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Introduction

Scholars working in multimodality have begun to explore the semiotic choices found visually in advertisements (Thibault, 2000; Van Leeuwen, 2005; Machin, 2007) showing that, like language, such choices can be systematically documented and analysed. While there is clearly a wealth of literature on visual communication advertising across disciplines such as semiotics and in media and cultural studies this newer wave of work arguably, drawing on linguistic principles and practices, has contributed more rigour and precision to the process of observation and analysis. The work of Machin (2007) and Kress (2010) for example demonstrate the need to break down visual compositions into components as we might in linguistic analysis. Rather than describing advertisements in terms of adjectives, such as 'romantic', or 'exciting' we look for the semiotic choices in colour, page layout, borders, uses of typeface, etc that allow the visual designer to communicate these things. It is through this process that more careful and detailed observation and documentation can be carried out. And of course in advertising, since its aim is to load products with ideas, values and identities in order to make them desirable, this process allows us to more carefully point out what these ideas, values and identities are. In this chapter, drawing on the same principles of social semiotics, we turn our attention to the use of sound and music in advertisements. Again work in this field has tended to produce analysis that describes the 'effects' of the sound in music rather, for example, 'it creates a romantic mood', rather than documenting the precise semiotic choices used.

In this chapter we analyse the 2012 Peugeot car advert called 'Motion & Emotion'¹. This is one of a newer generation of car advertisements which appears to be shifting away from images of cars darting across the countryside or through empty European streets to more abstract, and perhaps even more deeply symbolic, representations. Specifically in this paper as well as considering briefly the visuals and dialogue we are interested in the first place in the role of sound and music. Drawing on a social semiotic perspective we systematically analyse the semiotic choices in sound found in the advert to reveal what kinds of ideas, attitude and identities it communicates.

What is represented visually in the advertisement?

Visually this advertisement depicts a woman shown through diffuse light in a modernist urban corporate type space with lingering aesthetic shots of mainly her, sometimes in extreme close-up, and the setting, with only fragmented shots of the car. In figure's 1, 2, 3 and 4 we can see the nature of the visual communication in this advertisement. While at the end we are

¹ The advert can be found at Youtube for New Peugeot 308 SW. There are several of these. We will be unloading UPLOADED? it to authors personal webpages. SEND US THE LINK.

told this woman has a family, we see her always alone in attractive modernist highly stylised settings often suffused with high-key lighting often used in advertising to bring a sense of optimism or even soft spirituality to scenes, what Kress and Van Leeuwen (1996) would refer to as 'more than real' or sensory modality. We do not see her using the car, driving in traffic, sitting in exotic cafes with the car parked in front, nor considering its performance. And importantly we only see the car as a whole at the end. During rest of the sequence we see only occasional fragments of a hood, a light, a roof etc. For the most part we see none of her personal life or her belongings. As Barthes (1977) would observe, all indices or clutter are removed allowing the remaining elements to do better symbolic work. The exception to this is that as the advert progresses we see a fencing-sword on the ground and then in her hand. At the end of the advert, as well as being told she is mother, we are told that she is 'Mad about fencing', the impression being that this is more of a dedicated hobby than a profession or that she possesses a high level of expertise. The delicate sword, however, brings connotations of delicate precision, technique and skill. It also helps to align the car alongside a particular set of values about being a mother who dresses in a professional manner, is confident, self-sufficient and creative. She certainly does not appear overburdened with issues of balancing childcare, work and leisure which is of a kind that suggests not aerobics nor Zumba classes but something which requires dedication and seriousness. Much more can be said about the visuals in this advert but this is not the focus of this paper.



Figure 1: women alone in stylised space



Figure 2: women in interior devoid of personal objects



Figure 3: washed out with high key lighting

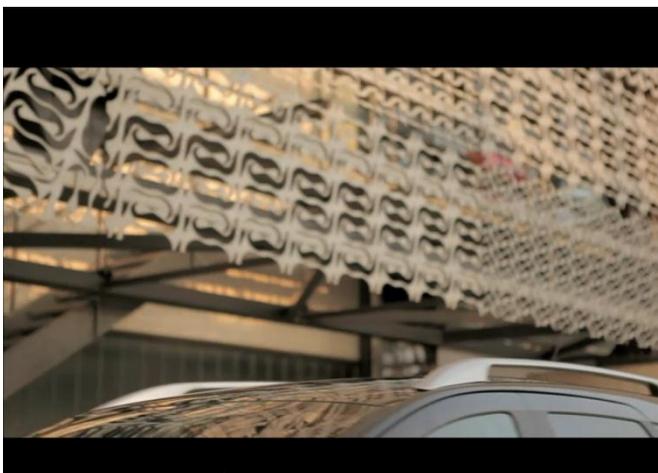


Figure 4: fragments of the car

What is represented linguistically in the advert?

The language in the advert is spoken softly and intimately by the woman. She says the following:

Act
React
Anticipate
Leaping forward and touching the heart
Quick and precise
Feel the purity of the gesture
Then returning to my loved ones
With their complete trust
Sheltered from the world
Showing them the way
In complete safety
'Lucy. 38. Three children.
Mad about fencing.'

On one level we could say this is simply an attempt to draw connotations from fencing to the car: 'quick and precise' etc. On a slightly more detailed level, typical of advertising language, there is an abundance of directives as in 'Act', 'React', 'Anticipate' 'Feel the purity..'. These are often used to bring a sense of 'go-getting' to adverts typical of a positive 'can-do' world of consumer marketing. Yet in this case these behavioural processes are abstracted from either agent or goal – which on one level allows them to apply to both fencing and the car. At another level, these verb processes or actions are symbolised rather than specified. They symbolise the idea of 'act' and 'react' which themselves are highly unspecific verbs. There are also connotations of sensuousness through mental processes such as 'feel', 'anticipate' and 'trust' and behavioural processes such as 'touching' (Halliday, 1978). The car isn't something that itself carries out material processes nor facilitates them. Rather it is aligned with such these feelings and sensations. Typical of advertising language we also find an abundance of adjectives which have historically been important to load products with additional value and with a greater sensuous quality, such as 'loved', 'quick' and 'precise'. The same role is played by noun concepts such as 'purity', 'the heart'. 'the gesture', and the symbolic, 'the way' and 'safety'. And while the style of this is poetic, sensuous and musing, it ends with a colloquialism 'Mad about fencing'. We learn this at the end when after all the abstract shots of the ponderous and light saturated professional women we see the woman standing by the car as a whole. Previously, like the words, visually it has been merely dreamlike or suggestive of a sensuous feeling. At the end it becomes concrete and also, as is often key in much persuasive communication, it claims to speak to us on an equal level.

More could be said about the visuals and sound. But here we want to say just enough to allow to us to show how the music and sound play an important communicative role in tying

together the sequence and in also communicating specific ideas, attitudes and identities. We hear three 'voices' in the advert. We hear the voice of the woman speaking the words, a gentle yet lively keyboard and vaguer distorted background synthesizer noises. What we show is that a more careful description and analysis of these reveals a surprising amount of detail in the richness of the semiotic resources that have been harnessed. We show how these are able to communicate a number of different interrelating meanings related to, 'delicateness', 'effortlessness', 'innovation', 'thoughtful contemplation' (spirituality), 'haunting beauty', 'burning chilling energy' and 'inevitability'. What we show in this paper is precisely how these are communicated. We show which semiotic choices have been used to do so. We also show how these three different voices are able to communicate different aspects of the woman's life and the setting in which she finds herself.

A social semiotic approach to sound and music

Analyses of the meaning of sound and music are often made through vague adjectives (Barthes, 1977; Van Leeuwen, 1999) such as 'scary', 'romantic', 'lively', etc - there are only a handful of notable exceptions where attention has been given to the way that sounds themselves create meaning (Tagg, 1982; Middleton, 1983, 1993; Walser, 1993). But these terms point more to the effect of the music rather than telling us what, exactly, is in the music that communicates these meanings. Further, due to the vagueness of such terms, we may miss out on meanings that can be drawn out by more systematic analysis. Just as linguistic texts can be critically analysed, in order to pinpoint the kinds of semiotic choices in language that realise particular discourses, so too can a more systematic analysis of music and sound reveal forms and structures that may have been missed by the more casual listener. In the analysis in this paper we show the meaning potentials realised by choices in pitch ranges, choice of notes, instrumentation, articulation, arrangements and rhythms.

Advertising music has in fact been the subject of extensive research, although this has not been in terms of detailed analysis of the music and sounds itself. Rather there has been a trend in looking at the broader commercial use of jungles and music (Taylor, 2000; Klein, 2008, 2009; Beaster-Jones, 2011; Meier, 2011) and on the use of music in branding for youth markets (Carah, 2010). There has been some excellent marketing research on the use of music to brand products (Alpert et al, 2005; Lavack et al, 2008) and there have been investigations of audience experiences of advertising music including how this affects product recall (Johnston, 2001; Shen et al, 2006; Delattre and Colovic, 2009; Goldschmitt, 2011; Stevens, 2011). Perhaps the closest work to what we do here comes from the cognitivist approach of Stout and Leckenby, (1999) which looked more broadly at musical elements such as volume and tempo and the kinds of emotional responses these might elicit. Our analysis in this paper makes a contribution as to one way that we might more carefully describe, document and critically assess the individual sounds and sound qualities themselves.

A social semiotic approach is interested in the way that communicators use semiotic resources to achieve particular goals, to communicate specific ideas, attitudes, values and identities. It is interested in exploring, on the one hand, the resources available to communicators - in other words the repertoire of sign/meaning potentials upon which they can draw in order to communicate - and, on the other hand, how these are used in specific cases, in particular combinations, to communicate particular meanings (Van Leeuwen, 2005).

So, in the case of the advertisement we analyze in this paper, rather than being satisfied with adjectives such as ‘thoughtful’, our aim is to describe the details of the features of the music that might communicate such things. We ask how this music utilises melodic form, sound quality, vocal and instrumental articulation and rhythm, in order to communicate its meanings. This social semiotic approach draws in the first place on the linguistic work of Halliday (1978) and Kress (2010) and has been successfully applied to other modes of communication - to images (Kress and Van Leeuwen, 1996), multimedia (Baldry and Thibault, 2006), three dimensional objects (O’Toole, 1994) to sound and music (Van Leeuwen, 1999) and to popular music (Machin, 2010).

To draw out the underlying meaning potentials available to musicians this analysis draws extensively on the work of the musicologist Cooke (1959) who believed that it was possible to describe and inventorise the ‘rule-book’ of classical music. In other words he thought it possible to reveal the underlying principles of melody and rhythm upon which composers draw in order to communicate things like ‘sadness’, ‘outpouring of emotion’, ‘entrapment’, etc. Tagg (1982) is also important for this analysis. He has described the way that, through their repetition in our lives, we have come to make cultural associations between particular musical patterns and sounds and emotions, attitudes, settings and events. A composer can therefore rely on a certain combination of notes as being heard by listeners as ‘romantic’ or ‘scary’.

Tagg (1984) discusses the emergence of sounds and music as communicative acts in hunting and gathering type societies in terms of the way they could be used to express the attitudes and ideas associated with certain activities such as initiation rites, marriage ceremonies, harvests and the hunt. Tagg suggests:

Obviously, the pace required in conjunction with a hunt — intensity of heartbeat, speed of eye, of hands, arms, feet and breathing — will be far greater than that needed for singing a child to sleep (...) In the case of the hunt, quick, sudden movements enacted with the precision of split seconds are vital ingredients of the activity, but they would be detrimental when trying to send a child to sleep (1984:8)

Just as Tagg seeks to identify what more specific elements are present in kinds of musical experience - quickness and suddenness versus gentleness and lingering - so the same kind of analysis can be carried out for the kinds of music we analyse in this paper. Drawing on Van Leeuwen (1999) and the cognitive psychologist Arnhiem (1969) we can, initially, establish two kinds of origins for the meanings of music and sound qualities. These help to provide us with our first building blocks for identifying the affordances available for communication through sound:

Provenance: Sounds and sound qualities can have meaning through cultural accumulation of associations. For example, to a Northern European listener pan pipes suggest ‘nature’ or simple, ancient cultures especially those from Latin America. The sitar is used to represent Indian culture or perhaps esoteric thought or mysticism in general. Such associations may have no actual connection to time or place, for example, the bagpipes are associated with Scotland even though they were only recently introduced early in the 20th Century (Trevor-Roper, 1983).

The fact that we experience certain musical notes and note sequences as communicating specific emotions also lies in a cultural accumulation of associations. Tagg (1982) was interested in the ways that certain music came to be able to represent different kinds of landscape and character in the 19th century. These associations no longer sound anything but

natural to listeners due to repetition. The music used in movies for romantic moments, drawing on this cultural history of sound, simply sounds ‘romantic’ to us when we hear it.

Experiential meaning potential: Sounds can also have meaning from associations of things in the real world. Arnheim (1969) argued that communication is steeped in ‘experiential associations’ (p117). He explains that ‘human beings are naturally aware of the structural resemblance uniting physical and non-physical objects’ (p118). So, we might clap our hands together to suggest a conflict of interest between two people. There is no actual clapping or physical collision going on in the interaction, but communication works by drawing on our experiential association of these to understand something of the way that people may not agree. In the same way, the sound associated with crashing objects could be thought to suggest discord as opposed to a gentle drifting sound that might mean something more temperate or agreeable.

It also appears to be the case that much of the sound qualities in music along with our experience of musical rhythm itself may be linked to our use of language (Levitin, 2006). Our ears and brains are finely tuned not just to listen for the meanings of words and grammar but also to the manner in which these are delivered – to voice quality and to the rhythms in speech. This paper also draws extensively on the observations on the meaning of sound quality by van Leeuwen (1999), who has attempted to inventorise a list of speech qualities that comprise the available resources for speakers to create meanings not only through word choice but additionally through voice quality. His observations are combined here with the linguistic theory of Brazil, Coulthard and Johns (1980), McConnell-Ginet (1977) and the musical theory of Schaffer (1977), and Tagg (1984, 1994) in order to look also at the sound qualities of musical instruments. We also draw on van Leeuwen’s (1999) on Machin (2010) and centrally on Schafer’s (1977) observations on arrangement in music.

Social Semiotics of the Peugeot advertisement sound and music

In the rest of the paper we look in turn at the meaning potential of arrangement, pitch, pitch ranges, note value, phrasing, voice and instrument sound quality, and rhythm. We should bear in mind that in music, meaning is created through all of the features working together. For analytical purposes we will deal with each in turn, accumulating our understanding as we move through them.

Arrangement

In any sound composition, as in a visual composition, the order of salience of elements is of great importance. When we listen to the sounds on the Peugeot advertisement we first hear a kind of light keyboard melody, the meaning of which we will come onto shortly. We then hear the voice of the woman protagonist over this. Here the voice has greater salience than the keyboard melody. Then later we hear more distorted sounds at different pitches in the background. Before we analyse each in turn in more detail we need to say more about the relevance of this ranking of foreground and background.

The work of Schafer (1977) offers some fascinating observations on the way we should think about the foregrounding or backgrounding of sounds in compositions. He refers to this using the terms ‘figure’, ‘ground’ and ‘field’. These are terms used in psychology to account for the relative distance something is positioned in relation to the person who is doing the

perceiving. As regards sound if, sat in a room, we listen to the different sounds around us we will notice that some are closer and others at different degrees of distance. The voice of someone speaking to us in a room might be in the ‘figure’. We can hear the television and ticking clock in the ‘ground’ and then the noise of traffic in the street in the ‘field’. For Shafer and also for Tagg (1994) there is also a metaphorical sense to this meaning. Tagg discusses the social meaning of music where the singer must shout to be heard above the social context – here the person must yell out to emerge out of the ‘ground’. Tagg (1994) suggests that this can represent a particularly overbearing society with little room to manoeuvre. We will say more about this as we go along to think about the ordering and nature of the sounds we hear in our advertisement. But in the first place we can represent the composition for this advertisement in the following figure

Figure	Voice of women speaking
Ground	Repeating keyboard riff
Field	Background distorted noises

As we progress through our analysis we will see how this is important in terms of the relation between the three.

The melodies of the keyboard melody and the background synthesiser noises.

We begin with the main keyboard melody as this is the first thing that we hear, helping to bring meaning to the visual representation of the woman standing in the stylised setting with high key lighting. Here we begin with pitch.

The meaning of pitch

Pitch relates to how high or low a sound is: a scream would be a high note, thunder a low note. The meaning of pitch is rich in metaphorical associations. Cooke (1959: 102) has suggested that high pitch means lightness or effort, low the opposite; in other words contained, immobile and static. We could think of this metaphorically as being like someone speaking in a low deep voice as compared to raising their voice in excitement. Higher pitch can also extend to mean agitation and lower pitch can mean low drooping despair. Cooke shows that classical composers have used high pitch to suggest “up and away” due to its energy and low pitch to suggest “closer, down and relaxation” (1959: 103). In Western culture we have the association of up meaning ‘feeling good’ and down meaning ‘feeling bad’. Cooke adds that pitches beyond the range of the human voice can, in the cases of higher tones, give a sense of the ethereal, lightness, transcendence. We can summarise the meaning potentials for pitch in the following table:

Table 1: meaning potentials of pitch

Pitch	Positive meaning	Negative meaning
High	Bright/energetic/happy	Lightweight/trivial/flighty
Low	Important/solid	Clumsy/depressed/danger

In the Peugeot advertisement music it is notable that the keyboard melody we first hear uses higher pitches. This brings a sense of lightness and energy. The way these notes are played also suggests lightness. Rather than longer lingering notes these are relatively abrupt and staccato also suggesting movement as opposed to longer legato notes which tend to indicate outpourings of emotion. What is also of note here is that the background noises that come in later in the advertisement, appearing as the field, use lower pitches. Here there is sense of something of slightly greater gravity.

Clearly, this is just the starting point – after all, in music, pitch rarely stays at one level, but is characterized by movement up and down. A melody line will usually rise and fall in pitch, or it would be very boring, and the direction and extent of this movement can also have meaning potential. Cooke (1959) suggests that in classical music ascending melodies are associated with outward expressions of emotions whilst descending melodies are associated with incoming emotion. What he means by this is the difference between giving out of energy and the need to take on energy such as where we need consolation. This is due to the association of higher pitches with higher levels of energy and brightness and lower pitches with associations of low levels of energy. The movement from one to the other expresses a shift in either direction: a movement from a high pitch to a low pitch can communicate a sense of falling of energy; the opposite, a gradual slide from low to high pitch, can give a sense of a picking up of spirits. National anthems often use stepped increases in pitch to suggest the brightness and energy of the national spirit interspersed with some use of lower pitch to suggest the solemnity and importance of the nation. The lamentful songs of singer-songwriters often descend in melody to give a sense of regret and moodiness. We can summarise these in the following table:

Table 2: Meaning potentials of direction of pitch movement

Pitch direction	Meaning potential
Ascending melody	Building of mood/outward expression/increase in energy
No pitch movement	Emotional stasis/containment/reserved
Descending melody	Drooping of emotions/inward contemplation/decrease in energy

In the case of our keyboard melody, what we find is a melody that first descends a long way, rises slightly and then descends again (This can be seen illustrated in Graph 1 below). This ‘riff’ of four notes is repeated almost monotonously and cyclically. So in the first place there is a decrease in energy or inward contemplation. Importantly this does not sound too grave or bleak given the lightness and shortness of the notes that are played. This is followed by a short burst of energy. The fact that the riff is repeated throughout the advert suggests dwelling on a single moment of feeling.

In the case of the distorted synthesiser notes that emerge in the ‘field’ we find lower pitched notes that gradually and steadily ascend. These are three notes that repeat behind the melody, each time ascending. There is, on the one hand, slightly more gravity to these notes due to their lower pitch, but the gradual ascending notes bring a sense of building, something picking up, and an outward expression of emotion.

The meaning of pitch range

As well as whether pitch increases or decreases there is important meaning potential in the range of these changes - a large pitch range communicates a sense of letting more energy out whereas a small pitch range means holding more energy in. A newsreader will speak using a restricted pitch range to suggest a neutral stance. We could imagine the difference were they to use a large pitch range. Soul singers will use a large pitch range to communicate the expression of emotions. Brazil et al (1980) note that pitch range in speech is akin to excitement, surprise or anger. In contrast smaller pitch ranges can be associated with holding in or even modesty. The meaning potential of pitch range can be summarise in the following table:

Table 3: Meaning potential of pitch range

Pitch range	Meaning potential	Effect
High	Emotionally expansive	Emotionally open/subjective
Low	Emotionally contained	Repressed/contained/objective

In the keyboard melody in our advertisement there is a wide pitch range of 8 notes (which we will shortly explain further). There is, therefore, a strong expression of emotion. The keyboard melody that represents the 'ground' or the immediate physical context, therefore, is contemplative since it descends in pitch, is emotionally expansive since it covers a wide pitch range, yet still delicate, light and energetic as it uses higher pitches.

In contrast the synthesiser noises in the 'field' or the wider social context uses gradually ascending notes that cover a shorter pitch range. There is here a sense of gradual building of emotion but the contained nature of this suggests something more certain than subjective.

In summary from the semiotic choices we have so far considered we can say that the woman's immediate physical environment, represented by the keyboard melody is one of lightness, of emotional expansiveness, yet of contemplation which forms a moment on which she dwells as she speaks to us. The wider social context, represented by the synthesiser noises is one of greater gravity with a sense of certainty and building up of emotion. The role of sound and music, in this case, we can see is bringing a sense of bright contemplation in a broader context of something important building up. But there is much more to this as we will show.

The meaning of musical notes

In order to say more about the meaning of these melodies we need to go into the music in a little more detail in order to identify the meaning potential of the notes that are used. Cooke (1959) shows that each different note has its own individual unique meaning. On a piano, for example, there are sequences of 8 notes that repeat up the keyboard. Note 8 is in fact the start of the next 8 notes and so on (so there are in fact only 7 different notes). These are called a 'scale'. Each of these from 1 to 8 has its own meaning potential. It has a different kind of effect for the listener. Tagg (1982) suggests that since we have been hearing these notes used in specific ways and combinations for a long period in time in our culture they now have fairly established meanings and that we can now easily recognise what is being communicated, what mood, what idea, what emotion.

Certain notes and certain note combinations are usually used because of the different effects that they can bring. In the lead melody of a song, certain notes of the 8 are used frequently as they create a solid connection to the musical accompaniment. These commonly used notes are mainly notes 1 and 5. Note 1 is the main defining note of the scale; which anchors the melody to the scale firmly and roundly. Note 5 is similar in sound to note 1 and therefore is also good for anchoring the melody to the scale. Also important in grounding a melody is note 3. These structures using notes 1, 3 and 5, have become the basis of western music.

Notes like 1, 3 and 5 allow the music to feel ‘easy’ or ‘rounded’. In contrast, jazz will use many notes that do not create this solid connection in order to create tension. Blues music often uses the occasional difficult, or “blue,” note to create and release tension. Blue notes are notes 3 and 7 out of the eight that have been lowered by one half a note (the black note immediately to the left on the piano keyboard). In contrast the music of boy bands, for example, may at no point deviated from notes 1 and 3, such is the importance of creating an ‘easy’ sound. In our advert the notes of the keyboard melody are mainly 1 and 3. This is not therefore a song with a sense of melodic or tonal difficulty. There is a sense of simplicity. The background synthesiser noise uses 1, 2 and 3. So again it is mainly very simple and easy. We explain the meaning of note 2 in a moment.

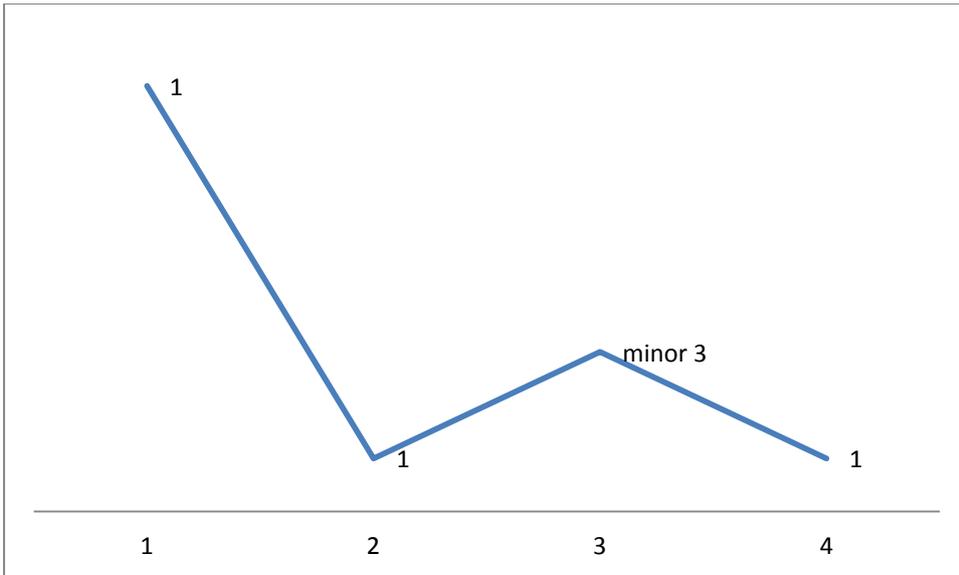
Note 3 is important for other reasons as it can be lowered by half a note to create a sadder feel to a melody. This is what is meant by a ‘minor’ scale. Many people are roughly aware that there are ‘major’, or happy melodies, and ‘minor’, or sad melodies. If a melody has the standard 3 and then it is a major melody and it tends to sound happy and joyful; if it has the lowered 3 it sounds sad although depending on combination with other semiotic choices the minor 3 can suggest a chilling beauty. The meaning potential for these notes can be summarised as follows:

Table 4: meaning potentials of notes

Note	Meaning potential
1	Anchoring note
2	Something unfinished or about to happen
3	Happy or sad/chilling note
5	Anchoring note

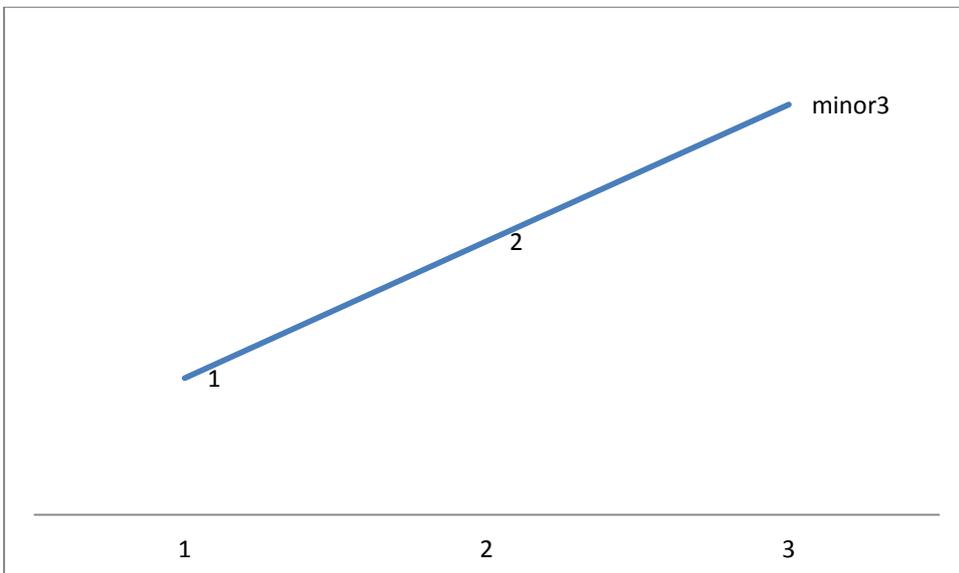
Both the keyboard melody and the synthesiser sounds in the advert use the minor 3 note. In this sense there is something melancholic or painful about them. The keyboard melody in fact descends from note 1 to the 1 note a whole 8 notes lower and then moves up to the minor 3 before dropping again to the 1 below. We can express this in the following graph:

Graph 1: Keyboard melody



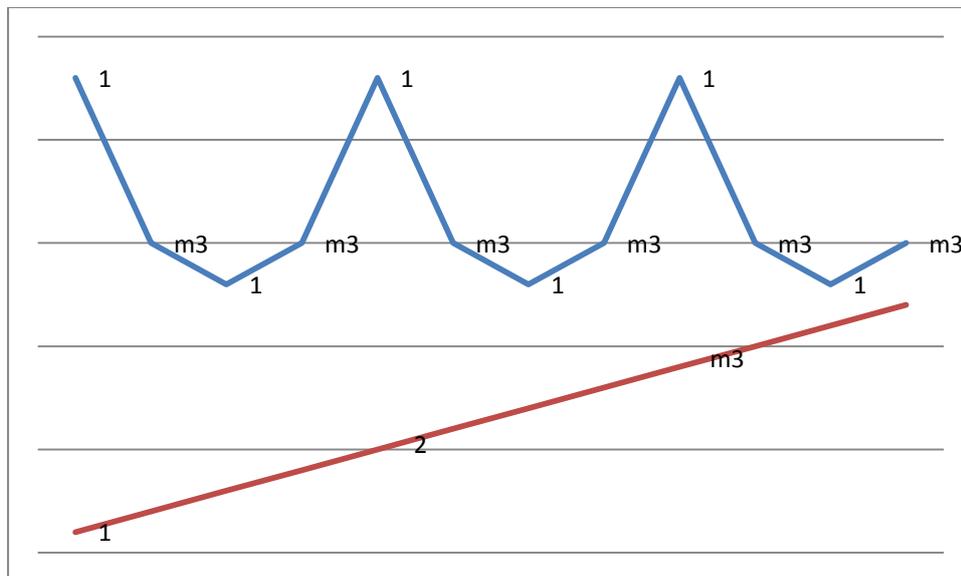
Below we can see the same use of notes 1 and the chilling minor 3 in the synthesiser notes. But note 2 is also important in this melody. Through his study of opera music Cooke (1959) has shown that this note is associated with transition or by the promise of something to follow. There is a sense of steady building through the ascending melody but also here the 2 note brings a sense of promise. And since the minor 3 note, is used a sense of pain or chill is also communicated.

Graph 2: Synthesiser melody



We can show the relationship between the two melodies in the following graph which shows the repeating keyboard melody over the ascending synthesizer noise. While the keyboard melody skips around there is the underlying sense of building and something about to happen lying beneath.

Graph 3: The relationship between the two layers of music



In summary the woman's immediate physical environment, represented by the keyboard melody is one of lightness, of emotional expansiveness, yet of slightly chilling contemplation which forms a moment in which she dwells as she speaks to us. The wider social context, represented by the synthesiser noises is one of greater gravity with a sense of chilling certainty, and building with a promise of something about to happen.

Sound qualities

In the following section we move onto both the woman's voice and also to the sound qualities of the keyboard and synthesiser. We have already said a little about these more casually to help the flow of explanation but now we add more detail. Here we draw on and adapt van Leeuwen's (1999) observations on voice quality and Machin's (2010) observations on sound quality in popular music. These are useful for considering the voice of the woman, but also can be adapted to think about the sound qualities of the instruments which combine with choices in pitch and notation. Here we list five sound qualities:

Tension: This describes the extent to which the voices speak or sing with an open or closed throat. When we become tense in everyday situations our throats tend to close up. When we are relaxed our throat is open and sounds can resonate. Punk singers often use tight, tense vocalisation whereas a female jazz singer like Julie London will use open throat and lingering notes. In the case of the Peugeot advertisement the voice of the woman displays no tension, only an open relaxed throat. In fact she is notably relaxed.

We can also apply this idea of tension versus openness to the instrument sounds. For a keyboard we can ask whether the keys are struck in a tense way that controls the way the notes resonate not allowing them to ring out or the opposite where they are allowed to ring out. For the keyboard melody on the advertisement the notes are not allowed to ring out for long. They are fairly short. But they are not staccato as we might find in military music where there is a sense of restriction and taughtness. Here there is a sense of enough tension to not sit still, to keep moving, of restlessness perhaps, but not to the extent of tension. In the case of

the synthesiser sounds, however, we do find tension as it literally growls. The pitch of the notes becomes almost lost in the growl.

Breathiness: This communicates the degree of intimacy suggested by a voice or instrument. To bring out the meaning potential here, we can think of the contexts in which we hear people's breath which can occur when they are out of breath and panting, because of some physical or emotional exertion or strain. It can also be in moments of intimacy and sensuality. When we hear a person's breath when they speak, this may even be a moment of confidentiality as they whisper in our ear, or share their thoughts with us when they are experiencing emotional strain or euphoria. This is particularly important in this arrangement. The woman's voice is breathy and intimate. While she almost whispers she does not have to shout out above the other sounds in order to be heard. We can imagine the change in meaning were she had to do so. This would clearly change the meaning of the delicacy of the thoughtful and intimate mood being loaded onto the car and its associated lifestyle.

The keyboard melody also has a sense of 'breathiness' in the sense that all of the sounds and texture can be heard. They are not merged with the other sounds. Schafer (1977) makes the distinction between two kinds of soundscape, the lofi and the hifi. A lofi soundscape is typical of our modern cities. There is such a jumble of sounds that we do not really hear any of them distinctly. A car moves along the street but the noise it makes merges with that made by all the others. We may see a person shout but not really hear them. So in this soundscape individual sounds and their origins are obscured. Rock music can also be thought of as lofi as sounds merge. We can often not hear the sounds of fingers on the frets of guitars or the full texture of a keyboard note. A hifi soundscape is very different. This is like being in a forest where you hear a branch snap somewhere nearby and a rustle of leaves further away. Sounds here are not competing. There is no overbearing background hum. Some folk music can be thought of as hifi where the touch of fingers on fretboards and texture of the singer's voice can be clearly heard. This can be used to connote a preindustrial setting. In this sense through the voice and the keyboard melody our advert presents mostly a hifi environment. This is interesting given that we are dealing with a car and we find ourselves in a chic urban environment.

Loud/ soft: Louder sounds can mean weight and importance. Such sounds literally take up physical and social space - they can be used to suggest power, status, threat or danger, although they can also be overbearing and unsubtle. Softness, in contrast, can suggest intimacy and confidentiality, although softness can also mean weakness. In rock music the loud shouting vocals, according to Tagg (1994) represent the individual being heard over the wider society. The voices take up social space and communicate a sense of force and pride, rather than being soft, tentative or confidential. In this advert the voice and keyboard melody are soft and unassuming. The synthesiser in the field becomes louder but never to the extent that the softness of the woman's voice or the keyboard melody are ever overwhelmed nor forced to change. The notes of the synthesiser themselves increase and decrease in loudness and softness which helps to create excitement. But it is important that while this excitement and tension lies in the background, with ascending notes providing a sense of building and something about to happen, the soft voice and bright keyboard remain immune. The words of the advertisement mention the loved ones being safe. But they do not say what they are safe from. Is this the massive environmental damage caused by the manufacture and running of cars perhaps? It remains unstated linguistically. And so in the sound the danger in the form of something building up also symbolises the world of change where the softness and dreaminess of the voice and keyboard remain safe.

Distortion/degrees of raspiness: Sounds can be rough and gravelly or very smooth. Raspiness can mean contamination of the actual tone, worn or dirty. It can also bring a sense of aggression as in growling or suggest something machine-like as in a roaring engine. In the electronic synthesiser music of the 1980s raspy synthesisers were used to connote mechanisation and dehumanisation. We hear some of these meanings in rock music with distorted guitars which can suggest excitement as opposed to the well-oiled warm soft sounds of an acoustic guitar on a folk song. Distortion can also mean pure emotion and authenticity where there is no pretence at purity but to reveal the world in all its gritty lack of order and wear and tear. In the keyboard melody we find smooth clean notes that bring a sense of hifi purity. But in the synthesiser notes in the field we find much distortion of the notes, sometimes to the extent that the tone of the note disappears into a kind of feedback. These notes sound much like the feedback from a highly distorted guitar. As the notes gradually ascend over small intervals they distort and rage like bursts of energy, almost burning away the tones of the notes in feedback. This burning out of the sounds can be said to ‘rhyme’ with the way the images are visually burned out by the intense bright light. Yet the soft dreamy sensual voice and lively keyboard remain unaffected by this distortion and burning energy that provide the broader social environment of the woman’s life.

Reverb: Doyle (2006) suggests a number of meanings for echo. Since they are normally experienced in large empty spaces such as churches, rocky mountain valleys, echoes can suggest something on a large epic scale or something sacred. National anthems are often recorded with reverb to bring this sense of scale and sacredness. But also, given the way that reverb can mean epic spaces, it can also be used to communicate isolation. In our advertisement we hear reverb both on the keyboard melody and the background synthesiser notes. The echo on the keyboard notes brings a sense of isolation or inner thoughts. The echo on the synthesiser riff in contrast suggests magnitude, the epic and even the sacred, combining with the minor notes, the ascending melody and the distortion to communicate a powerful, almost other-worldly energy. We do not find reverb on the voice of the women where there is certainly no loneliness, only intimacy and comfort. All this contributes to the sense of space and room to manoeuvre and to thinking in the hifi environment.

Table 5: Summary of meaning potentials for sound qualities

Sound quality	Meaning potential
Breathiness	Intimacy
Loud/soft	Taking up social space
Raspy/smooth	Grittiness/energy v naturalistic and sensual
Reverb	Sacred or isolation

Phrasing and articulation in melodies

Another important aspect of the voicing of the lyrics and melodies is the phrasing. We have already touched on this throughout in more general terms, but here we make a few more specific comments. Bell and Van Leeuwen (1993) have noted that shorter phrases are associated linguistically with sincerity, certainty, weight and therefore with authority. In contrast longer, lingering articulation suggests the opposite. We might therefore expect to hear folk singers using short bursts in their lyrics, to communicate sincerity. The opposite case, where singers produce longer lingering statements, suggests rather slow burning internal emotion as in the case of many jazz or soul singers.

Table 6: Meaning potentials of note articulation

Articulation of notes	Meaning potential
Shorter dotted notes	Abrupt, lively, hurried, certain, objective
Longer lingering notes	Emotionally lingering, subjective

In the case of the sounds in our advertisement we find shorter abrupt phrasing on the keyboard melody and the opposite on the synthesiser melody. There are different kinds of shorter abrupt articulation to be found in music generally. Traditionally in opera masculine characters have been represented through harsher staccato notes as might be associated with military music which conveys liveliness and certainty, whereas women are represented through longer legato articulation which is more emotionally lingering (McClary, 1991). The masculine staccato notes would be played on brass instruments and with percussion and the feminine, more lingering, legato notes played on strings.

In the case of our keyboard melody we find shorter notes but played with a much mellower soft and 'breathy' sound quality which lacks tension. And while the first note is very staccato the other two in the 'riff' are slightly less so, but are nevertheless short enough to convey motion. Here we don't have a sense of power as a brass instrument might bring but of delicacy and lightness, of mobility. For the synthesiser melody we do, in contrast, have more lingering notes. However, these are not so much feminine given the level of distortion and tension. Yet as noted the longer notes bring a sense of lingering of the emotion. And in each of these notes we find increasing levels of tension, distortion and loudness levels creating excitement, energy and dynamism.

In summary the woman's voice is breathy and intimate. Her immediate physical environment, represented by the keyboard melody is one of lightness and mobility of emotional expansiveness and space, yet of slightly chilling contemplation which forms a moment on which she dwells as she speaks to us. The wider social context, represented by the synthesiser noises is one of greater gravity with a sense of chilling, almost sacred certainty expressed by changing lively bursts of energy, and building with a promise of something about to happen.

Rhythm

Finally we need to say something about the rhythm of the piece. Cooper and Meyer (1960) note that rhythm is hard to identify and describe since it is often the product of the interaction of many sounds. Rhythm is not the same as 'beat' as is often assumed to be the case. A rising and falling melody can on its own bring a sense of rhythm. As discussed earlier, Tagg (1984) argues that music associated with a hunt, for example, will include quick and sudden musical movements, perhaps punctuated with periods of waiting. A lullaby, in contrast, would utilize a gentle and regular rhythm. We accept that rhythm is hard to pin down but here draw on Cooke's (1959) sense of it inferring some kind of movement and structuring of movement in time.

Cooke (1959) has discussed the way that different rhythms are associated with different kinds of bodily movement. So rhythms can be even (in pop music) or uneven (as may be the case in jazz). Uneven rhythms can communicate a sense of difficulty, or if the unevenness is

repeated a sense of being prevented from moving forwards or remaining in one particular place. Unevenness can also suggest creativity as they are changing, reacting and refusing to conform. Rhythms can be fast or slow which can suggest energy or relaxation or sluggishness. Rhythms can suggest lightness or weight due to light or heavy bass drum beats respectively, they can suggest stasis through constant beat tones (such as a single bass drum pulse) or forwards motion through alternating tones (such as between a snare and bass drum), hesitation (as in Reggae) or progress. They can also suggest a side to side swaying motion (as in Swing) as opposed to a forward action like that found in some pop ballads or more relentless and forceful forward motion in military marches. In swing music therefore we can say that there is emotion that is to be dwelt upon rather than a suggestion of momentum. Van Leeuwen (1999) has also drawn attention to the difference between binary rhythms which suggest walking or running, and triple time that we find in waltzes which suggest something more akin to skipping.

Table 7: Meaning potentials for rhythms

Rhythmic quality	Meaning potential
Even/uneven	conformity v creativity; ease v difficulty
Fast/slow	hurry versus leisurely; energy versus its lack of; rush v patience
Lightness/heaviness	mobility or clumsiness important v unimportant; strength weakness
Stasis/motion	restriction v freedom; marking ground versus progress, hesitation v certainty

The rhythm for our advertisement in terms of the pattern laid out by the keyboard melody is uneven due to the uneven articulation of the notes played. The first note lingers slightly and the others follow slightly more quickly. This longer wait in the first note also hints at hesitation or contemplation and prevents a solid, easy forwards motion. But the light notes prevent this from being sluggish. The unevenness may also suggest playfulness or creativity as opposed to the meaning of regularity which can mean conformity. The synthesiser notes are slightly different and are even although when we first hear these it is not clear that this is the case and the notes appear as random background sounds. But in fact, these do move forward at a regular rhythm and the cycles of the two are coordinated, so they move together: the delicate unevenness, and contemplation of the keyboard and the surging certain energy of the synthesiser.

Summary of music and sound qualities

We can summarise the meanings of the semiotic choices we have covered in the different sections in the following table:

Table 8: summary of meanings

Figure: woman's voice	She is relaxed and at peace yet thoughtful and shares an intimate moment with us.
Ground: Keyboard melody	This is a lingering, delicate, sensuous yet chillingly innovative and spacious moment of inward contemplation that comprises the woman's immediate environment.
Field: Synthesiser notes	There is an exciting chilling almost sacred energy with a

	<p>confident promise of something or almost an inevitability. This could represent the background energy of the broader society or the nature of the woman's own broader situation.</p>
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As we show in Table 8 we can now make an attempt at summarising what the music and sound as a whole communicate in this advertisement. To first recap, what we find visually is an attractive woman who is 'Mad about fencing' looking mainly off frame in a modern stylised conceptual living space, outside, on the stairs and in the kitchen. There is mainly high-key lighting, often as if we are slightly blinded by the sunlight. We see her holding a foil (the name for this kind of sword in fencing), although not in a fencing pose. Edited into the sequence are shots of fragments of the car. Here the car itself is aligned with an opulent high concept lifestyle inhabited by a beautiful woman who muses intimately with us. The language creates both a 'can do' feel through directives but also a sense of internal mental experience and sensuous feeling through verbs, nouns and adjectives. The woman delivers these words in a soft intimate, breathy way as if whispering them in our ear. Alongside images and words, the sound of the repeating keyboard riff communicates ideas of lightness, softness, delicacy, yet irregularity and creativity. This is not happy but rather slightly melancholic and looking to deeper meanings, buoyed up by its lightness and energy and pondering nature. The keyboard melody and voice create a sensuous hifi soundscape where there is space for contemplation. The synthesiser notes then emerge getting slightly louder, forming the field or the wider social context providing surges of blinding chilling energy and inevitability where something is about to happen. These notes too, each uneven, add a sense of creativity. Yet figure and ground remain distinct from the field and the woman retains her space where the soft and vivid playful cycle of notes can continue.

In the opening sections to this chapter we considered Tagg's (1994) account of the way that in ancient simple human societies music, sounds and rhythms could be used to prepare people for the meanings, the ideas and attitudes that constituted a hunt, a lullaby or other event. In the analysis in this chapter we have thought in a similar way about the way that sound and music can load ideas, attitudes onto an object, a car, to prepare people for their experience of it. Tagg noted that a hunt would be represented though uneven sounds in terms of volume and through highly uneven rhythms and speeds suggesting waiting, anticipation, uncertainty, chase and capture. Our advertisement is for a car. On the one hand, we could ask what kinds of sounds, sound qualities and rhythms could be used if we wanted to actually prepare a person for using a car in a practical way, what kinds of ideas, attitudes and identities would be then be involved. From one point of view this could be the expense of running a car with increasing fuel prices, driving in heavy traffic and the reality of the stress this can involve. Then there are associations of climate change and carbon emissions which are greater for a car's manufacture than the extensive amount it produces during its lifetime. There is the politics of the support of individual car owning over public transport. Of course at the same time cars bring possibilities of travel, convenience and fun. And they have become very much bound up with demonstrations of status, identity and leisure which advertisers have fostered and exploited. It is not the use value of cars that has long been used as a sales pitch although it may be emphasised that a car can seat a number of children, etc, which may also be aligned with certain safety features.

The new Peugeot here is targeted at a woman with several children yet such features are not mentioned. Here it is the internal world of the woman, what she thinks and her attitudes, as well as her appearance and the settings where she appears that are utilised to load the car with

its brand meaning. This is done through images, through words and through sounds. Overall the sounds contribute creativity and space to think and place her identity as a person who therefore has space to think, but in a manner where she is confident enough and capable of being intimate with us. The sounds are delicate and lively yet with a chilling promise – delivered as the car appears in the final scene. In one sense we might suggest that this advertisement is one further step away from documenting products towards symbolising them and towards symbolising the relationships we should have with them. Machin and Van Leeuwen (2007) argued that changes in the kinds of images that we are now finding in the mass media are evidence of a shift away from documenting reality towards symbolising it. In this paper we may have seen one case where an object itself disappears completely leaving only its symbolisation through images, words and sounds.

Conclusion

Through the developing research into advertising in multimodal analysis and given the large amount of attention advertising has been given in semiotics and cultural studies we now have a greater understanding of the way that they communicate visually, how visual elements can be used to load certain ideas, attitude and identities onto products – how a car can be associated with ‘freedom’ a beer with ‘friendship’. In this paper we have begun to think about the way that sounds and music themselves can play an important part in this semiotic work. We have seen that in this advertisement these have been used to communicate space sensuality, creativity and energy, gentle lament and burning excitement. Yet what is perhaps most important about sound, as Tagg (1994) has pointed out, is that unlike other modes of communication it enters our bodies. Tagg described the way that music, sound and rhythm were used to prepare new initiates for the experience of the hunt or a wedding – the ideas, attitudes and identities associated with these. In the same way sound and music can be used to initiate consumers into the ideas, attitudes and identities associated with products. In this sense Peugeot not only show use how we might align with their products but allow us to feel this too. In this sense sound and music should be more fully researched not so much in terms of aesthetics but as semiotic tools for communication and in terms of how they can be harnessed for the promotion of specific ideologies. In this advertisement sound is one way that space, sensuality, creativity freedom to think, spirituality, become concepts and qualities interwoven with and realised through consumer activities.

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