

Use and impact of phonotypes in Meta's digital marketing in Mexico

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ENG Abstract. The study examines the role of sound in digital marketing, analyzing how it impacts Internet users' purchasing decisions. The aim is to identify sound conditions affecting Mexican consumers and the common denominator behind advertising objectives. A focus group and series of audits are conducted with Meta users (Mexico's most popular social networks), contrasting these with experts' interviews. The study recognizes music's influence on thinking and behavior in advertising and purchasing, and identifies characteristics of "moving" sounds that motivate consumers to buy.

Keywords: Digital marketing, music, emotions, social media, Mexico.

ES Uso e impacto de los fonotipos en el marketing digital de Meta en México

Resumen. La investigación explora la repercusión del sonido en el marketing digital, analizando su impacto en las decisiones de compra de los usuarios en Internet. Se pretende identificar qué condiciones de dicho sonido afectan al consumidor mexicano y cuál es el denominador común que coadyuva a los objetivos de los anuncios. Se realiza un focus group y una dinámica de audiciones con usuarios de Meta, las redes de mayor popularidad en el país, y se contrasta con entrevistas a expertos de la materia. Se reconoce una influencia de la música en el pensamiento y el comportamiento con respecto a la publicidad y la compra, y se identifican las características de los sonidos que «mueven» a consumir.

Palabras clave: Marketing digital, música, emociones, redes sociales, México.

Summary: 1. Introduction and literature review. 1.1. Music in advertising. 1.2. Music and emotions: the metaphor of color. 1.3. Marketing and networking strategies in Mexico. 2. Method. 3. Results. 3.1 Focus group. 3.2. Interviews. 3.2.1. Progressive appreciation of music as an advertising strategy by brands. 3.2.2. Types of musical formats. 3.2.3. Influence of culture and the collective imagination. 4. Conclusion. 5. References.

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1. Introduction and literature review

The arts, in general, have been closely linked to the world of advertising and marketing, with endless activities that are now carried out through social media. Among these, music stands out as a powerful force that sometimes excludes other advertising elements, hence its commercial relevance in influencing or driving purchases. This research explores the impact of sound on digital marketing, analyzing its effect on the purchasing decisions of Internet users in Mexico. It aims to identify which aspects of sound affect Mexican consumers and what is the common denominator that contributes to advertising objectives on social media. To this end, a focus group and a series of listening sessions are conducted among users of Meta, the most popular social media platform among users in the country under study, and the results are compared with interviews with relevant experts and professionals in the disciplines involved. This process is preceded by a documentary search on some aspects of music in advertising and the emotions it arouses in consumers, especially in association with colors.

1.1. Music in advertising

Scientific studies emphasize that the effects of music in advertising are mostly positive and that the lack of auditory stimulation has a negative impact on the effectiveness of the message being conveyed to the

consumer (Lantos & Craton, 2012). Considering music's ability to stick in the mind and be repeated continuously, sometimes even involuntarily; consequently, it can be inferred that it is strategic selection by the brand is one of the most important tools when it comes to conveying a specific message to the consumer. And this choice influences not only the creative impact but also the economic impact. Current research concludes that the greater the consistency between the music and the brand it represents, the better the consumer experience (Kemp et al., 2025). Hence the interest of brands in the appropriate choice of their phonotype or musical icophone which, like a textual fragment, serves as an express and unambiguous identifier of the brand and the product (Gértrudix, 2003). The phonotype constitutes a pronounceable brand identity, which acquires greater significance within radio and digital advertising, as sound is key. Although the term 'phonotype' is not standardized, there is a strong theoretical basis for it. Research shows a brand name is both visual and phonetic, and its sound impacts perception and recall. Variables such as pronounceability, memorability and euphony are measurable in name generation (Vidal et al., 2022). The phonotype represents and differentiates in a global, competitive, and highly saturated market of media and offerings, and plays an important role in creating a complete sensory experience and building brand image. By using appropriate sounds and music (whether jingles, sound logos, covers, or background music...), brands can generate emotions, increase audience attention, and create positive associations with their products or services (Sharma, et al., 2026).

The sound elements used in sales applications and websites are carefully selected and, in many cases, entirely designed to achieve greater impact and consistency with the advertisement, whether it be a banner, pop-up, or other medium, but always seeking more attractive and practical information and call-to-action buttons. Some of the key impacts of music in digital advertising are: capturing attention, setting the emotional tone, reinforcing the narrative, increasing recall, personalization, and segmentation (Amezcu & Berlanga, 2024). Obviously, these inputs lead to purchasing decisions (Balaji, 2023). Thus, in digital spaces, particularly on major online networks, marketing professionals, with the help of music composers and sound experts, create interactions through well-designed strategies, to which new technologies such as augmented reality and artificial intelligence are gradually being added (Krishen et al., 2021).

1.2. Music and emotions: the metaphor of color

Various studies refer to the way perceptions create pleasant experiences and emotions (Berezan, 2018). These experiences generate satisfaction and pleasure. Musical tones and colors have been linked to emotions and memory and cognition (Lebeau & Richer, 2022). Rivera-Fernández (2022) states that synesthesia in music establishes a correspondence between sound and color, which has been a constant point of debate. The complex nature of sound was discussed in ancient Greece in the School of Pythagoras, where numbers were considered the basis of harmony. Since then, various aesthetic attempts have been made to relate color and sound, leading to current electronic procedures in contemporary music. People have proposed theories linking color and music for years, driven by a desire to create new art or understand sensory experience. However, these ideas have yet to be scientifically validated (Pérez-Fuster, 2014). Isaac Newton's theory, classifying colors as primary, secondary, or tertiary, laid the foundation for future studies. Goethe's theory explored the influence of personal perception on color perception. Johannes Itten's work built on this, exploring how color evokes emotions. (De Córdoba Serrano et al., 2014; Spence & Levitan, 2021).

The psychology of music studies how listeners process sounds, influenced by factors like volume and pitch. Extensive literature explores how senses interact. Neuroscience has explored synesthesia in depth, theorizing it may enhance connectivity between sensory areas of the brain. The University of Navarra Medical Dictionary (2023) does not categorize synesthesia as a disorder or disease, but rather as a variation in sensory perception understood within the framework of neurology and medical psychology (Machado & Germano, 2026). Those with this ability perceive the world more intensely and multifaceted. For example, McCartin (1998) presented a correspondence between musical tones and the color spectrum. According to McCartin, C = do, D = re, E = mi, F = fa, G = sol, A = la, and B = si, as in the current chromatic scale. In his work, McCartin carries out a mathematical analysis and points out that depending on the octave in which a note is studied, it can represent a frequency (in terms of color) that is completely different from that of another octave of the same note. Therefore, the table specifies the hertz of the sound and the terahertz of the color in relation to the note. Other studies use different octaves, and the variation in "color tones" usually ranges from yellow to orange or from blue to violet in certain octaves. Thus, low, medium, and high tones would have different color representations according to color theory.

Interpretations of colors in music vary depending on cultural context, individual experiences, and personal preferences. They provide indirect elements when it comes to persuasion. A study by Palmer et al. (2013) with American and Mexican participants found that faster music in the major mode produced color choices that were more saturated, lighter, and more yellow, while slower music in the minor mode produced the opposite pattern. These results support the idea that associations between music and color are mediated by common emotional associations. In effect, colors and music can create a distinctive visual and auditory identity for a brand, facilitating its recognition and generating a positive perception. Advertising uses them to influence consumer perception, generating emotions and associations that can lead to purchase (Alsharif et al., 2022).

Substantial empirical evidence corroborates the correlation between musical stimuli and color perception, supported by rigorous scientific literature. Research shows a strong link between music and colors, driven by emotions (Palmer et al., 2013). Hu (2020) offers a method of showing the color of visual language through musical-color synesthesia, creating a metaphorical language. Kawamata's (2021) study spotlights

recent color research from 2015 onward, highlighting gaps in the existing literature on color and the marketing mix, and on color and multimodal multisensory effects. Mannone and Arias-Valero (2022) argue in a study on math and music that specific variations in timbre have effects similar to color variations, like increased tension or relaxation.

Lee and Hong (2025) explore music visualization’s influence on creative synesthetic experiences, offering guidelines for more interactive and creative music visualizations. Kim & Yi (2025) examine people’s emotional responses to ads. Their research shows the congruence between music and color affects consumers’ attention, engagement, and emotions via EEG. The results suggest this emotional analysis could enhance multi-media advertisements.

1.3. Marketing and networking strategies in Mexico

Digital marketing within the Meta ecosystem is a key strategy in e-commerce. It uses digital tools on platforms like Facebook and Instagram to promote and convert audiences. Systems like Meta Ads let organizations design highly targeted campaigns, optimising their reach. The approach increases visibility, improves conversion rates and customer loyalty through continuous analysis of real-time metrics. Social media, websites, and online stores have therefore become a key part of digital marketing, strengthening business competitiveness (Gobbilla & Kiram, 2025).

The growth of e-commerce in recent decades, particularly in Mexico, has been unstoppable, exceeding \$33 billion in 2023 and making the country the second most important market in Latin America. These figures point to an upward trend, with an increase in innovative platforms, strategies, and new users. In particular, the implementation of rigorous contingency measures due to the COVID-19 pandemic caused this unprecedented increase in online sales, marking a milestone in Latin American e-commerce. Between 2020 and 2021, there was a 30% annual increase in online sales. However, in 2022, there was a notable slowdown, with sales 1.2% lower than the previous year. But in Mexico, according to a study by the Mexican Internet Association (2023), online commerce experienced a significant increase of 5%. This consolidates the consumption trend, particularly in the market segments ranging from 11 to 58 years of age, where, according to the same study, there is greater exposure to marketing and advertising content. Brazil and Mexico are expected to maintain their dominance in regional e-commerce. Likewise, retail sales in Argentina, Brazil, and Mexico are estimated to nearly double between 2023 and 2028.

For its part, the study entitled “Análisis de las 100 empresas más grandes de México: Ranking de la revista Expansión 2014”, highlights that companies have recently made greater use of digital marketing, increasing their presence on the main social networks. Data from the IAB Mexico report (2024) as shown in Figure 1, points to Facebook and Instagram as leaders in social media advertising investment, although they show a slight decline in their share. TikTok is experiencing remarkable growth, increasing its share from 15% to 18% and consolidating itself as a key platform for brands seeking to capture young audiences. Sales, loyalty, visibility, interaction, and other goals are projected in the marketing plans that use these platforms. Indeed, social media marketing helps to raise brand awareness and recognition, increase sales, and improve customer relationships.

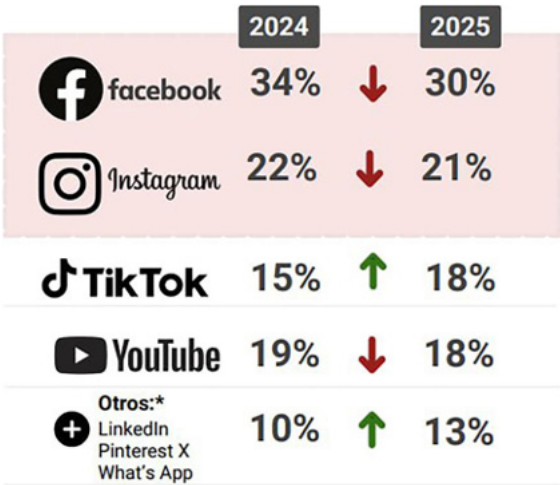


Figure 1. Advertising investment in Networks in Mexico

Source: “¿Cuáles son las principales tendencias en inversión publicitaria en México hacia 2025?”, *El economista* (10-XII-2024).

However, promoting awareness of the main factors in the development of Internet commerce means not only talking about technological and digital innovations such as Instagram Shopping, or the growing number of Internet users-especially on mobile devices-but also understanding and analyzing the audiovisual elements that are exploited in commerce and that periodically set global consumer trends with the strengthening of branding sound. The starting premise of our research is that music and strategic sounds effectively influence the behavior and purchasing decisions of Meta users in Mexico. Thus, the research aims to study the impact of

music on digital advertising, particularly how the selection of music or other sounds in commercials on Meta's digital platforms influences the perception of the advertising message, the brand, and consumer behavior. The specific objectives are: a) to identify the characteristics of musical compositions that are most pleasing to the human ear both within and outside of advertising; b) to analyze the possible technical and creative elements that drive consumer emotions and attitudes toward purchasing on Meta; and c) to identify and categorize the Internet media in which the sound-emotion-purchase effect is most present.

2. METHOD

In order to achieve the study objectives, it was necessary to gauge the opinion of users and compare it with that of experts. The methodological design is therefore qualitative, which allows for in-depth exploration and understanding of reality, and identification of trends that cannot be explored by other methods, focusing on the interpretation and experiences of the people involved. The methodological techniques used were: a focus group with online consumers, Meta network users, adults working in areas other than advertising, music, or marketing; and in-depth interviews with marketing and advertising professionals with at least five years of direct experience in digital marketing campaigns and academic training related to marketing or advertising music creation. All participants gave their informed consent for their personal data and/or results to be published. The University Ethics Committee also supervised the research design.

To form the focus group, the sampling frame to which the research question applies was defined, and the most representative sample possible of that target group was identified. (Sanz-Marcos, 2025). This resulted in a purposive sample designed to ensure a diverse group of participants (convenience sampling). Research literature does not provide a consensus on the ideal number of focus group participants. Small groups (4-7) are recommended for complex topics, while larger groups (8-15) are recommended for brainstorming or to obtain a quick overview of a product or service. We determined that a small group was appropriate for our research, which involved several listening sessions for group discussion. Seven people were selected via social media based on the required profile, with no family or professional ties:

Table 1. List of participants in the focus group

Gender	Level of education	Age	Country
H	Basic	49	Mexico
H	Postgraduate	48	Paraguay
M	Basic	46	Mexico
M	Graduate	34	Mexico
H	Undergraduate	49	Mexico
M	Graduate	40	Ecuador
H	University student	23	Mexico

Source: own elaboration

The objective of the focus group was to: a) understand their approach to social media, habits, and stimuli that determine the time they spend on it, particularly for the purpose of purchasing; b) investigate the effect they believe music can have in physical establishments to establish a relationship between its effect in analog and digital terms; c) validate whether users identify changes in mood and behavior through the music they listen to on social media, in order to contrast the principle of music's influence on mood through current on-line content; and finally d) recognize the characteristics of the sounds that they can freely identify and, through an auditory guide, consider most pleasant, exciting, or stimulating in terms of the AIDA model, which will serve to highlight models, techniques, or classification characteristics of these sound elements.

Focus group questionnaire guide:

- When you purchase products or services online, do you usually notice whether or not the commercial has sound effects or music?
- Do you think you have been influenced by music in Instagram or Facebook ads? In what way?
- How much time do you usually spend browsing the web and social media?
- How do you think this might influence your purchasing decisions?
- Do you think there are sounds or music that, on the contrary, negatively affect the commercial and what it represents? Why?
- Can you remember any jingles? Which advertisement or brand?
- Would you say you are sure that music changes your mood? What kind of sounds?
- Do you think the music in a store influences you to buy?
- General opinion on the use of soundscapes, music, or sound effects in digital advertising.

Four profiles were selected for the interviews (Chand, 2025), who gave their consent to make both their identity and the results of their responses public.

Jorge Burak: Master of Business Administration and Diploma in Digital Marketing, certified in Google Ads and Google Analytics. He is currently International Commercial Director at “Cerebro SocialMedia”. He has spent twelve years in marketing and advertising in Canada and ten years in digital marketing.

Christopher Jareño: Chilean publicist with twenty years of experience in the field and ten in Internet advertising, he is a partner and general director of Amic Parlante, a communication and creative consulting agency. Mentor and advisor to StartUp Mexico, Ashoka Mexico, and Unreasonable. He has six nominations and two Silver awards from the A! Diseño awards, with accounts such as Levi's and Docker's.

Christian Lomelí: Marketer with a Master's degree in Advertising and a Diploma in Business Intelligence. In Mexico, he has been CEO of ABMKT and AB GROUP for more than ten years, which integrates marketing, advertising, market research, and video game divisions.

Eduardo Ibarra Parroquín: Mexican, sound engineer and audio production engineer. He has been a composer, singer, producer, and music manager at Los Foráneos Music in Mexico City since 2018. He has collaborated on music projects for Warner Music Group and SoundBetter in recent years and is currently a music creator for various pop artists and advertising agencies.

3. Results

3.1. Focus group

The session was structured as follows: first, there was a brief introduction to the topic, followed by a series of reactive elements prepared in a multitrack session in Adobe's professional audio program Audition, where sounds or music were presented in an orderly and spaced-out manner so that the group could give their opinions and evaluate the experience or emotion that came to mind for each participant. The series of sounds in this multitrack consisted of eleven separate audio units—each on an audio track—which were listened to via Zoom audio in real time and without images alluding to the song, album, video, or artist, thus validating proper listening. In the case of some very short sounds, they were presented twice for better perception.

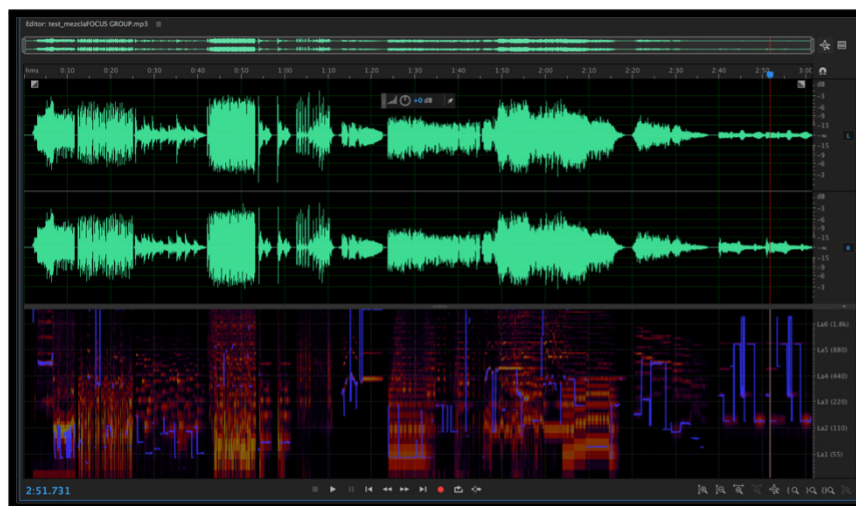


Figure 2. Sample visualization of audio track for focus group

Source: Screenshot image from Adobe Audition software

It began with a fragment of the “Mission: Impossible” theme, composed in 1967 by Argentine composer Lalo Schifrin for the film of the same name. The theme is widely known and was chosen for its association with Hollywood-style action movies. It was an easy-to-remember and interpret example that served as an introductory baseline stimulus to establish participant rapport. Participants immediately associated the acoustic property with action, spies, secret agents, and, of course, the movie Mission: Impossible. This result is predictable and desirable to fine-tune the dynamics and validate assertive and free participation without creative or emotional limitations.

Next, we explored a well-known musical fragment from Pharrell Williams's 2013 album Girl. “Happy,” a global hit that had an interesting impact on the group. Everyone spoke of joy and recalled positive emotions or pleasant ideas, so the response was unanimous. The song is composed using a chord progression based on the key of F, similar to a monochord, a stringed instrument tuned to F. F is the fourth note of the most widely used scale in the West and is used to develop the brains of premature babies (Lordier et al., 2019). F corresponds to the chromatic scale proposed by Newton (Pimentel, 2015). This starting point is useful for exploring the potential of sound and its effect on the mind as a means of evoking ideas, emotions, or auditory images that align with a specific advertising strategy. There are extremely distinct elements in which, without announcing the name of the musical work or mentioning the artist, we find common responses. This is the case

in this sample, where the emotional response is joy and happiness. We can assume that using a well-known song can set an emotional and behavioral pattern in certain cases. Another interesting fact is that the rhythm of Williams' hit breaks rhythmic predictability. That is, the rhythm creates a fairly predictable pattern for the human ear. To a certain extent, it is the "thread" that guides us to dance to the rhythm, beat, speed, etc., since our brain "predicts" the rhythmic timing. In the case of "Happy," certain musical syncopations are described as rhythmic accents on a weak beat. This makes the song more complex and interesting. Because it is pleasant, it creates appeal and preference.

The third sample is an excerpt from the great work "Canon in D" by Johann Pachelbel, composed in 1680, to contrast the mood and test the responses this work could elicit. Participants commented on the beach, nostalgia, and tranquility. This piece is the opposite of the previous sample, with a surprising, highly cadenced beat. Thus, the responses were extreme and showed similarity in perception.

The fourth sample, "Oye" by Cuban artist Touzet from Puerto Rican singer Chayanne's 2014 album *En Todo Estaré*, is a song with a Caribbean rhythm. With this sample, guests perceived fun, dancing, and a festive atmosphere. This suggests that the function of particular genres and rhythms can confirm the positioning of audio material in the audience's life experience and emotions at a given moment. Culture naturally encourages the association of singers, song lyrics, and so on with clear, specific concepts thanks to mass media.

Next, the fifth sound sample was shared: the sound that starts the Netflix application. Guests automatically associate this sound with the Netflix brand and think of tranquility and entertainment at home. Testing a sound of this type aims to determine whether the public associates it with the brand and image of the company in question and its value proposition. Contrary to popular belief, just because a sound is short or simple does not mean that it is cheap to produce. It is described as an intelligent, strategic sound with a wide range of frequencies, from the lowest to the highest, in just a couple of seconds.

The sixth sample was based on a simple idea: an audio clip composed solely of percussion. It is an acoustic drum solo consisting of a bass drum, a snare drum, and cymbals in a fast, rock-style performance. In response to this sample, the group discussed musical rehearsals, learning to play music, and sequence changes in films, such as musical interludes where transitions are created with audio. These comments demonstrate that, as a comparatively neutral sound, its meaning depends on context, mood, and experience.

Next, a female voice singing in English could be heard. The guests said this seventh sample reminded them of romance, flirting, and softness. This is interesting in the context of audio because the human voice is generally considered the most noticeable presence in commercial audio. Particularly when the voice is female, it evokes specific ideas that may be perceived and accepted differently in different cultures.

The group identified the eighth sample as a melodic synthesizer sound with elaborate analog or digital effects that sounded robotic and electronic. This synthesizer solo evoked the great promise of the near future and interesting things to come brought about by digital and futuristic technology. This is something that hasn't changed much in recent decades, as synthesizers and "space age" sounds have been used for a long time. The topic of advertising high-tech items or services and the future came up.

Sound number nine in this multitrack sample featured an ensemble of edited instruments and voices. It was not a commercial song. In fact, the sample consisted of basic musical design elements, or loops—minimal musical units that are programmed and repeated—of voice, bass, synthesizer, electric guitar, and drums. Without strict musical notation, these elements were combined in Audition to present an unreleased song to the group. Comments ranged from the concept of "discovering something" to thinking about music recording studios, clothing stores, and beauty stores, ending with the theme of celebrities.

For the penultimate, tenth sound sample, a brief chorus of male and female voices was presented without musical accompaniment in an attempt to validate the a cappella sample. Comments suggested the perception of a kind of oasis for the organic and humanistic theme, as well as heavenly sensations. It refers to experiences with choirs used in ancestral rites and parishes.

Continuing with the program, a unique sound was presented, produced by a tuning fork—a metal instrument that produces a specific tone when struck—with the theta tone. This sound may be slightly confusing to those unfamiliar with tuning forks and pure sounds. A tuning fork's sound is simple and monotonous. It does not lend itself to discussion of rhythm, one of the essential elements of music, along with harmony and melody. The theta sound, or theta waves, are related to sleep and meditation. Interestingly, the participants said that the tuning fork sounded like Pilates sessions, suspense scenes, and mystery scenes. Finally, they referred to meditation.

Various issues were raised during the auditions. When asked directly if they believed music persuades internet users, they answered yes. They argued that music appeals to feelings and emotions and can remind users of a brand or auditory symbol. Participants stated that, in addition to influencing emotions, advertising sound affects Internet users' reactions and behavior. Three of them emphasized the importance of a "catchy" tune that sticks in the mind and is easy to remember and using a well-known song can contribute to this. The group considered music's role in advertising and e-commerce. Music does not directly influence purchasing actions, but rather reaffirms branding. In other words, music influences the relationship between branding and the user because music and images together enhance emotions.

To conclude the session, the question was asked, "Does music put you in a good mood?" What type of artist, genre, or song has this effect? All the guests responded that music puts them in a good mood and reminds them of happy moments. Specifically, they mentioned pop music in English, dance music, and songs from the 1980s. While the latter is undoubtedly due to the age of some participants and their experiences, the unanimity of the responses was truly significant, regardless of the participants' age, personal tastes, and culture.

Each participant then expressed their interpretation of each fragment, describing the feeling it produced and its color, thus establishing the relationship between Newton's theory of the color of musical notes, current marketing proposals of the psychology of color, and the reaction to each sound sample (Table 2).

Table 2. Musical perception and recorded effects

Relationship between sound and perception				Effect or behavior	
Sound	Pitch (note)	Approx. color ⁽¹⁾	Sensations expressed	Mood	Likelihood of purchase
"Mission Impossible" ⁽²⁾	Sun	Green	Action, intrigue	Good mood	High
"Happy" ⁽³⁾	Fa	Yellow	Joy, pleasant	Good mood	High
"Canon in D" ⁽⁴⁾	Re	Violet	Imagination, vision	Relaxation	Low
"Hey" ⁽⁵⁾	Do	Purple	Power, sensuality	Good mood	High
"Netflix"	Red	Violet	Imagination, vision, magic	Good mood	High
Tuning fork ⁽⁶⁾	La	Cyan	Tranquility, calm, stability	Meditation	Low

Source: own creation

1) Approximate color based on Newton's color palette, focused on the basic colors: red, violet, purple, orange, yellow, pink, green, and blue.

2) Theme from the film of the same name: <https://bit.ly/43skabb>

3) Music by Pharrell Williams: <https://bit.ly/3vo7ndo>

4) Pachelbel's Canon: <https://bit.ly/4969vnX>

5) Performance by Chayanne: <https://bit.ly/3J7EKEJ>

6) Theta tone: <https://bit.ly/4aqfSng>

A second table (Table 3) presents the results recorded and interpreted from sounds that are not strictly structured as well-known songs, but are in fact partial musical units, demos, or loops.

Table 3. Relationship between sound and emotion

Relationship between sound and perception		Attitude and behavior	
Sound	Feeling	Mood	Probability of purchase
Choruses	Joyful, pleasant	Good mood	High
Acoustic drum solo	Rehearsal, rhythm, beginner	Good mood	Low
Female lead vocals	Softness, romance	Good mood	High
Synthesizer solo	Technological, futuristic	Good mood	High
Instrument and vocal ensemble	Glamour, celebrity	Good mood	High

Source: own elaboration

The focus group members accurately identified which types of sounds evoke more positive brand responses, as well as which types of sounds—loops or phonotypes—can be confusing or have an adverse effect. They recognized and accepted that consumers are subjected to multiple marketing techniques designed to persuade them to buy, showing that they have a basic knowledge of marketing.

They also noted that certain sounds endure across generations of Mexicans and that certain themes or songs prevail in the collective consciousness. These songs are recognized as part of a mass intelligence, and when replicated, they say a lot to the public. Even if this theme or song—for example, the main theme from Star Wars—is interpreted with variations to avoid paying royalties, it is widely recognized as the same concept as the original. This is useful information for the campaign's "creative" team. Keep in mind that Mexicans have a cheerful, festive, and traditional musical nature, but they are also active in searching for international proposals, especially due to the high influence of the northern country. Most of the music consumed in Mexico is imported from the US. In one way or another, this influences the effectiveness of using English music at commercial events.

The group agreed that music leaves an advertising mark, and it is often pleasant and enjoyable. However, on occasion, the music transcends the brand or product. This demonstrates the powerful impact of sound and its retention to the detriment of the image itself. From this, we can identify key factors in music's success: tempo (100 to 120 beats per minute), sound and instrument type (not too low or high), a "catchy" melody, and a dynamic finish in a high or major key. This can be adapted into a short, successful phonotype.

In summary, the group discussed interesting characteristics of music that drives internet sales. An important factor is the current trend in music and its social penetration. Music that energizes and arouses interest with rhythms that are not necessarily Latin but cheerful and that put the consumer in the “momentum” of the purchase decision corresponds to the culture and socioeconomic aspect of Mexico. Since this may vary in other regions, a future study in other parts of the world is proposed.

3.2. Interviews

The interviews focused on identifying the factors that influence the value of an advertisement for the public in Mexico and possibly globally, preferably on social networks such as Meta. The objectives were therefore:

1. learn about professionals' experience and degree of involvement with digital marketing and its domains, such as segmentation, advertising production, and marketing strategies. In other words, we wanted to hear the opinions of contemporary digital marketing experts on the design and music selection for paid advertisements on social networks, their experience with this, their assessment, and their opinion on its impact and relevance.
2. identify the technical and creative elements that trigger user behavior, perhaps related to the AIDA model: Attention, Interest, Desire, and Action to purchase (Zárate, 2022).
3. using examples, they know or have done, determine what style, genre, or specific characteristics contribute to the success of ads on the internet, such as phonotypes or cover music and original or adapted themes. Also determine the ingredients that allow the achievement of online marketing goals within a strategic campaign design.

Eight questions were used as an exploratory guide, and each interviewee was given the opportunity to add whatever they considered appropriate. In this way, the research was enriched with complementary questions.

Interview guide questions:

- a. How many years of experience do you have in digital marketing and how would you summarize this period?
- b. What proportion of new digital advertising formats have included audio over the last five years?
- c. What strategies are used to add music or post-produce audio in an advertising campaign?
- d. What results are obtained from commercial materials with audio compared to those without?
- e. Does advertising with audio really offer an advantage over advertising without audio?
In what format and platform (social media)?
- f. How do you create an audio strategy to get consumers to accept the ad and/or consume it online on Meta?
- g. General opinion on the use of sound types, music, or sound effects in contemporary advertising.

Each interview was entered into MAXQDA qualitative analysis software (version 2024) for analysis, forming the sampling unit. Categories of analysis were defined and the transcripts were coded to identify recurring themes related to the above objectives. The analysis of responses from these four experts focuses on the following topics: the growing value of music in advertising, preferred formats, and the importance of culture and collective imagination.

3.2.1. *Progressive appreciation of music as an advertising strategy by brands*

There is a consensus on the importance of sound in advertising impact and its role as a facilitator of marketing trends, as well as progressive appreciation of music as an advertising strategy by brands. This leads to brands increasingly valuing and investing in music. Consequently, sound grows exponentially on social media platforms every year. It is believed that a good strategy coupled with music leads to better results and can influence purchasing decisions. Investing in the development of a brand's sound is highly profitable. Therefore, based on our experience, we advise using the gathered information to leverage music to enhance the effectiveness of advertising products. Audio is important in creating an atmosphere in the subconscious. Sound motivates us through auditory elements that become engraved in our minds, helping us remember a product or brand. Repetition is an extremely valuable element for short-term memory (purchase) and long-term retention (brand recognition).

3.2.2. *Types of musical formats*

First, audio is emphasized as a powerful emotional complement, as seen in the change of music in a scene that gives the viewer an important signal about the plot. If music can redefine mood, it can directly change behavioral responses in consumers. An attractive balance between the visual and auditory elements is encouraged.

Regarding formats, there is a consensus that shorter formats that evoke a stronger emotional response are ideal. This design is not random; very short audio clips help with brand recall. Since the beginning of this century, there has been a major change in the dynamics of production and marketing strategies. Web pages used to contain a lot of animation and sound as an introduction or demonstration, but today, sound has evolved to have much more pragmatic and strategic functions.

The use of popular songs is also encouraged because they boost results in sales strategies and advertising. The effectiveness of well-known or internationally famous musicians is also highlighted. After paying royalties, they are selected for a specific campaign to incorporate the product or brand into a well-known vehicle, such as a “song of the moment.” Some social networks, such as Instagram, give more prominence to messages. It is also noted that Instagram and TikTok are revolutionizing digital advertising on the internet this decade. Two participants agree that using professional voice-over artists achieves greater brand identity.

In short, the best strategy is to focus the campaign on graphics and sounds that motivate purchase, whether original music or covers. Examples include songs that go “viral” in a few days and receive wide-spread coverage.

3.2.3. *Influence of culture and the collective imagination*

The influence of culture and the collective imagination is also discussed. Among the professionals interviewed, sound is often referred to as having a certain “color” according to the expectations of some clients in advertising campaigns. The interpretation and culture of each country or region come into play here. Sounds that may be unpleasant but still elicit a reaction and behavior are mentioned. This is the case with sounds that we rarely hear in large cities, such as seismic, tsunami, or bombing alarms, which effectively prompt certain attitudes and actions. Recognizing a sound depends not only on how many times we hear it, but also on its powerful connotation that remains in the public’s mind and imagination. Thus, specific frequencies and amplitudes are designed to travel easily through the environment and create a unique and unmistakable effect amidst the other sounds.

4. Conclusions

Our research was based on the premise that strategic music can effectively influence the behavior and purchasing decisions of Meta users in Mexico. Our goals were to identify the characteristics of musical compositions that are most pleasing to the human ear, both within and outside of advertising, and to understand the technical and creative elements that influence consumer emotions and attitudes toward purchasing on Meta. Additionally, we aimed to categorize the internet media in which the sound-emotion-purchase effect is most prevalent. Based on information obtained from individual interviews with professionals and a focus group of the general public, we acknowledge music’s influence on thinking, mood, and behavior with respect to advertising and impulse buying. We also identify the general characteristics of sounds that “move” people to consume. We conclude that these sounds are within the most comfortable auditory range, or phonotypes. In other words, they are music without extreme tones that take us from the lowest to the highest pitch, with an easy-to-remember melody that we can hum, and, if sung, with simple lyrics. As a minimal musical expression, phonotypes rapidly promote brand recognition, which is ideal for positioning in a smart sound branding strategy. Their most notable characteristics are: a. Brevity: A powerful sound in a matter of seconds; b. Dynamism: Playing with different tones; c. Simplicity: Less is more. Trying to orchestrate a three- or four-second fragment can be complicated; d. Warm colors: The tonal range from white to orange. This metaphor combines the feelings of joy, light, and cheerfulness; e. Ending “high”: This expression, heard from some musicians or composers, means that the final tone is higher.

On the other hand, the relationship between musical tones and their representation by certain colors facilitates a certain interpretation for consumers through a kind of parallelism between bright colors and bright notes and opaque colors and opaque notes. This parallelism is an intimate relationship between meanings and signifiers, emotions, and previous experiences. This perception is more than synesthetic and is based on the metaphor recreated in the consumer’s mind. This metaphor can vary from one country to another because culture—both of colors and notes—is an important factor in this interpretation. However, the literature consulted supports the participants’ common opinions, arguing that music-color associations respond to common emotional associations.

Specifically, music significantly impacts sales of mobile applications by influencing emotions, user behavior, and brand perception. Although Facebook and Instagram markets are not exactly the same, they share similar cultures and idiosyncrasies, making it easier for advertising messages to influence purchases. It is important, however, to use music sensitively, considering cultural and demographic preferences, to ensure that it enhances the user experience rather than distracting from it. When implemented effectively, music can improve the experience of content, making it more engaging and entertaining. It also helps differentiate a brand or product from others. Additionally, background music can help maintain viewers’ attention during videos and other content, especially when designed for that purpose. Phonotypes have the potential to revolutionize mobile app sales by offering highly personalized experiences.

The research has its limitations, starting with those inherent to the focus group methodology itself (low generalizability of results due to small sample sizes, potential social bias, etc.). Although this was supplemented by interviews with experts, it is recommended that future research involve a larger sample and be extended to users of other social media platforms. Another key recommendation is the importance of addressing privacy-related issues and avoid overusing this technology. Ultimately, phonotypes’ success in the world of mobile applications depends on how companies balance personalization with respect for privacy and user comfort. Meanwhile, an interesting line of research is emerging that explores the use of artificial intelligence tools to generate music from textual descriptions, offering customization options without undermining the human creativity essential to original and expressive compositions.

5. References

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