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The History and Semiotics of Early Electronic Advertising Music

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Abstract

Starting in the late 1950s, the advertising world rapidly became a fertile arena for experimentation in the realm of electronic music. Composers explored new forms, such as the sound logo; new technology, such as the Moog synthesizer; and new semiotic relationships between music, words, images and concepts, including attempts to forge subliminal associations between sounds and brand names. Yet the composers responsible for these innovations have largely been ignored by scholars of both music and advertising. This dissertation is a step toward filling that gap.

The first part consists of a literature review and a history of the repertoire, focusing on the groundbreaking work of Raymond Scott and Eric Siday, the do-it-yourself experimentation of the BBC Radiophonic Workshop, and the refinements that Suzanne Ciani brought to the genre starting in the late 1970s.

The second part analyzes common tropes in electronic advertising music, including fanfare-like melodies, telegraph and teletype rhythms, sonic representations of carbonation, and the use of noisy filter sweeps in makeup commercials. In Chapter 3, drawing on Anahid Kassabian's work on the role of "ubiquitous musics" in identity formation, I argue that advertising music played an important role in creating the idea of the Space Age. And in Chapter 4, I propose some modifications to Philip Tagg and Bob Clarida's classification of musical signs, and then combine their approach with Kassabian's theory to create a detailed cultural, historical and semiotic analysis of Siday's logo for American Express.

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Introduction and Literature Review

1. A Highly Compressed Art Form

Electronic music is everywhere. Not only in the club and on the pop charts, not only in movies and video games, but miniaturized and woven into the fabric of our daily life — "a ubiquitous braid of tiny musics," as one newspaper column put it.[1] It emanates from radios, TVs, phones, computers, printers and ATMs, a constant backdrop to our technologically mediated lives. But sixty years ago, these sounds were a bizarre novelty, something associated more with science-fiction landscapes than with phone calls. How did we get here from there?

Popular music played a role, of course, as did the increasing commercial availability of synthesizers. But another, less obvious influence was electronic music's use in branding and advertising. This paper is, first of all, a history of that often-ignored arena of musical creativity, from the early explorations of the 1950s through the rapid expansion of the industry in the 1980s, with a particular focus on the pioneering work of Raymond Scott, Eric Siday, Suzanne Ciani, and the composers of the BBC Radiophonic Workshop. It's also an exploration of how this music works — how it taps into our sensory experiences and our cultural knowledge to generate meaning.

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[1] John Timpane, "Symphony in B(eeps): Gadget sounds of our lives," *Philadelphia Inquirer*, July 5, 2011, C1. ProQuest National Newspapers Premier (874836299).

Electronic advertising music encompasses a variety of genres, including scores for 30-and 60-second commercials, jingles with electronic backdrops, radio and TV station IDs, news themes, and sound logos. The latter term is the newest, introduced in the late 1950s by Eric Siday and Raymond Scott to refer to wordless pieces of electronic music, no more than seven seconds long, created to represent particular brands.[2] The two composers had different conceptions of the sound logo's function: Siday's represented entire corporations — Ford, Westinghouse, American Express — while Scott also created logos for specific products, such as Auto-Lite spark plugs. Both, however, helped bring electronic sounds to a mass audience, in an unthreatening context and in small doses, and in a medium specifically designed to catch people's attention and pique their interest.

The sound logo is a radically compressed compositional form. Even seven seconds is on the high end; in one interview, Suzanne Ciani spoke of writing logos only three to five seconds long[3], and Siday remarked that "[t]he greatest discipline is 2 1/2 seconds."[4] Admittedly, few logos reach that level of concision, but some do — notably Ciani's Columbia Pictures Television closing logo (c. 1976) and Siday's ABC TV logo (c. 1963). Commercial composers are often drawn to the form because such extreme miniaturization provides an opportunity for musical creativity. "[I]t's such a challenge to come up with the definitive, impactful sound to represent a

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[2] "Audio Logos: an image in seven seconds or less," *Sponsor*, June 8, 1964, 36.

[3] "High Notes: Ciani," *Back Stage*, September 30, 1977, 16. ProQuest Entertainment Industry Magazine Archive (963015424).

[4] Jim Robinson, "Electronic composer makes sounds that bounce around your TV screen," *Toronto Daily Star*, October 13, 1970, 36, box 4, folder 191, Eric Siday Archive, New York Public Library for the Performing Arts.

whole world instantly," remarked Ciani in a recent interview.[5]   Her contemporary Steve Horelick, likewise, has said that "[c]reating a three- or five-second logo is among [his] most favorite challenges."[6]

Sound logos are also notable for their increasingly wide distribution, which has allowed them to influence the taste of millions of people. According to one estimate, Siday's logo for CBS's color television programming was heard 19 times a day in America in the mid-1960s[7]. Two decades later, James A. Moorer's 1983 THX logo was reportedly being played in cinemas 4,000 times a day.[8] This expansion has only accelerated since the period discussed in this paper, as technological developments have allowed sonic branding to permeate more and more of our lives. By the late 1990s, a one-second "sparkle tone" created by Ciani to introduce AT&T phone calls was heard 280 million times a day,[9] and ringtone expert Sumanth Gopinath has estimated the daily playings of the Nokia Tune at an astonishing 1.8 billion.[10]

But these micro-compositions are only one part of a larger history — one that deserves to be recounted in full. Early electronic advertising music is important: not only widely heard, but

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[5] James Gardner, "Interview: Suzanne Ciani," *These Hopeful Machines*, September 24, 2013, http://www.radionz.co.nz/concert/programmes/hopefulmachines/audio/201812321/interview-suzanne-ciani.

[6] Craig Levinsohn, "Steve Horelick Is an Artist at Creating Synthesized Sounds," *Back Stage,* April 23, 1982, 65. ProQuest Entertainment Industry Magazine Archive (962816955).

[7] Sidney Fields, "Unsung Composer," *New York Daily News*, December 14, 1966, 64, box 4, folder 187, Eric Siday Archive, New York Public Library for the Performing Arts.

[8] Tom Whitwell, "TINY MUSIC MAKERS: Pt. 3 The THX Sound," *Music Thing* (blog), May 2005, http://musicthing.blogspot.com/2005/05/tiny-music-makers-pt-3-thx-sound.html

[9] Philip Nobel, "Public Eye; Smog Gets in Your Ears," *New York Times*, April 29, 1999, F2. ProQuest Historical Newspapers (110138727).

[10] Timpane 2011.

semiotically complex and intertwined with new developments in sound technology, from Siday's

collaborations with Robert Moog[11] to Ciani's invention of a vocally controlled synthesizer called

the Voice Box[12]. Most importantly, the people who wrote it took it seriously as art. Ciani has

been especially explicit about her creative ambitions, describing her commercial work as "spatial

poetry",[13] and as "a highly compressed art form" that demands "a perfectionist's attention to

detail."[14] In her view, music is a "perfect subliminal communicator," with the power to evoke

vivid images: "[t]he sound of a crystal jewel, a crispy potato chip."[15] Siday used similar

language, characterizing the sound logo as "almost an art form in itself" and at one point

comparing advertising music to Pop Art.[16] He too spoke of his desire to "arrive at a type of

sound essentially subliminal"[17], and compared the ideal sound logo to "a crisp jewel."[18]

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[11] Trevor J. Pinch and Frank Trocco, "Shaping the Syntheziser," in *The Sound Studies Reader*, ed. Jonathan Sterne (New York: Routledge, 2012), 255–6.

[12] Mark Smith, "Donato Dozzy Speaks to Synth Pioneer Suzanne Ciani," *Electronic Beats,* February 27, 2014, http://www.electronicbeats.net/donato-dozzy-speaks-to-synth-pioneer-suzanne-ciani/.

[13] Dominic Milano, "Suzanne Ciani: Supplying Synthesized Seasnoning for Radio & TV Commercials, Movies, & Records," *Contemporary Keyboard*, June 1979, 34, *Suzanne Ciani* (professional website), http://sevwave.com/early_ciani/cover_stories/keyboard679/keyboard_6_79.PDF.

[14] Suzanne Ciani, "Designing Music for Commercials," *Back Stage*, August 28, 1981, 32. ProQuest Entertainment Industry Magazine Archive (1014542263).

[15] Alexis Georgopoulos, "Suzanne Ciani," *ANP Quarterly*, Mar. 11, 2013, 31, https://www.rvca.com/b/post/anp-quarterly-vol-2-no-7.

[16] Eric Siday, "Electronic Music in Communications," box 5, folder 214, Eric Siday Archive, New York Public Library for the Performing Arts.

[17] Eric Siday to Peter McLane, June 22, 1966, box 3, folder 124, Eric Siday Archive, New York Public Library for the Performing Arts.

[18] "Audio Logos," 35.

Raymond Scott, for his part, said that he was "proud to be said to be writing jingles"[19]; James Moorer has "no doubt that [advertising music] is an art form"[20]; and Steve Horelick has compared his work to painting — "taking forms, shapes and colors and blending them together in just the right way."[21]

The composers of the BBC Radiophonic Workshop didn't share their American counterparts' gung-ho mid-century idealism. Workshop co-founder Desmond Briscoe remarked in 1971 that "[i]t's very difficult to get electronic sound to live, to have life and humanity," adding that he "wouldn't pretend that the sounds we produce here, on their own, can sustain interest over long periods."[22] And yet the Workshop's call signs and news themes are bursting with invention, from the tuneful *musique concrète* of the 1950s and '60s to the enthusiastic adoption of synthesizers and vocoders in the 1970s and '80s. As electronic music historian Mark Brend sees it, the BBC composers "would rather have been writing serious music, but they didn't have the funding. So instead they channelled their enthusiasms into the theme music, jingles and incidental soundscapes of television and radio."[23]

Advertising music is often viewed with a skeptical eye — dismissed as merely functional, or worse, condemned as a sinister form of manipulation, a commodification of human feeling.

[19] Joseph Kaselow, "New Electronic Sounds for Commercials," *New York Herald Tribune*, July 19, 1960, 34. ProQuest Historical Newspapers (1326078171).

[20] James A. Moorer, e-mail message to author, February 18, 2015.

[21] Levinsohn.

[22] "Sounds synthetic," *The Guardian*, December 30, 1971, 8. ProQuest Historical Newspapers (185617692).

[23] Mark Brend, *The Sound of Tomorrow: How Electronic Music was Smuggled into the Mainstream* (New York: Bloomsbury, 2012), 81.

But it is also a site of sonic, structural and semiotic innovation, and it merits close examination on those grounds alone.

2. There's a Whole Tradition Here That's Being Ignored

In his history of the Radiophonic Workshop, Louis Niebur speaks of the need to reexamine the narrative of electronic music history. "[T]he standard story," he argues, "cannot begin to account for this music's presence in nearly all aspects of contemporary media."[24] And indeed, it's only very recently that books on the subject have even mentioned advertising music. To give just a few examples: Elliott Schwartz's *Electronic Music: A Listener's Guide* (1973)[25], Paul Griffiths's *A Guide to Electronic Music* (1979)[26], Peter Shapiro's anthology *Modulations* (2000)[27], and Joanna Demers's *Listening Through the Noise* (2010)[28] all ignore the topic entirely. Many of these books discuss music that's far removed from the centers of modernist prestige culture — Sun Ra, Pink Floyd, Throbbing Gristle, Aphex Twin, Girl Talk — but jingles and sound logos are conspicuously missing.

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[24] Louis Niebur, *Special Sound: The Creation and Legacy of the BBC Radiophonic Workshop* (Oxford et al: Oxford University Press, 2010), 3.

[25] Elliott Schwarz, *Electronic Music: A Listener's Guide* (New York & Washington: Praeger, 1973).

[26] Paul Griffiths, *A Guide to Electronic Music* (New York: Thames and Hudson, 1979).

[27] Shapiro, Peter, ed., *Modulations: A History of Electronic Music: Throbbing Words on Sound* (New York: Caipirinha Productions, 2000).

[28] Joanna Demers, *Listening Through the Noise: The Aesthetics of Experimental Electronic Music* (Oxford: Oxford University Press, 2010).

Books on advertising, meanwhile, tend to ignore music. Laurence Urdang's *The Dictionary of Advertising* (1986) has no entries for "sound logo," "audio logo," "sound signature" or "sound branding," and its entry for "station identification" refers only to "identification of a television or radio station by its call letters or channel number and its location,"[29] despite the fact that station IDs have relied on music since the mid-20th century. Books about the decade in which electronic sound logos went mainstream, like Hazel G. Warlaumont's *Advertising in the 60s* (2001)[30] and Andrew Cracknell's *The Real Mad Men* (2011)[31], likewise focus on the verbal and visual aspects of advertising, touching on music only in the context of the industry's cooptation of rock music.

Even when texts do address advertising music, they ignore the inventors of the sound logo. Nikolai Graakjær and Christian Jantzen's *Music in Advertising* (2009), for instance, refers to the "apparently recent advent of [sonic] emblems in in TV commercials," and includes a chart suggesting that they became popular in the 1990s.[32] A 2007 article in *Brand Strategy* calls sound "the last great unexplored country for the marketing profession,"[33] and even Daniel Jackson's *Sonic Branding: An Introduction* (2004) — a book written by an actual sound-logo composer,

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[29] Laurence Urdang, ed, *The Dictionary of Advertising* (Lincolnwood, IL: NTC Business Books, 1986)

[30] Hazel G. Warlaumont, *Advertising in the 60s: Turncoats, Traditionalists and Waste Makers in America's Turbulent Decade* (Westport, CT & London: Praeger, 2001).

[31] Andrew Cracknell, *The Real Mad Men: The Remarkable Story of Madison Avenue's Golden Age, When a Handful of Renegades Changed Advertising For Ever* (London: Quercus, 2011).

[32] Nikolai Graakjær and Christian Jantzen, *Music in Advertising: Commercial Sounds in Media Communication and Other Settings* (Budapest: Akadémiai Kiadó, 2009), 66-67.

[33] "Aural Advertising: Sound - The Uncharted Territory," *Brand Strategy*, March 12 2007, 33. ABI/Inform Global (224182520).

which includes a chapter called "A Historical Perspective" — makes no mention of the author's forebears.[34]

Why this pattern of neglect? In writings on advertising, it may result from the profession's focus on constant innovation and its tendency to dismiss the techniques of the past as naive. Naomi Klein's *No Logo* describes how large corporations have increasingly shifted their focus from marketing individual products to marketing "a way of life, a set of values, a look, an idea."[35] It is this sort of branding that the *Brand Strategy* article has in mind when it refers to sound as an "unexplored country"; the author describes a brand as "both a promise and an experience," and its first example is the music played in Starbucks.[36] Nowadays, sound branding involves not only jingles, sound logos and background scores for commercials, but also what Anahid Kassabian calls *ubiquitous musics* — the soundtracks played in elevators, restaurants and malls.[37]

Meanwhile, music scholarship has traditionally regarded advertising music as trivial. Peter Manning's *Electronic and Computer Music*, for instance, acknowledges the role of "electronic jingles and related sound effects" in familiarizing the public with synthesizers, but he accuses them of "debas[ing] such sources to the level of an advertising aid", and does not deign

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[34] Daniel M. Jackson, *Sonic Branding: An Introduction* (Basingstoke: Palgrave Macmillan, 2004), 51–53.

[35] Naomi Klein, *No Logo: 10th Anniversary Edition* (New York: Picador, 2009), 23.

[36] "Aural Advertising: Sound - The Uncharted Territory."

[37] Anahid Kassabian, *Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity* (Berkeley and Los Angeles: University of California Press, 2013). ProQuest ebrary.

to mention any composers of such "ephemera" by name[38]. Advocates for advertising music have

often expressed frustration with this state of affairs.   Composer Alexis Georgopoulos, while

interviewing Suzanne Ciani, notes that "[a]dvertising music, jingles, *et cetera*, are typically

written off by the higher brow"[39], while Raymond Scott's former collaborator Thomas Rhea has

remarked that academics "just don't really care about anything except the personalities they have

decided are pioneers. . . . [T]here's a whole tradition here that's being ignored."[40]

One unfortunate result of this dismissive attitude is some of the early history has been

lost. In the 1960s, Madison Avenue became interested in Louis and Bebe Barron, best known for

their all-electronic score for *Forbidden Planet* — but this is mentioned only briefly, in a small

handful of texts.[41]   Bioacoustics researcher Bernie Krause also wrote electronic music for

commercials in the 1960s[42], but it has been so thoroughly eclipsed by his scientific career that

even an article specifically about sound branding, which uses his research on soundscape

ecology to make an analogy between animals' survival in nature and brands' survival in the

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[38] Peter Manning, *Electronic and Computer Music: Fourth Edition* (Oxford: Oxford University Press 2013), 168.

[39] Georgopoulos, 31.

[40] Thomas Rhea, interview by Irwin Chusid, notes to *Manhattan Research, Inc.,* Basta 90782, 2000, CD, 89.

[41] See, e.g., Thom Holmes, *Electronic and Experimental Music: Second Edition — Pioneers in Technology and Composition* (New York and London: Routledge, 2002), 119.

[42] "Krause & Remal: Music Without Mystique," *Back Stage*, April 29, 1983, 51 and 55. ProQuest Entertainment Industry Magazine Archive (962979924).

marketplace, makes no mention of his own work in the advertising field.[43] And in both cases, the

actual music they created is nowhere to be found.

At the same time, many sound logos that *have* attracted attention in recent years are of

uncertain authorship. One of the best known is the animated Viacom logo seen at the end of TV

programs from 1976–86, immortalized on the internet as the "V of Doom" due to its ominously

growing animated "V" and stentorian five-note synthesizer melody.[44] It's often discussed on

sites dedicated to "scary" TV logos, but it's never been attributed to anyone other than "Viacom's

musical director," with no name given,[45] and it's not clear that even this claim comes from a

reliable source. The disappearance of the composer is understandable; sound logos are designed

to catch listeners' ears, but they also share the self-effacing character of Kassabian's "ubiquitous

musics." In both cases, the identity of the composer is sublimated to that of the brand; as

Kassabian says, this music "looks to erase its production as much as possible, posing instead as a

quality of the environment."[46] This is why, even at the height of his success, Siday was "an

anonymous figure" outside the world of advertising.[47] It may also be why he and Ciani, despite

their vivid, colorful, attention-grabbing music, could speak of a desire to influence people

subliminally. But while this emphasis on the musical product over its human origin is not

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[43] Noel Franus, "Sound Foundations," *Brand Strategy,* December 2008 / January 2009, 52. ABI/Inform Global (224172168).

[44] "Viacom," *CLG Wiki*, accessed December 22, 2016, http://www.closinglogos.com/page/viacom.

[45] yoyobow, "Arp Odyssey," *Manual Pulse Generator* (blog), January 20, 2009, http://manualpulsegenerator.blogspot.com/2009/01/arp-odyssey.html.

[46] Kassabian, 10.

[47] Brend, 109.

surprising in the context of late capitalism, it carves additional holes in the already fragmented history of this neglected repertoire.

3. Into the Mainstream

The late 20th and early 21st centuries have seen a surge of interest in cultural artifacts that were once seen as ephemeral. The old canons are increasingly regarded as elitist, and the wall between "high-brow" and "low-brow" is quickly dissolving. To be sure, every era brings a desire to reevaluate the past, but the shift in cultural values over the last few decades has been especially dramatic. The successive editions of Thom Holmes's *Electronic and Experimental Music* provide a clear illustration of the trend. The first, from 1985, makes only a brief mention of Scott and Siday in the context of the history of the Moog synthesizer.[48] But the second, from 2002, discusses Scott extensively, and mentions his "jingles," "special effects," "space-age sounds" and "joyful electronic abstractions" alongside his work in music technology.[49] The third edition, from 2008, goes into even greater detail about Scott's advertising career; it includes a list of his clients, and uses the term "audio logos" for the first time.[50] Even the title of the book reflects a shift in attitude: the second edition is subtitled "Pioneers in Technology and

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[48] Thomas B Holmes, *Electronic and Experimental Music (*New York: Charles Scribner's Sons, 1985), 78–9.

[49] Thom Holmes, *Electronic and Experimental Music: Second Edition — Pioneers in Technology and Composition* (New York and London: Routledge, 2002), 148.

[50] Thom Holmes, *Electronic and Experimental Music: Third Edition — Technology, Music, and Culture* (New York and London: Routledge, 2008), 161, https://books.google.com/books?id=Q0uTAgAAQBAJ.

Composition," while the third reflects a new socio-historical emphasis with the subtitle "Technology, Music, and Culture."

It should come as no surprise, then, that the three most comprehensive, detailed and insightful scholarly texts on the history of electronic advertising music were written in the last few years: Louis Niebur's *Special Sound: The Creation and Legacy of the BBC Radiophonic Workshop* (2010), Timothy D. Taylor's "The Avant-Garde in the Family Room: American Advertising and the Domestication of Electronic Music in the 1960s and 1970s" (2011), and Mark Brend's *The Sound of Tomorrow: How Electronic Music was Smuggled Into the Mainstream* (2012). A their titles suggest, the latter two take advantage of the broad historical perspective made possible by the passage of time in order to describe the transformation of electronic music from something alien to an almost universally accepted feature of the sonic landscape. Audiences in the 1960s, Taylor says, tended to find electronic sounds "spooky," comparing them to "spiders in the sky," "music from Mars," and *"static from outer space"*.[51] (Case in point: the wheedling synths of Siday's own 1965 logo for Screen Gems were so frightening to young viewers that people who grew up with it still refer to the logo as the "S from Hell."[52]) In order to be accepted by a mainstream radio and television audience, this music had to be "domesticated."   The term has a double meaning: in Taylor's usage, it refers to a

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[51] Timothy D. Taylor, "The Avant-Garde in the Family Room: American Advertising and the Domestication of Electronic Music in the 1960s and 1970s," in *The Oxford Handbook of Sound Studies*, ed. Trevor Pinch and Karin Bijsterveld (Oxford: Oxford University Press, 2011), 390, emphasis in original.

[52] Chis McGovern, "Rodney Ascher ~ on *The S From Hell,*" *The Glass* (blog), July 8, 2012, https://chrismcgovernmusic.wordpress.com/2012/07/08/rodney-ascher-on-the-s-from-hell/.

metaphorical process of "taming," in this case via the systematic association of electronic sounds

with everyday life, along with the extensive behind-the-scenes work that made it possible.[53] But

the article's title, "The Avant-Garde in the Family Room," suggests another interpretation: the

literal movement of those sounds into the domestic sphere via the technologies of mass

communication. Musicologists Philip Tagg and Bob Clarida's comments on television theme

music apply just as well to the advertising music that Taylor discusses:

> These sounds and images have brought other people's dreams, fantasies,
> nightmares and other 'nonsense' . . . into almost every living room in the
> industrialised world. This mass mediation transports symbols into our hearts
> and homes in a much more tangible and direct form than any popular newspaper
> or penny novel ever could have managed.[54]

Taylor is significant for being one of the few writers, academic or otherwise, to discuss

Scott, Siday *and* Ciani, and to place all three of them into a coherent historical narrative: Scott

as a quirky inventor who had trouble selling the public on his work because he was "too wedded

to the sounds his machines could make"[55]; Siday as a canny populist, "spectacularly successful"

in part because his logos were "conceptualized at least in part as tonal music"[56]; and Ciani as a

sophisticated connoisseur who brought "a kind of rarefied aesthetic approach"[57] to the genre. As

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[53] Ibid., 388–9.

[54] Philip Tagg and Bob Clarida, *Ten Little Title Tunes: Towards a Musicology of the Mass Media* (New York & Montreal: The Mass Media Music Scholars' Press, 2003), 6–7, http://tagg.org/mmmsp/10Titles.html.

[55] Taylor, "The Avant-Garde in the Family Room," 395.

[56] Ibid., 395–6.

[57] Ibid., 404.

we will see, there's a lot of truth to this account, though I will argue that it underestimates the complexity of the composers' aesthetics.

Brend's *The Sound of Tomorrow* does not discuss Ciani, but he does have a chapter on Scott and Siday. The story he tells differs a bit from Taylor's: in his account, Scott did quite a bit to get the public more accustomed to electronic music, using it both "as a humorous device" and "to emphasize the visionary technology" of companies like Bendix Aviation Creative Engineering, a.k.a. "The Tomorrow People."[58] Brend attributes Siday's greater commercial success not to a difference in compositional style, but to a difference in entrepreneurial skill. "Siday knew how to market himself," he says. "He repeatedly emphasized electronic music's advantages for advertising, namely a limitless supply of unique sounds and lower production costs."[59]

As noted above, Brend also touches on the BBC Radiophonic Workshop. But his focus is on co-founder Daphne Oram, who left the Workshop after only a year[60] and treated advertising music more as a way to keep her home studio afloat than as a serious artistic outlet.[61] For detailed information about what was happening in the U.K., the best source is Louis Niebur's *Special Sound*.

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[58] Brend, 106–7.

[59] Ibid., 110.

[60] Steve Marshall, "The Story Of The BBC Radiophonic Workshop," *S.O.S.*, April 2008, http://www.soundonsound.com/people/story-bbc-radiophonic-workshop.

[61] Jo Hutton, "Daphne Oram: innovator, writer and composer," *Organised Sound* 8, no. 1 (2003): 51. ProQuest Music Periodicals Database (1552292).

Unlike their U.S. counterparts, the composers at the Workshop were not making music for private corporations; the BBC is publicly funded, and the Workshop was originally set up to create sound effects for radio dramas.[62] But it also wound up producing music for a variety of other purposes, some of them very similar to the work that Eric Siday was doing for commercial radio and TV stations around the same time: station IDs, interval signals and signature tunes for news shows. Niebur analyzes several of these in detail, including Phil Young and Maddalena Fagandini's theme for the BBC World Service's *Science and Industry* program (1959), which is credited as "the first completely electronic signature tune in radio"[63]; two interval signals by Fagandini (1960 and 1961)[64];   and John Baker's *musique concrète* station ID for Radio Nottingham (1967)[65]. Like Brend and Taylor, he contextualizes the pieces he discusses within the larger story of electronic music's growing public acceptance and changing cultural symbolism — from representing "disturbed or altered states of consciousness" in the late 1950s, to evoking "an optimistic future filled with technological promise" in the mid-1970s. And like Taylor in particular, he emphasizes that this was not a shift that happened on its own, but one made possible by the behind-the-scenes work of specific people — the "producers, composers,

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[62] Joe Muggs, "Radiophonic Workshop: the shadowy pioneers of electronic sound," *The Guardian*, November 23, 2013, https://www.theguardian.com/music/2013/nov/23/radiophonic-workshop-bbc-doctor-who.

[63] Niebur, 81–83.

[64] Ibid., 83–87.

[65] Ibid., 112–17.

and engineers who, working on discrete commissions each with specific demands, contributed to the overall teleology of the Workshop's sound."[66]

Since music scholars have only recently turned their attention to this repertoire in a systematic way, this paper relies heavily on other sources. Particularly useful are the various CD compilations that have been released since the turn of the 21st century. The first and most comprehensive is *Manhattan Research, Inc.,* a compilation of Raymond Scott's electronic work, released in 2000, that comes packaged with a 140-page booklet, including detailed commentary on each track, reproductions of advertisements for Scott's various corporate identities, and interviews with people who knew him when he was alive.[67] 2008 brought a wealth of music from the BBC, including a two-CD compilation called *BBC Radiophonic Workshop: A Retrospective*[68]*,* and two collections of music by one of the Workshop's most creative *musique concrète* artists, entitled *The John Baker Tapes, Volume 1* and *Volume 2.*[69] A compilation of Ciani's work was released in 2011 under the title *Lixiviation.*[70]

None of Siday's advertising music is commercially available. Two albums of his "Identitones" —sounds he created for radio news broadcasts starting in the mid-1960s — were

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[66] Ibid., 64.

[67] Raymond Scott, *Manhattan Research, Inc.,* Basta 90782, 2000, CD.

[68] *BBC Radiophonic Workshop: A Retrospective*, The Grey Area of Mute PHONIC3, 2008, CD.

[69] John Baker, *The John Baker Tapes, Volume 1*, Trunk JBH028, 2008, CD and *The John Baker Tapes, Volume 2,* Trunk JBH029, 2008, CD.

[70] Suzanne Ciani, *Lixiviation: Ciani/Musica 1969–1985,* Finders Keepers FKR053, 2011, CD.

released in 1971 under the title *Sounds of Now*[71], but there has never been a CD reissue, only a 2015 limited-edition vinyl re-release.[72] However, much of his work is catalogued in digital form at the Eric Siday Archive in New York[73], which also includes a wealth of letters, contracts, copyright and patent documents, typewritten drafts of the speeches he gave at advertising conferences, technical diagrams for various pieces of electronic equipment, and even manuscript sketches of few of his commercial compositions (notably his 1964 Westinghouse logo, his 1965 Screen Gems logo, his 1959 tune for Maxwell House, and the vocal melody for a partially electronic Sprite jingle from 1960).

Some of this history can be reconstructed from contemporary articles in newspapers and magazines, which reported the latest technological developments in a tone of breathless fascination ("You may think you've heard all there is, but you ain't heard nothin' yet"[74]) or skeptical bewilderment ("like something out of the Twilight Zone instead of a radio trademark"[75]). Even more revealing are reports in advertising journals. A 1962 piece in *Advertising Age* presented advertising as a medium in crisis — "Now that the average American family is exposed to more than 500 commercials a week . . . how do you ever get 'em to look up

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[71] Eric Siday, *Sounds of Now 1*, Berry, S.O.N. 1, 1971, LP and *Sounds of Now 2*, Berry, S.O.N. 2, 1971, LP.

[72] "ERIC SIDAY – Sounds Of Now," *Dual Planet*, accessed December 26, 2016, http://www.dual-planet.com/eric-siday---sounds-of-now.html.

[73] Eric Siday Archive, New York Public Library for the Performing Arts.

[74] Kaselow.

[75] Dennis McDougal, "Back to the Synthesizer for a Suitable Radio Logo," *Los Angeles Times*, June 2, 1984, F2. ProQuest Historical Newspapers (153850554).

when *yours* comes on?" — and Raymond Scott's electronics as the cure.[76] Two years later, a pair

of articles in *Sponsor* interviewed him and Eric Siday, allowing them to go into detail about such

topics as their frustrations with musically ignorant clients[77] and how to design a memorable

logo.[78]

By far the most comprehensive primary periodical source is an arts magazine called *Back*

Stage, whose reports on new ad campaigns include hundreds of short paragraphs about Suzanne

Ciani's various projects. These blurbs, most of which include detailed information about the

particular electronic instruments used in each commercial, provide an extraordinarily fine-

grained account of Ciani's advertising career as she moved from experimental Buchla work in

the mid-1970s, to immense success with her company Ciani/Musica in the early 1980s, and

finally to a more hands-off role as Ciani/Musica's creative director as she shifted her focus to

recording New Age piano albums at the end of the decade.[79]

Finally, ephemeral online sources have proven invaluable for this project, especially in

combination with more reliable primary-source documents. YouTube, in particular, is full of ads

that feature these composers' work, often uploaded by people who are unaware of the music's

provenance. To give just one example: in the course of my research, I found a YouTube video

with the unassuming name "Sprite 1960s." The video component is just an image of a six-pack

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[76] Harry W. McMahan, "Raymond Scott's 'Sounds Electronique' Accents New Emphasis on Audio," *Advertising Age*, April 16, 1962, 119.

[77] "Raymond Scott Sounds Off on Sound," *Sponsor*, October 5, 1964, 42.

[78] "Audio Logos," 35.

[79] Darcy Eikenberg, "With New Age Plus Spot Successes, Ciani/Musica Seeks Expansion Partner," *Back Stage*, November 4, 1988. ProQuest Entertainment Industry Magazine Archive (962886946).

of Sprite, accompanied by the text "Taken from a Drive-In Intermission," and the description simply says "Drive In Movie spot."[80] However, I was able to identify the music as Siday's by comparing it to his handwritten sketch in the Archives.[81] I was then able to place it within the chronology of his work using an invoice for a "Jingle and accompanying Special Electronic Sound Track for 'SPRITE,'" dated August 27, 1960.[82] Much of the research presented in this paper relies on this sort of cross-referencing. For the sake of space and readability, I won't include detailed accounts of how I tracked down and dated every single piece of music that I discuss, but this information is available upon request.

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[80] "Sprite 1960s," YouTube video, 0:33, posted by monkeeman1966, March 22, 2014, https://www.youtube.com/watch?v=maO-0cQvWxc.

[81] Eric Siday, sketch for Sprite jingle, box 14, folder 568, Eric Siday Archive, New York Public Library for the Performing Arts.

[82] Eric Siday, invoice for Sprite, August 27, 1960, box 2, folder 64, Eric Siday Archive, New York Public Library for the Performing Arts.

Chapter 2
A History of Electronic Advertising Music, 1959–1989

1. Sugar-Coating the Pill

Before synthesizers, before *musique concrète,* even before jingles, there were the NBC

Chimes: *sol-mi-do*. The origins of this wordless three-note figure, often cited as the first sound

logo, are murky; it may have been first broadcast as early as 1923 or as late as 1929[83], and

according to radio historian Bill Harris, there are at least four competing claims about its origin,

one from NBC itself and three from affiliate stations who say the parent company stole it from

them.[84] The story that the notes G-E-C originally stood for "General Electric Company"

likewise remains unconfirmed.[85]

We do know, however, that when the U.S. Patent Office accepted it as a service mark in

1950, it became the first "purely audible" trademark in the country.[86] We also know that Eric

Siday was listening. In a 1974 article entitled "Musical Identification in Contemporary

Advertising," he described his fascination with the Chimes when he first moved to the U.S. from

his native Britain: "[A] completely <u>new use of sound</u>. Just three musical tones. All of America

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[83] Lee Hall, "The Legend of the NBC chimes: The origin of the mark depends on who's narrating," *Broadcasting & Cable*, March 11, 2002, A26. ProQuest International Index to Performing Arts (1019741856).

[84] David Hinckley, "Bongs Bursting in Air: The NBC Chimes," *New York Daily News*, June 13, 2004, 43. ProQuest National Newspapers Premier (305892507).

[85] Ibid.

[86] "First Audible Trade Mark," *Daily Boston Globe,* January 22, 1950, 24A. ProQuest Historical Newspapers (840596561).

knew what they meant; they still today [sic]!" He goes on to describe them as "the most famous and longest lived musical logo of all time," and adds: "From that time on the possibilities in the use of sound to create a 'musical trade-mark' became for me, a matter of the greatest interest."[87]

Siday was also paying attention to vocal jingles. In an experimental 1974 radio series called *The World of Sound*, he described "Pepsi-Cola Hits the Spot," written in 1938 by Allen Kent and Austen Croom-Johnson (known professionally as Ginger Johnson), as "the first [jingle] to win a Nation!" Johnson, he said, had laid the foundations of the jingle business by "'sugar-coating the pill' of the advertising message."[88] In fact, the tune was so popular that it permanently changed the relationship between advertisers and radio stations.   "Singing commercials" were originally incorporated into specific programs as a way of acknowledging the shows' sponsors. It was only in response to the popularity of Kent and Johnson's tune that stations started selling time slots directly to advertisers, thus paving the way for jingles to become a major industry in the 1940s.[89] Although Siday spent his later career promoting electronics as a modern alternative to "thinly-worn"[90] and "passé"[91] vocal jingles, he and Ginger Johnson were collaborators in the 1950s, creating "custom tailored words, music and copy for

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[87] Eric Siday, "Musical Identification in Contemporary Advertising," box 5, folder 223, Eric Siday Archive, New York Public Library for the Performing Arts, emphasis in original.

[88] Eric Siday to Charles Peterson, April 9, 1974, box 5, folder 224, Eric Siday Archive, New York Public Library for the Performing Arts.

[89] Timothy D. Taylor, *The Sounds of Capitalism: Advertising, Music and the Conquest of Culture* (Chicago and London: University of Chicago Press, 2012), 79–90.

[90] "Identitone's [sic] I.D.'s Good for 'Rock' or 'Talk' Stations," *Back Stage*, October 28, 1966, 9. ProQuest Entertainment Industry Magazine Archive (1017194210).

[91] "A New Sound," *Broadcasting*, October 31, 1966, 76. ProQuest Entertainment Industry Magazine Archive (1014499209).

the promotion of Radio and Television stations" under the name "Identitunes."[92]   Many of these were station IDs, serving the same informational function as the NBC chimes.[93]   Electronic sound logos may have been defined in opposition to jingles, but the history of the two is deeply intertwined. And as we will see, this is even more true in Scott's case than it is in Siday's.

2. New Plastic Sounds

Raymond Scott (born Harry Warnow[94], 1908–94), started his career as an eccentric jazz bandleader.   Many of his tunes are best known through Carl Stalling's adaptations of them for Warner Bros. cartoons; perhaps the most recognizable, "Powerhouse" (1937), was also sampled in Soul Coughing's "Bus to Beelzebub" (1994). But he also had a long-standing fascination with electronic instruments, and he designed and built many of them himself, giving them names like the Clavivox and the Electronium.[95]

Scott first applied his technological prowess to advertising in 1957, when he released a promotional LP entitled *The Jingle Workshop*.   Although the tracks were the typical heavy-handed vocal-instrumental jingles of the period ("Look, look, look for RCA Victor when you buy TV!"), the accompanying marketing materials touted not only his "'exact touch' orchestration"

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[92] "Ginger Johnson and Eric Siday," *Variety*, January 5, 1955, 172. ProQuest Entertainment Industry Magazine Archive (964047936).

[93] "Swurpledeewurpledeezeech!", *Time,* November 4, 1966, 86. Academic Search Complete, EBSCOhost (54035585).

[94] Taylor, "The Avant-Garde in the Family Room," 392.

[95] Thom Holmes, *Electronic and Experimental Music: Second Edition*, 148–50.

and "overall showmanship," but also "the electronic 'know-how' to apply recording techniques and equipment with imagination."[96]   It was only two years before he started incorporating synthesized sounds into commercials, beginning with a demo for the newly-founded Electronic Audio Logos, Inc., in 1959, and quickly moving on to full commercials in 1960:   a synth backdrop for a Vim detergent ad, a jingle for Vicks cough drops with electronic accompaniment, and an entirely electronic score for Nescafé.

The handful of interviews with Scott in contemporary newspapers and magazines, along with the quotations from him in the *Manhattan Research, Inc.* liner notes, reveal a complex and multilayered understanding of the role of music in commercials. On a purely practical level, he noted that a sufficiently "attractive" sound could recapture the attention of someone who has wandered away from the TV to get a drink of water or read the newspaper[97], and he knew that his "new plastic sounds" and "electronic abstractions" were particularly effective for this purpose. As *Advertising Age* put it, his solution to the problem of viewer apathy was to "[g]rab 'em by the ears!"[98]   At the same time, he was well aware that electronic music needed to be domesticated, emphasizing that it "can be used in a light way . . . where instead of frightening the audience it will entertain them."[99]   And then there was Raymond Scott the idealist, who compared writing jingles to writing love letters, and spoke of music's ability to "keep going

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[96] Notes to *Manhattan Research, Inc.,* 24.

[97] "Raymond Scott Sounds Off on Sound," 42.

[98] McMahan, 119.

[99] Notes to *Manhattan Research, Inc.,* 136.

round and round in your mind and heart" — a characteristic he described, in typical Space Age fashion, as a "satellite, or orbital, effect."[100]

Scott's conception of the sound logo shows a similar sophistication. In the introduction to this paper, I defined a sound logo as a brief, wordless piece of music created to represent a company or product. While the term did eventually come to have that meaning, Scott's clearest articulation of what he called "the Audio Logos idea," in reference to a series of 1961 commercials for Auto-Lite spark plugs, suggests a more complex relationship between music and image. First the image of the product is associated with a particular visual action: "[e]very time you saw the Auto-Lite spark plug, you saw it spark and the explosion that followed." Then that action is associated with a particular sound, which provides an "impressionistic interpretation" of the scenario: "you not only saw the spark and the explosion, but the attractive nature of the accompanying sound made a fine part of audio identification with that high-point in the video part of this commercial." As a result, all three are joined together into a single audiovisual unit, and the sound can, "with exposure, become ... the audio-frequency memory of the 'spot' in question."[101] Decades later, composer and film theorist Michel Chion would name this process *synchresis* — a portmanteau of "synchronism" and "synthesis," which he defined as "the spontaneous and irresistible weld produced between a particular auditory phenomenon and visual phenomenon when they occur at the same time."[102]

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[100] Kaselow.

[101] Notes to *Manhattan Research, Inc.,* 135.

[102] Michel Chion, *Audio-Vision: Sound on Screen,* trans. Claudia Gorbman (New York: Columbia University Press, 1994), 63.

But fusing music and image is only one option. Scott suggests that a sound could accompany not only a "video moment," but also "an announce moment" (i.e., a bit of spoken text), "or a combination of both."[103] And forging these associations was only the first step in a multi-stage strategy. One of the aforementioned 1964 *Sponsor* articles, seemingly paraphrasing Scott's own comments, points out that one can associate an audio logo with the spoken name of the thing being advertised — in this case, the General Motors "Futurama" exhibit at that year's World's Fair — and then, "[i]f the logo works as a logo should, the sound could be used sometime in the future without the words and [still] be identifiable."[104]

Like many composers, Scott did not always align his practice with his theory. His comments on the Auto-Lite commercials indicate that the "explosion" sound — three rapid high-frequency noise bursts followed by a fourth with a wider frequency spectrum and a longer decay time — is always associated with the image of the spark plug. The association between the sound and the announce copy, however, is less consistent. Consider the ad entitled "Ford Family." Here a spoken monologue is periodically interrupted, sometimes by rapid contrary-motion synthesizer arpeggios and sometimes by the explosion sound. The latter occurs multiple times between sentences, functioning more like a punctuation mark than a logo. While it does appear just before the announcer says "Auto-Lite," it also appears before he says "the Ford Motor Company," undermining its ability to form a clear association with a single brand.

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[103] Notes to *Manhattan Research, Inc.,* 136.

[104] "Audio Logos," 36.

The commercial entitled "Spark Plugs" strays even further from Scott's description. It's a startlingly polystylistic piece, combining typical 1950s jingle lyrics ("with Auto-Lite, you save mileage, go go go go go!") with "modern" jazzy vocal harmonies, a repetitive electronic *perpetuum mobile* backdrop, a semi-rhythmic spoken passage featuring a dissonant double-tracking effect, and, of course, that familiar explosion sound. But whereas the sound in question appears eight times in "Ford Family," it appears here *fifteen* times, often repeated in quick succession, and only occasionally at an obvious point of structural articulation. Not once does it directly precede or follow the sung or spoken name "Auto-Lite." The sound is unusual enough that it might well bring the commercial to mind when heard later, but it's no longer emphasized; it's been reduced to a part of the background texture.

Other ads, however, show Scott operating with greater discipline and clarity. The aforementioned World's Fair promo (1964) begins with a five-note fanfare, followed immediately by the word "Futurama!" The same figure appears again at the end of the ad, as if to make sure listeners remember it. Likewise, the commercials that Scott scored for the Baltimore Gas & Electric Company (c. 1960–62) both place the logo immediately after the spoken name of the company. His space-themed Twinkies ad (c. 1963) takes another approach: while there's no distinctive logo preceding or following the name "Hostess Twinkies," the slogan "you get a big delight in every bite!" is accompanied by a melodic figure which approximately doubles the announcer's speech rhythm, and which stands out against the ambient background thanks to its high register, shiny treble timbre, and distinctive delay effect. Playing the logo and the announce copy simultaneously creates an even stronger association between the two than

playing them in sequence, and one can imagine that if a later ad used the logo alone, as suggested in *Sponsor*, listeners familiar with the earlier commercial would automatically think of the words it was written to accompany.

All of these strategies come together in Scott's commercials for Bendix Aviation Creative Engineering (1963). Four notes sound at the end: *sol-do-sol-re.* As the delay effect on the fourth one fades out, the announcer says: "This is Bendix — the tomorrow people!" Just as he begins speaking, a rapidly repeating *sol*, suggesting the beeping of a telegraph machine, appears in a higher register, and it continues for a few seconds after he finishes. Since the logo begins on its own, it stands out more than the one in the Twinkies commercial; but since it continues underneath the company name and the slogan, it's less easily separated from them than if only appeared beforehand or afterward. All three form a single semiotic unit.

Unfortunately, Scott's musical ingenuity far outstripped his business sense. Many of Eric Siday's sound logos are still remembered today, especially his identifications for radio and TV stations and production companies; CBS Radio News still uses a variant on a logo he created for them in 1967. Scott, on the other hand, had already fallen into obscurity by the time Irwin Chusid opened the Raymond Scott Archives in 1994[105], and when the *Manhattan Research, Inc.*

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[105] Paul Verna, "Composer, Musical Innovator Raymond Scott Dies at Age 84," *Billboard*, February 19, 1994, 12. MasterFILE Premier, EBSCOhost (9403291983).

compilation appeared in 2000, reviewers generally treated his commercial work as an odd but fascinating historical artifact, something "kitschy"[106] or "nostalgic."[107]

Scott brought this situation on himself to an extent. According to Robert Moog, "he wasn't interested in marketing. He said he was, but I never got the feeling that he wanted to do anything more than fool around."[108] And the demo reels that Scott made to promote the audio logo concept only confirm that impression. "Electronic Audio Logos, Inc." (1959) does include a handful of melodic figures that are short, melodic and distinctive enough to function as mnemonic devices for advertising, including two variants on the *sol-do-sol-re* figure that he later used for Bendix. But they're all quite similar in character, and there's no indication, musically or verbally, of what sort of products they might represent. Almost all of them are superimposed on or juxtaposed with other, less readily memorable sounds — often brief, sparkling synthesized fragments repeated in mechanistic loops, reminiscent of the music Morton Subotnick would write for the Buchla synthesizer a decade later. Some of the examples on the tape even skip the melodic logo entirely and provide only the loop. It's hard to imagine an advertising executive listening to this tape and getting excited about the concept of audio logos, and even someone who was enthralled by Scott's wild new timbres would have trouble focusing on them when every single example bears the same spoken text as a watermark: "The music you are listening

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[106] Ryan Bigge, "Hitting a sour note with customers: today's intrusive audio logos feel like afterthoughts compared with past classics," *Marketing Magazine*, February 12, 2001, 8. ABI/Inform Global (227198081).

[107] Jonathan Romney, "Now that's what I call white noise," *The Guardian*, April 19, 2000, A7. ProQuest Historical Newspapers (188515303).

[108] Robert Moog, interview by Irwin Chusid, notes to *Manhattan Research, Inc.,* 37.

to is completely electronic and has been created and produced by Electronic Audio Logos Inc, a Division of Raymond Scott Enterprises."

Even more puzzling is "Don't Beat Your Wife Every Night" (c. 1961), a demo that Scott created with his announcer friend Bucky Coslow. The most glaring problem is the text, which Coslow improvised while listening to the effects tape. Mixed in with formulaic ad-speak are made-up words, non-sequiturs and tasteless humor (the tape gets its title from its opening line: "Don't beat your wife every night! Chew Wrigley's!"). But the demo's almost willful indifference to comprehensibility goes deeper than that. Scott had intended to synchronize Coslow's tape with his own, but when the two were accidentally played together at random, he was so enamored of the result that he kept it:

> The effect was startling. Words and phrases that had no business showing up where they did against certain electronical [sic] effects took on a wonderfully convincing and attractive quality and seemed to indicate that electronic music for this purpose may turn out to have unusual vitality, conviction and atmosphere plus a rather shocking flexibility.[109]

There are indeed some serendipitous parallels between Scott's music and Coslow's slogans; one of the most striking appears at the very beginning, when each phrase spoken by Coslow lines up rhythmically with a single electronic flourish. But there are just as many passages where the relationship between the two is unclear at best. The frenetic *perpetuum mobile* loop that underlies a fragment of a hypothetical travel ad ("Jamaica? Of course! You'll fly Pan-American"), for instance, continues partway through an unrelated bit of mid-century futurism ("Someday, science tells us, we'll be able to clean our walls electronically"). These

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[109] Notes to *Manhattan Research, Inc., 111*.

surreal juxtapositions are certainly appealing to contemporary ears; when *Manhattan Research, Inc.* was released in 2000, one reviewer remarked that this track "subverts the ideological confidence of early-60s American advertising in a way that *Mad* magazine, or a contemporary Soviet satirist, would have envied."[110] But subverting the ideological confidence of American advertising is hardly an effective way to make it in the American advertising business. It's no surprise that his commercial career was short-lived, and that by the end of the 1960s he had shifted his focus to his work as an inventor.[111]

3. Jingled to Death

Like Scott, British composer Eric Siday (1905–1976) started out as a jazz musician, playing violin and doing arrangements for Fred Waring.[112] Unlike Scott, he had considerable experience in advertising before he got interested in electronics, thanks to his aforementioned collaboration with Ginger Johnson. It's no surprise, then, that his first electronically scored commercial, created in 1959, was a major success. The product was Maxwell House, and the ad depicted a percolating coffee machine; Siday's contribution was a jaunty tune, part *musique concrète* and part pizzicato strings, which provided rhythmic emphasis to the spurting coffee in the machine's upper chamber. It was simple, but it captured the popular imagination — so much

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[110] Romney.

[111] Brend, 118.

[112] William Hyder, "Many Innovations by Siday in Electronic Music," *Baltimore Sun,* April 24, 1966, TVW3. ProQuest Historical Newspapers (539687262).

so that Maxwell House continued to use it until 1975, and then brought it back in 1990, more than a decade after the composer's death.[113]   By the early 1960s, Siday was being paid enormous sums for very short pieces of music.   His seven-second logo for American Express (c. 1962) made him $35,000 — an amount so extraordinary for the time that when *Time* reported on the story a few years later, it inspired Bernie Krause to buy a plane ticket to New York, visit Siday's studio, and buy a Moog synthesizer.[114]   Siday may have been an anonymous figure to the lay public, but other musicians were watching and getting ideas.

Toward the end of his life, Siday described the "awakening" that he'd experienced listening to Mantovani and Les Paul & Mary Ford in the 1950s. "Both recorded only recognized 'standards,'" he noted, but they "achieved their popularity through the discovery of a <u>new</u> <u>sound</u>."[115] He was not an inventor himself, but he was always on the lookout for promising new music technology; when Robert Moog started selling synthesizers commercially in 1965, Siday was his second customer.[116]   "The ear of the world is satiated by conventional music," he told *Time* in 1966. "If Tchaikovsky were around, he wouldn't be writing for the celesta but for the sawtooth oscillator."[117]   The ads he took out in advertising trade journals consistently

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[113] "'Perking Pot' Theme Back at Maxwell House," *New York Times*, January 18, 1990, D19. ProQuest National Newspapers Premier (427520792).

[114] Dominic Milano, "Bernie Krause: A Synthesizer Pioneer Looks Backward and Forward," *Keyboard*, December 1981, 11.

[115] Eric Siday, "Musical Identification in Contemporary Advertising," emphasis in original.

[116] Joel Chadabe, *Electric Sound : The Past and Promise of Electronic Music* (Upper Saddle River, N.J.: Prentice Hall, 1997), 142.

[117] "Swurpledeewurpledeezeech!"

emphasized the novelty of his work, declaring that "[e]lectronic music is the new way to say something is new."[118]

This turn toward novel timbres was not limited to advertising music, of course. The pop and rock world underwent a similar shift in the 1960s, as stereophonic sound became more common and synthesizers more readily available. As Sumanth Gopinath says, "Western and Western-derived popular musics" have come to "define and sell themselves not through abstract melodies or harmonies but through distinctive, even brandable timbres."[119] This description could just as easily apply to Siday, who promoted himself to advertisers by promising a new sound that would belong only to them: "This *non* jingle concept can positively give your station a *lasting* sound image that will distinguish you from all the others."[120]

But if innovation alone made for a successful advertising career, Raymond Scott would have outdone all his contemporaries. Yes, Siday had more of a head for business, but his commercial music has another advantage: it's are simple and easy to remember. His logos for ABC TV (c. 1963), Screen Gems (1965), NET (1968) and Datsun (1974) are either completely monophonic or close to it; his logos for Westinghouse (1964) and CBS in Color (1965) are too, aside from a single dramatic gestural flourish. While his logos for American Express (c. 1962) and Ford (1964) have two layers, one layer is clearly a melody and the other an accompaniment, and in both cases the accompaniment is at least loosely representational: the repeated high-

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[118] "Identitone's [sic] I.D.'s Good for 'Rock' or 'Talk' Stations."

[119] Gopinath, 96.

[120] "New Identitones Package," *Broadcasting*, November 18, 1968, 66. ProQuest Entertainment Industry Magazine Archive (1016850082).

register figures in the former were meant to evoke a teletype machine[121], and the sixteenth-note ostinato in the latter suggests the rapid motion of a car. In none of these cases is the melody superimposed on a dense, complex, non-representational backdrop, as many of Scott's melodies are in the "Electronic Audio Logos" demo. When these pieces appeared in TV commercials, the synchretic association between sound logo and graphic logo would not have required a sophisticated listener with a good memory.

This accessible character was intentional. In an essay called "The Audio Logo in Contemporary Advertising," Siday spoke out against composers who rely on "freaky electronic sounds, gimmicks and sound effects," arguing that they did not hold up on repeated listening.[122] In his address to the Audio Engineering Society Convention in 1967, he attributed electronic music's failure to "escape the confines of the experimenters, space film sound tracks, and the world of the avant garde" [sic] to the fact that listeners were expected not only to "accept a new and stranger sound - but to learn a whole new musical language."[123] While Scott was rhapsodizing to *Sponsor* about how electronic music was like "a new kind of piano with 88 million keys," Siday was cautioning them that atonal logos are usually more memorable than tonal ones.[124] Scott recognized the importance of using electronic music "in a light way," but Siday had a better understanding of how to truly domesticate it.

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[121] Fields.

[122] Eric Siday, "The Audio Logo in Contemporary Advertising," box 5, folder 221, Eric Siday Archive, New York Public Library for the Performing Arts.

[123] Siday, "Electronic Music in Communications."

[124] "Audio Logos," 35–36.

For a time, it must have seemed as if electronic music would push vocal jingles out of the market entirely. Siday certainly hoped so: "I feel the industry has exhausted every possible way to create station logos with vocal groups or orchestras," read a 1966 Identitones ad.[125] In one uncharacteristically blunt moment, he remarked that listeners were "jingled to death."[126] But nostalgia cycles in popular culture often turn around quickly and unexpectedly, and one year's "dated" is another year's "retro." By 1974, *Billboard* was reporting that there was "a definite trend back toward more melodic . . . and longer jingles"; some stations had even started playing historic jingles alongside classic hits.[127] That trend ultimately led to what many in the industry saw as a generic, overly homogenized vocal-harmony sound — the so-called "Madison Avenue Choir."[128]

But while the advertising industry as a whole started looking backward for inspiration, Siday was perpetually restless. Synth timbres were not the only experimental thing about his work; in fact, some of his most radical ideas concerned the *function* of music. His Identitones project, launched in 1965, may have modeled its name on Identitunes, the company he started with Ginger Johnson a decade prior, but it offered something very different: not just an electronic update on the old concept of the radio call sign, but "image themes"[129] for every part

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[125] "Identitone's."

[126] Taylor, "The Avant-Garde in the Family Room," 397.

[127] "Texas is Jingle Capital of the World; Here's Why!", *Billboard*, October 5, 1974, 60. ProQuest Entertainment Industry Magazine Archive (1017430126).

[128] Taylor, *The Sounds of Capitalism*, 138–40.

[129] "New 'Image-Builder' for Clients and Stations," *Sponsor,* October 31, 1966, 44.

of the daily news broadcast — news, sports, weather, traffic reports and time signals.[130] Siday

envisioned something more open-ended than the "brilliant but long-defunct" idea of a vocal

ensemble singing the station's call letters. He wanted something based on gestalt psychology —

an entire "changing environment of sound."[131] "The time has come," he told *Sponsor* in 1966,

"for a contemporary, appropriate sound that doesn't go 'biddly-ba-ba-ba' like the sound of call

letters, but perhaps it goes up like a rocket — it zooms and hangs there."[132]

The *Sounds of Now* albums, released in 1971, offer a representative collection of

Identitones. Some are straightforwardly mimetic: "Helicopter Eyeview," for instance, is built on

a fast, percussive ostinato that evokes spinning helicopter blades, while "Market Place"

combines simple contrapuntal Moog parts with the sound of cash registers. Others, such as

"Auto Mobile," are more impressionistic; like Siday's Ford logo, it suggests driving not by

imitating the sounds of cars but by creating a sense of continuous rapid motion, in this case with

jazz drumming and a repetitive bassline. Still others are synthesizer arrangements of preexisting

music, somewhat in the vein of Wendy Carlos's early work, including "Yacht Club A" (a frenetic

version of "The Sailor's Hornpipe") and "Prestigious" (loosely based on the famous bitonal

fanfare from *Petrushka*).

Unlike Siday's logos, his Identitones are not simply independent miniatures. Many of the

pieces on *Sounds of Now* are linked by a common motif: *sol-la-do-re-sol-mi.* In "Signitune A"

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[130] "A New Sound," *Broadcasting,* October 31, 1966, 76. ProQuest Entertainment Industry Magazine Archive (1014499209).

[131] Eric Siday, Identitones promotional letter, box 5, folder 212, Eric Siday Archive, New York Public Library for the Performing Arts, emphasis in original.

[132] "New 'Image-Builder' for Clients and Stations."

it's played by warm, reverberant mid-register synths, then followed by a three-note pitched-percussion figure. As one might expect for a signature tune, this version is structurally and stylistically similar to Siday's corporate sound logos; the timbre recalls that of ascending scale in his American Express logo, and the tag at the end, with its middle-low-high contour, resembles the figure at the end of his logo for Westinghouse. But in "News Room A," the same six-note figure is harmonized with rich chords, and ends with a long drone under a repeated motif that suggests a teletype machine. In "Sports Desk B," it's reworked into a brassy canon with a dramatic timpani accompaniment, while "Sunshine" extends it into an eleven-note bird call, ending with a shimmering tremolo and high pitched-percussion filigree. In each case, the motif is subject to rhythmic variation:

Of course, Siday's project would have failed immediately if he had offered this same six-note motif to every station. He was, after all, selling customized packages. The demo reels that he sent to radio stations reveal the motif's origin: it's the call sign he created for WFBR Baltimore, which, on April 17, 1966, became the first station to use Identitones in its daily

broadcasts.[133]   In fact, the rhythm of the figure appears to have been derived that of the letters

"W-F-B-R" — the very same "biddly-ba-ba-ba" rhythm that he derided in his interview with

Sponsor. The three notes at the end of "Signitune A," likewise, correspond to the three syllables

of the word "Baltimore."   While the WFBR motif dominates *Sounds of Now*, motifs from other

packages appear as well.   "Football Results" includes a rising *sol-do-re-sol* figure, which also

appears in Siday's 1973 demo for WCBS New York, as well as in Don Swaim's online collection

of WCBS "signature sounds."[134]   "Traffication B" and "News Room D" contain a third motif,

do-sol-re-te-fa-re, which presumably comes from yet another station's package.

Playing the Identitones demo reels side by side with "Don't Beat Your Wife Every

Night!" highlights how much better Siday was than Scott at communicating his ideas to potential

clients.   One demo, probably from late 1966 or 1967, begins with a series of his best-known

logos, plus a brief excerpt from the Maxwell House "Perking Pot" theme.   We hear his calm

voice and posh British accent: "Gentlemen, this is Eric Siday. A feature article in the November

4th issue of *Time* magazine[135] describes the sounds that you have just heard as providing for

national advertising and radio and TV networks 'the positive and forward-looking image.'"

When he mentions *Time*, the three-note ostinato he created for them sounds in the background.

He then goes on to explain the Identitones concept, juxtaposing short electronic pieces with bits

[133] "Radio: 'the only medium using any imagination,'" *Broadcasting*, April 18, 1966. ProQuest Entertainment Industry Magazine Archive (1505659020).

[134] Don Swaim, "WCBS Audio," *WCBS All-News 88 Appreciation Site*, accessed August 9, 2016, http://donswaim.com/wcbssoundpage.html

[135] The article is "Swurpledeewurpledeezeech," from November 4, 1966 — hence my approximate dating of the demo.

of generic radio-announcer talk. "News Room A" is followed by "Now here is the WFBR news...", and "Sports Desk B" is followed by "In baseball, the National League..." Others are familiar from *Sounds of Now*, but are motivically unrelated; the chipper tune "Old Fashioned," for instance, plays as a Cockney-accented woman introduces "the Happening Now News of the mod scene." Still others never made it onto the LPs, including a brief flourish of atonal telephone beeps preceding a stock-market report.

In an earlier, longer demo, a similar set of musical and textual examples is followed by a mockup of a news broadcast (known in the business as an aircheck), featuring headlines from October 19, 1965. The familiar "News Room A" precedes a story about KKK Imperial Wizard Robert Shelton's testimony before the House Un-American Activities Committee. But after that, the music begins to take on a different function: as the story continues on to discuss black driver George Turner's assault at the hands of the KKK's Howard Sims and Cecil Myers, we hear dramatic timpani strokes and a high-pitched squeal resembling a police siren. Each new story gets a new musical accompaniment: wide LFO wobbles for NASA preparing to launch Gemini VI-A, and timpani rolls and warbly synth glissandi for the beginning of the Siege of Plei Me. The demo promotes this technique as something that "could give your locally-produced news a tremendous degree of difference," but when WFBR adopted Identitones the following year, they declined to use this part of the package, fearing that it could amount to "subliminal editorializing." "Depending on the sounds you add to a straight news report," a report in the *Baltimore Sun* explained, "the day's action in Vietnam could come across as either a noble

crusade or a senseless tragedy."[136]   Siday's own demo reel does, in fact, describe the sounds underlying the news stories as "subliminal" — though in practice, the day's action in Vietnam comes across more as surreal and disorienting than as either noble or tragic.

The Identitones vision was ambitious, but ultimately it had to bend to the realities of the marketplace.   In 1967, for instance, a representative of WORA Mayagüez declined Siday's weather sounds on the grounds that "weather here in Puerto Rico is not news."[137]   By the time Siday created an aircheck for WCBS New York on August 10, 1973, he was using music much more sparingly. We still hear variants on the four-note *sol-do-re-sol* call sign at the beginning of various sections of the news, as well as monotone gongs and ticking clock sounds to introduce the time, a six-note flourish ending in a Morse code motif to introduce the news, a few seconds of frenetic synth-xylophone music to introduce the traffic report, and watery major-triad arpeggios to represent the station's sponsor, the Dime Savings Bank of New York. But there are stretches of up to three and a half minutes without any music at all, and the grim headline story — the discovery of serial killer Dean Corll's stash of bodies — is delivered without editorializing, subliminal or otherwise.

Still, Identitones attracted a lot of attention, including what WFBR's Robert B. Jones described as "more coverage anything in RADIO [had] been accorded by the [*Baltimore*] *Sun* in the last fifteen years."[138] By March 1967, four more stations were on board: WCMA New York,

[136] Hyder, "Many Innovations."

[137] Glenn A. Tryon to Eric Siday, January 27, 1967, box 3, folder 127, Eric Siday Archive, New York Public Library for the Performing Arts.

[138] Robert B. Jones, Jr., to Eric Siday, May 2, 1966, box 3, folder 126, Eric Siday Archive, New York Public Library for the Performing Arts.

WJW Cleveland, WIBG Philadelphia and WBNS Columbus.[139] What Siday was doing was still

quite radical, and some stations preferred a more traditional approach: a 1968 report by Siday's

business partner Charles Barclay noted that WJR Detroit was keeping their "'big, lush' pkg with

station orch + large vocal group." It was "[v]ery square," he said, "but they like it."[140] Others,

however, were inspired to wax poetic about electronic music's new possibilities.   When John

Dombek, the production manager at WQUA Moline, requested a new intro for their station ID in

1968, he asked for something "[k]ind of like a whirling cloud of sparkling gold dust to lead into

the sig."[141]

4. A Kind of Dreamland

Because the BBC Radiophonic Workshop was publicly funded, the composers who

worked there were insulated from the market pressures that shaped the work of their American

counterparts. But they did have assigned tasks to complete, whether that meant creating sound

effects for a science-fiction radio show or putting together theme music for a wildlife

documentary. In 1957, shortly before the Workshop was established, Frank Wade, the head of

Light Music Programmes (Sound), made it clear that this would not be a continental-style

electronic music laboratory, where "secondary musical composers" use expensive equipment to

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[139] "Identitones," *Broadcasting*, March 27, 1967, 153. ProQuest Entertainment Industry Magazine Archive (1014507112).

[140] Charles Barclay, contact report, January 17, 1968, box 3, folder 126, Eric Siday Archive, New York Public Library for the Performing Arts.

[141] John Dombek to Eric Siday, January 24, 1968, box 3, folder 146, Eric Siday Archive, New York Public Library for the Performing Arts.

produce "little beyond freakishness."[142]   The Workshop did in fact produce some experimental

work, but as composer Dick Mills said in a recent interview:

> We knew what they were doing on the continent . . . your Stockhausens and what
> have you. And we appreciated they worked along the same lines, but the
> difference was this: they set their own tasks. They'd say "I'm going to write a
> symphony based around the square root of bugger all, and I can take as long as I
> like about it" — which is entirely different to someone coming in and saying, "I
> need a short, silly symphony, and I need it for Wednesday."[143]

The Workshop was also perpetually underfunded, sustained by what the composers called

"fag-ends and lollipops" — the former referring to equipment that had been thrown away by

other departments, and the latter to "the much rarer treats that were occasionally sent down to

keep [co-founder] Desmond [Briscoe] quiet."[144]   One such lollipop was the EMS Vocoder, which

uses the human voice to modulate the frequency spectrum of a synthesizer.   It can be heard on

pieces such as Peter Howell's "Mainstream" (1979)[145], the middle section of which is a bouncy

synth arrangement of Henry VIII's song "Pastyme with good companye" that wouldn't sound too

out of place on *Sounds of Now*. According to composer Brian Hodgson, the Workshop received

the Vocoder without asking for it, or even really needing it.[146]   When they put in requests for

items they *did* want, such as a Moog, the funding wasn't there.[147]

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[142] Niebur, 45.

[143] Muggs.

[144] Marshall.

[145] Notes to *BBC Radiophonic Workshop: A Retrospective*.

[146] Marshall.

[147] Niebur, 129.

At the same time, the BBC's high-culture traditionalists kept the Workshop at arm's length, which gave its composers a great deal of creative freedom even as they were creating music on call.[148] This combination of externally imposed assignments, cultural marginality, and do-it-yourself technological experimentation is not so different from the conditions that gave rise to Raymond Scott's advertising music. Both Manhattan Research, Inc., and the Radiophonic Workshop were perfect environments for putting idiosyncratic musical ideas into familiar containers.

Musically, however, the Workshop's output was closer to Siday's work than to Scott's. Consider, for instance, Maddalena Fagandini's "Interval Signal" (1960). As Niebur explains, interval signals were short pieces that could be looped in between radio or TV programs, or during unexpected breaks in broadcasting; they served both "to mark the passage of time and [to] maintain the attention of an audience tempted to switch channels."[149] At first glance, this seems like an example of what Gopinath calls an *aestheticized signal* — a composition meant "to be understood not as music, but functional sound."[150] But while the ticking clock sounds in Fagandini's piece are presented in the form of very simple repeated cells, those cells are also layered into complex rhythmic structures, which Niebur analyzes in detail.[151] Another of her interval signals, "Time Beat" (1961), blurs the line is between musical and functional in a different way. On its own, it's much simpler and more repetitive than the 1960 piece — just an

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[148] Ibid., 121.

[149] Niebur, 83.

[150] Gopinath, 191.

[151] Niebur, 85.

oscillating perfect forth with electronic percussion. But it was also transformed, with the addition of piano and guitar parts, into a novelty single, released under the name "Ray Cathode" and attributed to a fictional "electronic brain guided by human hands."[152]

While Siday did not use the sort of modular construction favored by Fagandini, he too created music based on clock sounds that was designed to mark the passage of time in radio broadcasts while also holding listener attention. Several examples appear on *Sounds of Now 2*: "Time Tune" and a series of seven pieces called "On the Hour" A–G. The gong and clock sounds in his 1973 WBCS aircheck serve the same purpose, and a 1970 letter from Jack Clements at WCAU Philadelphia thanks Siday for creating a "transition effect (for getting on our 7 second delay system)" — presumably something similar in function to an interval signal. The release of *Sounds of Now* as an album, like the release of "Time Beat" as a single, shows how eager record companies were to repurpose functional radio music for home listening — yet another part of the domestication process.

Like Siday, the Radiophonic Workshop produced a large number of news themes and station IDs. The earliest of these are quite experimental; Keith Salmon's introductory music for the political news show *Westminster at Work* (1964), for instance, is a clangorous *concrète* piece created from looped recordings of Big Ben.[153] Delia Derbyshire's music for *A New View of Politics* (1966) is more straightforward: a simple melody in rising fourths and fifths, suggestive of the music that Ennio Morricone wrote for Sergio Leone's Westerns, built over a rhythmic

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[152] Ibid., 84.

[153] Notes to *BBC Radiophonic Workshop: A Retrospective*.

backdrop drenched in watery reverb. But even that piece seems arcane next to John Baker's 1967 station IDs for Radio Nottingham — effervescent pieces that pair oscillating high-register added-sixth arpeggios with a "White Rabbit" bassline, all constructed from the sounds of pouring water, a plucked ruler, and air blown across the mouth of a bottle.[154] According to Niebur, Baker was instrumental in shifting the Workshop "even further away from its origins as producer of abstract background noise and toward recognizably familiar harmonies."[155] The first of David Cain's 1968 IDs for Radio Stoke-on-Trent — a chirpy burst of polyphony created by manipulating the sounds of Royal Doulton pottery[156] — continues the trend.

Throughout the 1960s, the Workshop relied primarily on *concrète* techniques. But the following decade brought synthesizers — the EMS Synthi 100 in 1970[157], the ARP Odyssey in 1972[158], and many more following them. By this time synths were omnipresent in the rock world, and while they retained their association with science fiction for quite some time, the general public no longer associated them with dark and frightening imagery. It was only natural, then, that the arrival of these new instruments would accelerate the Workshop's trend toward mainstream accessibility. Composer Roger Limb has noted the stylistic shift that happened in the mid-1970s, when "[t]he original tape-splicers, John Baker and Delia Derbyshire," left, and

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[154] Niebur, 112.

[155] Ibid., 116–17.

[156] Notes to *BBC Radiophonic Workshop: A Retrospective*.

[157] Marshall.

[158] Niebur, 151.

artists like himself and Paddy Kingsland turned the Workshop into "more of a music-making factory."[159]

Kingsland, who arrived in 1970, disavowed the "weird,"[160] describing his aesthetic as a combination of "easy chords" and "interesting timbres."[161] It's instructive to compare his theme for the BBC's afternoon news show *P.M.* (1978) with Baker's (1970). The two are similarly constructed: a couple of melodic flourishes over a repetitive rhythmic backdrop. But Baker's melody consists of simple quarter-note arpeggios, and the backdrop is the same sort of "Morse code" figure that appears in several of Siday's news-related logos and Identitones. Kingsland's follow-up is darker and closer to synthpop, its bassline more tuneful, its flourishes more rhythmically complex:

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[159] Marshall.

[160] Ibid.

[161] Niebur, 152.

Kingsland's version also unmistakably a synthesizer piece, while Baker's theme has the same timbral profile as his Radio Nottingham IDs — nasal plucked notes for the melody, echoing watery sounds for the arpeggios in the background — suggesting that it was likely created using the same *concrète* techniques. Kingsland himself noted Baker's preference for older methods in a recent interview. "[H]e had a point," he admitted. "Suddenly anyone with money could buy a synth, push a button, and make a noise. For John, that destroyed the magic of creating a sound that no one else had made — that peculiar relationship between the man and the machine."[162]

Other composers who joined the Workshop in the 1970s took this shift in compositional direction even further. Jonathan Gibbs's 1982 signature tune for the BBC Schools Radio series *Computers in the Real World* is essentially instrumental New Wave, augmented by the sounds of clacking keys and whirring drives. Most of the Workshop's earlier pieces used ostinatos to create a sense of pulse, but this one has an actual drum machine part, with electronic stand-ins for hi-hat, snare, bass drum and toms. Elizabeth Parker's 1980 signature tune for Radio Blackburn, meanwhile, is a full-fledged neo-Baroque rondo, complete with three-part polyphony

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[162] Jude Rogers, "Back To The Future: The Continuing Legacy Of The BBC Radiophonic Workshop," *Red Bull Music Academy,* June 12, 2011, http://daily.redbullmusicacademy.com/2011/12/bbc-radiophonic-workshop.

and multiple modulations, nearly two minutes long where Baker's Radio Nottingham IDs were only fifteen seconds.

However similar the conditions at the Radiophonic Workshop were to those at Manhattan Research, Inc., pieces like these have far more polish than the controlled chaos that Raymond Scott produced. It's worth noting, though, that while the Workshop proper didn't create music for commercials, several of its composers did advertising work for outside clients — and ironically, *this* music comes closer to Scott's aesthetics than anything they created for the BBC.

Daphne Oram left the Workshop in 1959, only a year after co-founding it with Desmond Briscoe, due to a BBC board member's superstitious notion that too much exposure to electronic music equipment could drive a person to madness.[163] She devoted much of her subsequent career to the creation of a graphically controlled synthesizer that she called "the Oramics system."[164] But she also created a series of soundtracks for commercials, many of which share Scott's willfully outlandish juxtaposition of perky tunes with abstract noises and mechanistic loops. In 1962, she responded to Nestea's request for "something an errand-boy could whistle"[165] by combining a cheerful flute melody with a relentless single-bar loop created out of echoing pitch-shifted voices; and in her 1965 ad for Atlas Copco power tools, a jaunty tune is accompanied by an arrhythmic assortment of saw and drill noises.

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[163] Marshall.

[164] Hutton, 53–4.

[165] Notes to Daphne Oram, *Oramics*, Paradigm PD 21, 2007, CD.

John Baker's advertising music, commissioned by former singer and entrepreneur Johnny Johnson[166], is slicker and more accessible, thanks to Baker's sophisticated use of reverb and filtering. But it too is based on Scott-like electronic loops, often with cheerful melodies on top. In his ad for Omo dishwashing powder, whip-like LFO effects provide the backdrop for reverberant high-register arpeggios, suggesting soap bubbles and spotlessness. On top of both is a heavy-handed announcer track, much like those in many of Scott's commercials: "See? It knocks the toughest dirt out! out! out!" Baker's ad for Girobank is similarly constructed, with an accompaniment that evokes the sound of clicking cash registers, but this one also ends with a sound logo — a rising whole-tone scale leading to a ringing chord that superimposes F major and G major triads. The logo too is more in Scott's vein than Siday's, textually distinctive rather than built around a memorable tune. Baker's ad for Brylcreem hair pomade, meanwhile, recalls the "Spark Plugs" commercial that Scott scored for Auto-Lite: an electronic *perpetuum mobile* with a vocal-instrumental part in a self-consciously hip style — in this case, that of spy movie scores, complete with dissonant introductory brass chords, a dramatic roll on a hand drum, and a minor-mode tune with a prominent lowered fifth. Only at the end does the music switch to the familiar language of jingles, with a choir singing "bold new Brylcreem!" in lush chromatic harmonies.

While these ads are not official products of the Radiophonic Workshop, they reflect its foundational attitude: try it and see what happens. The way the BBC composers combined sonic and stylistic elements rarely seems like the product of an aesthetic or ideological agenda.

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[166] Notes to *The John Baker Tapes, Volume 2.*

Instead, each piece is a happy accident, forged in an environment that Human League's Martyn Ware once called "a kind of dreamland."[167]

4. Sensual Technology

Suzanne Ciani (b. 1947) began her musical career with a conventional education in classical music at Wellesley College, where she specialized in the work of Heinrich Schütz.[168] Her graduate studies at the University of California, Berkeley, however, brought her into contact with synth designer Don Buchla, who would eventually come to have as big an influence on her work as Robert Moog did on Siday's.[169] Interest in electronic music was on the rise at the time, and Ciani was able to take advantage of the Bay Area's abundance of resources, working with a Buchla synthesizer at the Mills College electronic music studio and studying computer music with Max Matthews at Stanford. When she completed her degree in 1970, she began working at Buchla's factory and creating experimental works for his instruments.[170]

Ciani first ventured into the world of commercials while she was still a student at Berkeley, scoring a series of ten commercials for Macy's in 1969.[171] Here too she turned to the Buchla, this time to create impressionistic sonic depictions of the products being sold: "If it was

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[167] Muggs.

[168] Milano, "Suzanne Ciani," 33.

[169] Georgopoulos, 29.

[170] Christine Ammer, *Unsung: A History of Women in American Music* (Portland: Amadeus Press, 2001), 238.

[171] Helen Epstein, "The Cello Can't Play These Chords," *New York Times,* July 21, 1974, 93, *Suzanne Ciani* (professional website), http://sevwave.com/early_ciani/nytimes.html.

a commercial for a key chain, I made the sound of a key chain. If it was for a fur coat, I made the sound of a fur coat."[172] But it was not until she moved to New York in the mid-1970s that she founded a studio called Ciani/Musica and turned her attention to advertising in a consistent way.

Her first big success was her 1978 sound logo for Coca-Cola. Entitled "Pop & Pour," it represented a new vision of what a sound logo could be. This wasn't a tonal melody played on a novel instrument;   the Buchla, keyboardless and created for live performance, its sounds constantly in flux, was never designed to take the place of traditional instruments.[173] "It was all about sonic movement," Ciani said. "[M]y synth didn't sound like an oboe, it sounded like thunder going up into the sky."[174] At the same time, the logo wasn't a purely abstract sonic object like those in Raymond Scott's "Audio Logos, Inc." demo reel. Instead, it was a particularly vivid example of the approach had Ciani taken to her Macy's commercials a decade earlier: an electronic simulation of the sound of a Coke bottle being opened and poured into a glass, complete with an air-pressure pop and a gradually rising fizz.

This six-second micro-composition launched Ciani's career. By 1982 she was being described as "the top producer-composer in the business today,"[175] and one book on the history of the synthesizer declared her "the Eric Siday of her generation."[176] Years later, she would call

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[172] Gardner.

[173] Ibid.

[174] Smith.

[175] Robert A. McLean, "Ad-Ventures: A Mighty Loud Pitch," *Boston Globe,* December 15, 1982, 1. ProQuest National Newspapers Premier (294249518).

[176] Trevor J. Pinch and Frank Trocco, *Analog Days: The Invention and Impact of the Moog Synthesizer (*Cambridge, MA: Harvard University Press, 2002), 164

it "the logo that changed my life."[177] And yet in the long run, "Pop & Pour" turned out to be an atypical piece for her. A few of her other logos from around the same time do take a similar tack, using texture-based composition for representational purposes.   Her 1978 Atari logo, for instance, is six seconds of wild percussion and sci-fi laser pitch bends, evoking the sonic vocabulary of arcade games, while her 1977 Glidden Paints logo mixes flowing lines, fluttery tremolos, sustained background tones and high bell-like sounds to create a rich, sensuous texture, like paint colors swirling together.   But the trajectory of Ciani's career parallels that of the Radiophonic Workshop: as the 1970s gave way to the 1980s, her work drew its inspiration increasingly from the harmonic and timbral language of pop music. Consider, for example, her 1982 logo for Firestone. It opens with a New Wave bassline in oscillating synth octaves, the role of the drums played by filtered rhythmic noise.   A trumpet enters with a brief fanfare, reminiscent of Strauss's *Also sprach Zarathustra*;   as it reaches its climax, high-register electronic beeps can be heard in the background. There's still a Buchla in the mix, according to *Back Stage*, but it's augmented by a Synclavier, a Yamaha CS-80, and a Sequential Circuits Prophet-5 — all keyboard synths designed for pitch-based music.

The presence of the trumpet in this logo points to another aspect of Ciani's work that differentiates her from her predecessors in both the U.S. and the U.K. While they did sometimes mix electronic and acoustic instruments — see, for instance, Scott's 1964 jingle for a battery-operated toy basset hound called Lady Gaylord, which combined his Clavivox with a small jazz ensemble — none of them approached it with Ciani's enthusiasm or subtlety of technique. For

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[177] Notes to *Lixiviation*.

her intro logo for Columbia Pictures Television (c. 1976), she recorded a handful of string, brass and percussion instruments and cut off everything but the initial attacks, which contain the most complex and distinctive acoustic information in an instrument's timbre. She then spliced those attacks into her synthesized music[178], bringing additional color to something that was already quite lush. The result: "an incredible illusion."[179] "With just two or three instruments," she reflected in one interview, "I got something that would fill the movie theatre."[180]

Ciani worked in a variety of advertising genres in addition to sound logos. Her jingles range from conventional pop-rock ("Have a Coke and a Smile," a 1980 collaboration with songwriter Billy Davis) to hip-hop ("Thom McAn: Jox," 1983) to robot-voiced synthpop ("Atari Liberator," 1982). She also scored complete ads, providing a quiet, ambient backdrop ("Adam Computers: Report Card," 1984) or a polystylistic, through-composed score ("Sony Trinitron XBR," 1985) as needed. Less conventional projects include electronically modulated screams for a roller-coaster ad ("American Eagle," 1981) and a complete Identitones-style package for KCBS Los Angeles (1985).[181]

Her biggest success after "Pop & Pour," however, was a series of commercials for General Electric that deftly combine multiple genres into one. Starting with "Beep," a 1981 ad for the GE 2500 Dishwasher, these commercials imagine various kitchen appliances as conscious

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[178] Gardner.

[179] Robert Masello, "Glugs, Blinx, and Phantom Violins," *New York*, June 11, 1979, 100.

[180] Gardner.

[181] "Ciani Creates KCBS Package," *Back Stage*, January 25, 1985, 78. ProQuest Entertainment Industry Magazine Archive (962829204).

beings that speak in a wordless musical language. Rapid synthesized melodies play over an understated orchestral accompaniment while subtitles reveal their meaning: "I am the GE Electronic Refrigerator. I was given a computer brain. To monitor my vital functions. To assure smooth operation." Scores for full commercials usually function as a background to speech, whether dialogue or voiceover, but here the music *takes the place* of speech. Its close rhythmic relationship with the appliances' flashing red and green control panel lights has a synchretic effect, giving the impression that this really is the language of the machines on screen. And in a sense it is: the tones that form the melodies are derived from the actual sounds made by the appliances. In fact, GE had originally asked Ciani for an score that used nothing but the unmodified single-note beep of their GE 2500 Dishwasher. When she suggested sampling it and turning it into a tune, they had to check with their legal department to make sure that it wouldn't be considered false advertising.[182]

All the ads end with a swelling string section and a vocal group singing the company's slogan: "GE: we bring good things to life!" At just eight notes long, this tag is too short for a jingle, but the presence of singing voices disqualifies it as a sound logo. Meanwhile, the words cleverly allude to the ads' anthropomorphization of dishwashers and refrigerators. In two of the ads, the electronic melodies also hint at the tag before the vocalists enter; while the appliances "speak" mainly in tonic-triad arpeggios and rapid filigree, their last utterance before the strings swell is a rising major scale, *do* to *do* — the last six notes of which are the same as those used to set "we bring good things to life." All the usual boundaries are blurred here — between logo and

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[182] Taylor, "The Avant-Garde in the Family Room," 403.

jingle, electronic and acoustic, foreground and background music, synthesis and *musique concrète*, actual voices and representations of voices, the main body of the ad and the closing tag — and the result won Ciani a Clio Award in 1984.[183]

This flexibility of genre points to Ciani's intuitive approach to composition in general. In contrast to Raymond Scott's mad-scientist inventiveness, Eric Siday's precisely targeted messaging, John Baker's painstaking assembly work and Paddy Kingsland's pop practicality, Ciani treated music first and foremost as something intuitive and expressive. "I did come from a totally academic background, but I'm Italian," she laughed in a 1979 interview. "I don't have much patience for that kind of heavy, intellectual, dry, justified music. To me it's got to be sensual, moving, and emotional."[184] The word "sensual" comes up again and again in connection with her work; in other interviews she refers to "sensual technology"[185] and to her search for "a sound that's not static, that's molded and kind of sensual."[186] Little wonder, then, that she was drawn to the Buchla, an instrument operated by pressure-sensitive plates.[187]

In Ciani's view, sensuality of sound is inextricable from the idea of femininity. She came into the world of electronic music at a time when it was controlled almost entirely by men, and many of them made it clear that she was not welcome. When she took a Moog class with Bernie Krause, the studio where the class was held required her to get a certificate to play the

[183] "Ciani Garners Clio For GE 'Beep' Music," *Back Stage*, July 27, 1984, 42. ProQuest Entertainment Industry Magazine Archive (964109542).

[184] Milano, "Suzanne Ciani," 34.

[185] Smith.

[186] Suzanne Ciani, *Logo Presentation Reels 1985*, Finders Keepers FKRMC001, 2012, cassette.

[187] Ammer, 238.

instrument, and even after she did, they refused to let her touch it. "They were actually just trying to keep me out," she said later; when asked if she thought it was because she was a woman, she replied, "Absolutely."[188] Even her old mentor Don Buchla was, she said later, "a chauvinist."[189] Her reaction to this systematic exclusion was to double down on defending the musical sensibilities that had traditionally been associated with women and thus rejected by the male establishment. "Women can bypass the obvious and find the true sensuality of this medium," she declared.[190] She called for "a feminine paradigm," for music that created "a sense of security, safety, and peacefulness."[191] Even her male collaborator Rob Zantay described the fashionable aesthetics of the company's 1980 Mercury Cougar ad as an explicit rejection of masculinity: "It was the first time anyone had tried to do anything like that with a car spot in this country. Cars in America are supposed to be macho and solid. . . . And here we were new-waving out with it."[192] Today the ad seems relatively unremarkable — images of a glamorous woman in a flowing purple dress and a car with dramatic scenery projected onto the doors and hood, accompanied by swooping electric guitar slides, lush synth chords and electronic percussion. The only surprise is the synchretic confluence of the spoken word "Cougar," the appearance of an actual cougar in the car window, and a high guitar note resembling a meow.

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[188] Ibid.

[189] Milano, "Suzanne Ciani," 33.

[190] Georgopoulos, 33.

[191] Ibid., 31.

[192] Bob Doerschuk, "Suzanne Ciani & Her Apprentices Set The Pace of Commercial Synthesis," *Keyboard,* April, 1985, 28, *Suzanne Ciani* (professional website), http://sevwave.com/early_ciani/cover_stories/keyboard685/keyboard_4_85.PDF.

But the ad's sensuality becomes more obvious when it's placed alongside Siday's bold fanfare for Ford.

Ciani's desire to create a sense of peacefulness in her music eventually led her away from the advertising world altogether. In 1982, she released her first solo synth album, *Seven Waves*; by the end of the decade, she had four albums out and was being described as "one of the world's premiere [sic] New Age musicians."[193] As a result, her role in Ciani/Musica shifted from composer to "creative director/consultant."[194] The headlines in *Back Stage* began to attribute their ads to the company, rather than to her individually — "Ciani/Musica Scores for HT Champagne"[195] rather than "Ciani Allures for Olay."[196]

Since then, other composers have appeared to fill her place. The field of sound branding has continued to develop new musical forms and new means of distribution. "Ubiquitous musics" live up to their name more and more. But by the time Ciani decided to focus on her New Age career, the domestication of electronic music was largely complete. "[O]nce upon a time," a 1987 profile of Ciani/Musica informed its readers, "electronic music existed in its own specialized niche within the larger confines of music production. No longer! One hears synthesized music in jingles, TV and feature film scores and soundtracks, and in top 40

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[193] Eikenberg.

[194] Ibid.

[195] "Ciani/Musica Scores for HT Champagne," *Back Stage*, September 2, 1988, 47. ProQuest Entertainment Industry Magazine Archive (962881125).

[196] "Ciani Allures for Olay," *Back Stage*, August 28, 1981, 27. ProQuest Entertainment Industry Magazine Archive (1014540925).

music."[197]   Even more telling is the introduction to a 1985 interview with Ciani and several of her collaborators in *Keyboard*.   The Interviewer, Bob Doerschuk, began the article by drawing the reader's attention to the music underlying her ads: "Another commercial?   Another car pitch?   Wait!   Before raiding the fridge for a beer, try listening—*really* listening—to the music beneath the announcer's voice."[198]   Twenty years earlier, Raymond Scott had spoken of a similar situation: the TV viewer who goes for a drink of water and misses the commercials.   But his point was that electronic music could cut through that viewer apathy.[199]   In 1985, electronic music was the thing that viewers were ignoring.   Doerschuk felt it necessary to explicitly point out the "sequencer line [that] briefly surfaces, suggesting masculine power, while shimmering digital sound reflects the car's glossy sheen."   His analysis, which concludes by describing the score as "a tiny composition, complete and effective in a thirty-second package," is both insightful and enthusiastic;   you can almost imagine it as a promo for Electronic Audio Logos, Inc.   But if a composer in the second half of the 1980s wanted to "grab 'em by the ears," simply using a synthesizer was no longer enough.

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[197] Brooke Comer, "Ciani Musica: Blending Human Talent With Technology," *Back Stage*, April 24, 1987, 50B. ProQuest Entertainment Industry Magazine Archive (962773589).

[198] Doerschuk, 16.

[199] "Raymond Scott Sounds Off on Sound," 42.

Chapter 3
Fanfares and Futurism

1. Calls to Action

The reception of early electronic advertising music has been complicated from the outset by its seemingly contradictory nature: at once familiar and novel, conservative and experimental. As Niebur points out, emphasizing its experimental elements can make its familiar ones seem like a blemish; this is why modernist critics, committed to "the supremacy of musical autonomy, dissonance, and 'difficulty,'" have tended to dismiss the Radiophonic Workshop's output as "watered-down examples of Continental modernism."   To the average BBC listener, however, its timbres and production techniques were quite new and challenging.   Seen in this context, Niebur argues, the Workshop's output reveals its true nature as a "uniquely British populist modernism," which needs to be judged on its own criteria rather than those of Paris or Cologne.[200]

The same can be said of the BBC's counterparts across the Atlantic.   With a few exceptions (Raymond Scott's spark plugs, Suzanne Ciani's pouring soda), American advertising music has located its experimentation mainly in the realm of timbre. If we want to explain what makes this music innovative, it stands to reason that we should follow Niebur's approach and look at the way these composers manipulated electronic sounds.   And yet focusing solely on innovation is itself a reflection of modernist values.   As it turns out, we can learn quite a bit

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[200] Niebur, 65–66.

about electronic advertising music by looking at the area in which it seems most conventional: its pitch organization.

Consider Suzanne Ciani's "Beep" series. In the original 1981 commercial, the GE 2500 Dishwasher's "speech" is accompanied by a lush chord that's built gradually over the course of fifteen seconds. Each note enters in turn from the bottom up: E2, F#3, B3, E4, G#4, C#5, and E5. Since the main melody draws exclusively on the notes of a B major triad for the first half of the ad, and the closing tagline ("we bring good things to life") is also in B major, this chord is perceived as *fa-sol-do-fa-la-re-fa*. The presence of *fa* in the bass adds just a bit of harmonic tension to what's otherwise a fairly straightforward musical language:

Things become more complicated in the first sequel, "Son of Beep." This commercial for the 2800 Dishwasher exists in two different versions; one thirty seconds long and similar to "Beep" in construction, the other double the length and more musically complex. The slowly

arpeggiated chord from the original ad is present in the latter version, but it now appears twice, first transposed down a whole step and missing its final note (D2, E3, A3, D4, F#4, B4) and then in its original form (E2, F#3, B3, E4, G#4, C#5, E5). After the second arpeggio is complete, the accompaniment abruptly returns to the first chord. In reduced form, the accompaniment looks like this:
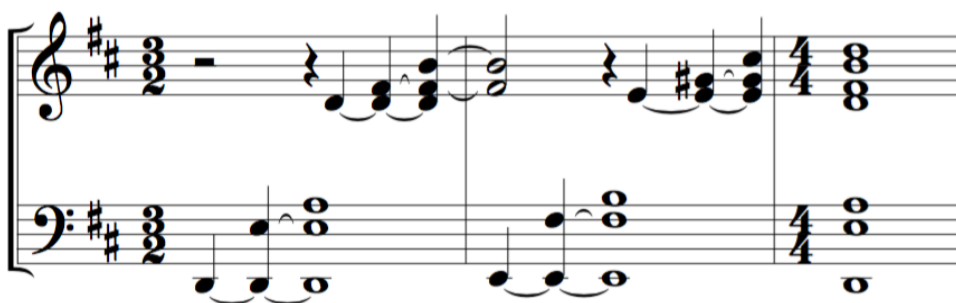
This time the melody does not stay within a single triad or even a single major scale, but instead gradually moves up the circle of fifths, each key change timed to correspond to the entrance of a new note in the accompanying chord:

Accompaniment pitch	Key of melody
D, E, A	D major
D	A major
F#, B	E major

These sharpward moves create more and more dissonance against the backdrop, especially when the melody shifts to E major and starts using D# while a D is still sounding in the bass.

When the second arpeggio enters, with an E2 in the bass, the last two notes of the first arpeggio (F#4 and B4) are held over, creating a quartal collection: E-F#-B. The dishwasher's melody shifts to an A major pentatonic pitch collection (A-B-C#-E-F#), which is a subset of all

the key areas used earlier, and thus could belong to any of them. But the melody soon moves on to a recurring horn-call motif that alternates between B and F#, suggesting yet another turn clockwise on the circle of fifths, to B major. And when the second arpeggio reaches E4, the dishwasher sings a descending B major scale — an inversion of the ascending scale that ended the synth melody in the original "Beep" and foreshadowed the vocal tagline.

The return to the opening D-based chord happens just as the video cuts to a shot of a customer service representative at the GE Answer Center — the first human being shown in the ad. When the Answer Center's number appears on screen, the melody momentarily shifts to a harsher timbre reminiscent of 1980s touch-tone phone sounds, each note synced with the appearance of a new digit on screen. Finally, after this startling change of harmony, timbre, subject matter, and relationship between sound and image, the strings swell, the choir enters, and the commercial ends with the GE tagline in B major, just like its predecessor.

Everything here is derived from the basic material that Ciani used in "Beep." Even the unexpected imitation of phone dialing is only a step away from the synchretic relationship between beeps and lights that characterizes the whole series. But the music is no longer harmonically or texturally static, and the visuals (which also include a shot of dishwashers being manufactured at what the subtitles tell us is "the most advanced dishwasher factory in the world") are no longer focused solely on the personified image of the appliance being advertised. The same basic ideas have led to something much more complex — though this complexity comes at the expense of formal and conceptual clarity, which may why Ciani returned to the original "Beep" formula for the later commercials in the series.

The harmonic language that Ciani uses in these commercials points to a larger trend in advertising music. While the score is essentially tonal, it places a heavy emphasis on fourths and fifths, from the stacked fourths in the accompanying chord to the E-F#-B collection described above. We see the same thing in many of Scott's and Siday's logos:

Quartal harmonies also appear in both composers' long-form ads. When the choir first sings "and it's Auto-Lite, Auto-Lite, Auto-Lite" in Scott's "Spark Plugs" commercial, they outline a series of rising fourths, A-D-G-C. Siday's 1972 commercial for Excedrin, entitled "Two Studies," ends with this quiet electronic fanfare:

While this melody does include thirds and sixths as well as seconds, fourths and fifths, the complete set of pitches employed is A3-D4-G4-B4-E5-A5 — a collection built out of two sets of stacked fourths, one on top of the other.

Why was quartal harmony so appealing to these composers? An anecdote in Philip Tagg and Bob Clarida's *Ten Little Title Tunes* suggests that it had come to be associated with modernity. In 1980, they tell us, a client approached a library-music company in search of music for a promotional clip. When the producer suggested a piece that featured "repeated sus4 chords on celesta," the client requested "something less quartal, less modern."[201] The fact that this conversation took place nearly two decades after Scott's quartal logo for Baltimore Gas & Electric shows how long-lasting the association was.

Tagg and Clarida also note the use of quartal harmony in the opening theme music for ABC's *Wide World of Sports* (as heard in 1988), which begins with two ascending fifths, and in Alexander Courage's theme for *Star Trek* (1966), which begins with two ascending fourths. The latter, of course, is also attempting to signify modernity. But these two melodies have something else in common too: both can be described as *fanfares*. Traditional trumpet and bugle calls are based on arpeggiated triads, not stacked fourths and fifths; but as Tagg and Clarida point out, fanfares have been using quartal harmony at least since Copland's *Fanfare for the Common Man* (1942), whose opening melody is built almost entirely out of *do*, *fa* and *sol*.[202] Even if the trope began with that piece, it would have had plenty of time to take hold in the public imagination by

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[201] Tagg and Clarida, 414–15.

[202] Ibid., 625.

the 1960s.   Surely it's no coincidence that when Sid Ramin wanted to create a "fanfaric" and "heraldic" gesture to open his well-known jingle, "Come Alive! You're in the Pepsi Generation!" (1964)[203], the notes he picked were *sol-do-re*.

In fact, advertising composers' interest in fanfares was deep and far-reaching, and quartal harmony was only one way that they evoked the genre. Sometimes they preserved the emphasis on fourths and fifths, but placed them in a more straightforwardly tonal context by simply alternating between *do* and *sol*. The trumpet in Ciani's Firestone logo (1982), for instance, plays a rising figure: *do-sol-do-sol*. Delia Derbyshire's 1966 signature tune for *A New View of Politics* is based on an almost identical gesture: *do-sol-do-sol-do*. Another Derbyshire signature tune, written in 1969 for the history and archaeology series *Chronicle*, takes a different harmonic approach, using the vaguely Mediterranean-sounding pentatonic collection *do-re-me-sol-le* to evoke an exotic, ancient past — and yet it too sounds like a fanfare, thanks to its sharp brass timbres and emphatic staccato triplets.

Baroque fanfares provide a model for signifying the more recent past. Consider, for example, Elizabeth Parker's 1980 signature tune for Radio Blackburn, discussed above as an example of the Radiophonic Workshop's turn from *musique concrète* to synthesizers. The piece's polyphonic texture, staccato sixteenth-note runs, brassy synth timbres, and emphasis on tonic-triad arpeggios recall pieces such as the first movement of Bach's Magnificat, or the Fanfare-Rondeau from Jean-Joseph Mouret's Suite de symphonies No. 1. This style of fanfare carries strong connotations of high-culture elegance, as shown by the revival of Mouret's piece

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[203] Quoted in Taylor, *The Sounds of Capitalism*, 152.

as the theme music for PBS's *Masterpiece Theatre*, where it was paired with images of leather-bound tomes, black-and-white photographs, and artifacts from around the world. Ciani was working with the same cultural trope when she created an "enhanced" logo for GE in 1983. Like Parker's signature tune for Radio Blackburn, it's a brassy-sounding synth piece with a polyphonic texture and a heavy emphasis on the tonic triad. And like *Masterpiece Theatre*, it was created specifically for PBS stations. *Back Stage*'s report on the logo describes it as "elegant," and says that its "orchestral approach provides the General Electric logo with a dignified respect for the past and a sense of the future's potential."[204]

Parker, Radio Blackburn signature tune

Bach, Magnificat

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[204] "Ciani Enhances General Electric," *Back Stage,* July 15, 1983, 32. ProQuest Entertainment Industry Magazine Archive (962971674).

Ciani, GE "Enhanced" logo

Mouret, Fanfare-Rondeau

At this point we can see something larger taking shape: a complex of disparate concepts, all connected via cultural associations. Baroque music is linked to upper-class elegance, fanfares are linked to Baroque music, quartal harmony is linked to fanfares, modernity is linked to quartal harmony, and synthesizers are linked to modernity. Baroque music and modernity might seem like irreconcilable opposites, but culture has a way of playing mix-and-match with everything that comes floating through the zeitgeist, in much the same way that the German Romantics tended to treat the natural, the feminine, the mystical, the uncanny and the folkloric as intersubstitutable. Elizabeth Parker and Suzanne Ciani proved in their music that the 1980s and the 1720s could get along just fine. What's more, these associations predate their work at least a decade and a half. In the mid-1960s, Eric Siday's American Express logo provoked much the same reaction, as shown in the *Baltimore Sun*'s declaration that the piece's simple synth melody

"sounds as if it is being played on a gleaming golden instrument," perhaps one "reminiscent of the posthorn that in past centuries signaled the arrival of stagecoaches in Europe."[205]

Siday was well aware that he was drawing on old cultural memories. "As a nation we have 'inherited' positive reactions to a wide variety of sounds," he wrote in a 1974 essay. "[T]hey, in fact, constitute a language of their own." Unsurprisingly, the examples he gave were trumpet fanfares — "Reveille" and "Taps" — and he acknowledged that "the <u>sound</u> of the trumpet" creates the impression of a "call to action." At the same time, he was wary of using actual trumpets in his sound logos. Not only did they lack the timbral distinctiveness of synthesizers, he said, but American listeners responded poorly to "'commanding' sounds." The solution: "[f]ind a sound that is different, new, unique, that is not a trumpet, but still conveys the essence of its message."[206] To illustrate his point, he cited his own logos for Ford, Datsun, American Express, ABC TV and WCBS Radio News. All of these use brass-like timbres, along with rising contours and clear attacks on each note. Most include quartal elements as well. The *Baltimore Sun* understood exactly what Siday was doing.

But Siday saw his logos as more than mere "calls to action." He also spoke of them as conveying information,[207] and compared them to "the Chinese ideogram which visually conveys an idea which in most languages would take many words to express."[208] The American Express

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[205] William Hyder, "Television's Music Man," *Baltimore Sun*, April 17, 1966, TV8. ProQuest Historical Newspapers (539743046).

[206] Siday, "Musical Identification in Contemporary Advertising," emphasis in original.

[207] Siday, "Electronic Music in Communications."

[208] Siday, "Musical Identification in Contemporary Advertising."

logo in particular has many additional layers of meaning beyond its evocation of fanfares from centuries past. Before he started writing, Siday was given instructions that his music had to depict American Express as:

1. An AMERICAN company.
2. A TRAVEL BUSINESS company.
3. A MONEY BUSINESS company.
4. A company operating AT HOME AND ABROAD.
5. A BUSINESS BUSINESS company.[209]

That's a lot of information to fit into ten seconds, but Siday was able to convey "money," "business" and perhaps "travel" all at once by incorporating a high-register ostinato which, as noted above, was meant to evoke the sound of a teletype machine, a key piece of technology for conducting business across long distances. As for the "American" element, his solution was simple: quote the ending of "The Star-Spangled Banner."[210] The six-note synth melody that so captured the *Sun*'s imagination wasn't a European posthorn at all, but a wordless American voice singing "o'er [the] land of the free":

[209] Lincoln Diamant to Eric Siday, June 30, 1962, box 2, folder 71, Eric Siday Archive, New York Public Library for the Performing Arts.

[210] "Short takes," *Television/Radio Age*, September 29, 1986, box 4, folder 191, Eric Siday Archive, New York Public Library for the Performing Arts.

Years later, Ciani would defend "the subliminal aspect of advertising" by arguing that it was "not evil manipulation, but a form of poetry."[211] Siday's later writings, however, reveal a more sinister attitude. "You can <u>do</u> things to people with musical hypnotic techniques [and] musical symbolism," he wrote in one letter.[212] In another he rhapsodized about potential developments in home entertainment: "Its interruption by intrusive commercials will be a thing of the far-distant past. There will be far more sophisticated ways to sell us things, and to generally influence our minds and behavior!"[213] At one point he even cited Pavlov's research on conditioning as an influence on his work.[214]

This sort of rhetoric confirms the worst fears of theorists like Michel Chion, who writes that "[s]ynchresis is Pavlovian"[215] and warns that "sound, much more than image, can become an insidious means of affective and semantic manipulation."[216] Anahid Kassabian, likewise, speaks of her horror at finding herself moved to tears by a commercial for a phone company:

> When I could register my thoughts and feelings—that the ad was stupid and calculating, commodifying the feelings of people with distant family and lovers just to sell phone service—I was wholly repulsed by the ad. But it worked on me before that analysis slipped into place.[217]

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[211] Georgopoulos, 31.

[212] Eric Siday, "To Bring Something New," box 7, folder 312, Eric Siday Archive, New York Public Library for the Performing Arts, emphasis in original.

[213] Eric Siday to Charles Peterson.

[214] Eric Siday, "The Musical Logo in Contemporary Advertising," box 5, folder 222, Eric Siday Archive, New York Public Library for the Performing Arts.

[215] Chion, *Audio-Vision*, 63.

[216] Ibid., 34.

[217] Kassabian, xiii.

Kassabian is especially concerned about the phenomenon that Siday referred to as "inherited reactions," because she sees them as essential to the process of identity formation. In her phenomenology, sounds trigger "affective responses" — involuntary physiological reactions that we interpret as emotions after the fact. We come to associate those emotions with shared listening contexts and feel ourselves to be part of something that transcends our own lives.[218] Identity is thus not individual but collective, a "shared field of subjectivity"[219] constructed from the "relationships among ourselves, the works, the artists, and other listeners."[220] National anthems, for instance, create "a warm feeling of belonging" which "flows across a group of any size, from one to thousands." The fact that they're sung over and over again suggests that national identity is not something static, but rather something constantly being created anew through repeated sonic experiences.[221]

Seen in this light, Siday's choice of "The Star-Spangled Banner" to represent American Express seems especially canny. What could be more subliminally effective than quoting a melody that has played a key role in forming and maintaining the collective identity of American-ness? But the implications of Kassabian's theory for Siday's commercial work go beyond his flair for repurposing existing cultural iconography. As noted above, his logo for CBS color TV programming was heard 19 times a day in the mid-1960s. With that kind of broadcast frequency, many listeners would have heard it far more often than they heard "The Star-Spangled

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[218] Ibid., xxviii–xxix.

[219] Ibid., 32.

[220] Ibid., 112.

[221] Ibid., xxviii.

Banner" itself. We know that his work had positive effects, especially in the realm of domestication. But what affective responses did it generate in the process, and what new identities were formed as a result?

2. Visions of Otherworldly Possibility

To begin answering this question, let's consider Tagg and Clarida's analysis of a 1989 commercial called "We Are GE." In the midst of a montage of motors and light switches, we see "an orbiting satellite against a cloud-covered globe, while the jingle . . . wails out 'a voice in the dark / from a million miles away' . . . accompanied by a quiet, high-pitched telegraphic beeping noise."[222] As Tagg and Clarida point out, these elements don't actually fit together. Satellites don't communicate in Morse code, nor do they orbit a million miles from Earth. The image is brightly illuminated, despite the jingle's reference to a voice in the dark. But because the "whole image-music-sound complex lasts no more than three seconds," the viewer is "free to absorb the message . . . without considering the logical absurdities."

This is the same complaint that Kassabian made about the manipulative phone company ad: it operates on such an immediate, pre-conscious level that its message is able to sneak past our critical faculties. And what is that message? Tagg and Clarida don't have a definitive answer to that question, but they do offer a parenthetical suggestion: "probably something like 'technology is wonderful.'"[223] This is a straightforward reading of an ad that displays a wide

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[222] Tagg and Clarida, 490.

[223] Ibid.

range of GE products, from jet engines to medical monitors. But it also points to a larger trend in advertising music: the use of technology to signify itself, and by extension, an idealized technological society.

The most literal manifestation of this trope is the musical imitation of the sounds made by non-musical devices. Phil Young and Maddalena Fagandini's 1959 signature tune for *Science and Industry*, for instance, uses what Niebur describes as "hammering" piano sounds and an "assembly line" bass to represent "the streamlined workings of the modern factory."[224] Ciani's GE Beep and Scott's Auto-Lite spark plug effect serve a similar purpose. But the mere presence of electronic instruments was also used to portray particular companies and products as "high-tech." In Scott's 1960 commercial for Vim detergent, a twinkly synth texture enters just before the announcer refers to the Lever Brothers laboratories. According to the composer, the music was meant to "reflect the atmosphere of their scientific resources," with "a feeling of sparkling white, crystal clear, clean as a whistle."[225] The same set of associations (synths = high-tech = clean = white) is at play in a 1983 commercial for ITT, in which Ciani's all-electronic score accompanies images of "an ultra-clean room environment where white spacesuited . . . technicians are seen manufacturing minute computer chips."[226]

Faced with a high demand for electronic representations of high-tech companies, many composers in the advertising world became voracious consumers of new audio technology. Even

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[224] Niebur, 83.

[225] Notes to *Manhattan Research, Inc.,* 112.

[226] "Ciani Scores 'Clean Room,'" *Back Stage*, June 24, 1983, 42. ProQuest Entertainment Industry Magazine Archive (962969192).

the poorly-funded BBC Radiophonic Workshop had a large arsenal of electronic instruments by the end of the 1980s: a Fairlight CMI, an ARP Odyssey, a PPG Wave 2.2, a Sequential Circuits Prophet-5, an EMS Synthi 100 and VCS-3, and a Yamaha CS-80 and TX816.[227]   Some composers even built their own devices. In 1982, for instance, James Moorer designed and built the ASP ("Audio Signal Processor") in order to create his logo for the THX sound system, which premiered the following year with *Return of the Jedi*. Controlled by code written in C, the ASP was able to generate randomized glissandi with particular starting and ending frequencies, allowing Moorer to set the basic parameters and let the program work out the details.[228] But the instrument didn't just make stochastic composition easier; it also served as a demonstration of THX's advanced audio capabilities. Moorer's logo was intended to be "big, impressive, maybe even monumental,"[229] and it certainly creates that impression. In the 1992 children's movie *Tiny Toon Adventures: How I Spent My Vacation*, cinemagoers are seen putting on hard hats before a parody of the THX logo physically throws them across the room, followed by an announcer saying "the audience is now deaf."[230] But according to film sound designer Gary Rydstrom, the logo is not actually that loud;   rather, it "feels loud" due to its wide frequency spectrum.[231] Furthermore, as Michel Chion points out, it has acoustic properties that can only be created by

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[227] Marshall.

[228] Whitwell.

[229] James A. Moorer, e-mail message to author, February 18, 2015.

[230] *Tiny Toon Adventures: How I Spent My Vacation*, VHS (Burbank & Universal City, CA: Warner Bros. Animation and Amblin Entertainment, 1992)

[231] John Brownlee, "The Story Behind the THX Deep Note," *Co.Design*, March 10, 2014. https://www.fastcodesign.com/3027361/the-story-behind-the-thx-deep-note

synthesizers. Very low sounds in the real world produce distortion and trigger secondary vibrations, but the massive, detuned open fifth that closes the logo does neither. Nor is there any reverb, as there would be if such a sound were create live inside the theater. The purpose of the logo, Chion argues, is to demonstrate THX's "technical capacity to isolate and purify . . . sound ingredients" such as low frequencies.[232] And yet the instrument that made this was possible was sold for scrap in 1986, just four years after it was built.[233]   The only purpose the ASP served in its short existence was to advertise the technological prowess not of the person who designed it, but of the company that hired him.

"We Are GE" uses both versions of the "technology signifying itself" trope. The association of electronic instruments with high-tech products is fairly subtle here: just alternating synth octaves in the background of the jingle. That may not sound innovative for an ad from 1989, but it was only seven years earlier that Ciani used a similar texture to depict Firestone's computerized service division as "fresh, futuristic and durable."[234]   Even after domestication had made electronic music familiar and unthreatening, it still retained something of its patina of modernity.

More obvious is GE's use of faux Morse code to accompany the image of the satellite, which belongs to a long-standing tradition of using telegraph and teletype sounds to represent the news, or the transfer of information more generally. Typically these sounds are stylized as

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[232] Chion, *Audio-Vision*, 100–101.

[233] Whitwell.

[234] "Ciani Orchestrates New Firestone Campaign," *Back Stage*, November 5, 1982, 56. ProQuest Entertainment Industry Magazine Archive (962820575).

repeated notes in asymmetrical rhythms (imitating a telegraph), or as strings of repeated, rhythmically regular, percussive sounds separated by pauses (imitating a teletype machine), though sometimes individual elements of both are isolated or combined in unexpected ways. I've discussed several examples already, including Scott's Bendix logo, Baker's theme for *P.M.*, and Siday's news logo for WFBR. Ciani used the trope more literally, sampling actual teletype sounds in a promo for PBS's *Inside Story* (1983).[235] The backdrop of Siday's American Express logo, on the other hand, is quite abstract, preserving only the teletype's alternation between rhythmically regular bursts of sound and short pauses.

Tagg and Clarida identify similar effects in a wide variety of TV theme music, from introductions to European news programs (Sweden's *Aktuellt*, France's *Téléjournal*) to fringe cases where the effect seems to signify a more general sense of urgency (*Kojak*, *Shaft*).[236] In "We Are GE," they argue, the telegraph sound makes the ad seem more trustworthy. The long-standing use of Morse code in news themes has led viewers to "fetishise" its "credibility value," and thus to unconsciously assume that the message it bears must be true. It thus represents not just the simple transfer of information, but the "global information utopia" envisioned by Marshall McLuhan in the 1960s.[237] These are bold claims, and Tagg and Clarida's evidence for them is sometimes sketchy; at one point they claim that ABC banned telegraph sounds in broadcast advertising due to concerns about their manipulative power, but their citation is an

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[235] Notes to *Lixiviation*.

[236] Tagg and Clarida, 487–88.

[237] Ibid., 490.

article in the *National Enquirer*.[238] Nevertheless, a global information utopia is exactly what's

depicted in the ad. Immediately before the image of the satellite circling the Earth, we see a

NASA control room, full of busy men and blinking displays; and immediately afterward, we see

the Electronic Refrigerator that Suzanne Ciani had given voice to a few years earlier, complete

with a closeup of its familiar green control panel lights.

This is the third way that technology signifies itself in advertising: representing not just a

high-tech product, but a high-tech society. We see the same trope at work in one of Scott's last

advertising projects: a 1967 short film called "The Paperwork Explosion," created by Jim

Henson to advertise a hybrid typewriter and tape recorder called the IBM MT/ST.   The film

begins with a dizzying array of images depicting the inventions that have shaped Western culture

since the Renaissance, from the printing press to the Interstate Highway System, and even an

artist's impression of the Moon landing two years before it happened. Scott's score is frenetic

and multilayered, including a loose quotation from "Powerhouse," and when it cuts off, an

elderly man says, "Well, you can't stop progress!"

Even more revealing than the ads from this period, though, is the way that 21st-century

scholars and critics talk about them. For Niebur, the BBC Radiophonic Workshop's output was

part of a larger trend toward utopian scientism. Baker's jaunty *concrète* station ID for Radio

Nottingham represented "a vision of a dynamic, efficient future,"[239] and the synth experts who

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[238] Ibid., 490–91.

[239] Niebur, 116.

arrived at the Workshop in the 1970s "saw in technology the promise of a new generation."[240]

Jonathan Romney, reviewing the *Manhattan Research, Inc.* compilation, makes a similar remark

about the name of Scott's company: "[it] combines the image of Manhattan (urban speediness

and Madison Avenue, hub of the US ad industry) with that of research (lab coats, circuit

diagrams, the dream of manufacturing a better tomorrow)." The music itself, he says, embodies

a "gee-whiz, frontier-spirit futurism," which promises that "if only the right sounds could be

developed, then the world would be a better place."[241] And Alexis Georgopoulos describes

Ciani's advertising music in terms of "future worlds: transparent grids, infinite desert scapes,

blinking lights, visions of otherworldly possibility."[242]

These are not descriptions of mid-century American and British society, but descriptions

of the mid-century American and British *imagination*. The idea of the Space Age didn't just

appear; it was created by artists, scientists, intellectuals and, yes, advertisers. These

commercials, with their electronic scores and their vision of a global information utopia, evoked

old affective responses in service of a new conception of society. Like the national anthem, they

were repeated over and over again. Distributed via the mass media, they were able to achieve an

even greater reach. And they too strove to create the "warm feeling of belonging" that Kassabian

describes, inviting the audience to see itself as "part of something very much current and alive

and flowing."[243] This is why Scott's Twinkies ad (c. 1963) positions the listener as a "spaceman"

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[240] Ibid., 152.

[241] Romney.

[242] Georgopoulos, 28.

[243] Kassabian, 112.

or "spacegirl," why Oram's Lego ad (1966) offers kids a chance to build a missile defense center on the Moon, and why Ciani's ad for Atari's Liberator (1982) begins with a rocket countdown followed by the line, "you are hurled into hyperspace / your mission: save the human race." Advertisers didn't just present a new world; they placed people inside it. And the pre-conscious affective work that made this possible was done largely by sound, since, as Kassabian points out, it lacks vision's longstanding association with rational, objective perception.[244] Much of the meaning in the ads cited above comes from their electronic scores: Scott's spooky ambient glissandi, Oram's atonal glass-harmonica impression, Ciani's jumpy New Wave. Perpetually new and always a bit mysterious, electronic music was the ideal medium for building a new utopian Space Age identity through advertising.

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[244] Ibid., 23.

Chapter 4
A Typology of Signs

1. Calculated Caricatures

Over the course of this paper, I've repeatedly described sounds as "evoking," "conveying," "representing" or "signifying" images and ideas. But how do these processes work, and how can we talk about them in a more rigorous way? *Ten Little Title Tunes* provides a useful starting point. Confronted with a vast set of listener responses to TV themes, Tagg and Clarida created what they call a "sign typology" — a classification of relationships between musical devices and their semantic connotations. Many of the tropes discussed in the previous chapter can be categorized using their terms. When composers use quartal harmonies and brassy timbres to evoke fanfares, it's a *genre synecdoche* — a device in which a few elements of an existing musical style refer to the style as a whole, and by extension to the culture from which the style originates. The use of telegraph and teletype sounds to represent the transfer of information, on the other hand, is a *sonic anaphone* — a imitation of a "non-musical" sound. Other sign types include *kinetic anaphones*, in which musical contours suggest the movements of objects or living beings, and *tactile anaphones*, in which musical textures evoke physical sensations.[245]

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[245] Tagg and Clarida, 99–101.

Sonic anaphones are the most literally representational signs. Tagg and Clarida refer to the "*stylisation*"[246] of non-musical sounds, but they never explain exactly what this means, nor do they fully address the fact that some anaphones are more stylized than others. Following musicologist Helmut Rösing, they propose that both "cultural convention" and "the state of development of sound technology" influence the degree of similarity between a real-world sound and its musical representation; thus the sampled rain that opens Vangelis's *Soil Festivities* sounds much more like the real thing than the orchestral evocation of rain in Beethoven's "Pastoral" Symphony.[247]   This explanation, however, is incomplete. Even within the small repertoire that we've been discussing, which takes place largely within a single cultural context and entirely after the rise of high-fidelity audio recording, sonic anaphones vary widely, from direct samples to barely-recognizable abstractions.

We can account for these differences by breaking down the concept of stylization into three distinct elements:

1. *Alteration*. How different is the sound from its real-world equivalent? Is it a sample, a realistic imitation, or a loose allusion?
2. *Repurposing*. To what extent does the sound have an aesthetic or structural function, rather than a mimetic or representational one?
3. *Musicalization*. To what extent has the sound been integrated into its harmonic, melodic and rhythmic context?

Separating these elements out allows for more precise analysis of commercials and logos. Oram's ad for Atlas Copco power tools, for example, doesn't stylize its source material at all: it uses direct samples of the tools (no alteration), treats them entirely as an aural illustration of the

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[246] Ibid., 99, emphasis in original.

[247] Ibid.

product being sold (no repurposing), and plays them alongside a cheerful synth tune without establishing any apparent harmonic, melodic or rhythmic relationship between the two (no musicalization). Much more stylized is Scott's spark-plug effect for Auto-Lite. Here the level of alteration is high: the effect is loosely based on the repeated clicking noise produced by a real spark plug, but its four-note rhythm, ending on a noise burst that's louder, longer and wider in frequency than the previous three, is Scott's invention.   This rhythm is also something of a repurposing, since it dramatizes the *visual* image of a spark rather than duplicating the actual sound of one; at the same time, the effect retains the fundamentally representational character of a foley effect. Finally, Scott musicalizes the sound by integrating it into the background texture (in "Spark Plugs") and using it as a marker of phrasal articulation (in "Ford Family").

At the extreme end of the stylization scale are Siday Identitones such as "Bullfrog and Nightingale" or "Helicopter Eyeview."   In pieces like these, the sounds of forest creatures and whirring helicopter blades are represented by cartoonish synth figures that bear little resemblance to the real thing (high alteration). They take on new, non-representational functions: bullfrogs as bassline, nightingales as melody, helicopter as percussion track (high repurposing). And Siday's treatment of them consistently brings out the sounds' melodic and rhythmic character in order to fit them into the larger musical context of comical exotica or frantic synth-rock, respectively (high musicalization).

Some of these composers' most famous ads, however, problematize this sort of classification. Consider Siday's "Perking Pot" commercial for Maxwell House. While the percussive attacks that accompany the spurts of coffee don't resemble actual percolator sounds

(high alteration), they initially function entirely as a foley effect (low repurposing, low musicalization). Speaking to the IRTS Radio Commercials Workshop in 1965, Siday described this technique as a "stylized 'sound effect' approach."[248] But the percussive attacks quickly take on a rhythm and a specific pitch collection (an out-of-tune dominant seventh chord), and soon after, they're joined by a pizzicato string melody. This melody shares the rhythm and approximate contour of the percolator effects, but because it's also pentatonic and "singable," it ends up sounding like the primary material of the ad, while the percussive sounds end up functioning as an accompaniment. What had been a foley effect has now been fully repurposed and integrated into a new musical context:

Of course, it's easy to tweak our three-part model of stylization to account for change over time. But "Perking Pot" goes beyond the model in other ways that are harder to account for. Fifteen years later, Siday wrote that his goal had been to create something as iconic as Charlie Chaplin's moustache, W.C. Fields's voice, a picture of the White House, or a map of the United States. The ad was unusual, he said, in that it didn't show cans of coffee or "newly-weds at the

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[248] Eric Siday, IRTS speech, box 5, folder 219, Eric Siday Archive, New York Public Library for the Performing Arts.

breakfast table." Instead, the coffee pot itself took center stage, and "[a]s the little perks developed into a tune," it "took on character; became a personality."[249] The music begins with a sonic anaphone — "a calculated caricature of the real sound," as Siday put it — but by the end, it's been transformed into something new, not just stylized but *anthropomorphized*. And "Perking Pot" is not alone in this respect. Suzanne Ciani spoke of "Beep" in similar terms: "I had to create a being. I had to create a personality. I gave life to this thing. When they had this thing, it was just a machine with some lights on it. And by the time it was done, you wanted to hug it."[250]

Ciani's "Pop & Pour" Coca-Cola logo challenges the stylization model in a different way. At first glance, it seems like a straightforward sonic anaphone with minimal stylization of any sort — a faithful electronic imitation of the sound of a bottle of Coke being opened and poured into a glass. But again and again, people interviewing the composer have described it as sounding somehow more authentic than an actual recording. It's "better than any Coca-Cola you'd ever open in reality," says Italian DJ Donato Dozzy.[251] "Realer than real," according to Alexis Georgopoulos.[252] And both Timothy D. Taylor[253] and electronic-music historian and

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[249] Siday, "Musical Identification in Contemporary Advertising."

[250] Taylor, "The Avant-Garde in the Family Room," 403.

[251] Smith.

[252] Georgopoulos, 28.

[253] Taylor, "The Avant-Garde in the Family Room," 403.

podcast host James Gardner[254] describe it as "hyperreal," evoking Baudrillard's notion of a simulation that takes the place of the reality it supposedly simulates.

It's easy to view this approach to advertising through a purely pragmatic lens. Marketing consultant Joyce Kurpiers, for instance, desribes the use of hyperrealistic sound design — "a bigger sound that's more (R)eal than real, more arresting, more stimulating" — as something that advertisers do for the purpose of "instilling physical and emotional feeling in listeners, and associating feeling with products or brands."[255] But the way Ciani talks about her work is entirely in keeping with her description of advertising music as poetry. "[T]he ideal we have in our mind about a sound is never the real sound," she told Gardner in 2013. "[W]hen you design the ideal potato chip bite, it's got the sound of the salt spraying out from the bite, it's got multiple layers of crunch...so the real sound is always a little bit flatter."[256] Speaking to Taylor in 2004, she described herself as coming in "like a surgeon" after others had "exhausted themselves recording the real thing."[257] As far as she's concerned, her version was an improvement. If she departed from empirical reality, she told Dozzy, it was for the sake of bringing out the "finesse and detail" of the "Platonic ideal."[258]

This is no longer mere stylization; this is a conception of sound that undermines the very concept of anaphony. There's no room for a transcendent Platonic ideal in Tagg & Clarida's

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[254] Gardner.

[255] Joyce Kurpiers, "Reality by Design: Advertising Image, Music and Sound Design in the Production of Culture" (Ph.D. dissertation, Duke University, 2009), 67.

[256] Gardner, emphasis in original.

[257] Taylor, "The Avant-Garde in the Family Room," 402.

[258] Smith.

model, which takes it for granted that the material world is the original and music the imitation. Nor can the anaphonic model account for Ciani's claim that the "imagined perfection" she'd created had "inform[ed] people's perception of the reality."[259] And yet this reversal of copy and original is well-attested. Chion, for instance, has written that listeners judge the "truth" of film sound by comparing it not with their immediate experience, but with their memories, which are themselves influenced by films.[260]

"Pop & Pour" was so successful that, by the next year, Ciani had been asked to create music for Sprite and Fanta and was joking about being "the queen of soft drinks."[261]   She knew she had created a new archetype, and she took advantage of it a few years later when she scored Sunkist's "Pouring Orange" commercial (c. 1981–83). Lurking behind the lush strings, trumpet fanfare, rolling timpani and harp arpeggios and are the same sorts of electronic sounds that she created for Coke: a sudden pop, followed by filtered noise that evokes the sound of pouring soda. Most U.S. listeners hearing the ad in the early 1980s would have been familiar with "Pop & Pour," and they might well have had the earlier logo in mind as a reference point for what soft drinks sound like.

But what did soft drinks sound like before 1978? Ciani wasn't the first composer to evoke carbonation with electronic sounds; in fact, both Scott and Siday did the same thing in the jingles they wrote for Sprite in the early 1960s.   Their renderings, unlike Ciani's, aren't

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[259] Ibid.

[260] Chion, *Audio-Vision*, 108.

[261] Milano, "Suzanne Ciani," 38.

particularly realistic, let alone hyperrealistic. In fact, without the lyrics' references to "the tingle that counts" and "tingling tartness" (respectively), it would be hard to tell what, if anything, the electronics were supposed to represent. Siday's jingle (1960) uses high-register delay effects to add color to a samba-tinged score for flute, guitar, vibraphone and the occasional voice; it's presumably these that the *Toronto Daily Star* had in mind when it commented on the ad's "tinkly, bubbly, carbonated musical background."[262] Scott uses similar delay effects in his accompaniment for the vocal duet "Melonball Bounce" (1963), in addition to peppy synth arpeggios and the occasional percussive pop and skitter. But while the electronic sounds in the two jingles are considerably further from their real-world model than Ciani's logo, it would be a mistake to think of them simply as highly stylized sonic anaphones. Siday and Scott weren't imitating the *sound* of soda — which, after all, neither skitters or echoes. Rather, they were creating an impression of the *motion* of its bubbles. In other words, they were using kinetic anaphones rather than sonic ones.

Just as sonic anaphones can imitate real-world sounds in a variety of ways, kinetic anaphones can trace motion in a variety of ways. Tagg and Clarida explain that the category includes not only evocations of the movements of humans (e.g. running or driving), animals (e.g. swarming locusts or stampeding cattle) and objects (e.g. moving trains or spinning wheels), but also musical tropes culturally associated with particular kinds of motion (e.g. waltzes or walking basses), and even impressions of stationary objects created by imitating the way one's hands

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[262] Robinson.

might move while tracing their outlines (e.g. "pastoral undulation" to represent rolling hills).[263] In the case of these Sprite ads, the rapid, repeating, high-register tones suggest bubbles rising and bursting at the top of the glass. The arpeggiated accompaniment in "Melonball Bounce" also has a certain liquid character, thanks to the 19th-century tradition of using piano arpeggios to represent flowing water. As Tagg and Clarida point out, Romantic composers varied the speed and register of these figures to portray streams of various sizes; Beethoven even said explicitly that "the bigger the beck, the deeper the tone."[264] Thus Scott's accompaniment, whose main riff spans from A5 to E7, depicts a much smaller flow — perhaps even one small enough to fit between a bottle and a glass.

Like sonic anaphones, kinetic anaphones can be divided into subcategories. Talking about degrees of stylization doesn't make as much sense here; since we're comparing sounds to movements rather than sounds to other sounds, any connection we draw necessarily involves some degree of metaphor. (Louis Andriessen tells a story in which a friend asked him during a road trip: "how fast do we have to drive to go as fast as the music?"[265] The unanswerability of the question shows just how subjective such mappings are.) Still, some kinetic anaphones are closer to their sources than others. In a 1961 ad for Sta-Ful, for instance, Raymond Scott used one of his inventions, the Circle Machine, to evoke a car battery dying as the electrolyte dries

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[263] Tagg and Clarida, 100.

[264] Ibid., 233–35.

[265] Louis Andriessen, *The Art of Stealing Time*, ed. Mirjam Zegers, trans. Clare Yates (Todmorden, Lancashire, UK: Arc Publications, 2002), 176.

up.[266]   The effect he created is an undulating pattern that gradually slows down and drops in pitch, which corresponds fairly well to the motion of a car's wheels as it sputters to a halt — though admittedly, this depiction would make more sense if the car were running out of gas. The undulating pattern also corresponds more directly to another circular motion: that of Scott's arm as he operated the device.   The Circle Machine is controlled by spinning a photoelectric cell around a ring of lights; a sound is generated whenever light hits the cell, so the rotation speed of the performer's arm determines the tempo.[267] This is as literalistic as kinetic anaphones get: a close, if subjective, imitation of one kind of movement, and the direct causal result of another.

On the other end of the spectrum are pieces like Siday's Identitone "Traffication B." Unlike some of his other traffic-related pieces, this one doesn't include sonic anaphones such as synthesized car horns. Instead it conveys a general sense of "busy-ness" with rapid xylophone-like figures, which, according to Tagg and Clarida, have been used to connote cities and traffic at least since Gershwin wrote *An American in Paris* (1928).[268] But if listeners in the 1960s heard a stock figure rather than a creative new depiction of vehicular motion, it was a stock figure that was only able to take hold in the first place thanks to the widespread perception of cities as the locus of a new, fast-paced modern life. In this trope, the relationship between musical sound and real-world motion is reduced to a single abstract concept: speed.

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[266] Notes to *Manhattan Research, Inc.*, 112.

[267] Jeff Winner and Irwin Chusid, "Circle Machines and Sequencers," *Electronic Musician,* December 2000, 100. MasterFILE Premier, EBSCOhost (3819603).

[268] Tagg and Clarida, 496.

Kinetic anaphones can also be classified by what *aspect* of motion they imitate. Speed is only one such aspect; another is direction. In Scott's jingle for K2R stain remover (c. 1963–64), the sung phrase "lift that spot clean out" is punctuated by a variety of illustrative electronic figures: a rapid upward arpeggio on a quartal chord (*sol-la-re*), a burst of noise whose reverb tail bends upward, and a *sol-do* leap of a perfect eleventh:

Likewise, his 1961 Auto-Lite ad entitled "Wheels" uses xylophone-like synths in a similar fashion to Siday's "Traffication B," but with the added symbolism of an undulating contour that parallels the movement of a particular point on a wheel as it turns, much like his score for Sta-Ful.

These sorts of madrigalisms seem to have fallen out of fashion in electronic advertising music after the 1960s. Other types of kinetic anaphones described by Tagg and Clarida, such as the use of musical contours to represent the shapes of stationary objects, appear to be used mainly in film and television scores rather than in advertising. Another technique that remains common to this day, however, is the synchronization of sounds with motion on screen. Often these moments serve as structural markers, alerting the listener to the importance of a particular image. In Siday's 1967 ad for Final Touch, for example, a boy repeatedly pulls daisies out of a

bottle of fabric softener, dramatizing the statement that "Final Touch makes your clothes smell fresh as a daisy." Each time a daisy pops up, its appearance is accented with a clanging high-register major third. Similarly, Ciani's 1981 commercials for Advanced Formula Crest end with triangles of three different colors appearing on screen and affixing themselves as labels to three different tubes of toothpaste. This time a single note accompanies each triangle's appearance, forming a rising, fanfare-like figure: *do-sol-do*.

This sort of effect is especially common in audiovisual logos, which are designed to form as strong a bond as possible between the sound and image. This is, presumably, why Paul Alan Levi cited synchronizing with the animation as as one of his primary goals when creating a sound logo for PBS in 1971.[269] Likewise, in Ciani's closing logo for Columbia Pictures Television (c. 1976), six descending notes accompany a shrinking starbust figure, while the seventh and longest corresponds to the appearance of the studio's name and main visual logo. And in Steve Horelick's Volkswagen logo (1982), a sustained tone grows louder as the company's visual emblem zooms toward the screen; the volume peaks as the logo appears to crash into the viewer, and then a lower, noisier tone fades out, dropping in pitch. (Since Horelick's music not only reflects the motion on screen but also mimics the sound of a car going by, complete with Doppler effect, it's both a kinetic and a sonic anaphone.) This approach is so effective that composers have been compelled to use it even when they found it artistically constraining. Siday described precise synchronization as a "straight jacket" [sic][270], but he used

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[269] Paul Alan Levi, e-mail message to author, April 14, 2016.

[270] Siday, "The Audio Logo in Contemporary Advertising."

it multiple times, notably in his 1965 CBS in Color logo, where the notes correspond to letters bouncing on screen, and in his 1968 NET logo, where they correspond to colored rectangles sliding into view. In the former case, at least, he did it only because the network insisted.[271]

In some of these examples, there's a degree of parallelism between the nature of the sound and the motion of the image: a rapid echo effect corresponding to rapidly bouncing letters, a descending contour to accompany a shrinking figure. But just as often, the relationship is arbitrary.   Siday's mysterious ringing thirds do seem like the right sonic illustration for inexplicable daisies popping out of a Final Touch bottle, but it's not because quick-attack, long-decay bell tones have anything in common with sudden rising motions;   it's because the mere fact of their simultaneous appearance forms a synchretic bond between the two. As Chion says, "synchresis predisposes the spectator to . . . accept the sounds he [sic] hears."[272]   Calling these forced relationships "kinetic anaphones" is misleading. Tagg based the word "anaphone" on the word "analogy":   an imitation of an existing model using sound ("phone") rather than words ("logos").[273] When there's no longer a model being imitated, we've once again entered the realm of hyperreality. Joyce Kurpiers' description of a particular logo's "hyperrealistic mix" — as a set of "relations built between sounds" that are "grounded in nothing but the story the ad producers are trying to tell about the client"[274] — applies equally well to the relations built between sounds and images in these synchretic pseudo-anaphones.

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[271] Robinson.

[272] Chion, *Audio-Vision*, 115.

[273] Tagg and Clarida, 99.

[274] Kurpiers, 59.

2. Luxury, Comfort and Smoothness

When Suzanne Ciani spoke of creating the ideal potato chip sound, she described both fairly literal sonic anaphones ("it's got multiple layers of crunch") and more subjective kinetic ones ("the sound of the salt spraying out from the bite"). But she must have had something else in mind when she talked about creating "the sound of a fur coat" for Macy's. A fur coat's defining physical characteristics aren't its sound or its motion, but the way it feels when touched; a musical evocation of one must therefore belong to the even more subjective category of tactile anaphones.

Depictions of physical sensations are not as common in advertising as depictions of sounds and movements, but one sensation that does appear repeatedly is headache. Scott, Siday and Oram all scored commercials for pain relievers, and all three represented the narrators' experience with harsh, buzzing timbres and drones modified by pulsating or oscillating effects. In a 1967 Bufferin ad called "Memories" — another experimental collaboration between Scott and Jim Henson — a pleasant memory of a picnic is tainted by bursts of pain. Harsh synths buzz like flies as flashing visual effects distort and obscure the nostalgic family scene in the manner of an ophthalmic migraine; then a long, rapidly pulsing high note takes over, fading only when the narrator talks about taking Bufferin. Siday's ad for Excedrin (c. 1972) uses a drone whose pitch has been modulated by a low-frequency oscillator to create a siren-like effect; again the effect fades out when the narrator mentions the product by name. And a demo tape has Oram explaining how she created a headache effect for an Anacin commercial by combining "a

splitting sound" (a noisy mid-register drone with irregularly changing volume, again suggesting the buzzing of flies) and a "'tha-doomp, tha-doomp' sound" (a pulsing, low-register dyad resembling a heartbeat).

Because tactile anaphones are so abstract, the same types of sounds can represent different sensations in different contexts. The backdrop of "Hot and Humid," one of Siday's weather Identitones, shares many musical characteristics with these representations of headaches: a drone, a buzzing timbre, rapid pitch oscillations, and irregularly changing volume. But heard in combination with the languid, ultra-legato version of the WFBR logo that Siday places in the foreground, and presumably contextualized by a radio announcer talking about temperatures in the high 90s, it sounds unmistakably like the feel of muggy summer air. Subtle differences in musical details and context can also shift a sound from one semiotic category to another. Siday's "Heat Wave," for instance, covers similar conceptual territory to "Hot and Humid," but its buzzing, irregular drone is even more insect-like, to the point that it's difficult to hear it as anything but a sonic anaphone for mosquitoes, even as the slow, chromatically ascending backdrop functions evokes the tactile sensation of harsh sun beating down on one's skin.

While harsh sensations make for vivid anaphones, but Tagg and Clarida's focus is largely on more pleasant ones, such as the use of synthesizer "string pads" to evoke sensations of "luxury, comfort and smoothness."[275] They divide this orchestrational technique into two types, which they refer to as "string halo" ("shining or glittering qualities associated with violins or

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[275] Ibid., 100.

string emulators of the seventies playing chords in long note values and at a higher pitch") and "string wallpaper" ("mid-register string padding . . . characterised by its lack of audible attack and decay and the relative consistency of its envelope . . . all frequently enhanced by extra reverb in recording").[276] While these descriptions might well set an appropriate mood for advertising fur coats, the commercials that fit them most consistently are the ones that Ciani scored for various cosmetic companies in the 1980s. In a 1983 spot for Elizabeth Arden Lip-Fix cream, for example, lush mid-register synth pads accompany a sentimental piano part. Each chord is treated with a slow filter sweep, adding richness to the texture and marking the harmonic rhythm in the absence of audible attacks or cut-offs. This variant on the traditional string-wallpaper trope allows Ciani to easily convey that applying Lip-Fix is a smooth and luxurious experience; closeups of a model running a finger over her lips or simply gazing seductively at the camera reinforce the message. But she takes the trope a step further by replacing the synth strings with what *Back Stage* describes as "sensual Vocoder sounds."[277] Unlike Peter Howell's "Mainstream," which uses the Vocoder to create a singing-robot effect, Ciani's music for Lip-Fix disguises its vocal origin. The pads sound like synthesizers, though their timbre has a subtle choir-like quality that's difficult to locate. Ciani would later describe techniques like these as "subtle . . . human filtering effects"; she saw them as having a "feminine quality," and used them in "an attempt to make electronics sensual."[278] The recurrence of word "sensual" — as noted

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[276] Ibid., 170.

[277] "Ciani Melodic for Arden," *Back Stage*, May 27, 1983, 26. ProQuest Entertainment Industry Magazine Archive (964100814).

[278] Ciani, *Logo Presentation Reels*.

above, a favorite of Ciani's — is a reminder that we're dealing with the sense of touch, as well as with the cultural association between femininity and sexuality. Meanwhile, the ad's misty, glowing pink backdrop gives the same impression as the music, with its emphasis on lush textures over clear lines and its prominent use of a color that's widely used to symbolize women.

Written a year earlier, Ciani's score for an Almay Cosmetics ad called "Eclipse" has a similar texture: a more active keyboard part in the foreground and rich synth chords with long filter sweeps in the background. Here too the synths are partially voice-controlled — this time using Ciani's own invention, the Voice Box,[279] which, unlike the Vocoder, enabled her to modify sounds using any aspect of her voice, not just its frequency spectrum.[280] But the score quickly turns in another direction, incorporating a familiar type of genre synecdoche alongside the tactile anaphone it began with. First a harpsichord-like instrument fades in, and then it gives way to a neo-Baroque fanfare, complete with brassy synths. By the end of the ad, the principal character is one of elegance rather than sensuality, in accord with what *Back Stage* describes as "the spot's concept of a woman planning intelligently for good skin care."[281]

The filter-sweep device takes on a different meaning in Ciani's 1986 ad for Cutex nail polish. A bright red fingernail transforms into a bright red race car, and then into its driver's bright red helmet — images that are only loosely related via the theme of what the announcer calls "high-tech shine." Ciani uses noisy filter sweeps repeatedly; they occur when a brush

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[279] "Ciani Cares for Almay," *Back Stage*, May 21, 1982, 30. ProQuest Entertainment Industry Magazine Archive (962794858).

[280] Howard Sherman, "Riding the New Waves," *db*, July 1982, 32, *Suzanne Ciani* (professional website), http://sevwave.com/early_ciani/cover_stories/db782/dbjuly82.pdf.

[281] "Ciani Cares for Almay."

applies polish to the nail, when the car appears, when the driver lifts her visor, and when the Cutex logo detaches from a bottle and grows to fill the screen. Like Horelick's Volkswagen logo, they function as both sonic and kinetic anaphones, simultaneously imitating the sound of a car zooming by and representing its motion (as well as the upward motion of the visor and the expanding motion of logo).

Back Stage's blurb about the ad includes a puzzling claim: Ciani's score, it says, begins with "an exquisitely smooth, refined musical texture," which only later "metamorphoses into an aggressive race car sound."[282] It's not clear whether this is referring to the opening filter sweep, which is a little bit "softer" than the others in that it contains fewer high frequencies, or whether Ciani changed her mind after the blurb was published. But the association of filtered noise with smoothness and refinement is not as strange as it might initially seem, especially in the context of a makeup ad. Another trope discussed by Tagg and Clarida is the use of electronic percussion, including the "beew" sounds associated with lasers in science-fiction movies, in connection with depictions of fashion in 1980s TV. Their examples include a 1986 commercial for Revlon Custom Eyes eyeshadow, whose score features electronic drum hits that resemble those "beew" effects, and *Paper Dolls*, a 1984 TV show about a group of fashion models, whose opening theme includes both "beew" effects and, in its opening bars, "filtered white noise blasts."[283] While the sounds in question are shorter and more readily recognizable as percussion than those used by Ciani in her Cutex score, their appearance in this context shows that sounds with

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[282] "Ciani Polishes Cutex Nails," *Back Stage*, July 20, 1986, 65. ProQuest Entertainment Industry Magazine Archive (962859676).

[283] Tagg and Clarida, 647–49.

indefinite pitch, noisy timbre, and rising or falling contours are not inconsistent with smooth, refined images of elegant, fashionably made-up women.

All of these examples include visual representations of tactile experiences. The ads show closeups of women's eyes, mouths and hands as they apply makeup; the *Paper Dolls* intro shows all of that plus women brushing their hair and rolling stockings up their legs. But when Tagg and Clarida discuss the electronic-percussion sounds that accompany these images, the connotations they ascribe to them are more abstract: "the glossy presentation of female bodies, of fashion and modernity, all packaged in the unmistakably commodity-fetishist manner of early-to-mid 1980s consumerism."[284] Commodity-fetishist advertising may attempt to seduce consumers with the promise of sensual pleasure, but "fashion" and "modernity" are not physical sensations. Nor, for that matter, are the "elegance" of Ciani's music for Almay or the "feminine quality" of her music for Elizabeth Arden, even if one can draw a cultural-associative link between femininity and sensuality in general. Even the "luxury, comfort and smoothness" symbolized by string wallpaper (or Vocoder wallpaper) are only partially tactile. Luxury, in particular, is a mood, a value judgment, and a position in the socioeconomic hierarchy before it's a physical sensation. How do we account for these tropes, if they aren't actually tactile anaphones?

As it turns out, the discourse of luxury and smoothness goes back considerably further than *Ten Little Title Tunes*. In 1949, the influential marketing expert Ernest Dichter noted that ads for ice cream did little to satisfy consumers' desire for "voluptuousness," despite the fact that

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[284] Ibid., 650.

interviewees speaking about ice cream said things like, "You feel you can drown yourself in it," and "You want to get your whole mouth into it."[285]   Such descriptions could easily appear alongside Tagg and Clarida's discussion of tactile anaphones.   But Dichter's work belongs in a different context: the advertising industry's surge of interest in emotion after World War II, which Taylor attributes partially to the period's vogue for Freudianism.[286]   Dichter's ideas were later taken up by figures such as advertising composer Mitch Leigh, who declared that "emotion is what advertising is,"[287] and Pierre Martineau, director of research and marketing for the Chicago Tribune, who in 1957 called for a "rediscovery of feeling" after centuries of "worshipp[ing] at the altar of Reason."[288]   While the desire to drown in voluptuous ice cream is related to a physical sensation, it also belongs to the larger category of feelings — a category that can better accommodate associations like "luxury" and "elegance."   We might gain more insight into Ciani's makeup ads, then, if we introduce a new type of sign: psychological anaphones.

Consider, for instance, Tagg and Clarida's discussion of the sonic representation of dreams. Following the work of musical semiologists Gino Stefani and Luca Marconi, they point to elements such as

> slow movement, smooth articulation, arched or waved pitch profile, spanning a large range, phrase length in excess of normal breathing, continuous

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[285] Taylor, *The Sounds of Capitalism*, 105.

[286] Ibid.,103–4.

[287] Ibid., 109–110.

[288] Ibid., 106.

transformation of main motif(s), unexpected intervals, lack of hard scansion and accentuation, etc.[289]

Stefani and Marconi see these elements as sonic equivalents of the techniques that filmmakers use to represent dreams visually: "slow-motion camera, soft focus, suspended animation, large spaces, fluid gestures like unpredictable flight, beauty, the unreal, etc."[290] These descriptions refer to smoothness (of articulation), hardness (of scansion) and softness (of focus) — all words that derive from tactile experience. Here, though, they're used metaphorically, to convey a psychological state.

If this is how dreams are represented, then one of Ciani's dreamiest works is the score for her other 1983 Elizabeth Arden commercial, this time for Visible Difference moisturizer. All the imagery is bathed in a soft silvery glow, and a steamed-up mirror functions as a primitive version of soft focus. In one surreal moment of transformation, a woman wearing a white robe begins to walk out of a minimalist white space divided by black gridlines, but as she emerges, the white space suddenly fades to black, and her outfit turns into black-and-white haute couture. The music, meanwhile, consists of a piano arpeggiating extended tertian harmonies, spanning a wide range and employing multiple unexpected harmonic shifts, while in the background, waves of filter-swept Vocoder wallpaper create an overall sense of slow pace. Almost everything that Stefani and Marconi mentioned is put into play here.

Even dreamier is a 1989 commercial scored by Robert Kahn, formerly of Ciani/Musica, for HTH Chlorinator. It opens with a woman diving in slow motion into a swimming pool full of

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[289] Tagg and Clarida, 268.

[290] Ibid.

clouds, leaving a trail of frothy bubbles in her wake, while the announcer promises "water as clear as the sky." Kahn's score follows the model of Ciani's Elizabeth Arden ads, but the chords are held longer, the filter sweeps are more dramatic, and the arpeggios are less predictable in rhythm and contour. There's even an incongruous telegraphic beeping effect in the background — a symbol of the product's technical advancement, or simply a bit of surrealism? *Back Stage* describes the music as being "as lush and dream-like as anyone could ask for."[291]

If evocations of the voluptuousness of ice cream straddle the line between psychological and tactile anaphones, evocations of dreams are firmly on the psychological side. But leaving the tactile element behind entirely represents a major departure from Tagg and Clarida's conception of anaphony, which is based on establishing connections between music and the external world by means of the senses. This is not a trivial change, either: their focus on the external world is a deliberate attempt to counteract the hegemony of so-called "absolute music" in scholarship and education. In their view, a musicology of the mass media must resist traditional musicology's "conceptual dissociation, not only of music from anything else, but also of public from private, objective from subjective, rational from intuitive, body from mind," and so on.[292] Dreams are inherently private, subjective, intuitive and mental, and representations of them in music are direct descendants of European concert music's 19th-century retreat from the world.

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[291] Thomas Walsh, "Robert Kahn Searches for 'Texture' in Creating Music for Commercials," *Back Stage*, September 15, 1989, 40. ProQuest Entertainment Industry Magazine Archive (962896096).

[292] Tagg and Clarida, 27–8.

And yet even the most mood-oriented commercials are still commercials. Kahn's HTH Chlorinator score may evoke a particular subjective psychological state, but it was still created to sell a product that actually exists — one which is named repeatedly by the announcer, and whose packaging is shown on screen twice. And while the visuals may be slow, fluid and surreal, they aren't so much a representation of a dream as a dreamlike representation of something in the real world. The commercial is effective precisely because it presents a heightened, even hyperreal version of something that viewers are already familiar with. It speaks to their experience of swimming, while implicitly promising, to paraphrase Donato Dozzy, a pool "better than any pool you'd ever dive into in reality."

Moreover, the music and imagery have other, more specific connotations beyond the anaphonic evocation of dreams. The announce copy refers to pools treated with HTH Chlorinator as "crystal clear and sparkling clean." Visually, this is accomplished by depicting the pool as a uniform, pale blue void, or as so pure and still that its reflection of the sky is indistinguishable from the real thing. And musically, Kahn uses many of the same methods that Raymond Scott used to evoke "a feeling of sparkling white, crystal clear, clean as a whistle" in his music for Vim almost thirty years earlier: harmonic stasis, simple synth timbres, and rapid high-register figurations. The startling similarity of both the music and the descriptions point to the existence of a consistent symbolic language.

What kinds of things are being symbolized in this language? Scott uses the word "feeling," but clarity and cleanness aren't feelings so much as *concepts*. Analyzing music this way is yet another step away from the sensory. But it's also extremely fruitful, and as we saw in

the previous chapter, Tagg and Clarida themselves do it frequently.   Sometimes sensory anaphones are still present as intermediaries between sounds and concepts;   repeated notes in asymmetrical rhythms, for example, are a sonic anaphone for telegraph machines, which themselves are a genre synecdoche for TV and radio news themes, and thus by extension symbolize the concept of "global information utopia."   But in other cases, the connections they draw exist entirely within the cultural realm, as in the use of electronic drums and "beew" effects to represent the concepts of fashion and modernity — a trope that Tagg and Clarida attribute to the perception of Latin music as youthful and stylish.[293] Even for them, anaphony is only one element of a larger system of signification.

We see the same variety of sign types in Chion's discussion of cinematic sound effects in *Film: A Sound Art*. "The whirr and clank of swords and sabers," he says, represent agility. Other sounds are designed to represent "materiality or immateriality, fragility or resistance, sensuality or austerity, hollowness or fullness, heaviness or lightness, something threadbare or brand new, luxurious or spartan."[294]   Some of these impressions could be achieved through sensory anaphones — including Chion's example of the stylized sounds of swords — but others are much more abstract. It's hard to imagine, for example, how one could represent "austerity" or "immateriality" by evoking sensory experiences alone.

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[293] Ibid., 649–50.

[294] Quoted in Michel Chion, "Sensory Aspects of Contemporary Cinema," in *The Oxford Handbook of New Audiovisual Aesthetics*, ed. John Richardson, Claudia Gorbman, and Carol Vernallis (Oxford: Oxford University Press, 2013), 326.

Representations of concepts are also a key element of Siday's aesthetics. In his speech to the IRTS Radio Commercials Workshop, he described a shift in the types of sounds that advertising agencies were requesting from him. In the late 1950s and early 1960s, they were looking for sonic anaphones — representations of "a perking coffee pot" (for Maxwell House) or "the fizzing of a carbonated drink" (for Sprite). But by 1965, they were seeking to represent "the subliminal aspects of the unpleasant - relief from the unpleasant - communication - strength - smooth - even silence."[295] And even the Perking Pot could be taken to signify concepts; years later, Siday would say that the theme "sings a promise of superiority and satisfaction."[296] These descriptions are consistent with his notion that inherited reactions "constitute a language of their own."

A language, however, is more than just a collection of symbols. As Wittgenstein pointed out, language is not only for naming things[297]; it can also be used to give orders, ask questions, make jokes, give greetings, make up stories, speculate about events, and so on.[298] And Siday was well aware of this when he spoke of music as a language. His conception of inherited reactions goes beyond representation — beyond anaphones, beyond genre synecdoche, beyond sounds that symbolize feelings or concepts. He denied the possibility of such a "simple one-to-one relationship" between sound and meaning, not least because any sound that functions as a

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[295] Siday, IRTS speech, emphasis in original.

[296] Siday, "Musical Identification in Contemporary Advertising."

[297] Ludwig Wittgenstein, *Philosophical Investigations: Third Edition*, trans. G.E.M. Anscombe (Upper Saddle River, NJ: Prentice Hall, 1958), 2.

[298] Ibid., 11–12.

"call to action" necessarily implicates the listener: "When the telephone bell rings in your home, it involves <u>you</u>. When the trumpet sounds Reveille, and you are in the army, it involves <u>you</u>."[299]

Take these ideas a step further, and we arrive once again at Kassabian's model of identity formation through music.   Yes, "Reveille" involves the listener, but it also helps create the listener's understanding of self in relation to an entire listening community.   Still, Kassabian's work on its own presents an incomplete picture;   she writes about the affects generated by particular kinds of music, but she has little to say about *why* specific musical devices produce the affects they do. To fully understand how electronic advertising music functions semiotically, we need to synthesize her understanding of identity formation with our expanded version of Tagg and Clarida's detail-oriented typology of signs.

Let's return to Siday's American Express logo. We've already discussed some of the meanings implicit in this seemingly simple microcomposition, and now we can complete the analysis. Siday used a melodic fragment from "The Star-Spangled Banner," a piece that has played a role in American identity formation since it was declared the national anthem in 1931. The particular fragment he chose corresponds to the line "o'er the land of the free" — a key phrase in the country's ideological self-definition. He rendered it using an electronic instrument with a brassy timbre, thus blending an old, familiar symbol of officialdom with a novel and exciting symbol of progress, implicitly representing the country's mid-century transformation into a land of technological promise. The quotation's rising contour, in combination with the brassy timbre, acts as a genre synecdoche for Baroque fanfares such as the opening of

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[299] Siday, "Musical Identification in Contemporary Advertising," emphasis in original.

Monteverdi's *Vespers of 1610*, which is also based on a major scale ascending from *do* to *sol*; and since genre synecdoches are often used to signify the original cultural context of the genres they emulate, the logo calls to mind the imagined wealth and elegance of centuries past, as the *Baltimore Sun* vividly expressed with their image of a stagecoach heralded by a golden posthorn. Meanwhile, the ostinato in the background is a sonic anaphone for a teletype machine, which carries its own context with it: the business world, long-distance communication, and by extension, the image of the world as a global information utopia.

So yes, Siday's logo tells the listener that American Express is "[a]n AMERICAN company" and "a MONEY BUSINESS company," just as the agency requested. It also positions the listener as a member of a new, optimistic, interconnected, economically booming postwar American society. But combine those with an understanding of what's being advertised, and a third meaning emerges: the call to action is a call to purchase, to identify with one's purchases, to consider participation in the Golden Age of Capitalism a part of one's patriotic duty.

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