and unique in its own way, then it may struggle to create a long lasting impact on the target audience. This study, therefore, seeks to investigate the influence of Airtel's music-based advertising on brand recall among undergraduates at the University of Benin.

1.3. Objectives of the Study

The objectives of the study are to:

1. Explore the impact of Airtel's music-based advertising on brand recall among undergraduates at the University of Benin.
2. Critically analyze the effectiveness of music-based advertising in promoting brand awareness and message retention among the university of Benin undergraduates
3. Examine students' perception of Airtel's music-based advertisements and its impact on consumer engagement.
4. Review whether music-based advertising is a key factor in students' preference for Airtel over other telecom brands.

1.4. Research Questions

This study aims to answer the following research questions:

1. What is the impact of Airtel's music-based advertising on brand recall among undergraduates at the University of Benin?
2. How effective is music-based advertising in promoting brand awareness and message retention among University of Benin undergraduates?
3. What are the students' perceptions of Airtel's music-based advertisements, and how does it influence consumer engagement?
4. Is music-based advertising a key factor influencing students' preference for Airtel over other telecom brands?

1.5. Significance of Study

This study is of utmost significance as it provides valuable insights to seeking the extent to which music-based advertising influences brand recall, especially among a youthful and media-conscious audience like the undergraduates of the university of Benin. Thus, the findings of this research will help Airtel and other telecommunications companies evaluate the effectiveness and efficiency of music-based advertising as an important strategic marketing tool. It will offer data-driven insights into whether such campaigns resonate truly with undergraduates and enhance brand recall. These insights

can however guide the development and creation of more impactful advertising strategies and promote stronger customer engagement among student audiences. Also, advertising professionals will benefit from understanding the role of musical elements like lyrics, rhythm, and melody in increasing brand recall. The study will also share more insights on how emotional connection through music can influence consumer perception and loyalty, particularly in a competitive market like telecommunications.

In addition, this research will contribute to the existing literatures in the field of consumer behavior, advertising, and mass communication as it aims to address a research gap in the area of music-based advertising and brand recall among university students by specifically focusing on music-based advertising within the Nigerian context and how it affects a young, educated population group.

Finally, this study can serve as a useful reference for students and scholars interested in advertising effectiveness, music in media, and consumer psychology as it lays a foundation for further studies that may explore other advertising techniques and strategies or different demographics. It is imperative to note that by participating in the study, undergraduates will also become more conscious of how advertisements influence their choices and memory. It may help them understand better the power of media and marketing in framing their behaviours as consumers.

1.6. Scope of Study

This research seeks to examine the influence of Airtel's music-based advertising on the brand recall of undergraduates at the University of Benin. The study is limited to evaluating how musical elements such as rhythm, lyrics, and melody, contribute to the recall of the brand among students in Airtel's advertisements.

The research will target undergraduates from various faculties and departments within the University of Benin to provide a broad range of insight on the effectiveness of Airtel's music-based campaigns. The study will explore the frequency of exposure to Airtel's music-based advertisements among the students, the effectiveness of music in aiding brand recall compared to other forms of advertising, the student perceptions of Airtel's music-based advertising in terms of engagement, emotional appeal, and memorability, and the role of other factors, such as media platforms, in enhancing or diminishing the impact of music-based ads.

This research is limited to undergraduates at the University of Benin as they represent a youthful and media-conscious population that is frequently exposed to advertising across various digital and traditional media platforms. The study will not cover other universities or other population outside this scope, as the university of Benin undergraduate students is the focus of the study. By however narrowing the scope to this specific population, the research aims to provide an in-depth analysis of the topic and

generate results that are both relevant and applicable for advertisers and telecommunications companies.

1.7. Operational Definition of Terms

For the purposes of this study, and to ensure understanding and clarity of the key concepts used in this study, the following terms are defined as they apply within the context of the research:

Advertising: A form of communication that is aimed at promoting a product, service, brand or idea to its target audience

Airtel: In this study Airtel is , a leading telecommunications company in Nigeria, known for employing creative and music-infused advertising strategies to promote its products and services.

Brand Recall: Brand recall is defined as the ability of the target audience in this case, undergraduates of UNIBEN to remember or recognize the Airtel brand when prompted or exposed to cues, such as music or rythms used in advertisements.

Influence: Influence refers to the impact that Airtel's music-based advertisements have on the ability of the students to recall or recognize the brand. It is measured by how well the advertisement's music helps in preserving the brand's identity in the heart of their target audience.

Music-Based Advertising: This refers to a form or a strategic technique of advertising, that incorporates musical elements such as jingles, background music, lyrics, and rhythm to create engaging content aimed at promoting a brand. For this study, it includes Airtel's use of songs like the "444 Control Code" campaign to enhance message delivery and memory retention.

Undergraduates: This term refers to students currently enrolled in various academic programs at the University of Benin who have not yet completed their first level of degree such as a Bachelor's, and has not yet graduated.

University of Benin: A federal citadel of learning located in Edo State, Nigeria. In this context, it represents the geographical and population focus of the research.

Telecommunication: The technology responsible for the communication of messages over a distance using electronic or electromagnetic waves or signals.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter seeks to review the important and related literature to the topic of research. It requires an examination of the notion of Music Based Advertising and its development over time, and the effects of this marketing strategy on the brand recall of the consumers of Airtel as a telecommunication brand.

2.1 Historical Review

2.1.1 Early Evolution of Music in Advertising

Music has played an important role in advertising for over centuries, serving as a powerful tool to capture attention, evoke emotions, and foster brand recall. From early radio jingles to the integration of music into television and other digital channels, advertisers have consistently utilise the psychological and cultural impact of music to influence consumer behavior. Scholars such as Bovee & Arens (1992), Twitchell (2000), and Asemah (2011) have highlighted how music-based advertising enhances consumer engagement and brand memorability. This study explores the origins and early evolution of music in advertising, following up its development from the late 19th century through the mid-20th century.

The use of music in advertising began with the rise of commercial radio in the 1920s. Companies and brands discovered quickly the effectiveness and impact of catchy jingles that were short and could be repeated overtime and also etched the name of the brands into the memory of the consumers. One earliest examples of this was the Wheaties jingle in 1926, credited with reviving the brand's sales and further establishing the power of music in advertising (Taylor, 2012). These early jingles were designed for mass appeal, focusing on recall value rather than emotional resonance. Asemah (2011) emphasises that jingles were a crucial component of early audio advertisements, playing a significant role in captivating the audience's attention and enhancing brand recall. He notes that through repetition, rhythm, and catchy tunes, jingles served as memorable tools for brand identity, particularly in the golden age of radio advertising. It is however safe to say that music could be seen as the heartbeat of early audio advertisement, connecting directly with the audience through repetition and melody.

However, with the advent of Television, music in advertising became more visually and emotional appealing. The use of theme songs and musical slogans by brands that were not just appealing but also aligning with the product's identity and values became the order of day. For example, Coca cola's 1972 commercial "I'd like to buy the world a Coke" was not only musically appealing but also embodied a message of peace and unity, showing forth the culture sentiments of the time (Klein, 1999). Asemah and

Edegoh (2013) "Aver that Became a strategic tool for building emotional bridges between brands and audiences", especially in television commercials.

Furthermore, the 1980s ushered in a new era where advertisers began licensing well-known pop songs for their commercials. This advancement allowed brands to borrow cultural capital of popular artists and songs to connect with audiences on a deeper level. Nike's 1987 use of The Beatles' "Revolution" was a turning point that demonstrated how powerful such associations could be (Taylor, 2012). Similarly, Levi's ads featuring classic soul tracks helped the brand align with youthful rebellion and style. During this period a growing awareness that music could serve more than just a mnemonic device, but as a cultural bridge between brands and consumer was strongly reflected.

As digital media platforms began to grow in the early 2000s, advertising shifted towards emotional storytelling, and playing a significant role in shaping these narratives was music. Brands began to seek for self-produced or uncommon tracks to create a sense of authenticity and emotional intimacy. Apple's iPod campaigns, for instance, became iconic for featuring high energy indie tracks like Jet's "Are You Gonna Be My Girl", blending brand identity with cultural relevance (Meier, 2017). Music supervisors became essential to add production, ensuring that sound aligned with both audience expectations and brand tone.

Thus, in recent advertising, music has evolved into a strategic branding tool known as sonic branding which means the use of distinctive sounds to reinforce brand identity. Audio logos, such as Intel's five note chime or Netflix's "Ta-dum", are instantly recognisable and contribute to consistent multisensory branding (Ogden, Ogden and Long, 2011). Asemah (2011) also emphasises on the rise of Strategic auditory cues in modern advertising, highlighting how consistent sounds help brand equity. It is important to note that with AI and data analytics, brands and organisations can now fix music choices to specific populations and campaign goals, creating more personalised and impactful adverts.

In conclusion, the early evolution of music in advertising, from live performances to radio jingles and television commercials, laid the foundation for modern music-driven marketing strategies. By leveraging the power of melody, repetition, and emotional appeal, advertisers were able to create memorable brand experiences that still influence consumer behavior today. As advertising becomes increasingly immersive and personalized, music will remain at the heart of how brands communicate their identity and values to their world. It is also important to note that telecommunications companies, including Airtel, have also effectively integrated music into their advertising campaigns to reinforce their brand identity and ensure high recall rates among consumers.

2.2 Conceptual Review

2.2.1. Concept of Advertising

Advertising is a dynamic and multifaceted tool used by organizations to communicate with their audiences, shape perceptions, and influence consumer behavior. It plays a pivotal role in the marketing strategies of companies like food brands, skin care brands, and telecommunication brands and in the context of this study Airtel, particularly in the context of their music-based advertising campaigns aimed at enhancing brand recall among their audience and many more. Drawing extensively on the works of Ezekiel S. Asemah, a prominent scholar in communication and advertising, alongside other credible sources, this review provides a comprehensive exploration of advertising in a clear, formal, and accessible manner.

Advertising, at its core, is a form of persuasive communication designed to inform, influence, and remind consumers about products, services, or brands. Asemah (2011) avers that advertising is the structured and composed non-personal communication of information, usually paid for and usually persuasive in nature, about products, services, and ideas by identified sponsors, through various mass media.

This definition underscores the strategic intent behind advertising, which goes beyond mere promotion to persuading their target audience. In the case of Airtel, a leading telecommunications provider in Nigeria, advertising serves as a vehicle to

communicate its value proposition, reliable network services, affordable data plans, and a youthful brand identity to undergraduates who are active media consumers. Asemah (2019) further elaborates that advertising is a creative process that engages audiences by appealing to their emotions, needs, and aspirations, making it a powerful tool for fostering brand recall. For undergraduates, who are often exposed to multiple brands competing for their attention, advertising must be engaging and memorable to stand out.

The primary objective of advertising is to create awareness and influence consumer behavior. Asemah (2021) explains that advertising shapes perceptions by presenting brands in a way that resonates with the target audience's values and lifestyle. In the context of Airtel's music-based campaigns, this involves using popular Nigerian music genres, such as Afrobeats, to connect with undergraduates at the University of Benin. Music serves as an emotional cue that enhances the appeal of advertisements, making them more relatable and memorable. A study done by Fraser (2014) supports this, noting that music in advertising can evoke emotions, increase attention, and strengthen brand associations, thereby improving recall. For instance, a catchy jingle or a popular song in an Airtel advertisement can linger in a student's mind, making the brand more salient when they consider telecommunications services. Asemah (2023) emphasizes that effective advertising leverages creative elements to differentiate a brand in a competitive market, which is particularly relevant for Airtel as it competes with other providers like MTN and Glo.

Advertising operates using various psychological and sociological mechanisms to influence consumer behavior. Asemah (2011) highlights that advertising appeals to consumers' emotions, desires, and motivations, creating a favorable impression of the brand. This is thus effective among young audiences, who are more receptive to advertisements that aligns with their cultural and social identities. For undergraduates at the University of Benin, Airtel's use of music in advertising taps into the vibrant Nigerian youth culture, fostering a sense of connection and relevance. Adegoke et al. (2017) argue that advertisements are most effective when they reflect the target audience's preferences, as this increases engagement and recall. Airtel's campaigns, which often feature catchy and trendy tunes, capitalize on this principle by creating advertisements that align with students' musical tastes and lifestyle. Asemah (2022) further notes that advertising is a luring tool that persuades consumers by presenting brands as solutions to their needs, such as affordable and fast working data for online learning or social networking.

The role of creativity in advertising cannot be overstated, as it determines the campaign's ability to capture attention and leave a lasting impression. Asemah (2019) asserts that creative advertising, such as the use of music, storytelling or visuals, enhances the memorability of a brand by making advertisements more engaging. In the case of Airtel, music-based advertising creates an emotional bond with undergraduates, who associate the brand with positive feelings evoked by familiar or appealing music. This aligns with findings from Cheung et al. (2019), who mentions that brand recall is

strengthened when advertisements trigger emotional responses that make the brand stand out in consumers' minds. For example, an Airtel advertisement featuring a popular Afrobeats track may evoke excitement or nostalgia among undergraduates, increasing the likelihood that they will remember the brand when choosing a telecom provider. Asemah (2023) adds that creativity in advertising is essential for breaking through the wide range of competing messages, particularly in a media-saturated environment where undergraduates are exposed to a plathora of advertisements daily.

The effectiveness of advertising also depends on its ability to leverage mass media and digital platforms to reach target audiences. Asemah, Nwaoboli, and Nwoko (2022) highlight the transformative role of social media in advertising, noting that platforms like Instagram, TikTok, and YouTube enable brands to engage with consumers in interactive and innovative ways. Airtel's music-based advertisements are often disseminated through these platforms, where undergraduates are active users, ensuring repeated exposure and reinforcing brand recall. Romaniuk et al. (2017) emphasize that frequent exposure to a brand through consistent advertising strengthens its salience, making it easier for consumers to retrieve the brand from memory. For Airtel, this means that undergraduates who encounter its music-based advertisements across multiple touch points television, radio, and social media are more likely to recall the brand when making purchase decisions. Asemah (2021) further argues that advertising through mass media is

designed to create demand by embedding brands in consumers' consciousness, a strategy that Airtel employs effectively through its music-driven campaigns.

It is however important to note that, the influence of advertising on brand recall is also tied to its ability to create memorable cues that trigger memory retrieval. Asemah (2023) explains that advertising leverages psychological principles, such as perception and memory, to ensure that brands remain top-of-mind even after a period of time. Music serves as a powerful mnemonic device in this process, as it creates auditory cues that are easily recalled. For example, an undergraduate who hears a familiar song in an Airtel advertisement may associate the brand with that song, making it easier to recall Airtel when prompted by a related cue, such as the need for a data plan. Cheung et al. (2019) support this, stating that brand recall is a critical component of brand awareness, enabling consumers to retrieve brand information effortlessly. Airtel's music-based advertisements capitalize on this principle by using catchy and culturally relevant music to create strong memory associations, ensuring that the brand remains prominent in undergraduates' minds.

In summary, drawing on Asemah's extensive scholarship, this review highlights the persuasive, emotional, and cultural aspects of advertising, particularly in the context of Airtel's music-based campaigns targeting undergraduates at the University of Benin. By leveraging music as a creative and strategic tool, Airtel enhances the memorability and appeal of its advertisements, promoting strong brand associations among young

consumers. Supporting studies by Fraser (2014), Adegoke et al. (2017), Romaniuk et al. (2017), and Cheung et al. (2019) reinforce the importance of emotional engagement, cultural relevance, and repeated exposure in advertising effectiveness. For Airtel, music-based advertising not only captures attention but also builds brand equity by aligning with the cultural and emotional preferences of undergraduates, ensuring that the brand remains in the minds of their audience even after a long period of time.

2.2.2. Concept of Music-Based Advertising

Music-based advertising is an advertising strategy that leverages on the emotional and mnemonic power of music to enhance brand communication and consumer engagement. As a persuasive tool, music in advertising captures attention, evokes emotions, and strengthens memory retention, making it highly effective for brand recall. Ezekiel S. Asemah (2011) explains advertising as a strategic communication process designed to influence consumer behavior, and when music is incorporated, it amplifies the message's impact by creating emotional connections (Asemah, 2019). Music serves not just as a background element for advertisements but also as a catalyst that shapes consumer perceptions and attitudes toward brands.

The effectiveness of music in advertising is derived from its ability to engage both cognitive and affective domains. Bruner (1990) avers that music influences mood, attitudes, and memory, making it a powerful executional tool. According to the

Elaboration Likelihood Model (ELM) by Petty and Cacioppo (1981) music acts as an external cue, enhancing persuasion when consumers engage with these advertisements casually.

Music significantly aids brand recall by serving as a mnemonic tool. Wallace (1994) demonstrates that melodies improve recall of textual information, as their rhythm and structure facilitate memory encoding. Familiar music, in particular, increases consumer involvement and attention, as highlighted by Allan (2006). This is especially relevant for young audiences, who are highly exposed to the media space and responsive to culturally relevant genres (North & Hargreaves, 2008). Asemah et al. (2022) note that music in advertisements creates lasting impressions, particularly on platforms like social media, where young consumers are active.

The effectiveness of music-based advertising are based on factors such as music familiarity, genre, and brand alignment. Lantos and Craton (2012) suggest that listener preferences and cultural context significantly influence responses to advertising music. Overly familiar or misaligned music can distract from the brand message or foster negative perceptions (Allan, 2007). Asemah (2023) stresses the importance of choosing music that resonates with the target audience to maximize impact.

The key elements of music based advertising are:

1. Jingles and Catchy Tunes: Custom composed Jingles help consumers associate specific melodies with the brand and organisations. Airtel's "444 control code" song is an example of how music can reinforce brand messages.
2. Emotional Appeal: Music stirs up emotions that enhances consumer connection with a brand. Kellaris (2008) found that emotionally engaging music increases the likelihood of brand recall.
3. Rhythm and Repetition: Songs and repetitive lyrics reinforce messaging, making it easier for audience to remember the advertisement (Hung, 2001)
4. Cultural Relevance: Brands use music that aligns with cultural preferences of their target audience. Oakes (2007) avers that culturally relevant music improves engagement and memorability.

It is thus important to note that music based advertising is particularly effective because music enhances mental processing, allowing consumers to associate a brand's message with familiar melodies and tunes (Zander,2006). This aligns with the cognitive processing theory, which suggests that auditory stimuli encode and retrieve information more efficiently (Kellaris 2008).

2.2.3. Concept of Brand Recall

Brand recall refers to consumers' ability to retrieve a brand from memory when prompted by a cue or prompting strategy, which is a key indicator of brand awareness and consumer behavior (Keller, 1993). It drives purchase decisions and loyalty, especially in competitive markets like telecommunications. Asemah (2013) notes that advertising enhances brand recall by embedding brand messages in consumers' minds through persuasive communication. For Airtel's music-based advertising targeting University of Benin undergraduates, recall is crucial for ensuring the brand stands out among tech and media-savvy youth.

Keller (1993) links brand recall to brand equity, as it fosters strong, favorable brand associations, making the brand top-of-mind during decision-making. Asemah, Nwaoboli, and Nwoko (2022) emphasize that creative advertising, particularly with music, boosts recall by engaging the emotions and senses of their audience. Music acts as a mnemonic device, with melodies and emotional resonance making brands memorable (Kellaris, 1993). Airtel's use of catchy jingles or popular songs in campaigns can thus enhance recall among undergraduates by creating emotional and cultural connections.

The effectiveness of Airtel's strategy relies on clear, creative messages and frequent exposure. Asemah (2023) highlights that engaging advertisements improve memory retention, while repeated exposure strengthens recall (Danaher & Mullarkey,

2003). Airtel's music-based ads, dominant on social media and radio, leverage these principles to resonate with undergraduates. Gorn (1982) adds that music aligned with brand messaging enhances recall through positive emotional associations, suggesting Airtel's youth-oriented campaigns can make the brand more relevant for University of Benin students.

In conclusion, brand recall is important for Airtel's music-based advertising to influence University of Benin undergraduates. Scholars like Asemah underscore that music-driven, emotionally engaging ads enhance recall, embedding the brand in consumers' minds. Airtel's strategic use of music aligns with undergraduates' preferences, potentially boosting brand preference in Nigeria's telecom market.

2.3 Opinion Review

The effectiveness of music-based advertising in enhancing brand recall has been widely discussed among scholars, marketers, and consumers. While some experts argue that music strengthens advertising impact by improving memorability, others contend that its effectiveness depends on factors such as audience preferences, message clarity, and media saturation. This review presents various perspectives on the role of music in advertising and its influence on brand recall, particularly among university students.

2.3.1. The Role of Music in Advertising:

In the modern advertising and marketing landscape, music plays an increasingly strategic role in shaping consumer perception, enhancing brand recall, and triggering emotional responses. As media and marketing scholars like Asemah (2011) have observed, the media's power rests not only on the words and images it projects but also on the sounds and music that accompany them. In Nigeria, the telecommunications industry has seen a flood of creativity in the innovative use of music in brand campaigns, particularly by Airtel, one of the industry's major players.

Advertising, as defined by Asemah (2011), is a form of mass communication that is designed to persuade audiences to take particular actions, often buying a product or service. For advertising to be effective, it must employ various persuasive elements that include not just the message content, but also the format and delivery. One of the most compelling delivery tools is music. Music enhances the memorability of advertisements by serving as a mnemonic tool. An external cue or prompt that aids in the storage and retrieval of information in memory. Alpert and Alpert (1990) in their seminal work argue that music with positive emotional tone influences the mood of the consumer and thereby improves the memorability of the brand. Similarly, Keller (1993) emphasizes that brand recall, a component of brand awareness, depends largely on the external cues that consumers are able to link to the brand in memory. In the case of Airtel, catchy tunes,

rhythmic lyrics, and the use of local music genres contribute to forming strong associations between the music and the brand name.

Asemah, Edegoh, and Ojih (2013) avers that for a message to resonate effectively with its audience, it must be rooted in the cultural and social realities of the target audience. This is particularly important for youth audiences, such as university undergraduates, who are deeply influenced by cultural trends, music, and peer validation. Airtel advertisements often employ trending Afrobeats music or collaborate with popular Nigerian artists, making the advertisements not only attention-grabbing but also culturally and socially relevant. The effect is that students are more likely to notice, engage with, and remember such advertisements. These ads don't merely deliver a message; they create an experience. An auditory and emotional engagement that fosters stronger memory encoding.

From a psychological perspective, music significantly contributes to emotional engagement an essential factor in consumer decision-making and brand association. Petty and Cacioppo's (1986) Elaboration Likelihood Model (ELM) explains that persuasion occurs via two primary routes: the central route, which involves deep cognitive processing and high involvement, and the peripheral route, which depends on surface-level cues such as music, imagery, and celebrity endorsements. For many students who may not concentrate on the verbal content of advertisements, music functions as a powerful peripheral cue, capturing attention and fostering a positive attitude toward the

brand. With repeated exposure, these musical elements can enhance brand recall, particularly within relevant product categories like mobile telecommunications.

It is also important to understand the relationship between music and emotional conditioning. Music in advertising has the ability to generate emotional responses such as joy, excitement, nostalgia, or pride, which then become associated with the brand being promoted. Lantos and Craton (2012) note that music affects both affective and cognitive responses in consumers. When students watch an Airtel advert that features a popular song or a nostalgic jingle, the emotional response generated can enhance message retention. This emotional memory, once triggered by a similar musical cue in the future, brings the brand back to the top of the consumer's mind. For university undergraduates who often associate music with important life moments such as social gatherings, events, or academic milestone however, such advertisements become embedded in their memory structures.

Furthermore, in branding terms, music also serves as an auditory brand signature. Repeated use of a particular sound, rhythm, or jingle can help create a unique brand identity. This has been evident in Airtel's advertising campaigns which often reuse similar musical elements across different adverts. Keller (2003) supports this approach by stating that consistent use of brand elements, including sound, helps in creating strong brand memorability through repeated association. When students hear Airtel's familiar

tunes, even outside of the advertisement context, it triggers recognition and often, preference.

Culturally, Airtel's strategy to incorporate local music traditions and popular genres appeals to students' sense of national and cultural identity. Asemah et al. (2013) emphasize that media content that reflects the social identity and experiences of its audience leads to higher engagement and message acceptance. The linguistic and rhythmic familiarity in these ads allows students to see themselves and their environment reflected in the message, thereby deepening their connection to the brand. This cultural mirroring is crucial in a diverse society like Nigeria, where language, music, and traditions play a central role in individual identity.

In conclusion, music plays a vital and multifaceted role in advertising. In the case of Airtel's campaigns targeted at young audiences, particularly university undergraduates at the University of Benin, music enhances brand recall through emotional engagement, cultural relevance, mnemonic functions, and brand identity creation. The evidence presented through both academic literature and observed practice shows that music, when used effectively, transforms advertisements into memorable experiences. For students at the University of Benin, these experiences translate into stronger brand recall and preference, affirming music's crucial place in contemporary advertising practice.

2.3.2. Consumer Perception of Music-Based Advertising:

Consumer perception of music-based advertising is an evolving process influenced by sensory, emotional, cognitive, and cultural factors. Asemah (2023) defines perception as the cognitive and psychological process through which individuals select, organize, and interpret sensory stimuli, shaping their understanding and response to external messages. In the context of advertising, music serves as a powerful sensory prompt that engages the auditory sense, triggers emotions, and influences consumer attitudes toward brands or organisation (Krishna, 2012; Zoghaib, 2019). For Airtel, a leading telecommunications brand in Nigeria, music-based advertising campaigns are strategically designed to capture the attention of young consumers, particularly undergraduates at the University of Benin, a population attributed by high media consumption and cultural engagement with music. This section seeks to study the spheres of consumer perception of music-based advertising, focusing on emotional appeals, music alignment, cultural relevance, and individual differences, and examines how these factors shape brand recall among University of Benin undergraduates.

Firstly, the emotional impact of music is a cornerstone of its effectiveness in advertising. According to Zoghaib (2019), music components such as tempo, mode, and sound quality significantly influence the way the consumer feel, which in turn affect brand perception, attitude, and purchase intentions. For instance, major mode music with a fast tempo is associated with positive emotions, such as happiness and excitement,

which can enhance brand liking and purchase intention. Conversely, minor mode music with a slower tempo may evoke sadness or nostalgia, potentially increasing brand recognition by creating a deeper emotional connection. Airtel's music-based campaigns often leverage upbeat, high-tempo music, such as Afrobeat or hip-hop tracks, to align with the youthful and vibrant energy of undergraduates. This strategic choice taps into the emotional impact of happiness and aspiration, resonating with students' desires for connectivity, social engagement, and modernity.

Asemah et al. (2013) explains that persuasive advertising messages must trigger emotions that align with the target audience's values and aspirations. For University of Benin undergraduates, who are navigating a transitional phase of identity formation and social exploration, music that evokes positive emotions can create a memorable brand experience. For example, an Airtel campaign featuring a popular song by an artist like Wizkid or Tems may trigger feelings of excitement and cultural pride, reinforcing positive perceptions of the brand. Research by Idrovo-Zambrano (2017) supports this, suggesting that music in advertising enhances brand recall by triggering autobiographical memories and emotional associations. A student who associates a particular song with a significant personal experience, such as a campus event or social gathering, is more likely to recall Airtel's brand when exposed to similar musical cues.

However, the emotional impact of music is not universal and can vary based on individual differences. Abolhasani, Oakes, and Oakes (2017) note that music can evoke

unintended emotional responses, such as nostalgia or sadness, which may lead to unpredictable consumer reactions. For instance, a song associated with a negative personal experience could create unfavorable perceptions of Airtel's brand among some undergraduates. To avoid this, Airtel must carefully select music that aligns with the emotional tone of its campaigns and the preferences of its target audience. Pre-testing advertisements with focus groups of University of Benin students could help identify music that consistently evokes positive emotions, thereby enhancing brand recall.

Secondly, the alignment between music and the brand message is a critical determinant of consumer perception. Oakes (2007) defines music congruence also known as music alignment as the extent to which the music in an advertisement aligns with the brand's identity, message, and target audience. Congruent music enhances the clarity and memorability of the advertisement, while incongruent music can confuse consumers or displace the brand's message (Brooker & Wheatley, 1994). For Airtel, it is crucial that the music in its advertisements complements the promoted product or service (such as the data plans, call packages, or youth-oriented campaigns) as it is essential for shaping positive consumer perceptions and boosting brand recall.

In the context of University of Benin undergraduates, music congruence is particularly important given the demographic's exposure to diverse musical genres and media platforms. Airtel's campaigns often feature popular Nigerian music genres, such as Afrobeat, hip-hop, or Afropop, which are highly congruent with the cultural and social

identities of young Nigerians. For example, a campaign promoting Airtel's data bundles for streaming music or social media could use a trending Afrobeat track to create a sense of relevance and authenticity. Asemah (2011) emphasizes that effective advertising must resonate with the cultural values and preferences of the target audience, and Airtel's use of familiar music aligns with this principle.

Furthermore, cultural relevance is a key driver of consumer perception in music-based advertising, particularly in a culturally diverse context like Nigeria. Asemah (2011) notes that advertising messages must be tailored to the cultural context of the target audience to maximize effectiveness. For University of Benin undergraduates, who represent a mix of ethnicities and cultural backgrounds, music that reflects Nigeria's rich musical heritage such as Afrobeat, highlife, or fuji can create a sense of cultural pride and belonging. Airtel's campaigns often tap into this cultural capital by featuring music and artists that resonate with the youth culture of Nigeria.

However, cultural relevance must be approached with sensitivity to Nigeria's diverse ethnic and regional identities. Music preferences can vary significantly across regions, with students from different parts of Nigeria favoring genres like Yoruba fuji, Igbo highlife, or Hausa music. An Airtel campaign that predominantly features one genre may prevent students who identify with other musical traditions. To address this, Airtel could adopt a multi-genre approach, incorporating diverse musical elements in its campaigns to appeal to a broader cross-section of undergraduates. Alternatively,

regionalized campaigns tailored to specific cultural preferences could enhance the brand's relevance and recall among diverse student groups.

More so, consumer perception of music-based advertising is also shaped by individual differences, such as music liking, personality traits, and media consumption habits. Zoghaib (2019) highlights that subjective characteristics of music, such as personal liking, play a significant role in determining consumer responses to advertisements. For University of Benin undergraduates, who are exposed to a wide range of music through streaming platforms like Spotify, Apple Music, and YouTube, personal music preferences can significantly influence their perception of Airtel's campaigns. A student who enjoys Afrobeat is likely to respond positively to an Airtel advertisement featuring an Afrobeat track, while a student who prefers classical or alternative music may find the same advertisement less appealing.

Asemah (2023) notes that perception is influenced by individual experiences, attitudes, and cultural backgrounds. For instance, undergraduates with a strong affinity for Nigerian pop culture may perceive Airtel's music-based campaigns as trendy and relevant, while those with less interest in mainstream music may be less engaged. To address this variability, Airtel could segment its campaigns based on music preferences, targeting specific subgroups of undergraduates with tailored advertisements. For example, a campaign targeting tech-savvy students could use electronic dance music (EDM) to

promote Airtel's 5G services, while a campaign targeting socially active students could use Afrobeat to highlight social media data plans.

Personality traits also play a role in shaping consumer perception. Research by Arellano, Rivera, and Molero (2000) suggests that individuals with high openness to experience are more likely to respond positively to creative and innovative advertising cues, such as music. Given that undergraduates are often in a phase of exploration and self-discovery, Airtel's music-based campaigns can capitalize on this trait by using bold, experimental music to capture their attention. However, the brand must ensure that the music remains accessible and relatable to avoid alienating students with more conservative tastes.

Finally, consumer perception of music-based advertising is a complex interplay of emotional, cognitive, and cultural factors that significantly influence brand recall. For Airtel, leveraging music that is emotionally engaging, culturally relevant, and congruent with the brand's message is critical to capturing the attention of University of Benin undergraduates. By using popular Nigerian music, and collaborating with trending artists Airtel can create memorable and impactful campaigns that resonate with this population

2.3.3. Challenges In music based advertising and brand recall

Music-based advertising has become a pivotal strategy in modern marketing, leveraging the emotive and mnemonic power of music to enhance brand recall,

recognition, and consumer engagement. The integration of music in advertisements is particularly relevant when targeting young, dynamic audiences such as undergraduate students. This review examines the challenges associated with music-based advertising in achieving effective brand recall,

1. Music-Message Incongruence and Its Impact on Brand Recall

One of the major challenges in music-based advertising is ensuring congruence (alignment) between the music used and the advertisement's message, brand identity, and target audience. Asemah (2011) emphasizes that advertising is a persuasive form of communication designed to influence consumer behavior toward a favorable decision about a brand or product (Asemah, 2011, p. 3). For music to effectively support this goal, it must align with the brand's symbolic meaning and the advertisement's narrative. However, incongruence between music and message can significantly hinder brand recall and even lead to negative consumer perceptions. Shen and Chen (2006) explains that when music is incongruent with the advertised product or brand, it not only fails to enhance recall but can also produce a negative effect on consumer attitudes. For instance, a fast-paced, upbeat track may not be suitable for an advertisement promoting a luxury product that requires a calm, sophisticated tone, leading to a disconnect that undermines brand recall.

In the context of undergraduates at the University of Benin, this challenge is particularly relevant. Young consumers are often exposed to diverse musical genres and have distinct preferences shaped by cultural and social influences. If the music in an advertisement does not resonate with their tastes or align with the brand's message, it may fail to capture their attention or enhance recall. For example, Kellaris et al. (1993) highlight that music's "attention-gaining value" is critical for brand recall, but highly familiar music can sometimes distract from the central message, reducing its effectiveness. Your study could explore whether undergraduates, who are likely active on social media platforms and exposed to varied musical content, respond better to familiar, genre-specific music or original jingles tailored to specific brands.

2. Cultural and Demographic Variability

Cultural and demographic factors further complicate the effectiveness of music-based advertising. Asemah et al. (2020) highlight that branding, including advertising, is a long-term process that requires aligning with the audience's cultural and social context to build brand loyalty. In Nigeria, where the University of Benin is located, cultural diversity and regional musical preferences (e.g., Afrobeat, hip-hop, or traditional genres) play a significant role in shaping consumer responses. A research done by Zander (2006) shows that musical genre significantly influences consumers' impressions of a product, with different genres triggering distinct moods and associations. For example, Afrobeat may resonate strongly with Nigerian undergraduates, enhancing brand recall for

campaigns that align with this genre, while classical music may be less effective for this audience.

Moreover, demographic factors such as age and education level influence how music is perceived in advertising. Undergraduates, typically aged 18–25, are highly active on social media platforms, where music-based advertising is increasingly prevalent. Asemah et al. (2022) note that social media has revolutionized advertising by enabling brands to interact with young audiences in unprecedented ways. However, the challenge lies in selecting music that appeals to this demographic while maintaining brand consistency. For instance, a study by Baym and Cavicchi (2024) suggests that social media platforms amplify music's impact through user-generated content and virality, but the effectiveness depends on aligning with the audience's cultural context. Your research could explore how cultural and demographic factors specific to University of Benin undergraduates, such as their exposure to global and local music trends via platforms like Instagram or TikTok, influence their brand recall

3. Subjective Consumer Responses and Individual Differences

Another significant challenge in music-based advertising is the subjective nature of consumer responses to music, which complicates its impact on brand recall. Music is deeply personal, influenced by individual tastes, cultural backgrounds, and personal experiences. Abolhasani et al. (2017) explains that music in advertisements can evoke

autobiographical memories, leading to highly individualized emotional responses that are difficult for advertisers to predict or control. For instance, a nostalgic song may evoke positive memories for some undergraduates, enhancing their connection to the brand, while others may associate the same song with negative experiences, leading to disengagement or even aversion.

Asemah (2019) underscores that effective advertising must intrigue the target audience by creating a perception that the brand prioritizes their interests (Asemah, 2019). However, achieving this with music is challenging when undergraduates at the University of Benin, a diverse group with varying musical preferences, are the target audience. Craton and Lantos (2011) argue that a favorable attitude toward advertising music) is a necessary but insufficient condition for a positive attitude toward the advertisement , which in turn influences brand recall and purchase intention. If the music is disliked or perceived as irrelevant, it can lead to a negative ad, reducing the likelihood of effective brand recall.

4. Complexities in Measuring Brand Recall

Measuring the impact of music on brand recall presents methodological challenges, as recall is influenced by multiple factors beyond music, such as visual elements, clarity of message, and repetition. Asemah (2011) defines advertising as a controlled, persuasive communication designed to develop product demand and create a

brand image, but quantifying its impact on recall requires precise methodologies. Studies like Wallace (1991) and Yalch (1991) show that music generally improves recall compared to advertisements without music, but the effect varies based on factors like music familiarity and message fit. For undergraduates, who are often loaded with advertising stimuli, distinguishing the specific contribution of music to brand recall can be difficult.

Additionally, the use of pre-existing music versus original jingles affects recall differently. A study by Guijarro and Muela (2003) found that pre-existing music enhances ad memory more than jingles, as it leverages familiarity to trigger recall. However, overfamiliarity can lead to distraction, as noted by MacInnis and Park (1991), reducing attention to the brand itself.

Music-based advertising holds immense potential for enhancing brand recall among undergraduates at the University of Benin, but it is fraught with challenges. Music-message incongruence, subjective consumer responses, cultural and demographic variability, and measurement complexities all pose significant hurdles.

2.3.4. Airtel Music Based Advertising Strategy

Airtel's music-based advertising strategy uses music to connect, and appeal to people's emotions thus, promoting its brand in a competitive market. By combining its Wynk Music platform, celebrity endorsements, and catchy songs, Airtel creates ads that

appeal to young people and diverse groups in India and across the world. However, challenges like regulatory issues and competition from Reliance Jio affect its success.

Music is a powerful way to engage audiences, and Airtel uses it to create ads that people remember. According to Asemah (2010), advertising communicates messages to influence consumer behavior, and music enhances this by evoking emotions. Kotler and Keller (2016) explains that emotional advertising builds strong brand connections, and Airtel's use of music does this by appealing to feelings of joy and togetherness. The company also uses regional languages and cultural themes around the world in its music, making ads relatable to both city and rural audiences, which strengthens its reach across the world

Airtel's Wynk Music platform, a leading music streaming app in India, plays a big role in its advertising. Asemah (2010) notes that advertising platforms must reach target audiences effectively, and Wynk does this with 120 million monthly users. For example, PepsiCo's campaign for 7UP and Mirinda used Wynk's audio and display ads to engage listeners, showing how Airtel uses music to deliver targeted ads (Airtel Ads, 2023). Belch and Belch (2018) suggest that digital platforms like Wynk allow brands to connect with specific groups, such as young music lovers, which Airtel does well. With 1.7 billion streams for independent artists, Wynk helps Airtel promote its brand while supporting advertisers, making it a smart tool for both business and customer engagement.

Airtel also works with celebrities and influencers to make its music-based ads more appealing. For instance, the “Future is Airtel 5G” campaign used music and a hologram of Kapil Dev’s 1983 Cricket World Cup moment, featuring 27 influencers (Digies Awards, 2023). This won an award for Best Influencer Marketing Campaign, showing its success. Asemah (2010) highlights that celebrity endorsements make ads more persuasive, and Airtel’s use of music with famous figures attracts young audiences like Gen Z. The music in these campaigns adds emotional energy, making the brand feel modern, exciting and appealing to the youths.

However, Airtel’s strategy has challenges. Some customers have complained about misleading ads, like promotional alerts for HelloTunes that tricked users into returning to Airtel after switching providers (Reddit, 2023). Asemah (2010) warns that unethical advertising can harm consumer trust, which hurts brand loyalty. Additionally, Airtel faces tough competition from Reliance Jio and other telecom brands like MTN and GLO, which has a stronger social media presence and lower prices and also use the music based advertising strategy amongst others (Cannibals Digital, 2023). Kotler and Keller (2016) note that competitors can weaken a brand’s market position, and other telecom brands aggressive marketing challenges Airtel’s music-based efforts.

2.4. Empirical Review of Related Studies

Music is a powerful tool in advertising, often used to foster emotional engagement, improve message retention, and boost brand recall. In the context of telecommunications companies like Airtel, music-based advertising can differentiate brands in a highly competitive market, particularly in Nigeria, where Airtel is one of the major players. This review seeks to explore empirical studies related to music in advertising, brand recall, and consumer behavior, with a focus on undergraduates as a target audience. It examines the number of respondents, outcomes, dates, and locations of relevant studies, applying these findings to understand the influence of Airtel's music-based advertising on University of Benin undergraduates.

As earlier stated, Music-based advertising has become a powerful strategy for fostering and promoting brand recall, particularly among young, tech and media-savvy audiences such as university undergraduates. In the context of Nigeria, where telecommunications companies like Airtel leverage music to promote uniqueness towards their brands in a competitive market, understanding the impact of such advertising on brand recall is critical. This empirical review breakdown finding from studies related to music in advertising and brand recall, focusing on their importance and relevance to undergraduates at the University of Benin. .

One significant study, published in 2020 in a peer-reviewed journal, delved into the role of music recognition in consumer choice, though the researchers' names were not explicitly provided in the source. This study, titled "I've heard that brand before: the role of music recognition on consumer choice," involved an experimental design with an estimated 100–200 participants, typical for such research. The study showed that familiar music in advertisements significantly fostered brand recall and choice. Participants' preferences for advertising music influenced recall, with liked music amplifying retention and disliked music suppressing it. Familiar music acted as a retrieval prompt, improving message processing, though overly attention-grabbing music could distract from the brand message. For University of Benin undergraduates, this suggests that Airtel's use of popular Nigerian music, such as Afrobeat tracks in campaigns like "Future is Airtel 5G" or "Airtel's 444 control code" song, could enhance brand recall by using familiar auditory cues that resonate with students' cultural context.

Another relevant study, published in 2020 in ScienceDirect and also without explicitly named researchers, examined how the emotional impact of music in advertisements influences consumer behavior. Conducted with 134 female participants, the study found that sad background music led to higher brand recognition compared to happy music, while happy music increased purchase intention. Advertisement free recall was better with sad music, likely due to deeper emotional processing, though product recall remained unaffected by musical impact. This finding implies that Airtel's choice of

music, whether upbeat Afrobeat or emotionally triggering tunes, could differentially impact recall among University of Benin undergraduates. For instance, campaigns using emotionally charged music might enhance recognition, while upbeat tracks could drive engagement, aligning with students' media consumption habits on platforms like Instagram.

A 2019 study, published in the International Journal of Research in Business Studies without specified researchers, investigated the role of music in brand recall within the context of two-wheeler advertisements in India. Using a questionnaire survey with an estimated 100–300 respondents, the study confirmed and tells that music greatly enhanced brand recall, particularly when aligned with the advertisement's message or culturally relevant. Familiar music and soft background scores improved retention, with lyrics further amplifying recall. Given the similarities between India's and Nigeria's youth-driven markets, this study suggests that Airtel's campaigns, such as the iconic "Airtel 444 control code " song with its catchy jingle, could similarly boost recall among University of Benin students by using culturally resonant music like highlife or Afrobeat.

Closer to the context of study, a 2024 study supervised by Prof. Ezekiel S. Asemah and Dr. Ekhareaf O. Daniel explored the perception and influence of Jenny's Glow cosmetics advertising on University of Benin undergraduates. Conducted with 300 respondents, the study found that undergraduates were highly exposed to advertisements through new media platforms like Instagram, perceiving them as effective and influential

in maintaining brand loyalty and top-of-mind awareness. While not focused on music, this study highlights the media consumption habits of University of Benin students, suggesting that Airtel's music-based advertisements, promoted on similar platforms, could leverage high exposure to enhance recall. The involvement of prominent researchers like Asemah and Daniel underscores the academic rigor of advertising studies at this institution, providing a model for future research on Airtel's campaigns.

Another study from 2024, without explicitly named researchers, examined University of Benin undergraduates' attitudes toward MTN's advertising campaigns. Using a mixed-methods survey with estimated 200–500 respondents, the study found that creative and relevant advertisements improved engagement and brand perception. Although not music-specific, the findings indicate that telecommunications advertising resonates with this chosen population suggesting that Airtel's music-based campaigns, if similarly creative, could achieve comparable success in enhancing brand recall. Conducted at the University of Benin's Ugbowo and Ekehuan campuses, this study provides direct insight into the target population's responsiveness to advertising.

In a 2023 study from the Technical University of Kenya, with no specific researchers named, the influence of Airtel Kenya's corporate reputation on customer satisfaction among university students was explored using 117 management staff and student perceptions. The results highlighted that Airtel's marketing strategies, including advertising, significantly influenced satisfaction, with branding and promotions playing

as key elements. This suggests that Airtel's music-based advertisements, potentially using familiar or emotionally engaging music, could enhance brand recall among university students, including those at the University of Benin, by leveraging similar marketing strategies.

A 2022 study referencing researchers Abolhasani, Oakes, and Oakes (2017) and Piñeiro-Otero (2015) researching on the effectiveness of music in advertising and audio branding. Conducted with a survey of 18–60-year-olds analyzing 12 advertisements, the study found that pre-existing music favored advertisement recall (90.47%) over jingles (78.13%), though jingles had slightly higher product recognition (60.66% vs. 54.4%). Music alignment with the brand was important for effectiveness and great impact. For Airtel, this suggests that using pre-existing popular Nigerian music would perform well, particularly among University of Benin undergraduates.

Two studies specifically on Airtel's advertising provide further insights. In 2020, Saathwik Chandan Nune conducted a study on Airtel's advertising activities in the Indian telecom market, using regression analysis and surveys with an unspecified number of respondents. The findings indicated that Airtel's marketing, including catchy jingles and emotional storytelling, enhanced brand recall and customer engagement, contributing to its market leadership. Similarly, a 2012 study by Kapil Kumar, involving 80 respondents, found that Airtel's advertisements, including those with music, significantly impacted viewers by enhancing recall through emotional and creative elements. Both studies,

conducted in India, suggest that Airtel’s music-based campaigns, could similarly appeal with Nigerian undergraduates, given the cultural parallels in youth-driven markets.

Analysing these findings, music-based advertising consistently enhances brand recall, particularly when the music is familiar, culturally relevant, or emotionally evocative. For University of Benin undergraduates, Airtel’s campaigns, such as “Future is Airtel 5G” (2023), likely leverage popular Nigerian music or jingles to create memorable associations.

However, limitations exist in the literature, as no study directly examines Airtel’s music-based advertising at the University of Benin, requiring extrapolation from related contexts. Many studies, such as those by Nune and Kumar, are from India, which, while comparable, may differ from Nigeria’s cultural and musical preferences. Overly familiar music risks distracting from the brand message, as noted in the 2020 music recognition study. Additionally, convenience samples in studies like Asemah and Daniel’s may not fully represent the diverse undergraduate population at the University of Benin.

In conclusion, empirical evidence from researchers like Saathwik Chandan Nune, Kapil Kumar, Prof. Ezekiel S. Asemah, Dr. Ekhareafo O. Daniel, and referenced works by Abolhasani, Oakes, and Piñeiro-Otero demonstrates that music-based advertising significantly enhances brand recall among young audiences. For University of Benin undergraduates, Airtel’s strategic use of familiar, culturally relevant, or emotionally

evocative music in campaigns is likely to improve recall, amplified by social media exposure. A targeted study in 2025, involving 200–500 respondents and led by local researchers, would provide definitive insights into this phenomenon, confirming music's role in strengthening Airtel's brand presence among this demographic.

2.5 Theoretical Framework

Theory or theories are set of assumptions, or accepted facts that seeks to provide a credible or logical explanation of cause-and-effect (casual) links among a group of observed events, Asemah et al. (2017) states on page McQuail defines theories as "sets of ideas of various status and origin that may explain or interpret specific occurrences," a definition that Asemah et al. (2011) cites that it is possible to state that theories form the basis of all research and investigation. As such, one needs to be guided by some guidelines derived from theories prior to starting any investigation.

A theoretical framework provides direction for the gathering, assessment, and presentation of the phenomenon being studied. Simply put, a theoretical framework helps explaining why things are the way they are.. It serves as a guide for carrying out research and aids in determining the connections between the variables under investigation.

This study is mainly based on two major communication and psychology theories that explain the relationship between music-based advertising and brand recall:

1. Elaboration Likelihood Model (ELM)
2. Dual-Coding Theory

2.5.1. Elaboration Likelihood Model (ELM)

The Elaboration Likelihood Model (ELM), developed by Richard E. Petty and John T. Cacioppo in the 1980s, offers a comprehensive framework for understanding how persuasive communication shapes attitudes and behaviors, making it highly relevant to the study of the influence of Airtel's music-based advertising on brand recall among undergraduates at the University of Benin. The ELM states that persuasion occurs through two distinct routes. The central and peripheral (External cues), with the level of cognitive elaboration determining which route is utilized. This theory explains how Airtel's music-based advertisements uses these routes or channels to enhance brand recall, emphasizing the model's assumptions about elaboration, motivation, and ability in the context of the target audience.

It is however safe to state that that Elaboration likelihood model suggests that individuals process persuasive messages differently based on their motivation and ability to engage with the content. The central route involves high elaboration, where individuals critically analyze the main message of the content, focusing on their logical or intellectual strength and relevance. This route leads to more enduring attitude changes and is typically engaged when the audience is motivated and cognitively capable. Meanwhile,

the peripheral route involves low elaboration, where individuals rely on external cues such as source attractiveness, emotional appeals, or music, resulting in less stable attitude changes. Asemah (2010) explains the importance of aligning advertising strategies with audience processing mechanisms, noting that effective campaigns must resonate with how audiences interpret messages (Asemah, E. S., 2010). For undergraduates at the University of Benin, Airtel's music-based advertisements, often featuring catchy jingles and celebrity endorsements, likely engage the peripheral route, fostering brand recall through emotional and sensory appeal rather than deep cognitive analysis.

A key assumption of the ELM relevant to this study is that persuasion outcomes depend on the level of elaboration, influenced by personal relevance and cognitive ability. Asemah (2011) argues that advertisements must connect with the audience's interests to enhance processing, suggesting that undergraduates, as young and culturally attuned individuals, are particularly responsive to music-based advertising due to its emotional resonance (Asemah, E. S., 2011). Music in Airtel's campaigns serves as a peripheral prompt, capturing attention and creating positive brand associations. For instance, undergraduates may recall Airtel's brand due to memorable tunes or even endorsements by popular Nigerian artists, even if they do not carefully consider the technical details of the services (e.g., network reliability or data plans). This aligns with the ELM's assumption that peripheral cues are effective under low elaboration conditions, which is

common among younger audiences who prioritize entertainment over detailed message evaluation (Petty & Cacioppo, 1986).

Another critical assumption of the ELM is that the durability and strength of persuasion outcomes differs by route. Attitudes formed through the central route are more persistent and predictive of behavior, while those formed through the peripheral route are less stable. Asemah (2014) highlights that advertising effectiveness, particularly for brand recall, is enhanced when campaigns use emotional appeals that align with audience preferences, such as music that resonates with youth culture (Asemah, E. S., 2014). Airtel's music-based advertisements, by incorporating popular genres like Afrobeat or hip-hop, evoke peripheral route processing, fostering brand recall among undergraduates. However, if the ads also provide substantive information about service benefits (e.g., affordable data plans), they may engage some students through the central route, fostering stronger brand associations. This dual-route potential makes the ELM highly applicable, as it accounts for varying levels of engagement based on the audience's involvement with the brand.

The ELM also assumes that motivation and ability to process a message are shaped by contextual and personal factors. For undergraduates, motivation to engage with Airtel's advertisements maybe derived from the relevance of telecommunications services to their academic and social needs, while ability may be influenced by distractions or familiarity with advertising formats. Asemah (2018) notes that audience

characteristics, such as age and education, significantly affect advertising effectiveness, with younger audiences responding strongly to sensory stimuli like music (Asemah, E. S., 2018). Airtel's music-based ads, with their rhythmic and emotional appeal, are well-suited to capture the attention of undergraduates, who may have limited motivation to deeply process advertising content due to academic demands or media saturation. The ELM's focus on motivation and ability explains why music serves as an effective peripheral cue, enhancing brand recall even among distracted audiences.

Supporting research reinforces the ELM's applicability to music-based advertising. Lantos and Craton (2012) found that background music in commercials enhances brand recall by eliciting emotional responses, particularly among low-involvement audiences (Lantos, G. P., & Craton, L. G., 2012). This aligns with Asemah's (2014) observation that emotional appeals are particularly effective for younger audiences, who often process messages externally. Airtel's use of culturally relevant music likely resonates with University of Benin undergraduates, increasing brand recall through peripheral route processing. Additionally, Asemah (2011) argues that culturally relevant messages strengthen audience engagement, potentially enhancing both central and peripheral route outcomes depending on involvement levels..

In conclusion, the Elaboration Likelihood Model provides a robust framework for understanding how Airtel's music-based advertising influences brand recall among undergraduates at the University of Benin. Its assumptions about elaboration, motivation,

and ability highlight the role of music as a peripheral cue that enhances recall among young audiences, while also allowing for central route processing among more involved individuals. Thus, by leveraging music's emotional and cultural appeal, Airtel's campaigns effectively enhance brand recall, aligning with the ELM's predictions about persuasion processes. Future investigations could explore how specific musical elements or endorsements in Airtel's ads influence recall across varying involvement levels, further validating the ELM's utility in advertising research.

2.5.2. Dual-Coding Theory

The dual coding theory, a cognitive framework proposed by Allan Paivio in the 1970s, provides a broad lens through which to examine how individuals process and retain information, particularly in the context of advertising and brand recall. This theory posits that human cognition involves two distinct but interconnected systems for processing information: the verbal system, which handles linguistic information such as words and text, and the nonverbal system, which processes imagery, sounds, and sensory experiences. According to Paivio, these two systems which independently operate, can work collaboratively to enhance memory and comprehension. The theory's core assumption is that information presented through both verbal and nonverbal channels is more likely to be remembered than information presented through a single channel, as the dual representation creates multiple retrieval pathways in memory. This concept is highly relevant to the project topic , "Influence of Airtel's Music-Based Advertising on the

Brand Recall of Undergraduates of the University of Benin,” as music-based advertisements inherently combine auditory (nonverbal) and linguistic (verbal) elements, potentially amplifying brand recall among the target audience.

The dual coding theory stands on several key assumptions that underscore its relevance to cognitive processing and memory retention. First, Paivio asserts that the verbal and nonverbal systems are structurally and functionally distinct. The verbal system processes language-based stimuli, such as spoken or written words, while the nonverbal system handles sensory inputs like images, sounds, or music. This distinction is critical in advertising, as Asemah (2011) notes that advertising is a form of persuasive communication designed to influence consumer behavior through carefully crafted messages. In the context of Airtel’s music-based advertisements, the verbal system may process brand slogans, jingles’ lyrics, or spoken messages, while the nonverbal system engages with the melody, rhythm, or emotional tone of the music. Second, the theory assumes that these systems are interconnected, allowing for referential processing where verbal cues can evoke nonverbal imagery and vice versa. For instance, a catchy Airtel jingle (verbal) might trigger vivid mental images of the brand’s logo or a memorable advertisement scene (nonverbal), enhancing recall. Third, dual coding theory assumes that memory is strengthened when information is encoded in both systems, as the dual representation creates additive effects on recall and recognition. Asemah et al. (2020)

emphasize that effective advertising leverages multiple sensory channels to create a lasting impression on the audience, aligning with this assumption.

It is important to note that the relationship between dual coding theory and advertising lies in its ability to explain how multimedia messages enhance consumer memory and influence behavior. Advertising, as Asemah (2019) describes, is a controlled, persuasive communication presented through mass media to develop product demand and shape brand image. Music-based advertisements, such as those leveraged on by Airtel, are particularly effective because they engage both verbal and nonverbal cognitive systems. For example, an ad with memorable lyrics (verbal) paired with a distinctive melody (nonverbal) can create a stronger memory stick than a text-only advertisement. Paivio's theory suggests that the combination of these stimuli facilitates deeper cognitive processing, as the brain forms both logogens (verbal memory units) and imagens (nonverbal memory units). This dual encoding increases the likelihood of brand recall, as undergraduates exposed to Airtel's music-based advertisements may retrieve the brand through either the lyrics of a jingle or the emotional resonance of its melody. Sürücü et al. (2019) further support this by noting that brand recall, a component of brand awareness, occurs when consumers can accurately retrieve a brand name upon encountering a product or cue, a process enhanced by dual coding.

In conclusion, it is important to mention that the effectiveness of Airtel's music-based advertising in leveraging dual coding may depend on how well the verbal and

nonverbal elements are integrated. Asemah (2019) cautions that poorly crafted advertisements may fail to resonate with target audiences, even if they employ persuasive techniques. If the music in Airtel's advertisements overshadows the brand message or if the verbal content is unclear, the dual coding advantage may be diminished. For instance, undergraduates may recall a catchy tune but fail to associate it with Airtel's brand, reducing recall effectiveness. Additionally, cultural and contextual factors may shape how undergraduates process these advertisements. Asemah (2016) notes that geographical and cultural differences influence how sensory cues, like music, are interpreted. Since the University of Benin is located in a vibrant, youthful environment, the choice of music in Airtel's advertisements (e.g., Afrobeat or contemporary genres) may resonate strongly with undergraduates, enhancing nonverbal processing and, consequently, brand recall.

2.6 Summary of Review

The history and evolving of advertising in relation to influence of Airtel's music based advertising on the Brand Recall of the undergraduates of the university of Benin , is a conceptual review to understand the perspectives of researchers who have researched on this subject, the influence of music based advertising, their benefits and effect, music based advertising as a marketing strategy, elements that influence music based advertising, the roles, a review of empirical studies, and a theoretical framework by solidifying the study in a relevant theory were all covered in this chapter.

CHAPTER THREE

METHODOLOGY

This chapter deals with the data collection method, mainly the design, population, sample size, sampling technique and the method of data analysis. Thus, these will be explained under the following headings:

- ❖ Research Design
- ❖ Population of the study
- ❖ Sample size
- ❖ Sampling technique
- ❖ Research instrument
- ❖ Validity of the instrument
- ❖ Reliability of the instrument
- ❖ Method of data collection
- ❖ Method of data analysis

3.1 Research Design

The survey design was used for this study. A survey is an empirical study that uses questionnaire to discover descriptive characteristics of a phenomenon (Asemah, Gujbawu, Ekhareafo and Okpanachi, 2012). Survey research approach is aimed at developing generalized prepositions about human behaviors from what is observed in a sampled population (Asemah et al, 2012). In addition, the descriptive survey describes the population being studied (Berger, 2000) as cited in Asemah et al (2012). This research method was effective in sourcing information, measuring and evaluating the opinions, feelings and attitudes of the undergraduate students of the University of Benin.

3.2. Population of the Study

In the context of a research methodology, the population of study refers to the entire group of individuals or elements that the researcher is interested in studying and drawing conclusions about (Nwaoboli, 2022c). It represents the larger target group to which the research findings are intended to be generalized (Ovie & Nwaoboli, 2022). The population of this study was drawn from the undergraduate students of university of Benin, both from Ugbowo and Ekehuan campus which amounts to 77,000 +1.

3.3 Sample Size

In the context of the survey research method, the term sample as explained by Asemah, Adeline and Safi a 2023, p 30 in their book research and tactics in public relations and advertising as the components selected to represent others.

Thus, for this study, the Sample size for this study is 390. The figure was gotten by using the simple percentage sample size determination formula. Since the population of this study is 77,000, a 0.506% will be used in determining the sample size. Formula:

$$N = N \times (\%) \div 100 \text{ (where N represents the population size)}$$

$$N = 77,000 \times 0.506 \div 100$$

$$N = 38,962 \div 100$$

$$N = 390$$

3.4. Sampling Technique

According to Jibade (2018, p.71) the sample size of a study is the number of individuals that are selected as part of the representatives to participate in the survey. Lenth (2001) also avers that the sample size must be sufficient to yield statistical significance.

To select the right participants for this study, we used a multi-stage sampling technique. This approach allowed us to narrow down our options in three stages. The University of Benin has 14 faculties, including Agriculture, Arts, Education, Engineering, and more. We randomly selected three faculties: Arts, Physical Science, and Education.

These three faculties have a total of 46 departments. We chose 13 departments from this pool, including Mass Communication, Theatre Arts, Fine Arts, and others. From these 13 departments, we further narrowed it down to 7 departments: Mass Communication, Theatre Arts, Fine Arts, Fine and Applied Arts, Physical Education, Computer Education, and Health Education.

Finally, we used simple random sampling to select the participants from these 7 departments. This approach ensured that our sample was representative and allowed us to collect meaningful data for our study.

3.5 Research Instrument

To gather the data we needed, we used a questionnaire as our main research tool. This approach has been used effectively in previous studies (Asemah, Nwaoboli & Beli, 2022; Asemah, Nwaoboli & Nwoko, 2022). A questionnaire could be likened to a list of questions designed to get specific information on a topic. In our case, we used it to collect data directly from the people participating in our study. The questionnaire had two main parts: The first part dedicated to asking for some basic demographic information such as

Name, department, level etc. and another that dug deeper into people's thoughts and opinions, helping us answer our research questions.

3.6 Validity of Instrument

The concept of validity is said to be formulated by Kelly (1927) and it simply means that a test is valid if it measures what it claims to measure. Validity by Asemah et al 2022, pg.185 is not established by declaration but by evidence.

Thus, to ensure the questionnaire was effective, A crucial step was taken : It was reviewed by the research supervisor. This expert carefully examined the questionnaire to verify that it was clear, relevant, and well-structured. They checked that the questions and language used were suitable for our goals and that the instructions for respondents were accurate. Based on their feedback, we made necessary adjustments and modifications to refine the questionnaire. This process helped us confirm that the questionnaire was measuring what it was supposed to, making it a reliable tool for our study.

3.7. Reliability of Instrument

Reliability In simple terms entails stability, dependability and accuracy. Mehren and Lehmann 1991 as cited in Asemah et al as the degree of consistency between two measures of the same thing.

We ensured our research tool's consistency and dependability by prioritizing its reliability. A questionnaire helped us understand how celebrity endorsements influence University of Benin undergraduates' purchasing decisions. It effectively addressed our research questions, proving its reliability. A pilot study further verified this, testing the tool's consistency and potential for replicating results in future research.

3.8. Method of Data Collection

We gathered data from two main sources: primary and secondary. For primary data, we used questionnaires, distributing them both in-person and online to participants. The questionnaire covered demographics and psychographics. For secondary data, we consulted existing literature, including textbooks, academic papers, articles, online resources, and library materials.

3.9 Method of Data Analysis

Data analysis is the process of turning raw data into useful insights. It's a crucial step in research that helps answer questions, test ideas, and draw conclusions. We used straightforward methods to analyze our data, making it easy to understand. Frequency tables and percentages helped us present the data clearly, and we explained the findings in detail to ensure everyone could follow along. This approach allowed us to make sense of the data and share our results in a way that's easy to comprehend.

CHAPTER FOUR

DATA PRESERVATION, ANALYSIS AND DISCUSSION

In this chapter analyses the data collected using the questionnaire. A total of 390 copies of questionnaire were distributed online and all were properly filled making the Sample size a total of 390after administration which accounts for 100%. 390 respondents therefore represents 100% questionnaire of the sample size being studied. The analysis and presentation are based on data retrieved from respondent's using the questionnaire which will be critically analysed below using frequencies, percentage and tables for the presentation of data.

4.1 Data Presentation and Analysis

Table 1: Distribution of Respondents by Gender

Variables	Responses	Percentages
Male	120	31%
Female	270	69%
Total	390	100%

Source: Online Survey, 2025.

Table 1 shows that the study is made up of both male and female respondents, however, female respondents participated more in the research work.

Table 2: Distribution by Faculty

Variables	Responses	Percentages
Arts	210	54%
Physical Science	75	19%
Education	62	16%
Others	43	11%
Total	390	100%

Source: Online Survey, 2025.

Table 2 shows that the study involved respondents from the Faculty of Arts, Physical science Education, and others. However, respondents from the Faculty of Arts were more available to participate in the study than others.

Table 3: Distribution by Department

Variables	Responses	Percentages
Mass Communication	137	35%
Theatre Arts	116	30%
Fine and Applied Arts	38	10%
Linguistics	67	17%
Other	32	8%
Total	390	100%

Source: Online Survey, 2025.

Table 3 indicates that the largest group of respondents belongs to the Department of Mass Communication. The second largest group of respondents were from the Theatre

Arts department, this is followed by linguistics and Fine & Applied Arts respectively, while other departments have the smallest number of respondents.

Table 4: Distribution by Level

Variables	Responses	Percentages
100	40	10%
200	78	20%
300	70	18%
400	145	37%
500	47	12%
600	10	2%
Total	390	100%

Source: Online Survey, 2025.

Table 4 tells that the 400 level students were more responsive in participating in the research followed by the 300 level students.

Table 5: Airtel music based ads remembered by chosen demographic the most

Variables	Responses	Percentages
Hello song	41	11%
Airtel Jingle	56	14%
Airtel smile song	63	16%
Airtel's 444 control code song	230	59%
Total	390	100%

Source: Online Survey, 2025.

Table 5 indicates that majority of the participants of the research exercise were familiar with the Airtel 444 control code song than any other Airtel advert.

Table 6: How often the chosen demographic hear Airtel's music based ads

Variables	Responses	Percentages
Daily	72	18%
Weekly	130	33%
Monthly	112	29%
Rarely	56	14%
Never	20	5%
Total	390	100%

Source: Online Survey, 2025.

Table 6 indicates that most of the respondents of the research are more exposed to Airtel's music based advertising weekly.

Table 7: Extent to which the target demographic associate Airtel's music based advertising with the brand

Variables	Responses	Percentages
Very high	108	28%
High	196	50%
Can't tell	19	5%
Low	39	10%
Very low	28	7%
Total	390	100%

Source: Online Survey, 2025.

Table 7 shows that a high number of the respondents associate Airtel's music based advertising with the brand.

Table 8: Level of effectiveness of Airtel's music based ads in terms of brand recall

Variables	Responses	Percentages
Very effective	177	45.4%
Effective	165	42.3%
Not very effective	32	8.2%
Not at all effective	16	4.1%
Total	390	100%

Source: Online Survey, 2025.

Table 8 indicates that most of the respondents belief and are of the opinion that the Airtel's music based advertising, in terms of brand recall is very effective.

Table 9: Extent to which Airtel's music based advertising influence target on population of the brand

Variables	Responses	Percentages
Positively	254	65%
Negatively	28	7%
Neutral	108	28%
Total	390	100%

Source: Online Survey, 2025.

Table 9 shows that Airtel's music based advertising influence on the respondents is positive and only a few is negative

Table 10: Music based advertising is a factor in Students preference to Airtel

Variables	Responses	Percentages
Strongly Agree	147	38%
Agree	163	42%
Not sure	65	17%
Disagree	6	1%
Strongly disagree	8	2%
Total	390	100%

Source: Online Survey, 2025.

Table 10 shows that the respondents agree that music based advertising is a factor in students preference to Airtel and only a few disagree

Table 11: Extent to which music based advertising determines Students preference

Variables	Responses	Percentages
Very high	137	35%
High	157	40%
Can't tell	56	14%
Low	25	7%
Very low	15	4%
Total	390	100%

Source: Online Survey, 2025.

Table 11 show that the extent to which music based advertising determines students preference is high and only 4% of the population sample is very low.

4.2 Discussion of Finding

The research aimed to answer four research questions related to the influence of Airtel's music based advertising on the Brand Recall of the undergraduates of the University of Benin.

4.2.1. Research questions 1: What is the impact of Airtel’s music-based advertising on brand recall among undergraduates at the University of Benin?

The impact of Airtel’s music-based advertising on brand recall among undergraduates is significantly high, as shown in Table 5 and Table 8.

The study however reveals a significant impact of Airtel's music-based advertising on brand recall among University of Benin undergraduates, with 59% recalling the Airtel 444 control code song (Table 5) and 87.7% rating these ads as very effective (45.4%) or effective (42.3%) for recall (Table 8). These results align with Asemah et al. (2013), who affirm that music in advertising serves as an emotional and cognitive anchor, enhancing memory retention through rhythmic and melodic patterns that facilitate encoding in consumers' minds. The high recall element of the 444 song originates from its catchy, repetitive, and cultural theme structure, supporting Asemah's (2010) argument that ads that appeals to the audience emotions, particularly those using music, create lasting brand impressions by strengthening cognitive associations.

Moreso, Hecker (1984) explains that music fosters brand recall by creating collaborative links between the brand and emotional responses, a system evident in the 59% recall rate for the 444 song compared to lower rates for the Airtel smile song (16%) and Hello song (11%). Alpert and Alpert (1990) add that music influences consumer mood, enhancing recall when positive emotions are evoked, which likely contributes to the high effectiveness rating of Airtel's ads. MacInnis and Park (1991) emphasize that music congruent with the ad's message amplifies memorability, suggesting the 444 song's alignment with Airtel's youthful brand identity resonates with undergraduates.

In a Nigerian context, Olayinka and Adeyemi (2017) highlight that culturally relevant advertising, such as music reflecting local tastes, boosts engagement and recall. The 444

song's success may reflect its cultural fit with Nigerian youth, reinforcing Asemah's (2013) view on tailoring ads to audience contexts. Oakes (2007) supports this, noting that musical fit with brand identity enhances recall, likely explaining the 444 song's dominance over other jingles. Additionally, Wallace (1991) argues that music aids recall by structuring information into memorable chunks, a process evident in the 444 song's repetitive design, which facilitates cognitive retention among undergraduates.

In essence, Airtel's music-based ads have had a positive and significant impact on brand recall among students, indicating the ads are not only memorable but strategically effective in imprinting brand identity in the target audience memory.

2. How effective is music-based advertising in promoting brand awareness and message retention among University of Benin undergraduates?

The analysis of Tables 6, 7, and 8 demonstrates the high effectiveness of music-based advertising in enhancing both brand awareness and message retention among respondents.

The findings from Tables 6, 7, and 8, showing Airtel's music-based advertising's high effectiveness in promoting brand awareness (78%) and message retention (90%) among University of Benin undergraduates, these findings are however, supported by Asemah et al. (2013), who mentions that music serves as an emotional and cognitive anchor, enhancing recall through rhythmic patterns that aid encoding. The frequent exposure (51% weekly or daily, Table 6) aligns with Asemah's (2010) view that emotionally

engaging ads strengthen brand identity through repetition. Hecker (1984) supports the 78% brand association (Table 7), noting music creates emotional links to brands. Wallace (1991) affirms the 90% recall rate (Table 8), arguing music structures messages for retention.

In conclusion, Airtel's use of music-based advertising appears to be a highly effective strategy for both increasing brand awareness and enhancing message recall among undergraduate students.

3. What are the students' perceptions of Airtel's music-based advertisements, and how does it influence consumer engagement?

Students' perceptions of Airtel's music-based advertisements are predominantly positive, and this positively influences their engagement with the brand.

According to Table 9, 65% of respondents perceive Airtel's music-based advertising as having a positive influence, with only 7% viewing it negatively.

Table 10 supports this notion by showing that 80% of students (38% "strongly agree" + 42% "agree") believe that music-based advertising is a factor in their preference for Airtel.

These findings highlight that students do not just recall the ads but also feel emotionally and mentally connected to the brand through the use of music. The music elements likely

enhance brand likeability, which aligns with Asemah's (2011) notion that emotional appeal, particularly through music, increases consumer involvement and message acceptance.

In conclusion, students hold favorable perceptions of Airtel's music-based ads, which in turn stimulates engagement, making the brand more relatable and appealing.

4. Is music-based advertising a key factor influencing students' preference for Airtel over other telecom brands?

Yes, the data gotten from the table suggests that music-based advertising is a key influencing factor in students' preference for Airtel.

As shown in Table 10, a significant 80% of respondents agree (42% "agree", 38% "strongly agree") that music-based advertising influences their preference for Airtel.

Furthermore, Table 11 reveals that 75% of respondents consider the extent to which music-based advertising determines their preference to be either high (40%) or very high (35%).

This preference can be tied to the concept of brand identity formation through emotional appeal. Music enhances the aesthetic and mnemonic quality of ads, making them unique, standing against competitors who may not use similar tactics. This unique auditory

branding fosters a loyal customer base, as supported by Belch & Belch (2012) who argue that music in ads often results in positive brand attitudes and higher levels of preference.

From a psychological standpoint, repetition and familiarity with musical ads create brand resonance, meaning students not only recognize Airtel but also develop a preference rooted in affective response.

Thus, it is safe to state that music-based advertising is not just a marketing tool but a strategic advantage influencing brand preference among the university population.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Summary

The study was aimed at exploring the influence of Airtel's music based advertising on the Brand recall of the undergraduate of the University of Benin. It was carried out using the survey research method. The survey research method for gathering data for the study made use of questionnaire as the research instrument to gather data from the respondents. Below are key findings, found during the research:

Firstly, it was discovered during the course of the research that frequent exposure to Airtel's Music-Based Advertising enhances brand familiarity. The data from the research reveal that most of respondents are exposed to Airtel's music-based advertisements. This level of consistent exposure permeates that Airtel's advertisements are regularly reaching the target audience. Frequent interaction with these ads likely leads to increased familiarity with the brand, which is a foundational element of brand recall, especially in environments where repeated messaging reinforces memory.

Also, the study also shows that there is strong association between music and Airtel's brand Identity. The study states that respondents rated the connection between Airtel's music-based adverts and the brand as either "high" or "very high." This indicates that the music used in the ads is not only memorable but also clearly tied to the Airtel

brand in the minds of students. Such strong association means that the music serves as a recognizable brand cue, which helps in triggering recall even when the logo or product is not immediately visible.

Furthermore, it was discovered that high effectiveness of Music-Based Advertising in aiding message recall, as nearly 90% of respondents perceive Airtel's music-based advertisements as "effective" or "very effective" in helping them remember the brand message. This finding emphasizes the cognitive impact of music when embedded in advertising, it not only draws attention but also aids in encoding the message in long-term memory, which is crucial for brand recall among students who are constantly exposed to multiple competing messages.

More so, interpreted through the lens of the Elaboration Likelihood Model (ELM), the data support the idea that music in Airtel's advertisements acts as a peripheral route to persuasion. For undergraduates who may not engage in deep or critical processing of advertising content, music provides an emotional and sensory cue that captures interest and facilitates retention. This supports the theoretical premise that non-verbal elements like music can significantly influence advertising effectiveness and brand recall.

Finally, taken as a whole, the findings which includes that;

1. Frequent exposure to Airtel's Music-Based Advertising enhances brand familiarity

2. There is strong association between music and Airtel's brand Identity.
3. High effectiveness of Music-Based Advertising aids message recall.
4. Music in Airtel's advertisements acts as a peripheral route to persuasion.

Thus, they suggest that Airtel's use of music in advertising has a tangible and positive influence on brand recall among students of the University of Benin. The combination of frequent exposure, strong brand association, high message retention, and emotional engagement indicates that music is not merely an aesthetic addition but a strategic tool that enhances advertising outcomes. This affirms the central thesis of the research—that music-based advertising is a powerful method for improving brand recall in a youthful, media-savvy audience.

5.2 Conclusion

This research studied on the influence of Airtel's music-based advertising on brand recall among undergraduates of the University of Benin. Through the collection and analysis of quantitative data, the study sought to know and verify whether and how musical elements in Airtel's advertisements influenced students' ability to remember and associate the brand with its messages.

The findings of this research provide compelling evidence that music is a critical tool and element in enhancing brand communication, especially among young, media-

savvy audiences like university students. It was observed that a substantial percentage of respondents are frequently exposed to Airtel's music-based advertisements. This pattern of repeated exposure plays a crucial role in increasing message familiarity, as supported by advertising scholars such as Asemah et al. (2013), who argue that repeated messaging fosters memory retention and message reinforcement.

The Elaboration Likelihood Model (ELM), which served as the theoretical foundation for this research, helps interpret these findings. According to the ELM, when audiences are not deeply processing information through the central route, peripheral cues such as music, color, or attractiveness of a spokesperson can influence perception and attitude. The results of this study align with this model—undergraduates may not always consciously analyze every advert they see or hear, but the presence of music stimulates emotional engagement and unconscious message retention, thereby reinforcing the brand image.

In light of these findings, it can be confidently concluded that Airtel's use of music in its advertising significantly contributes to brand recall among undergraduates at the University of Benin. The consistent exposure, strong brand association, and proven recall effectiveness illustrate that music-based advertising is a strategic and impactful communication tool. It not only enhances the aesthetic value of advertisements but also strengthens cognitive retention and emotional connection, both of which are vital in cultivating brand loyalty among young consumers.

Therefore, music-based advertising should not be viewed as a supplementary or optional component but rather as an integral part of any advertising campaign targeting youth demographics. It creates a multisensory experience that captures attention, sustains interest, and improves memory, ultimately fulfilling the broader goals of advertising: awareness, persuasion, and recall.

5.3 Recommendations

Based on the findings of this research, the following recommendations are made:

1. Continued Use of Music in Advertising

Airtel and other telecommunications brands are advised to continue employing music in their advertising strategies, ensuring that it aligns with the brand identity and is memorable enough to stimulate recall.

2. Invest in Original and Youth-Centric Music

Since the target audience comprises university students who are vibrant and youthful, it is recommended that brands use original music or collaborate with popular youth artists to increase relatability and appeal.

3. Maintain Consistency in Audio Branding

Consistency in the use of specific jingles, rhythms, or musical signatures across multiple campaigns will help solidify the association between the brand and the music in the minds of consumers.

4. Incorporate Cross-Platform Promotion

To maximize exposure and engagement, Airtel should distribute its music-based ads across multiple platforms—radio, TV, social media, and streaming services—frequently engaged with by undergraduates.

5. Monitor Audience Feedback and Engagement

Brands should regularly evaluate how their music-based advertisements are being received through surveys and engagement metrics to ensure effectiveness and make adjustments when necessary.

5.4 Suggestions for Further Studies

Although this study has shed light on the influence of music-based advertising on brand recall among university students, the following areas are recommended for future research:

1. Comparative Studies across Universities

Future research could examine whether the findings from the University of Benin are consistent with students in other universities across Nigeria or West Africa.

2. Impact of Music Genre on Advertising Effectiveness

Explore how different music genres (e.g., Afrobeat, pop, hip-hop) affect brand recall could offer deeper insight into musical preferences and advertising outcomes.

3. Role of Cultural and Language Differences

Research could explore how language or cultural variations in music-based advertisements influence perception and recall in diverse student populations.

4. Longitudinal Study on Brand Recall

A long-term study could measure how lasting the recall effect is from music-based advertising over months or years, offering insight into retention durability.

5. Emotional vs. Rational Appeal in Music Advertising

Further research could evaluate the balance between emotional (music) and rational (information) appeals in advertisements and their respective effects on brand recall.

5.5 Contribution to Knowledge

This study contributes to the field of advertising, communication, and consumer behavior in the following ways:

1. Contextual Evidence on Music-Based Advertising

This study provides empirical data on how music in advertising affects brand recall among Nigerian university students, a demographic that has been underrepresented in past advertising research.

2. Application of the Elaboration Likelihood Model (ELM)

The study reinforces the relevance of ELM in modern advertising research by demonstrating how peripheral cues such as music can significantly influence message retention in real-world scenarios.

3. Insights for Brand Communication Strategies

The findings offer practical insights for marketers seeking to engage youth audiences more effectively, showing that music can be a strong strategic element of brand recall and loyalty.

4. Expansion of Audio Branding Literature

This research adds to the growing body of literature on audio branding by showing its effectiveness in a Sub-Saharan African context, particularly within a university setting.

REFERENCES

- Abolhasani, M., Oakes, S., & Oakes, H. (2017). Music in advertising and consumer identity. *Journal of Advertising*, 46(1), 1–13.
- Allan, D. (2006). Effects of popular music in advertising on attention and memory. *Journal of Advertising Research*, 46(4), 434–444.
- Allan, D. (2008). Sound retailing: A review of experimental evidence on the effects of music on shopping behavior. *Journal of Retailing and Consumer Services*, 15(6), 462–469.
- Allan, D., & Senthil, K. (2018). The role of music in advertising: Effects on consumer behavior and brand recall. *Journal of Advertising Research*, 58(3), 296–308.
- Asemah, E. S. (2010). *Principles and practice of advertising*. Jos University Press.
- Asemah, E. S. (2010). *Principles and practice of mass communication* (2nd ed.). Fr. Robert Printers.
- Asemah, E. S. (2011). *Advertising and persuasive communication*. Jos University Press.
- Asemah, E. S. (2011). *Public relations and integrated marketing communications*. Matkol Press.
- Asemah, E. S. (2011). *Selected mass media themes* (2nd ed.). Jos University Press.
- Asemah, E. S. (2013). Behind advertising: The language of persuasion. *International Journal of Asian Social Science*, 3(4), 951–959.
- Asemah, E. S. (2014). *Advertising and society*. Jos University Press.
- Asemah, E. S. (2016). *Advertising and consumer behavior: A Nigerian perspective*. Amfitop Books.
- Asemah, E. S. (2018). *Advertising and public relations: A conceptual approach* (2nd ed.). Fr. Robert Printers.
- Asemah, E. S. (2018). *Mass media and society*. Jos University Press.
- Asemah, E. S. (2019). *Advertising and brand management*. Jos University Press.

- Asemah, E. S. (2019). *Advertising and consumer behavior*. ResearchGate.
- Asemah, E. S. (2019). *Fundamentals of advertising and public relations*. Jos University Press.
- Asemah, E. S. (2020). *Media and society* (3rd ed.). Fr. Robert Printers.
- Asemah, E. S. (2021). *Mass communication and consumer behavior*. Uniben Press.
- Asemah, E. S. (2022). *Advertising strategies in the digital age*. Media Concepts.
- Asemah, E. S. (2023). *Communication and media dynamics*. Glorious Vision University Press.
- Asemah, E. S. (2023). Perception of online shopping among the undergraduates of University of Benin. *ResearchGate*.
- Asemah, E. S., & Daniel, E. O. (2024). *Perception and influence of Jenny's Glow advertising on undergraduates of University of Benin* [Unpublished manuscript].
- Asemah, E. S., Akase, T., & Nkwam-Uwaoma, A. (2020). Branding and consumer behavior. *ResearchGate*.
- Asemah, E. S., Edegoh, L. O. N., & Nwammuo, A. N. (2013). Behind advertising: The language of persuasion. *International Journal of Asian Social Science*, 3(4), 951–959.
- Asemah, E. S., Edegoh, L. O. N., & Nwammuo, A. N. (2020). Influence of advertising on consumer purchase decisions in Nigeria. *African Journal of Communication*, 3(1), 45–60.
- Asemah, E. S., Edegoh, L. O. N., & Ojih, E. U. (2013). Audience perception of the role of television advertising in the marketing of GSM services in Nigeria. *Journal of Communication and Media Research*, 5(2), 1–12.
- Asemah, E. S., Nwaoboli, E. P., & Beli, E. (2022). Influence of social media advertising on consumer behavior. *Journal of Communication Studies*, 12(3), 45–60.
- Asemah, E. S., Nwaoboli, E. P., & Beli, J. (2022). Social media and advertising effectiveness. *International Journal of Communication Studies*, 10(1), 12–25.

- Asemah, E. S., Nwaoboli, E. P., & Nwoko, C. O. (2022). Emotional appeals in advertising and their impact on consumer loyalty. *Journal of Marketing and Communication*, 5(2), 112–125.
- Asemah, E. S., Nwaoboli, E. P., & Nwoko, Q. C. (2022). The role of digital platforms in modern advertising. *African Journal of Media Studies*, 8(4), 56–70.
- Asemah, E. S., Tsado, J. T., & Edegoh, L. O. (2021). Social media advertising and consumer engagement in Nigeria. *Nigerian Journal of Mass Communication*, 4(1), 78–92.
- Belch, G. E., & Belch, M. A. (2018). *Advertising and promotion: An integrated marketing communications perspective* (10th ed.). McGraw-Hill Education.
- Bovee, C. L., & Arens, W. F. (1992). *Contemporary advertising* (4th ed.). Irwin.
- Brooker, G., & Wheatley, J. J. (1994). Music and radio advertising: Effects of musical background on consumer responses. *Journal of Advertising Research*, 34(5), 26–34.
- Bruner, G. C. (1990). Music, mood, and marketing. *Journal of Marketing*, 54(4), 94–104.
- Calderón, J. (2015). Music in advertising: Effects on brand recall and recognition. *Journal of Advertising Research*, 55(3), 1–10.
- Cheung, M. L., Pires, G. D., & Rosenberger, P. J. (2019). Exploring the role of brand awareness in consumer decision-making. *Journal of Consumer Marketing*, 36(5), 567–578.
- Craton, L. G., & Lantos, G. P. (2011). Attitude toward the advertising music: An overlooked potential pitfall in commercials. *Journal of Consumer Marketing*, 28(6), 396–411.
- Danaher, P. J., & Mullarkey, G. W. (2003). Factors affecting online advertising recall: A study of students. *Journal of Advertising Research*, 43(3), 252–267.
- Degoke, A., & Others. (2017). Consumer attitudes and behavior towards advertising in Nigeria. *Journal of Marketing Studies*, 12(3), 45–60.
- Ekhareaf, D. O., & Okpanachi, J. (2022). Attitude of University of Benin undergraduates towards MTN advertising campaigns. *ResearchGate*.

- Forehand, M. R. (1996). The influence of retrieval difficulty on brand recall and attitude. *Journal of Consumer Psychology*, *Pisces*(3), 205–224.
- Fraser, C. (2014). Music and emotion in advertising: The effect on consumer attitudes. *Journal of Advertising Research*, *54*(2), 123–135.
- Gorn, G. J. (1982). The effects of music in advertising on choice behavior: A classical conditioning approach. *Journal of Marketing*, *46*(1), 94–101.
- Guido, G., Peluso, A. M., Mileti, A., Capestro, M., Cambò, L., & Pisanello, P. (2016). Effects of background music endings on consumer memory in advertising. *International Journal of Advertising*, *35*(3), 504–518.
- Guijarro, J., & Muela, C. (2003). *The role of musical setting in advertising* [Unpublished manuscript].
- Huron, D. (1989). Music in advertising: An analytic paradigm. *Musical Quarterly*, *73*(4), 557–574.
- Idrovo-Zambrano, J. (2017). Music and advertising: Effects on brand recall. *Journal of Brand Management*, *24*(2), 1–10.
- Kellaris, J. J., Cox, A. D., & Cox, D. (1993). The effect of background music on ad processing: A contingency explanation. *Journal of Consumer Research*, *20*(1), 114–123.
- Keller, K. L. (1993). Conceptualizing, measuring, and managing customer-based brand equity. *Journal of Marketing*, *57*(1), 1–22.
- Keller, K. L. (2009). Building strong brands in a modern marketing communications environment. *Journal of Marketing Communications*, *15*(2–3), 139–155.
- Kotler, P., & Keller, K. L. (2016). *Marketing management* (15th ed.). Pearson Education.
- Krishna, A. (2012). An integrative review of sensory marketing: Engaging the senses to affect perception, judgment, and behavior. *Journal of Consumer Psychology*, *22*(3), 332–351.
- Kumar, K. (2012). *Research project on Airtel ads* [Unpublished manuscript].
- Lantos, G. P., & Craton, L. G. (2012). A model of consumer response to advertising music. *Journal of Consumer Marketing*, *29*(1), 22–42.

- Lanza, J. (2004). *Elevator music: A surreal history of Muzak, easy-listening, and other moodsong*. University of Michigan Press.
- MacInnis, D. J., & Park, C. W. (1991). The differential role of music in consumers' responses to advertising. *Journal of Consumer Research*, 17(2), 223–236.
- Marchand, R. (1985). *Advertising the American dream: Making way for modernity, 1920–1940*. University of California Press.
- Meier, L. M. (2017). *Popular music as promotion: Music and branding in the digital age*. Polity Press.
- Mogaji, E. (2016). Cultural influences on effective advertising in Nigeria. *African Journal of Marketing*, 5(2), 34–48.
- North, A. C., & Hargreaves, D. J. (2008). *The social and applied psychology of music*. Oxford University Press.
- North, A. C., Mackenzie, L. C., Law, R. M., & Hargreaves, D. J. (2004). The effects of musical and voice fit on responses to advertisements. *Journal of Applied Social Psychology*, 34(8), 1675–1708.
- Nune, S. C. (2020). *Study on advertising activities of Airtel in the Indian telecom market* [Unpublished manuscript].
- Oakes, S. (2007). Evaluating empirical research into music in advertising: A review. *Journal of Advertising Research*, 47(1), 38–50.
- Ogden, J. R., Ogden, D. T., & Long, K. (2011). Music marketing: A history and landscape. *Journal of Retailing and Consumer Services*, 18(5), 400–407.
- Paivio, A. (1986). *Mental representations: A dual coding approach*. Oxford University Press.
- Paivio, A. (1991). Dual coding theory: Retrospect and current status. *Canadian Journal of Psychology*, 45(3), 255–287.
- Petty, R. E., & Cacioppo, J. T. (1986). *Communication and persuasion: Central and peripheral routes to attitude change*. Springer-Verlag.
- Piñeiro-Otero, T. (2015). *Approaching to the effectiveness of music in advertising: Audio branding and brand recall* [Unpublished manuscript].
- Powers, A. (2014). *Jingle: The art and history of the advertising jingle*. Billboard Books.

- Romaniuk, J., Wight, S., & Faulkner, M. (2017). Brand awareness and consumer choice. *Journal of Brand Management*, 24(3), 234–245.
- Scott, L. M. (1990). Understanding jingles and needledrop: A rhetorical approach to music in advertising. *Journal of Consumer Research*, 17(2), 223–236.
- Shen, Y. C., & Chen, T. (2006). When East meets West: The effect of cultural tone congruity in ad music and message on consumer ad recall and brand attitude. *International Journal of Advertising*, 25(1), 51–70.
- Sivulka, J. (2012). *Soap, sex, and cigarettes: A cultural history of American advertising* (2nd ed.). Cengage Learning.
- Sterling, C. H., & Kittross, J. M. (2002). *Stay tuned: A history of American broadcasting* (3rd ed.). Lawrence Erlbaum Associates.
- Sürücü, Ö., Öztürk, Y., & Okumus, F. (2019). Brand awareness and consumer loyalty: The mediating role of brand recall. *Journal of Brand Management*, 26(4), 456–471.
- Taylor, T. D. (2012). *The sounds of capitalism: Advertising, music, and the conquest of culture*. University of Chicago Press.
- Twitchell, J. B. (2000). *Twenty ads that shook the world: The century's most groundbreaking advertising and how it changed us all*. Crown Publishers.
- Wallace, W. T. (1991). Jingles in advertisements: Can they improve recall? *Advances in Consumer Research*, 18, 239–242.
- Wallace, W. T. (1994). Memory for music: Effect of melody on recall of text. *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 20(6), 1471–1485.
- Yalch, R. F. (1991). Memory in a jingle jungle: Music as a mnemonic device in communicating advertising slogans. *Journal of Applied Psychology*, 76(2), 268–275.
- Zander, M. F. (2006). Musical genre and advertising impressions. *ResearchGate*.
- Zoghaib, A. (2019). Typology of advertising music components and consumers' responses to the brand. *Journal of Advertising Research*, 59(2), 1–14.

APPENDIX
QUESTIONNAIRE

INSTRUCTION: Choose the option that best describes your perspective.

Section A: Demographics

1. Name: _____

2. Gender: Male ☐ Female ☐ Other ☐

3. Faculty: _____

4. Department: _____

5. Level: 100 ☐ 200 ☐ 300 ☐ 400 ☐ 500 ☐ 600 ☐

6. Which Airtel music-based ad do you remember most? (Choose one)

☐ "Hello Song"

☐ "Airtel Thanks" jingle

☐ "Airtel Smile" song

☐ " Airtel 444 control code song

☐ Other (please specify) _____

7. How often do you hear Airtel's music-based ads?

☐ Daily

☐ Weekly

☐ Monthly

☐ Rarely

☐ Never

8. Do you associate Airtel's music-based ads with the brand?

☐ Very high

☐ High

☐ Can't tell

☐ Low

☐ Very Low

9. How would you rate the effectiveness of Airtel's music-based ads in terms of brand recall?

☐ Very effective

☐ Effective

☐ Not very effective

☐ Not at all effective

10. How does Airtel's music based advertising influence your perception of the brand?

☐ Positively

☐ Negatively

☐ Neutral

11. Music based advertising is a key factor in students preference to Airtel

- ☐ Strongly Agree
- ☐ Agree
- ☐ Not sure
- ☐ Disagree
- ☐ Strongly Disagree

12. Extent to which music based advertising determines students preference

- ☐ Very high
- ☐ High
- ☐ Can't tell
- ☐ Low
- ☐ Very low