

MASTER

MULTIMEDIA – INTERACTIVE MUSIC AND SOUND DESIGN SPECIALIZATION

SOUND DESIGNING BRANDS AND ESTABLISHING SONIC IDENTITIES: THE “SONS EM TRÂNSITO” MUSIC AGENCY

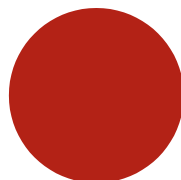
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M

2023

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FACULTY OF ENGINEERING OF THE UNIVERSITY OF PORTO

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Master in Multimedia - Interactive Music and Sound Design

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October 16, 2023

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October 16, 2023

Abstract

Sound branding is becoming an increasingly fundamental component of modern brand strategy. Recognizing the growing awareness of the influence of sound on consumer behaviour and brand perception this research study focuses on exploring established sonic identities and understanding the relevance and distinctiveness of each brand in a competitive market. The main objective is to explore distinct sound design methodologies aiming to obtain essential information for the creation and definition of sonic identities from both theoretical and practical points of view.

By carefully investigating the technical, scientific, and creative contributions to this research field, this work attempts to achieve an effective blend of theoretical foundation and practical guidance for creating and developing sonic identities. By analyzing branding strategies behind today's notable sonic identities, the study aims to correlate marketing strategies with sound designers' aesthetic and technical decisions. At the same time, it explores how sound design affects audience perception of institutional communication.

To develop solid research a diverse range of concepts were studied, including sound branding, audio branding, brand communication, psychoacoustics, and music technology, giving due regard to their historical origins. Nine valuable projects from leading companies, including NOS, Apple, Coca-Cola, Twentieth Century Fox, McDonald's, Red Bull, Novobanco, Continente, and Pingo Doce, were methodically analyzed. Interviews with experts and sound designers involved in some of these projects provided additional insights and revealed modern approaches within disciplinary practices.

Following an in-depth review of the state of the art, an exploratory study supported the development of a sonic identity for the "Sons em Trânsito" music agency. Upon validation, adjustments to the created sonic identity were made within the framework of the research, leading to the development of a road map for this project that might be useful in future sound branding initiatives.

In conclusion, this sound design focused sound branding study provides an extensive investigation into a theme with profound contemporary relevance. It enhances the familiarity with branding strategies and how they interact with appropriate sound design choices. The immersive research experience enabled a real world application of sound design skills, improving the awareness of sound branding and its purpose in branding. This further increased creative and practical sound design proficiency. Ultimately, this thesis aims to offer valuable insights for both researchers and sound designers working in this field.

Keywords: Sound Branding, Audio Branding, Sonic Identity, Sound Trademark, Sound Design, Brand Communication

Resumo

O branding sonoro assume, nos dias de hoje, um papel cada vez mais fundamental na estratégia de comunicação das marcas. Tendo em conta o crescente reconhecimento da influência do som no comportamento e na percepção dos consumidores, este estudo centra-se na exploração de identidades sonoras e na compreensão das suas particularidades e relevância. O principal objetivo é explorar metodologias distintas de design de som com o intuito de obter informações essenciais para a criação e definição de identidades sonoras, tanto do ponto de vista teórico como do prático.

Ao investigar cuidadosamente as contribuições técnicas, científicas e criativas deste campo de investigação, este trabalho procura aliar de forma eficaz a teoria à prática para a criação e desenvolvimento de identidades sonoras. Ao analisar as estratégias de branding de notáveis identidades sonoras contemporâneas, este estudo pretende correlacionar estratégias de marketing e as decisões estéticas e técnicas adotadas pelos profissionais da área. Simultaneamente, explora como é que o design sonoro afeta a percepção da audiência relativamente à comunicação institucional.

De forma a desenvolver uma investigação consistente, realizou-se um estudo abrangente de conceitos chave, tais como branding sonoro, branding auditivo, comunicação institucional, psicoacústica, emoção e tecnologia musical, dando devida atenção às suas origens históricas. Foram metodicamente analisados nove projetos relevantes de notáveis empresas, incluindo a NOS, a Apple, a Coca-Cola, a Twentieth Century Fox, o McDonald's, a Red Bull, o Novobanco, o Continente e o Pingo Doce. Entrevistas com especialistas e designers sonoros envolvidos em alguns desses projetos permitiram a sua profunda compreensão e revelaram abordagens modernas dentro das práticas disciplinares.

Após uma revisão aprofundada do estado da arte, um estudo exploratório apoiou o desenvolvimento de uma identidade sonora para a agência musical "Sons em Trânsito". Após validação, foram feitos ajustes à identidade sonora criada no âmbito deste trabalho, que culminaram no desenvolvimento de um plano de ação para este e, possivelmente, futuros projetos.

Em conclusão, este estudo de branding sonoro focado em design sonoro proporciona uma extensa investigação sobre um tema com uma profunda relevância no panorama atual. Facilita também a compreensão de estratégias de branding e das suas interações com decisões adequadas de design sonoro. O ambiente de investigação imersiva possibilitou ainda uma aplicação concreta das técnicas de design sonoro, valorizando o reconhecimento do branding sonoro e o seu propósito no branding. Este projeto expande o potencial do design sonoro criativo e prático. Em última análise, esta dissertação pretende oferecer introspeções valiosas a investigadores e designers sonoros ativos nesta área de investigação.

Palavras Chave: Branding Sonoro, Branding Auditivo, Identidade Sonora, Marca Sonora, Design Sonoro, Comunicação Institucional

Acknowledgements

I'd like to begin by expressing my deepest gratitude to my Mum and Dad. Their guidance throughout this journey has been invaluable. Moreover, your trust in letting me attend music festivals without you since 2015 played a critical role in leading me to this moment. My sister, whom I love unwaveringly, and my incredible Grandparents, Uncles, and Cousins, who have consistently filled my life with warmth. To Sofia, who has been a constant support that often kept me grounded amidst storms and calm seas.

As I moved to Porto, I found friendships that added layers to my identity and made a foreign land feel like home. Mafalda and Campo became the comforting symbols of familiarity in an unfamiliar place. My companionship with my FEUP's fam, Afonso, Bruno, Catarina, Guilherme, Inês, Lara, Rita and Tiago became the backbone of my time here. And as I remember my days at ESMAE, Freitas, Gabriel, Guimarães, Inês, Soares, and Vasco hold a special place in my heart.

In Aveiro, friendships grew deep and multiplied. From my 20th-century circle with Afonso, Bernardo, Diogo, Filipe, Maria, Reis, Rocha, Sebastião, and Vasco, to my friendships from the 21st-century Afonso, Ana, Beatriz, Filipe, João, Leonor, Rodrigo, and Tiago. Every moment became memorable and irreplaceable. My artistic journey was graced and enhanced by the trust of Marta Simas, Mariana Vieira, Sofia Lamelas, and Hallelu'JAH. And with the waves and the tides, I found another family in Nuno, Diogo, Pedro Melo, Luís, Tomás, and my many other fellow surfers.

The academic route, though challenging, was enlightened by the wisdom of my mentors. My deepest gratitude to my supervisors, Gilberto Bernardes and Eduardo Magalhães, who gave me the freedom to follow my interests. Professors like Telmo Marques, Gustavo Almeida, Pedro Santos, Mário Azevedo, Bruno Pereira, Rui Ribeiro, and João Bessa from ESMAE, and Teresa Solá, Manuela Samagaio, Jorge Carvalho, João Carlos, Paulo Amorim, and professora Zinha from my times in Aveiro, have sculpted me academically. In my professional journey, mentors from ARDA, João, Miguel, Bárbara, and Rui, and Carlos from Casa da Música have been guiding lighthouses.

This project would not have seen the light of day without the trust and belief of "Sons em Trânsito". A special nod to Luís Gomes for his inspiring presence and unwavering belief in my capabilities. My thanks also extend to David Santos, João Castro, Manuel Faria and Rita Solá.

Lastly, to the countless souls who stumbled into my life, helping me evolve, grow, and become the person I am today my heart carries an eternal gratitude for you all. I also want to extend my sincere thanks to those who believe in, support, and advocate for free and open access to scientific knowledge.

João Pedro Cardielos

“Avoid allowing analysis to undermine inner knowingness.”

Frederick Jay "Rick" Rubin

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Abbreviations

AIM	Association of Independent Music
ANP	Associação Natureza Portugal (Portugal Nature Association)
CEO	Chief Executive Officer
CPU	Central Processing Unit
DAW	Digital Audio Workstation
DJ	Disc Jockey
EDM	Electronic Dance Music
EMI	Electric and Musical Industries
GPU	Graphics Processing Unit
ID	Identity
MPB	Música Popular Brasileira (Brazilian Popular Music)
NGO	Non-Governmental Organization
PSI	Portuguese Stock Index
R.B.M.A.	Red Bull Music Academy
R&B	Rhythm and Blues
R&D	Research and Development
SET	Sons Em Trânsito
SGPS	Sociedade Gestora de Participações Sociais (Holding Company)
RAM	Random Access Memory
WIPO	World Intellectual Property Organization
WMG	Warner Music Group
WWF	World Wide Fund For Nature
WWW	<i>World Wide Web</i>
UMG	Universal Music Group
UMP	Universal Music Portugal
USPTO	United States Patent and Trademark Office

Chapter 1

Introduction

In today's highly competitive marketplace, a brand's sonic identity has become just as significant as its visual identity. The growing importance of the influence of sound on customer behaviour and brand perception has boosted the development of sound branding as a crucial component of brand strategy ([Minsky and Fahey, 2017](#)). The practice of using sound to develop and preserve a brand's identity and image is known as sound branding. From jingles to sound logos, sound branding has been proven to be a successful strategy for differentiating a brand, creating emotional connections with customers, and strengthening brand awareness ([Bronner and Hirt, 2009](#)).

This thesis explores the field of sound branding and the significance of having a distinct sonic identity. In this first chapter sound branding history, fundamental concepts, and other various aspects are all covered in detail. We will also address the value of sound branding in the current market, its function in brand strategy, and its ability to give companies a competitive edge. Additionally, the chapter includes a summary of the study's research questions and goals.

1.1 Context and Purpose

- Growing use of multimedia contents as a way to engage and expand audiences.
- The raising of brand awareness and the relationship with the target markets.
- Reinforcement of institutional identities, services and products through the use of sound.
- Personal interest in exploring ways to communicate through sound more efficiently.

1.1.1 Topic Background

Sound branding is the use of sound to develop a brand's identity. Recently, this field has become a primary area of concern, as businesses have come to understand sound's effect on consumer behavior and brand perception. Sound branding consists of establishing soundscapes, jingles, sound logos, or other sound elements that make a brand distinct and create connections with an audience ([Jackson, 2003](#)).

The roots of sound branding can be traced all the way back to early radio days, when jingles were used for commercials ([Minsky and Fahey, 2017](#)). As TV and then the internet advanced, sound branding has become an essential tool for organizations wanting to build a strong brand presence. Now it is used in many mediums including television and radio advertisements, website sound effects, and store music.

The advantages of sound branding are expansive. By creating an identifiable sonic identity for a brand, sound branding aids in making a brand stand out from competitors, enhances brand recognition, and forms emotional links with customers. Furthermore, research has revealed that sound can profoundly influence consumer behaviour by impacting memory, concentration, and emotions ([Solomon, 2007](#)).

The significance of music and sound in integrated communications has been recognized. However, a comprehensive understanding of how to develop a strategy, and how to integrate distinctive sonic identities, is recent ([Minsky and Fahey, 2017](#)). While some research exists on how sound affects buyer behaviour or preferences there is not much information about what factors help make effective sound branding as well as its specific effects.

This study intends to add to our comprehension of sound branding and its impact on consumer behaviour by exploring components that make up successful sound branding and identifying which factors have been key to its success. We hope this research will be useful for businesses looking to devise their own effective sound branding strategies.

1.1.2 Relevance of the Topic Within the Scope of Sound Design

Although they are related, sound branding and sound design are two different audio-related disciplines. Sound design is the process of creating soundscapes, sound effects, and music for a variety of media, including film, television, video games, and advertisements. Sound branding uses sound to develop and preserve a brand's image and identity ([Steiner, 2018](#)).

While there may be some similarities between sound design and sound branding, their objectives and key elements are different. While sound branding aims to develop a consistent, recognized, and memorable sonic identity for a company, sound design is focused on enhancing the storytelling and emotional effect of a specific piece of media. Studying sound branding can be quite important for sound designers for a variety of reasons:

Introduction

- A sound designer may develop a deeper understanding of the roles of psychoacoustics and sound in developing and sustaining a brand's image and identity by studying sound branding. The sound designer can use this information to guide their approach to sound design and assist them in producing soundscapes and sound effects that complement a company's branding.
- Making audio logos and sonic signatures is a common aspect of sound branding. Audio logos and sound trademarks are brief, distinctive sounds that act as the aural equivalent of a visual logo. A sound designer should acquire the abilities and knowledge necessary to produce powerful audio logos and sound signatures by studying sound branding.
- A consistent sonic identity for a brand must be created throughout all media, from TV advertisements to online sound effects, in order to maintain consistency across all platforms. A sound designer can learn the value of consistency in sound design and how to achieve it by studying sound branding.

A sound designer's abilities and comprehension of the function of sound in branding may be improved overall by studying sound branding. This will enable one to produce soundscapes and sound effects that are both powerful and harmonious with a brand's identity.

1.2 Research Questions

1.2.1 Main Question

- How can sound design contribute to the communication of a brand, in specific the "Sons em Trânsito" agency?

1.2.2 Specific Questions

- What are the fundamental principles to design sound branding?
- How a brand communication may be influenced by sound design?
- What sound branding strategies better fit each type of communication?

1.3 Problem Statement and Objectives

Sound branding is a fast growing industry that has become more and more vital in today's market. Studies have shown that sound can dramatically influence consumer behaviour and brand recognition, making it a captivating subject for research (Solomon, 2007).

Writing this thesis on sound branding I expect observe the latest trends and news in the field, as well as bringing new knowledge and understanding through an original research.

Introduction

This research may help advance the world of sound branding and provide valuable information for experts and researchers.

Additionally, a thesis on sound branding gives me an opportunity to utilize my sound design skills in a real world environment. This can help improve my understanding of sound branding and the role of sound in branding, as well as enhance my creative and practical sound design skills

In conclusion, a thesis on sound branding offers an incredible opportunity to explore a pioneering topic in the field of sound design and make a significant contribution to this field.

1.3.1 Problem Statement

We already know there is no one case fits all solution and that every case must be analyzed in order to better approach a project. But we still lack a structured map of problems, methodologies, and approaches to help sound designers and companies understand what could be more effective in each case scenario. The literature does not yet specify a method to analyse the performance of a sound branding strategy but there is already some work done in this area (such as the Sixième Son Barometer).

1.3.2 General and Specific Objectives

This work objectives consists in the study of sound design approaches in serving and helping to define a sonic identity through a theoretical and practical perspective. Focusing on the analysis of technical scientific and artistic contributions to this research field is intended to achieve some foundation and purpose on the establishing of some fundamental sound design principles that gather these concepts and correlates them.

The specific objectives of this work are:

- Analysing branding strategies that helped to establish some of the most prolific sonic identities of today.
- Correlate branding strategies with aesthetic and technical options made by sound designers.
- Achieve some first steps in the development of fundamental principles in the process of creating and expanding a sonic identity.
- Understanding which sound branding strategies better fit each communication case scenario.
- Understand how does sound design influence the perception of an institution audio communication.

1.4 Research Methodology

For the development of this study, the subsequent procedures were embraced:

- Theoretical foundation will be crossed with a careful analysis of nine relevant projects that include: NOS; Apple; Coca-Cola; Twentieth Century Fox; McDonald's; Red Bull; Novo Banco; Continente; and Pingo Doce.
- Interviews will be conducted with specialists involved in sound branding projects in search of new approaches within the scope of disciplinary practices.
- An exploratory study will be designed to allow the development of an immersive practical research experience contributing to the creation of a sonic identity to the "Sons em Trânsito" music agency.

In the pursuit of understanding sound phenomena, I will adopt a multifaceted approach that recognizes the dual nature of sound as both a stimulus and a sensation. To comprehensively investigate sound-related topics, I will employ methodologies tailored to the specific aspects of the research. For inquiries involving the physical aspects of sound, such as the duration of audio files, a physics-based approach will be employed. When exploring the perceptual aspects of sound, including how individuals experience it, psychoacoustic methods, such as questionnaires with target groups, will be adopted to improve our understanding of the human auditory experience. This interdisciplinary approach, combining physics and psychoacoustics, will allow for a more holistic and nuanced examination of sound phenomena, leading to a comprehensive and more insightful analysis (Everest, 2009). Emphasizing the exploratory and iterative nature of this research, this methodology enables adaptation and refinement through abductive reasoning.

Sound strategies and sound design elements introduced in the next chapter will be analyzed based on the John Groves methodology which considers five different criteria:

Fit

"Fit" entails relevance and appropriateness, signifying alignment with the represented brand. Ideally, a sonic identity should mirror the brand's values, translating its qualities into sound and music. If aligning the sonic identity with the brand is not feasible or intentional, it remains crucial to ensure that it does not conflict with any of the brand values or attributes, as such dissonance would likely cause unfavorable outcomes.

Distinctive

Without distinctiveness, recognition is difficult, and confusion with others can occur. Some products intentionally choose an undistinguished generic sound to resemble others, but for most brands, differentiation is vital. This means standing out in your market or even the entire marketplace. Therefore, sound designers in this field should understand the sound landscape of competition and other sectors. To maintain distinctiveness, trademarking the sonic identity provides the best protection.

Memorable

Being "Memorable" is vital, because no one wants something easily forgettable. However, quantifying this parameter is tough due to its subjectivity. It relies on a composer or sound designer's talent to intuitively create something with retention qualities. While uniqueness and distinctiveness help, memorability means being recognizable and easily recalled, building associations. Creating an "earworm"¹ contribute to this, like the iconic two notes from Jaws or the 007 motif. These instantly recognizable sounds are so embedded that they are undeniably unforgettable.

Flexible

According to [Groves \(2009\)](#), there are two types of flexibility: musical and technical. Musical flexibility is needed if a theme can fit into various musical contexts or styles. Complex melodies with unusual intervals might not change as easily as simple melodies based on key notes. Some melodies, based on whether they are in major or minor keys, must maintain emotional consistency. If a brand aims to adjust their sonic identity to diverse soundscapes (different musical styles and instruments), adaptability becomes vital for standing out and being memorable.

Technical flexibility primarily relates to sound reproduction's technical aspects like frequency, dynamics, and intensity. Due to technological progress, certain sound elements must become less intense based on the medium of reproduction. If a brand desires its sound to work across platforms with limited or different frequency spectra, this is crucial to consider. This is especially important for a sound logo, which should sound well on various devices such as televisions, smartphones, cars, washing machines, and others. Balancing applications and touch points in terms of importance and anticipating their evolution is key, even if full flexibility is not always feasible.

Concise

A good sonic identity has to be straight to the point. This means "less is more". There is no point in using a huge melody in a two-second visual. This brevity is essential in capturing attention and creating a lasting impression in today's fast-paced world, where consumers are exposed to an abundance of stimuli. A concise sonic identity resonates quickly and deeply, making it memorable and allowing the brand to stand out in the cluttered auditory landscape.

According to [Groves \(2009\)](#) for an idea to be good, it must satisfy all five criteria: **Fit, Distinctive, Memorable, Flexible** and **Concise**. A sonic identity is more than just a sound version of a moving brand logo. This is why we can tell whether a brand is effectively using sound in its communication or simply contributing to noise pollution ([Groves, 2009](#)).

¹An earworm or brainworm is a catchy or memorable song or word that persists in a person's mind even after it has stopped being played or discussed. It is also referred to as sticky music or stuck song syndrome.

Introduction

As part of the action research a sonic identity will be crafted specifically to the music agency "Sons em Trânsito" (referred to as SET). SET is a company based in Aveiro, Portugal, dedicated to agency services, show production, record publishing, career management, brand management and cultural spaces. It started its journey in 2002 and became the largest music agency in Portugal, adding more than 600 shows a year and concerts in more than 50 countries. "Sons em Trânsito" is currently a reference of quality and prestige at national and international level.

As "Sons em Trânsito" is currently developing many projects involving its graphic identity I will develop a sonic identity according to the values of the company aside to the graphic communication which is already being developed. As a company in the music business representing artists from many different genres it will be challenging to achieve a sonic identity that will fit and represent everyone involved.

1.5 Document Structure

This study is split into four main sections as listed below:

Introduction:

- Chapter 1

Topic Background:

- Chapter 2 - Literature Review.
- Chapter 3 - Case Studies Analysis.

Sons em Trânsito: a Project on Sonic Identity:

- Sub-chapter 4.1 - Sons em Trânsito (SET) - Is an analytical approach and foundation.
- Sub-chapter 4.2 - Development - Is a strategical approach and the actual development of the sonic identity.

Conclusion:

- Chapter 5

The topic background section details the context and theoretical aspects of this research field and sets the ground work for crafting sonic identities. The project section is divided in two sub sections: while section 4.1 gives an analytical approach and foundation for the project development, the section 4.2 encompasses the strategical approach and the actual development of the "Sons em Trânsito" sonic identity.

Chapter 2

Literature Review

This study theoretical framework goes across three fundamental areas: Branding, Identity and Brand Design. The purpose is to explore the concepts that support and justify the "Sons em Trânsito" sonic identity, developed along this research.

2.1 Branding

According to [Wheeler \(2018\)](#) branding is a process of creating recognition, drawing in new customers and fostering loyalty. King (1991) from WPP Group in London adds that, a brand is a unique concept purchased by customers whereas products can be easily replicated (see [Aaker 1991](#)). [Aaker \(1991\)](#) defines brand as the distinguishing name or symbol intended to identify the goods or services of one seller or a group of sellers and make them stand out from competitors.

[Wheeler \(2018\)](#) goes on to say that a powerful brand stands out in a saturated marketplace and consumers fall in love with it, trust it and perceive it as superior. King (1991) believes that a winning brand is timeless while products can become obsolete fast (see [Aaker 1991](#)).

Based on the analysis of the previously mentioned authors it is possible to deduce that branding is an integral element of any company's larger strategy to create its own identity and engage with customers. It covers more than just products or symbols; different types of branding include corporate, product, service, personal and geographic branding. A strong brand helps companies stand out of the crowd, build customer loyalty and create a positive image which plays an important role in its overall success.

2.1.1 Contemporary Global Landscape

Businesses today are presented with a unique challenge: five different generations with diverse values, behaviors, and expectations all exist together. The older generations - Baby Boomers and Generation X - have considerable power and influence in the business world, but younger generations Y and Z are becoming the largest workforce and consumer markets due to their proficiency in utilizing technology (Kotler et al., 2021). Moreover, marketers are dealing with an uneven wealth distribution, which is resulting in market polarization. The wealthy class is expanding and driving luxury markets, while the lower class is growing as an important market for inexpensive products. As a result, the middle market is diminishing, prompting companies to evolve by targeting either the high end or low end of the market (Kotler et al., 2021).

2.1.2 Brand: Meaning and Awareness

According to Aaker (1996), a company's success in the market depends greatly on its level of brand awareness. Consumer awareness, which can range from recognition, to recall, to "top of mind", to dominant, is a reflection of a brand's presence in the consumer's consciousness (Aaker, 1996).

Further explanation of the value of sensory richness in fostering brand loyalty may be found in Lindstrom (2005). Successful brands typically have distinct brand identities that are well-defined, widely recognized, and relevant to all consumers.

For a business to stand out, Kotler (see Lindstrom, 2005, forward) emphasizes that it must provide a rich sensory and emotional experience that goes beyond visual advertising. A brand's total effect and memorability are increased when taste, touch, smell, and other sensory channel triggers are combined with visual and aural stimuli (Lindstrom, 2005).

2.2 Identity

2.2.1 Brand Identity

The aforementioned authors place great importance on brand identity and its role in building a strong and recognizable brand. According to Wheeler (2018), brand identity is tangible and appeals to the senses, making it crucial in creating recognition and differentiation. Moreover, the author mentions that investing in brand identity is a long-term investment, but the return on investment can be seen through customer satisfaction and repeat purchases. Meanwhile, Minsky and Fahey (2017) emphasize the importance of sonic identity in building a brand. The authors argue that a brand's sonic identity has a significant impact on its overall identity and can be used as a tool for differentiation and creating a margin advantage. Minsky and Fahey (2017) also claimed that sound branding has yet to be fully utilized in most competitive categories, but early adopters will get the most benefits from it.

"Brand's audio identity could and should be designed to be as meaningful and coherent as its visual identity."

(Minsky and Fahey, 2017, p. xv)

2.2.2 Brand Ideals

In Wheeler (2018) according to Debra Bonterre, chief brand officer of Dale Carnegie, a brand is much more than just a logo or a statement. It is a calculated strategic move that tries to raise awareness, improve recognition, convey distinctiveness and quality, and highlight a competitive advantage. As Connie Birdsall, creative director at Lippincott, underlines, the strongest brands are those that "marry intelligence and insight with imagination and craft", brand ideals are crucial to the process of responsible branding in this context (see Wheeler, 2018, p. 34).

Functional characteristics for a brand include being bold, memorable, and acceptable, however these do not get at the essence of brand identification. The actual question is what distinguishes one brand from another and why, given that there are over a million trademarks registered with the US Patent and Trademark Office, as Wheeler (2018) points out. The author states that ideas are crucial elements of the most sustainable solutions, not just a certain aesthetic.

Most businesses want to provide value, and the pursuit of sustainability has broadened the value dialogue with customers. Wheeler (2018) claims that the new business paradigm is for brands to be both successful and socially and environmentally responsible. The identity of a brand, which includes all outward manifestations from packaging to websites, preserves that value. Since business has an equal responsibility to the community and the environment, Rose Marcario, CEO of Patagonia, emphasizes that "business serves more than just shareholders" (see Wheeler, 2018, p. 48).

Wheeler (2018, p. 48) points out that business priorities include "adherence to brand identity, uniform standards, and the relentless pursuit of quality". Wheeler (2018) adds that trademarks and trade dress¹ should be protected in the markets they are used in, both domestically and internationally, to maintain their value. To avoid legal problems involving intellectual property rights, employees and business partners should be instructed to respect trademark and trade dress requirements. In conclusion, brand identity is a strategic corporate asset that aids in the achievement of organizational objectives and the creation of value (Wheeler, 2018).

¹Trade dress refers to the visual elements of a product or its packaging (or even the architectural design of a building) that consumers use to identify the product's origins. Trademark law, a type of intellectual property protection legislation, includes trade dress as a component.

Brand ideals proposed by [Wheeler \(2018\)](#):

Vision

A compelling vision by an effective, articulate, and passionate leader is the foundation and the inspiration for the best brands.

Meaning

The best brands stand for something— a big idea, a strategic position, a defined set of values, a voice that stands apart.

Authenticity

Authenticity is not possible without an organization having clarity about its market, positioning, value proposition, and competitive difference.

Coherence

Whenever a customer experiences a brand, it must feel familiar and have the desired effect. Consistency does not need to be rigid or limiting in order to feel like one company.

Differentiation

Brands always compete with one another within their business category, and at some level, compete with all brands that want our attention, our loyalty, and our money.

Flexibility

An effective brand positions a company for change and growth in the future. It supports an evolving marketing strategy.

Longevity

Longevity is the ability to stay on course in a world in constant flux, characterized by future permutations that no one can predict.

Commitment

Organizations need to actively manage their assets, including the brand name, trademarks, integrated sales and marketing systems, and standards.

Value

Building awareness, increasing recognition, communicating uniqueness and quality, and expressing a competitive difference create measurable results.

2.3 Brand Design

In the 1950s, a huge transformation of capitalism took place as the post-War productive potential shifted towards consumer goods (Meggs and Purvis, 2016). This shift in outlook was inspired by an upbeat belief in unending economic expansion and prosperity, which prompted “Good design is good business” (Meggs and Purvis, 2016, p. 439) to become the guiding principle among graphic designers. This prompted corporations to recognize the need to create an image and identity that would reflect quality and reliability to various audiences and saw design as a significant way to form their reputation (Meggs and Purvis, 2016).

Visual marks had been employed for identification purposes for centuries, with trademarks and stamps being utilized by merchants and traders for visible recognition. The industrial revolution raised the value and significance of trademarks for visual identification, while the 1950s saw further progress of visual identification processes beyond trademarks or symbols (Meggs and Purvis, 2016). Corporate entities with a nation-wide or international scope encountered difficulty trying to keep up a cohesive identity, but consistent design systems were able to bring together all communications from a particular organization and project one unified image, helping them fulfill specific corporate objectives (Meggs and Purvis, 2016).

It was this change in outlook towards capitalism, along with the necessity for a unified corporate image that were motivated by technological advances made during World War II, as well as corporations becoming increasingly important within society. The design community played an imperative role in shaping how corporations were seen, with visual marks and consistent design systems forming an essential part of the corporate identity (Meggs and Purvis, 2016).

2.3.1 Graphic Systems and Guidelines

According to Wheeler (2018, p. 202), it is important to have "intelligent guidelines for a rebrand" to help everyone stay on brand and drive engagement with the new identity. Change can be tricky, but organizations must ensure that everyone understands the reasons behind the shift and its benefits. Creating good standards and guidelines which detail everything from design to fabrication is key in saving time, money, and effort in the long-run. Additionally, considering legal issues and nomenclature are essential to protect brand equity and intellectual property rights (Wheeler, 2018).

Wheeler (2018) proposes an in depth guideline composite consisting of twenty four parameters with many sub-parameters including: brand identity elements; color; typography; social networks; image library; digital media; forms; marketing materials; advertising and packaging to name a few.



Figure 2.1: (RED) Partners by Wolff Olins in [Wheeler \(2018\)](#).

One of the best practices examples given by [Wheeler \(2018\)](#) is the (RED) case. In figure 2.1 it is observable how a brand that aims to raise money to eliminate AIDS in Africa incorporates their collaborators in their visual identity. Most of the partners applied the concept of (RED) to the product, even if making the products the color red was not a prerequisite. For example, red iPod Nanos and Shuffles were produced by Apple, and a (RED) American Express card was available in the UK, and each time a purchase was made, money was donated to the fund. Since its debut in 2006, (RED) has influenced more than 90 million lives and raised more than 465 million dollars ([Wheeler, 2018](#)).

2.3.2 Sound Systems and Guidelines

The history of audio and acoustics represents the quest to understand fundamental physical laws, while recognizing the limitations of our senses in perceiving sound and vision. The science and art of audio and acoustics play a crucial role in understanding history and art, which transcends the physical realm. Art, with its metaphysical nature, often precedes scientific advancements. However, the flawless transmission of certain forms of art, such as music and drama, remains beyond the capabilities of known physical systems. This complexity of auditory perception defies faithful recording or transmission, highlighting the unique challenges of understanding and replicating the nuances of human hearing ([Davis and C., 2008](#)).

Literature Review

Psychoacoustics, as an interdisciplinary field, explores the subjective perception of hearing and its relationship with objective acoustic quantities. While objective quantities like frequency and level can be measured, subjective qualities like pitch, loudness, and timbre reside in the realm of human auditory perception. Certain objective quantities do exhibit clear and strong relationships with subjective perceptions, such as pitch and frequency. However, the diversity of individual hearing capabilities necessitates researchers to consider both average performances among populations and individual variations. Psychoacoustics relies on psychophysical experiments and statistical methods to unravel the complexities of human auditory experiences, offering valuable insights into our perception of sound and contributing to advancements in audio engineering (Zhang, 2008).

"After all, sound is analog and the transfer of a sound wave to a microphone signal is analog and from the electronic signal to the sound wave produced by the loudspeaker is analog. What is changing is our methods of producing, reproducing, and measuring it. " (Ballou, 2008, p. xi)

While in the literature this area of research is commonly referred as Audio Branding in this thesis I purpose and will refer to the same area as Sound Branding. Coming from a background in music production I consider that it is important to discuss what is audio and what is sound based on the actual meaning of these words.

Audio

noun: audio

Sound, especially when recorded, transmitted, or reproduced.

(Oxford English Dictionary, 2023a)

A sound recording, or recorded sound.

(Cambridge English Dictionary, 2023a)

Sound

noun: sound

Vibrations that travel through the air or another medium and can be heard when they reach a person's or animal's ear.

(Oxford English Dictionary, 2023b)

Something that you can hear or that can be heard.

(Cambridge English Dictionary, 2023b)

In linguistic terms, the word "sound" is indeed broader than "audio."

Let's clarify the difference between the two:

Sound: "Sound" is a more general term that encompasses any auditory sensation or vibration that can be perceived by the human ear. It includes both natural and artificial noises, music, voices, environmental sounds, etc. In the context of "Sound Branding" it refers to using any type of auditory element to develop a brand identity.

Audio: "Audio" is a more specific term that relates specifically to electronically transmitted sound, typically in the form of recorded or broadcasted signals. It is often associated with sound reproduction or recording technologies. "Audio" is a subset of "sound" that focuses on the technological aspect of capturing, storing, or reproducing sound.

Given the broader nature of the term "sound", "Sound Branding" could potentially encompass a wider range of auditory elements, including non-electronic and natural sounds. On the other hand, "Audio Branding" might imply a more specific focus on electronically produced or recorded sounds.

In practice, both terms, "sound branding" (used by [Steiner \(2018\)](#) and [Jackson \(2003\)](#)) and "audio branding" (used by [Bronner and Hirt \(2009\)](#) and [Minsky and Fahey \(2017\)](#)), are often used interchangeably within the branding and marketing industry. The choice between the two may still depend on individual preferences, regional language conventions, or specific branding strategies. It is essential to understand the context in which the terms are used and ensure consistency in communication.

2.3.2.1 Sound Branding

Sound Branding as a discipline is still consolidating its vocabulary. For this reason and to help ensure we are speaking the same language we will refer to Sound Branding, to what some may refer across literature: Audio, Sonic, Acoustic or Music Branding.

“It’s how you sound to the world. It’s both a system and a discipline.”

([Minsky and Fahey, 2017](#), p. 203)

“(…) it is the systematic creation of an entire audio language for the brand based on its essence, vision, values, promise, and personality - a language that gets expressed across every point at which your brand interacts with your key constituents, from the web and apps to trade shows and business meetings to TV to the retail environment and even the product itself. And just as the verbal or visual brand expressions are also sensitively adapted and optimized across the spectrum, so they are functionally and psychologically appropriate to the medium and the audience mindset.”

([Minsky and Fahey, 2017](#), p. 3)

“The process of brand development and brand management by use of acoustic elements (audio branding elements) within the framework of brand communication.”

([Bronner and Hirt, 2009](#), p. 249)

Sonic identity, is a powerful concept that refers to the strategic use of sound elements to create a unique and recognizable brand identity. Just as visual elements like logos and colors are crucial for brand recognition, sonic elements such as jingles, sound logos, and brand-specific music play a significant role in shaping the perception and emotional connection consumers have with a brand. Sonic identity goes beyond merely having a catchy tune, it involves a careful selection and arrangement of sounds that embody the brand’s values, personality, and essence. In the context of sound branding, having a well-crafted and consistent sonic identity is of extreme importance as it can enhance brand recall, foster brand loyalty, and leave a lasting impression on consumers, ultimately contributing to a brand’s overall success and market position.

In my perspective I believe all these quotes are complementary and contribute to the definition of **Sound Branding** as system and discipline and **Sonic Identity** as a result or product. Some may refer to Sonic Identity as: Brand (corporate) Sound Identity, Audio Brand, and Audio Identity.

“It’s the sum total of the audio impressions your brand makes.”

([Minsky and Fahey, 2017](#), p. 3)

“Form the basis for acoustic brand appearance (corporate appearance) and input of acoustic branding elements. These are expressed in the brand sound (corporate sound) and are the acoustic identity of a brand (company).” ([Bronner and Hirt, 2009](#), p. 249)

2.3.2.2 Music in Sound Branding

Music is an essential element in defining a brand, and it is key to select the right music that reflects the brand’s values, essence, and character. According to [Minsky and Fahey \(2017, p. 180\)](#), "One approach is to choose music that fits your brand values, essence, and personality." Sound branding is a powerful tool for companies to represent their identity and approach various marketing tactics. As suggested by [Minsky and Fahey \(2017\)](#), the development of a sample playlist for each of the core values of the brand and then deciding what percentage of each kind of content should be used depending on the importance of each value may be very helpful.

[Minsky and Fahey \(2017, p. 180\)](#) also stress the impact music has in forming a broader identity for a brand claiming that "If audio branding can help you find your way to the brand identity and guide your various tactics, it can also guide you to your wider brand territory of music at retail and in other environments where your brand lives. You can have distinctive, unexpected, and brand-supportive music in-store if you lay your groundwork first." To summarize, the authors underscore the need for selecting the right music for a brand and utilizing it to communicate its core values and personality successfully. By doing this, businesses are able to build an all-encompassing yet consistent brand identity that appeals to their target audience ([Minsky and Fahey, 2017](#)).

Literature Review

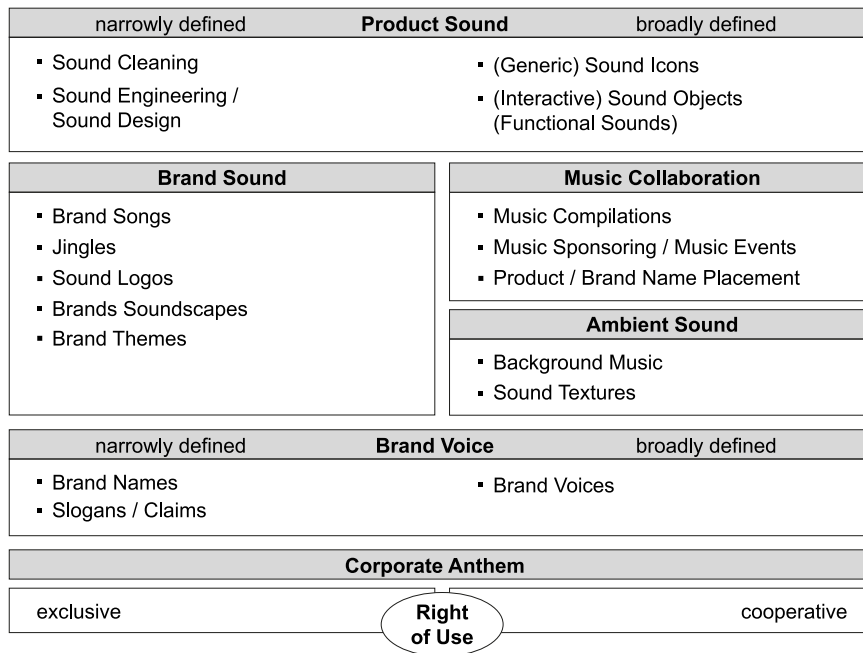


Figure 2.2: Typology of Audible Brand Elements Killian (2009).

2.3.2.3 Audible Brand Elements

According to Killian (2009) most audible brand elements are reduced to jingles which are musical messages written around the brand. If properly developed they will assure a permanent place in the memory of listening costumers, but today there are many more audible elements around a brand communication. For this reason we will delve into the analysis of figure 2.2 . In this scheme proposed by Killian (2009) audible brand elements are grouped in six types: product sound; brand sound; music collaboration; ambient sound; brand voice; and corporate anthem, which are clarified further in this section.

Killian (2009) claims there are primary and secondary brand elements. Brand names, claims, sound and visual logos are considered primary brand elements. Such as a visual logo a sound logo provides an environment to convey emotions. In primary brand elements it is also important to consider phonetics because intonation, rhythm, and rhyme patterns may increase the strength of an advertising phrase. These attributes carry brand meaning beyond its semantic denotation. When carefully thought they have the power to change our perception of shape, size and intensity of a product. Sonic brand aspects have an emotional impact on us and increase brand recognition, frequently beyond our awareness and field of vision. During a normal TV commercial, 24% of all viewers do not look at the TV set because they are doing something else (Brandmeyer, 2003). It is critical in brand communication that a brand always shows its identity sonically through name mentioning or the usage of another audible brand element.

Product sound refers to the design and package of a product itself and the natural sounds linked to its construction and use. By adjusting or exchanging parts of a product it is possible to reduce or eliminate certain sounds (sound cleaning), or sound engineers and sound designers may create brand specific sounds to make a product sound just right. For example in Porsche 5% of R&D investment is spent on sound engineering (Wolfgruber, 2005). Beside the engine sound and driving noises, the "clicks" of doors seat belts and switches are essential indicators of quality and safety. Several different industries involve sound engineering. For instance Kellogg's also analyze their cornflakes texture in order to achieve perfect "crunchiness" (Bronner, 2009). More broadly product sound also include sound icons which are the shortest acoustic brand elements. They can be incorporated into the audio logo or the brand song. They usually include an actual sound from ordinary life or a stylized variation of a generic sound. As a result, they provide a more or less strong acoustic reference to a product feature, such as the "zzzsch" sound of a bottle of Coke being lifted up (Bronner, 2009).

Similarly, interactive sound objects are short sound sequences that have grown in popularity in recent years as a result of the rise of the internet and a move from analogue to digital device management. While sound objects on websites can be used to herald an activity or browse through a menu, they can also be used to substitute mechanical sounds, of a product that have ceased to exist owing to technological advancement, this technique is known as skeumorphism. The iPhone message sounds, including the familiar "Message Sent" swoosh and accompanying "Received" chime, have become synonymous with Apple's messaging experience and are instantly recognizable to millions of iPhone users worldwide.

Brand Sound is frequently used when a brand appears in the media in a desirable manner, such as in a radio or TV commercial. Brand themes, brand soundscapes, sound logos, jingles, or brand songs. While brand songs like Justin Timberlake's "I'm lovin' it" produced by Pharrell Williams can last several minutes, jingles are normally about five seconds long. They typically include a voiced or chanted brand name or claim, such as EA Sports "It's in the game". Sound logos, as opposed to jingles, are short, typically abstract auditory sequences lasting 0.5 to 3 seconds (Lepa, 2007). They serve as "auditory cues" for the brand. Similarly, brand soundscapes can convey a brand's personality by integrating sound objects, sound textures, brand themes, and other acoustic characteristics. They usually persist longer than sound logos, can be set up in infinite loops, and are frequently used as brand-specific ambient sounds (Killian, 2009).

Music collaboration goal is to discover means to reach the target audience and deliver the brand values. At the same time music collaboration, like celebrity advertising, can result in desired image transference. Companies use music compilations, concert tour sponsorship, and music events to try to transfer personality traits of performers and bands onto the brand. As a result, potential music partners are primarily chosen based on target group's music taste. Similarly, movies, video clips, and commercials are chosen for product placement (Killian, 2009). The situation is a little different when it comes to brand name positioning. While some businesses may request book

or song writers to include their brand name in their work, brand names are frequently exploited without notice. For example, on the US Billboard charts, 35% to 40% of all top 20 songs contain at least one brand name (Killian, 2007).

As the global landscape becomes increasingly digital, prominent brands are exploring digital art galleries, pushing the boundaries of traditional branding (Dumont, R., 2022). A noteworthy instance is Gucci's collaboration with avant-garde artists, producing immersive visual and auditory exhibitions that redefine brand storytelling. This global trend also embraces local talents. Alex Trochut² and portuguese artist Holly³ are bridging the gap between luxury branding and contemporary digital art (Gucci, 2022). This fusion of art and commerce signals a transformative shift in branding dynamics, asserting that in this digital age, the interplay of sound and visuals holds unparalleled potential for profound consumer engagements.

Ambient Sound almost never develops a strong brand attribute relationship. Ambient sound can be composed of simple sound textures such as bird or water tones. It can also and frequently takes the shape of background music. In contrast to "absolute" music, ambient sound often plays a secondary function in the lives of customers. Instead, background music helps to achieve various aims, such as amusing consumers, putting them at ease, or influencing their decision making. As a result, ambient sound is frequently referred to as functional music. The impact of ambient sound is mostly subliminal, creating an unobtrusive environment that makes employees and/or consumers feel at ease. While ambient sound may boost employee productivity (Solomon, 2007), it may also cause customers to remain longer and therefore spend more money.

Brand voice first touchpoints are brand names and claims. They have not only semantic meaning, but also phonetic connotation. Brand voice also includes the voices of spokespersons who are as closely associated with a specific brand as possible, for example, by establishing long-term contracts that ensure some exclusivity. The speakers of the voice over in Ikea and Volvo advertisements, for example, have a clearly recognizable Swedish accent and so significantly assist the intended country of origin effect (Killian, 2007). Besides direct to consumer voice use it is also worth to mention that public address announcers such as in metro stations or trains that are responsible for providing important information to passengers, such as station names, upcoming stops, safety announcements, and other relevant information during their journey voice emerges as a subtle yet powerful tool in shaping the sensory experience of urban commuters (Cruz, C., 2012). This resonance, accompanying citizens in their daily transit, becomes a persuasive platform for brand communication. And the media has been paying attention to it (Agência Lusa, 2022a).

²Alex Trochut was born in Barcelona and currently lives in Brooklyn. Through his design, illustration and lettering practice he has developed an intuitive way of working that has resulted in his unique expressive style. Focusing in the written medium across multiple disciplines, Alex uses letters as a tool to convey a feeling beyond their meaning.

³Miguel Oliveira (born in 1995) known as Holly, is a Portuguese DJ and music producer which has quickly made a name for himself in the world of rap and electronic music production touring worldwide at an impressive early stage in his career.

Corporate anthems are predominantly used internally. Their main goal is to increase the level of identification an employee has with the company and its brand. While corporate anthems are quite common in some countries, they were not so common in Europe (Killian, 2009). Nowadays we are seeing some interesting twists in the use of corporate anthems in big corporations communication as we will look into in the next chapter.

Finally, the world of acoustical brand aspects includes everything from product sound to brand voice. It can be used internally as a company anthem or externally as a brand sound. In any case, among the several brand factors at hand, acoustics are becoming increasingly important. However, it is not until multiple brand features are intelligently blended that the brand's uniqueness may be portrayed deeply. Brand experiences are important in shaping a brand's image. Brand events and brand stores are two typical examples. As a result of these experiences, the brand may develop a new brand image or modify an existing one. Brand experiences are critical not only for the formation, retention, and targeted adjustment of brand-related associations, but also for the achievement of a brand price premium and brand loyalty. Sound, as demonstrated, is an important tool for differentiating and remembering a company identity. Acoustical brand aspects are an important feature of most brand signals and significantly improve brand experiences since they have a strong and direct impact on customers that often goes unseen, but not without impact.

2.3.2.4 Sound Logo

A sound logo is a brand signature (Groves, 2009).

While designing a sound logo, it is crucial to understand current brand values and ensure that sound conveys them. Even the finest brand sounds are useless without established usage guidelines and mechanisms for enforcing identity respect (Groves, 2009).

As stated by Groves (2009) a sound logo is an aural mnemonic that can create associations and links. Some examples are church bells, police sirens, telephone ringing, and baby cries. We are aware that sound and music may link people geographically and chronologically as well as convey emotions. Even though it may not be generally known, the relationship between sound and color, for example, has been extensively studied by figures like Goethe and Kandinsky.

Although for some brands sound branding means having a sound logo, according to Groves (2009) having a sound logo is not the same as having a sonic identity.

2.3.2.5 Sound Trademarks

A sound trademark, often referred to as an audio trademark or sonic trademark, is a sort of intellectual property protection that covers recognizable and distinctive sounds that are used to identify and set one company's goods or services apart from those of other businesses. Sound trademarks safeguard audible cues that act as a recognizable brand identity, much as conventional trademarks that protect visual symbols like logos and company names ([Allan, 2021](#)).

By U.S. Patent and Trademark Office "A sound mark identifies and distinguishes a product or service through audio rather than visual means. Examples of sound marks include: (1) a series of tones or musical notes, with or without words, and (2) wording accompanied by music." ([Allan, 2021](#), p. 24).

In Portugal a logo trademark may include: words; figurative elements; words and figurative elements; a three-dimensional signal; a sound; multimedia content; a movement; or an hologram ([Justica.gov.pt, 2023](#)).

A logo proposed for registration at the Portuguese Institute of Industrial Property has to be meticulously designed to ensure its distinctiveness, as it bears no resemblance to any existing registered trademark. This distinctiveness is a key aspect, warranting a comprehensive search across freely accessible databases to preempt any potential conflicts. Importantly, in Portugal the registration process faces no further impediments, if the logo in question adheres to this three crucial criteria ([Justica.gov.pt, 2023](#)):

1. It abstains from incorporating any elements that contravene legal regulations or disrupt public order.
2. The logo refrains from any deceptive qualities that might lead to consumer misinterpretation.
3. It intentionally avoids reliance on commonplace elements typical in commercial designs or descriptors that might ambiguously define the related product or service category.

Has it was seen previously a brand represents a fundamental marketing concept that encapsulates the emotions and perceptions people associate with your product or service. Brands evoke diverse elements in consumers' minds, encompassing aspects like reputation, imagery, and emotions. For instance, a particular brand might have been meticulously crafted to evoke feelings of confidence, tranquility, or security.

For this reason, obtaining trademark registration extends comprehensive legal safeguarding for your brand concerning specific goods or services. The decision to secure a brand's legal protection through trademark law lies with each brand. Numerous business owners prefer to safeguard their brand names, particularly for their primary or predominant products or services.

Determining the extent and components a brand wishes to safeguard is at their own will. While you can possess a brand, you also retain the choice to refrain from protecting it by means of trademark registration. However, not pursuing trademark registration exposes your brand to potential misuse or the creation of confusingly similar brands that blur the distinction between them. Consequently, even when consumers intend to purchase your offerings due to their trust in your brand's reputation, they could inadvertently select a different product or service because they struggle to discern the disparity between the trademarks ([U.S. Patent and Trademark Office, 2023](#)).

Traditionally, a sound mark registration only provides protection in the country or territory that granted the patent, limiting its scope to national borders. However, with the advent of the Hague Agreement and the support of organizations like the World Intellectual Property Organization (WIPO), brands now have the means to transcend these limitations. The Hague Agreement enables streamlined international registration of trademarks, including sound marks, across multiple countries through a single application process. WIPO plays a critical role in facilitating this expansion, offering a platform for brands to pursue global recognition and protection of their unique sonic identities. These mechanisms offer brands the opportunity to extend their sound mark registrations beyond their home country, fostering a consistent auditory brand presence on a global scale ([U.S. Patent and Trademark Office, 2023](#)).

In the contemporary business landscape, substantial financial resources are allocated to ensure that products and services are not solely visible but also sonically present for consumers. If a brand has unique audible elements, the prospect of registering them as sound marks becomes valuable, safeguarding the sonic identity of the business.

The forthcoming chapter will delve at how certain brands are strategically harnessing the potential of their sound trademarks. Through detailed analysis, we will examine compelling case studies that reveal the innovative ways in which these brands have leveraged sound to reinforce their unique identities. Additionally, we will dig into the historical evolution of sound trademarks, shedding light on pivotal moments that have shaped their integration within contemporary branding strategies. Through these explorations, we aim to uncover the multifaceted dimensions of sound trademarks and their significant impact on brand recognition and consumer engagement.

2.3.2.6 Sound Branding Process

[Minsky and Fahey \(2017\)](#) emphasize the importance of recognizing marketing partners as part of the audience when establishing a strong sonic brand identity. In the past, sound for advertisements were chosen based on the personal preferences of engineers, directors, and editors. However, now sonic identities can be a powerful asset to brands. To ensure proper usage of a sonic identity, it is essential to provide information about music choices and rules associated with them. Minsky recommends creating an "Audio Style Guide" that includes links to available music, examples demonstrating proper use of the sonic brand and adaptations tailored to fit tactical needs.

Literature Review

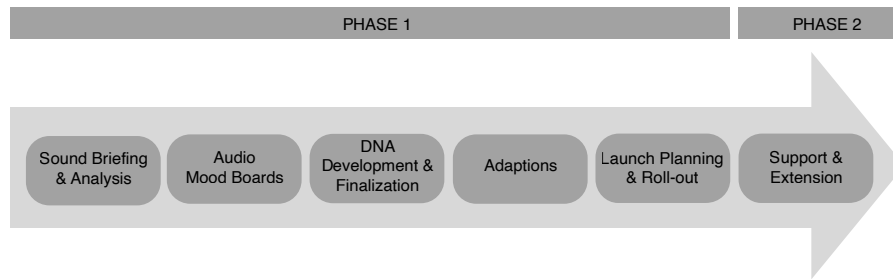


Figure 2.3: Sixième Son Sound Branding Process (Minsky and Fahey, 2017).

This guide can either be a separate document or integrated into overall brand guidelines, its primary purpose being to enhance its strength and offer clear instructions for its implementation (Minsky and Fahey, 2017).

Boumendil is a renowned composer and sound branding expert known for his contributions to the field of acoustical branding. He is the founder of Sixième Son, a leading agency specializing in creating sonic identities for brands, emphasizing the strategic role of sound in shaping brand perception. Boumendil "(...) and his team were the first to treat sound design as an intentional branding mechanism, "creating unique and coherent musical universes", the same way graphic and experiential designers create visual branding." (Minsky and Fahey, 2017, p. 11).

Sixième Son sound branding process from figure 2.3 explained:

- **Brand briefing and analysis**

The process starts with an in-depth briefing where the sound branding agency seeks to understand the brand's core essence, values, target audience, and differentiation from competitors. A comprehensive benchmark study of the brand's category is conducted, revealing competitive positions, musical expressions, and audio codes within the sector.

- **Setting the tone with audio mood boards**

Audio mood boards are thoughtfully curated playlists that explore diverse musical expressions to convey specific meanings aligned with the brand's values and aspirations. These boards serve as a platform for evaluation and selection, ensuring the musical choices resonate with the brand's character and goals.

- **DNA development and finalization**

Building upon the insights gathered from the brand briefing and mood boards, a team of creative experts craft alternative approaches to a sonic DNA. This DNA, approximately 45 seconds in length, maps out the potential sonic vocabulary of the brand. Multiple alternatives are presented and refined through a collaborative process, with careful consideration of the brand's essence and values.

- **Touchpoint adaptations and an "Audio Style Guide"**

The approved sonic DNA serves as the foundation for adapting the sonic identity to various touchpoints, from corporate events to marketing campaigns. An "Audio Style Guide" is created, in parallel with a road map, outlining guidelines for consistent and effective use of the brand's sonic assets across different applications.

- **Internal launch planning and roll-out**

The sonic brand's introduction to the brand's internal stakeholders is strategically planned as a celebratory event. A "Making Of" video may be developed, offering employees insights into the creation process. The brand's journey and story behind its development are shared, fostering unity and understanding among employees.

- **Support and extension**

Post-launch, ongoing support is provided to ensure the successful integration of the sonic brand throughout the organization. Regular feedback and communication mechanisms are established to gather insights from stakeholders on the effectiveness of the sonic assets. A sonic brand leader or team can be appointed to guide and facilitate the brand's usage, addressing challenges and sharing best practices.

Incorporating feedback, refining adaptations, and exploring new applications are integral to the process's continuity. The sonic identity becomes a dynamic element, enhancing brand communication, engaging employees, and creating emotional connections with audiences.

The process of sound branding involves navigating the intricacies of musical choices within a marketing plan. When sound branding is introduced, it often triggers a cascade of subjective opinions due to the diverse perceptions of music. Team members might offer suggestions based on personal preferences, ranging from classical elegance to rock 'n' roll exuberance. Yet, these opinions reveal a potential lack of understanding about the strategic depth of sound branding. While some assume music selection can be managed by an ad agency, the reality is that it should be approached thoughtfully at the brand level. These opinions illustrate the need to move beyond individual tastes and focus on aligning the sonic identity with the brand's values and target audience. This process typically happens at the brand level rather than just the campaign level, ensuring that the chosen soundscape resonates cohesively with the brand's essence and communicates effectively with consumers ([Minsky and Fahey, 2017](#)).

Ideally intricate dynamics between brand teams, creative agencies, sound branding experts, and musicians underscore the collaborative nature of crafting a sonic identity within brand communication. These entities, although distinct in their roles, often work harmoniously as a team to shape the auditory dimension of a brand. While brand teams provide insights into the brand's essence, values, and target audience, creative agencies bring their strategic and creative expertise to the table. Sound branding agencies and experts contribute their specialized knowledge in

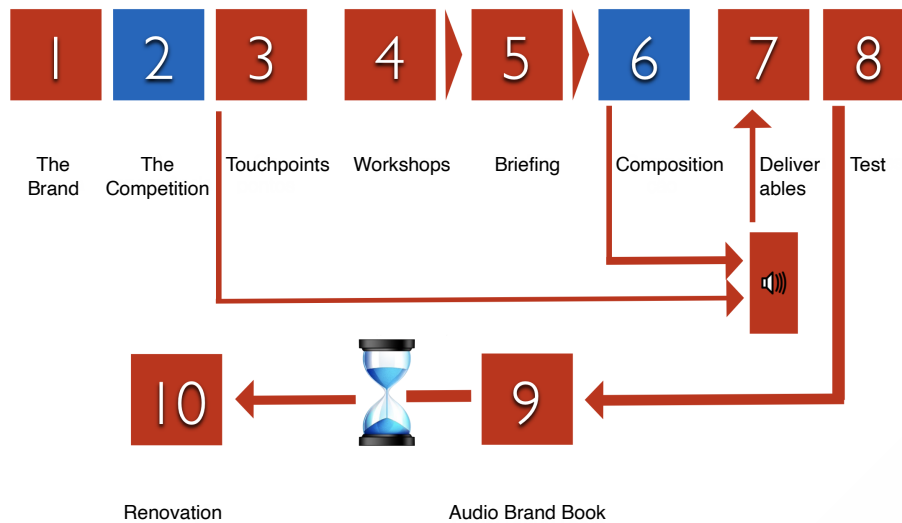


Figure 2.4: Índigo Sound Branding Process.
Generously provided by Manuel Faria (CEO).

aligning sonic elements with the brand’s personality, ensuring a coherent and memorable auditory experience. Musicians then add their artistic prowess, translating brand attributes into musical compositions that resonate with the audience. This process of collaboration emphasizes that sound in brand communication is not just an afterthought but an integral part of the overall branding strategy. The collaborative efforts of these stakeholders result in a harmonious sonic narrative that amplifies the brand’s message, leaving a lasting impression on consumers.

Manuel Faria is the CEO of Índigo, a Portuguese company specializing in sound branding. With a background as a musician and composer, he entered the field of advertising by creating music for commercials. Over time, he founded Índigo in 1996, which has since become a prominent player in the sound branding industry. The company’s diverse portfolio includes collaborations with major brands like Galp, Continente, Millennium, Sagres, and Nike.

According to [Manuel Faria - Interview](#) a structured process for sound branding is fundamental. Starting with a thorough understanding of the brand’s DNA, values, and differentiation from competitors, the process involves workshops, feedback, and analysis to arrive at a unique sound that aligns with the brand’s identity.

Índigo employs a meticulous and strategic process to cultivate unique sonic identities for brands. The process introduced in figure 2.4 is marked by several distinct stages, each contributing to the creation of a coherent and memorable sonic experience.

Índigo sound branding process from figure 2.4 explained:

- **Brand Analysis: Unveiling the Essence**

The journey commences with an in-depth exploration of the brand's core identity, values, and character. By delving into the essence of the brand, Índigo gains a nuanced understanding of what distinguishes it from its counterparts in the market.

- **Competition Analysis: Setting Apart from the Rest**

In order to carve out a distinctive sonic presence, the team scrutinizes the strategies employed by the brand's competitors. This analysis unveils gaps and prospects for the brand to emerge uniquely within the auditory landscape.

- **Touchpoints Analysis: A Sonic Engagement Map**

A crucial step involves mapping the touch points where the brand interacts with its audience. Both physical and digital interfaces are considered to ensure that the brand's sonic identity resonates consistently across various encounters.

- **Workshops: Collaborative Insight Refinement**

Engagement with the brand's stakeholders is facilitated through workshops. These sessions foster collaboration and deepen comprehension of how sound can harmoniously align with the brand's ethos and messaging.

- **Brief Development: Framing the Sonic Vision**

By amalgamating insights derived from workshops, a comprehensive project brief is crafted. This blueprint serves as the guiding compass throughout the journey, aligning every stride with the brand's desired auditory essence.

- **Composition: Breathing Life Into Sound**

Original compositions are meticulously crafted, their melodies and rhythms carefully calibrated to mirror the brand's personality and objectives. These compositions find their genesis in the insights drawn from brand and competition analyses.

- **Deliverables Creation: Crafting Sonic Assets**

The culmination of compositions births an array of assets. Sound logos, brand songs, and guidelines are among the tangible deliverables, each meticulously designed to echo the brand's sonic identity.

- **Testing: Ensuring Auditory Resonance**

The deliverables undergo practical testing, where they are subjected to real-world scenarios and feedback from target audiences. This phase validates the efficacy and appropriateness of the auditory assets.

- **"Audio Brand Book" ("Audio Style Guide"): A Roadmap for Consistency**

A comprehensive guide is assembled, offering explicit directives on the brand's sonic identity. This "Audio Brand Book", allied to a road map, guarantees the uniform application of sonic elements across diverse touchpoints.

- **Renovation: Evolving with Time**

Just as brands evolve, so should their sonic identities. Over time, Índigo revisits the sonic strategy to ensure alignment with shifting market dynamics, evolving brand values, and emerging audience preferences.

In essence, Índigo's sound branding process is an orchestrated symphony of research, creativity, collaboration, and refinement. It crafts sonic identities that resonate, persistently echoing the brand's essence while adapting to the evolving nuances of the auditory world.

Both Índigo and Sixième Son follow structured processes for developing sonic identities, involving meticulous brand analysis, strategic planning, and adaptation across various touchpoints. They recognize the importance of aligning sonic identities with brand's core values and target audiences, emphasizing internal engagement and the creation of comprehensive guidelines to ensure consistent and effective application of the sonic identities.

While both approaches share common principles, they diverge in their methods of exploration and creative development. Índigo employs client workshops and competition analysis to inform the composition of music that resonates with brand values. In contrast, Sixième Son utilizes audio mood boards to set the tone and develops alternative sonic DNA approaches that capture the brand's character. Additionally, Sixième Son's process includes multiple listening committee meetings to refine concepts and reach a final selection, fostering greater collaboration in the decision-making process.

The commonalities between Índigo and Sixième Son's processes underscore the significance of a strategic and comprehensive approach to sound branding. Both approaches prioritize internal engagement and guidelines for effective implementation. The differences lie in their strategies for exploration and creative development, with Índigo focusing on client collaboration and composition, and Sixième Son emphasizing mood boards and DNA development. These processes collectively demonstrate the importance of tailoring sound branding methodologies to each brand's unique identity, goals, and audience, resulting in impactful and consistent auditory brand experiences.

2.3.2.7 Creative Strategy and Approaches

At the heart of this research lies an exploration into the sophisticated realm of sound branding, a space where creativity and finesse intertwine to create distinctive sonic identities. Crafting such unique auditory representations necessitates innovative and imaginative strategies. Through the insights of illustrious musicians David Santos (Noiserv) and Luís Gomes (Moullinex), this chapter endeavors to shed light on the intricacies of integrating musical identity with branding strategies.

Our exploration in this chapter is anchored in the discussions from [Luís Gomes - Interview](#) and [David Santos - Interview](#). We will uncover the symbiotic relationship between artistic expression, brand values, and the nuanced methodologies that give rise to captivating sonic experiences.

David's illustrious career has seen collaborations that range from crafting the auditory identity for brands like IKEA to playing pivotal roles in campaigns for Samsung and playing a role in composing music for RTP bumpers⁴. His work showcases his versatility and ability to infuse emotion and creativity into diverse brand identities.

Luís Gomes, brings a wealth of experience to the world of sound branding, having participated in diverse projects that include crafting the new sonic identity for Novo Banco, creatively re-interpreting the anthem of Benfica for Benfica Famílias' video campaign, re-imagining the iconic song "A Minha Casinha" for NOS. Among his captivating work as a musician, Luís has also composed the sonic identity for Antena 3.

Starting Point Challenges

For any creative, the initiation of a new project can be daunting. The proverbial blank canvas is both an opportunity and a challenge. David, with his experimentalist nature, often embraces the unknown, using it as a catalyst to push boundaries and explore uncharted territories. Luís delves deep into understanding the project's emotional and cognitive aspects, aligning them with his unique creative pulse to overcome the initial inertia.

Collaboration, Adaptation, and Tools of the Trade

David's collaborative efforts, especially with visual artists like Fernanda Fragateiro⁵, emphasize the importance of teamwork in sound branding. Luís, in parallel, turns to visual mood boards to translate and understand the creative vision, ensuring alignment at every stage. Both artists display immense adaptability. While Luís explores various iterations of his work, they both customize their methodologies to suit unique project dynamics. Their sources of inspiration are as diverse as their projects, with everything from nature to urban soundscape playing a role. When it comes to tools and techniques, whether it is state-of-the-art software or unconventional materials, both musicians employ a range of resources to bring their sonic visions to life.

⁴A commercial bumper, ident bumper, or break-bumper is a quick announcement that is typically two to fifteen seconds long and can include voiceovers. It is used in broadcasting to signal the beginning of a commercial break and the end of a show.

⁵Portuguese artist and sculptor Fernanda Fragateiro (born 1962) is best known for her site-specific sculptures and architectural interventions in unexpected settings. She frequently works in collaboration with architects and landscape architects.

Emotional Resonance and Creative Balance

For both artists, an emotional connection is paramount. Luís taps into both the emotional and cognitive realms of a project's briefing, seeking profound resonance in his work. David, preserving feeling in his compositions, finds a unique blend between intuition and reason, with his integration of unusual materials being a testament to his experimental approach. This delicate equilibrium showcases the essential role of emotion in their creations.

Strategic and Ethical Dimensions

At the foundation of their creative processes lies a deep strategic understanding. Decoding elements like the client's DNA, objectives, and media platforms forms the basis of their creations. Ethics, too, play a pivotal role. Luís's decisions to collaborate often hinge on an alignment of values, distinguishing between projects he'd embrace as Moullinex, his artist identity, and those he'd accept as Luís Gomes, the individual. This bifurcation of identity showcases a nuanced understanding of personal and professional boundaries. David, keen to ensure alignment with the brand's intentions, similarly focuses on projects that resonate with his values.

In conclusion the perspectives of David and Luís, it is evident that their approaches to sound branding, though distinct, revolve around core principles of emotional resonance, collaboration, adaptability, and ethical alignment. These insights not only provide a rich understanding of the art of sound branding but also offer invaluable tools for navigating the dynamic landscape of modern brand identity. Their similar commitment to the emotional foundation of their work and ethical alignment, reveals a shared commitment to developing memorable compositions where artistic expression seamlessly melds with brand strategy.

2.4 Intermediate Conclusions

2.4.1 Sonic Dimensions of Branding: The Sound Revolution

Brand, identity, and design have long been seen as interconnected concepts in the business world. Brands reflect a company's values, mission, and vision and act as its public face. The identity shapes this image, crafting a unique character that sets the company apart from its competitors. Sound branding has increasingly become a crucial component of this intersection. Sound branding, or the use of sonic components to support brand identity, has demonstrated that we associate businesses with more than just our eyes. As our world becomes increasingly digital and interconnected, the sounds associated with brands play a critical role in inducing emotions, fostering loyalty, and enhancing the overall brand experience.

It is clear that a brand's sonic identity is an essential part of its entire identity and branding strategy rather than only a secondary consideration. This is particularly true in the multimedia focused world of today, when brands are seen not just visually but also on a variety of platforms that enable the use of sound. These sonic signals have a big impact on how customers feel about a brand, whether it is through the jingle in an advertisement, the app's notification sound, or the atmosphere in a store. They act as audible touchpoints for the brand and effortlessly align with its target market, creating a seamless and consistent brand experience across all media.

2.4.2 Contemporary Sound Branding: Strategy, Art, and Ethics

Today's sound branding landscape is defined by its dynamism and creativity. Agencies like Índigo and Sixième Son exemplify the industry's progressive approach. While both agencies emphasize the importance of aligning the sonic identity with brand values and audience, their different approaches to strategic planning and creative development are on display. From client workshops and competition analysis to audio mood boards and DNA development, the tools and techniques employed underscore the industry's commitment to tailoring solutions to a brand's unique identity, goals, and audience.

Sound branding, however, involves more than just strategy and market congruence, it is also an art. This creative aspect is brought into focus by the thoughts of experienced musicians like David Santos and Luís Gomes. The subtle interactions between artistic expression, brand values, and strategic intent are made apparent in their creations, which range from brand collaborations with companies like IKEA and Novo Banco to their own compositions. Their strategy exemplifies the crucial importance that emotion, flexibility, and teamwork play in creating sonic brand experiences that have a lasting impact on audiences.

In terms of conclusion as with any creative field, sound branding also struggles with issues of ethics and values. In this chapter we have delved at some examples of how contemporary sound branding specialists discuss these challenges by selecting assignments that are consistent with their own personal and professional ideals. This focus on ethical alignment becomes vital as sound branding develops because it helps to ensure that whenever businesses use sound to connect with audiences, they are genuine, respectful, and committed to their core values. The balance between strategy, aesthetics, and ethics will become increasingly important as the field of study evolves to set the path for creative branding in the global marketplace.

Chapter 3

Case Studies

Upon various authors' perspectives on sound branding, it was considered that it would be relevant for this work to select and analyze different practical cases where brands have already established different sound strategies through their communication. The purpose was to investigate how different brands use sound and obtain relevant insights for the construction of the "Sons em Trânsito" sonic identity project.

In this next chapter nine brands that are pushing the use of sound to convey their message in unprecedented manners will be analyzed in-depth. The projects studied here have laid the path that sustain the development of the "Sons em Trânsito" sonic identity project. We will look further into NOS case study but we will also discuss sound usage across brands such as: Apple, Coca-Cola, Twentieth Century Fox, McDonald's, Red Bull, Novo Banco, Continente, and Pingo Doce. Through strategy analysis and looking in depth to the sonic aspects and the intrinsic relations with each brand values we will learn how to enhance a brand message with sound. Since we are still in the dawn era of sound branding the projects here discussed were chosen based on cultural relevance in Portugal and the literature review. Even though every project is different they all bring some noteworthy ideas to the world of sound branding. Almost every project mentioned in this chapter are continuous projects that established deep contacts between clients, sound designers, musicians and creative agencies. Contrary to most projects claimed as sonic identities which are mostly targeted to a specific commercial campaign and become ephemeral pretty fast. For having been successfully implemented and continuously renovated these cases were considered of higher relevance for the purpose of this study.

In order to establish comparisons between the case studies a model was built and structured to consider promotion strategies, and impact. This will allow to analyze each case with the same parameters making it easier to compare the different projects. Each step relevance will be subjectively evaluated according to the purpose of this study and always with the "Sons em Trânsito" project in mind. We will analyze sonic identities based on the John Groves methodology (Described in section 1.4) which considers five different criteria: Fit, Distinctive, Memorable, Flexible and Concise (Groves, 2009). Each criterion will receive a score ranging from 0 (non-compliance) to 5 (exemplary).

3.1 NOS

NOS, SGPS S.A. is a Portuguese telecommunications and media group. It resulted from the merger of two major telecommunication companies in Portugal which were ZON Multimédia (former PT Media a branch of Portugal Telecom) and OPTIMUS Telecomunicações (from SONAE) in 2013. NOS offers fixed and mobile solutions for television, Internet, voice and data for all market segments - Residential, Personal, Business and Wholesale, and is leader in Pay TV, New Generation Broadband services and in cinema distribution and exhibition in Portugal ([NOS SGPS, 2023e](#)).

NOS has an organizational structure separated in sixteen different business areas through subsidiaries such as: Comunicações, Wholesale, Corporate Center, Seguros, Lusomundo Audio-visuais, Lusomundo Cinemas, AUDIO - sales and distribution, and many others ([NOS SGPS, 2023d](#)). As of December 31st, 2022, NOS had a total of 1,803¹ employees ([NOS SGPS, 2023c](#)).

Focusing on the Portuguese market, representative business models with notoriously beneficial financial results are represented in the PSI-20 (EURONEXT, 2023). NOS is the 9th company with the largest market capitalization and share turnover in Portugal at the time this is being written. And is the only telecommunications and media company included in the index. For this reason it made sense for the purpose of this research to study a company that is highly invested in their sonic identity and sound branding and is a market leader. This company is also leading the technology innovation in Portugal bringing to life technologies such as the 5G broadband cellular networks ([Agência Lusa, 2022b](#)).

3.1.1 Identity

NOS is a company driven by a purpose that seeks to ignite the imagination and enhance the quality of life by forging meaningful connections. Their vision encompasses the transformation of Portugal into a thriving society where extraordinary connections bind everything and everyone together. To achieve this vision, NOS has embraced a mission centered on connectivity. They strive to link people, companies, and institutions to an extensive network, leveraging cutting-edge technologies to deliver exceptional experiences. NOS is committed to surprising their customers and nurturing transparent and empathetic relationships with them ([NOS SGPS, 2023b](#)).

¹The total number of employees presented does not include directors, trainees, employees of companies in which NOS holds less than 51 percent and cinema workers.

Case Studies

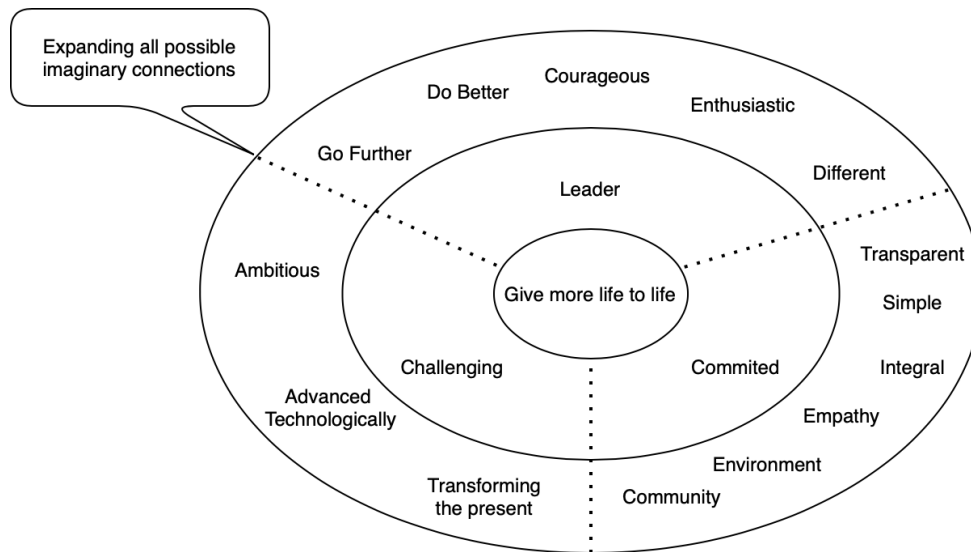


Figure 3.1: NOS Brand Identity (based on Killian (2009) BMW Brand Identity).
Created by the author.

At the core of NOS's values lies a steady dedication to their customers. They continuously improve the customer experience, placing the customer at the heart of every thought, decision, and action. NOS fosters transparent and integral relationships, simplifying interactions and ensuring customer satisfaction. NOS embodies a relentless pursuit of excellence, constantly pushing boundaries and aiming for leadership. They possess the determination and enthusiasm to surpass expectations and venture beyond the norm. Their focus is on taking swift and decisive action, seizing opportunities and driving success.

To simplify this brand identity analysis a model was built based on Killian (2009) BMW Brand Identity model as we can see in Figure 3.2. As a company, NOS thrives on innovation and anticipation. They are pioneers who challenge the status quo and embrace diverse perspectives. With courage and enthusiasm, they explore new solutions fearlessly, learning from their mistakes and staying ahead of change. Valuing their people is a fundamental aspect of NOS's ethos. They invest in the growth and development of their team, harnessing their potential and fostering a culture of continuous learning. NOS seizes opportunities for personal and professional advancement, recognizing and celebrating achievements and merit.

NOS's commitment extends beyond their immediate impact, as they aspire to build a better future. They actively contribute to addressing environmental and social challenges, creating value not only for themselves but also for their connected stakeholders and the broader community. Their actions generate a positive impact, demonstrating their commitment to a sustainable and prosperous society. NOS identity is centered around their purpose "Give more life to life, expanding all possible imaginary connections." (NOS SGPS, 2023a).



Figure 3.2: NOS Graphic Logo.
Created by the author.

3.1.2 Graphic Design

After the merger, Zon Optimus wanted to appear in the market with a new name and brand. That is how the partnership with the British based global brand consultancy and pioneer in corporate identity Wolff Olins began. The choice of the international branding agency arose from a consultation in which several Portuguese and international agencies were called. In addition to the British agency, Interbrand/Albuquerque Designers, Ivity, as well as BBDO and Havas participated in the process. These last two agencies worked on the advertisement of Zon and Optimus for several years. The latter was, moreover, responsible for renewing Optimus' image in 2008, when the mobile operator abandoned the boomerang symbol for the organic lava logo. At the time, the change represented an investment of 32.4 million euros ([Marcela, A., 2014](#)).

As it is observable in figure 3.2 The new brand embodies a message of unity and solidarity. It leverages and is centered around the Portuguese word for "us", "nós" as its core identity, emphasizing inclusiveness and collective strength. The letter "O" is transformed into a dynamic circle composed of numerous lines converging towards its center. The brand's slogan, "Há mais em nós", meaning "there is more to us", further reinforces the idea of hidden potential within individuals and communities. This distinctive logo, consistently presented in a striking black monochrome, is featured across various mediums, maintaining a visually coherent design. Complementing the monochrome logo, the brand incorporates a graphic identity with arcs comprised of concentric lines, showcasing an array of colors with contrasting effects. The juxtaposition between the logo's flat black and the vivid applications on advertising platforms, such as billboards, advertising canvases, and websites, creates an intriguing contrast that successfully captures attention. Featuring vibrant, multicolored spokes converging harmoniously into a wheel, also implies the coming together of diverse elements to create a unified community ([The Branding Source, 2014](#)).

Case Studies

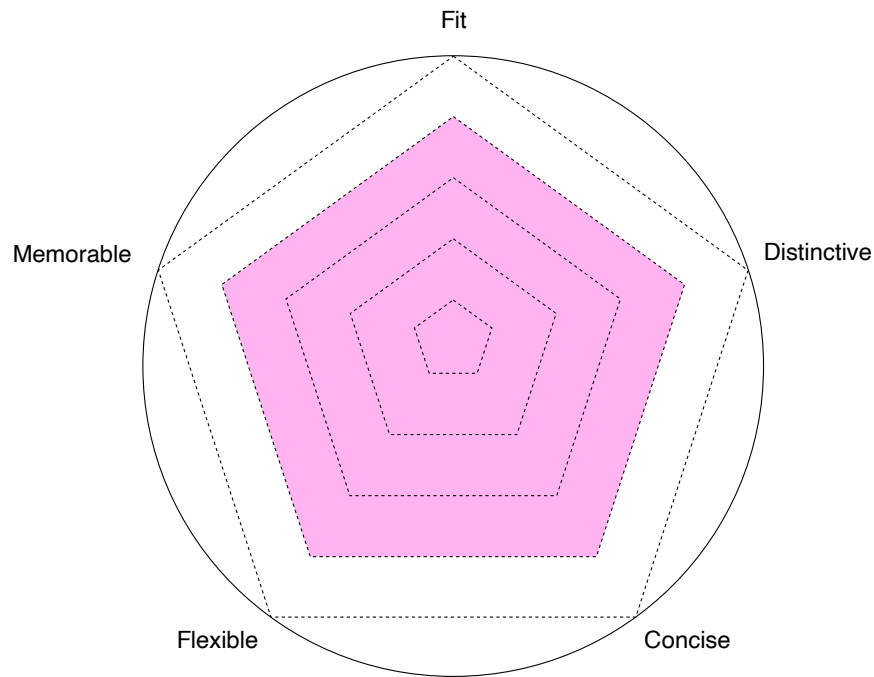


Figure 3.3: Infographic Analysis of NOS Sonic Identity.
Created by the author.

The brand's graphic line may be viewed as diverse, featuring numerous images of television content and characters from series, which, further enhances its appeal and visual magnetism. It also allows for an extensive exploration of the design in order to connect with trending subjects has have been done throughout the years. The selected typography, AZO, crafted by the Portuguese designer Rui Abreu, proved to be an excellent choice by Wolf Ollins. Its simplicity and high legibility render it a strategic and confident decision in enhancing the brand's visual appeal. Overall, the brand's dynamic and vivid visual elements contribute positively to its image and draw significant attention to its distinct presence ([Logótipo.pt, 2014](#)).

The success of a company's brand lies in its ability to establish a meaningful connection with people. It was through this new brand that individuals would form a strong bond and affinity, ultimately driving engagement and loyalty. Neglecting to cultivate empathy within the brand strategy can have detrimental effects on business outcomes, potentially compromising growth and sustainability. However, a new brand presents a remarkable opportunity for a company to gain substantial ground against its competitors. By strategically crafting and implementing a fresh brand identity, an organization can position itself favorably, capturing the attention and loyalty of target audiences, thereby securing a competitive advantage in the marketplace ([Marcela, A., 2014](#)).

3.1.3 Sound Branding

For the last nine years NOS has been true to their sonic identity and sound has been playing a huge role in their growth. The brand theme usage of the song "Don't Stop Me Now" [1]² from Queen which surely comes with an heavy price in licensing made them profit from the memory recall it created in the Portuguese audience making them one of the lead carriers in the country (NOS, 2014). Sound as for sure became one of the most valuable assets in NOS communication, and they realized the importance it could one day have since the beginning.

NOS sound logo [2] is also one of the most recognisable sound logos in Portugal and it sure has been benefiting from the homogeneous and continuous use over time. Since NOS owns most of the mainstream cinema theatres in Portugal they assure everyone attending to every cinema session ears their sound logo at least once before the movie starts. Pairing a sound logo seamlessly with a fantastic visual logo the result could not be any different. Making NOS one of the most relevant brands in Portugal. NOS has also been a major sponsor of many different events in Portugal such as: NOS Alive; NOS Primavera Sound; Liga NOS; NOS Air Race; NOS Em D'Bandada; NOS em Palco; and NOS Summer Opening to name a few. Most of these events are music festivals. Festivals like NOS Alive are an intrinsic part of the relation they have created with their audience, clients and partners. Helping them creating and strengthening their brand awareness and equity.

In a sound designer perspective it is interesting to understand how a telecommunications company uses music as a strategy to get involved with consumers. Although NOS has a strategic sound logo and brand song, they have secured a way to get involved with different genres and therefore different communities and sub-cultures. They also have used different campaigns to get to different target audiences and driving music culture forward. Projects such as "A Nossa Voz" [3] (which stands for "our voice" in Portuguese) was a song written by the famous Portuguese Fado singer and songwriter Mariza as the result of a NOS invitation. The main melody of this song has been used in many recreations and became an integral part of the brand musical ADN. I believe NOS is probably one of the brands that is taking the most advantage of their sonic identity in the Portuguese market and their growth may be one of the most relevant parameters of analysis. They have also created campaigns such as "A Minha Casinha" [4] (which stands for "My Little Home" in Portuguese) where they invited eleven artists such as Ana Moura, António Zambujo and Moullinex to cover one of the most emblematic songs of Portuguese music. This project expanded the song originally written by Milú in 1943 and turned into mainstream by the Portuguese rock band Xutos e Pontapés in 1988 to far new territory. Each artist had the opportunity to create their own version of the song resulting in the development of very different covers.

²In this section the examples will be numbered inside square brackets and available for listening through the Figshare platform. Here is the link: https://figshare.com/projects/Sound_Designing_Brands_and_Establishing_Sonic_Identities_the_Sons_em_Trnsito_Music_Agency/180622

Under the name NOS Primavera SoundCHECK [5] they have also interviewed the Portuguese sound engineer João Brandão known as the founder and chief engineer of ARDA Recorders which are one of the largest music recording studios in Portugal. During 2014 NOS also did a campaign alluring to Cante Alentejano [6] which is a genuine and unique musical expression in Portugal's cultural heritage and was recognised as Intangible Cultural Heritage of Humanity by UNESCO in 2014 [7]. NOS also has a key differentiation point in their brand voice [6] that will be discussed further in this chapter.

3.2 Product Sound

Product sound encompasses the intentional design and inherent noises associated with a product's construction and use. This sound, whether it is the specific "click" of a luxury car door or the crunch of a cereal, can be crucial for branding and user experience.

3.2.1 Apple

Apple, a global technology giant known for its innovative products and design-forward approach, has masterfully integrated sound into its brand identity and product experience. With a rich history dating back to 1976, Apple has consistently prioritized user experience and aesthetics in its offerings. Sound, a subtle yet powerful aspect of their strategy, has played a major role in shaping their brand and products.

The importance of sound in Apple's business cannot be overstated. Apple's commitment to a seamless user experience extends beyond visuals, it encompasses auditory elements that enhance interaction. This focus on sound reflects Apple's meticulous attention to detail, creating a holistic engagement with their products. Their dedication to providing a consistent and pleasant auditory experience underscores their dedication to craftsmanship.

iTunes, Apple Music, Shazam, Beats, and the iconic iPod have collectively shaped how consumers engage with music, giving Apple control over both the hardware and software aspects of music consumption. The Marimba ringtone [8], introduced with the first iPhone, became synonymous with the brand and modern communication. It revolutionized the concept of ringtones, making it an essential part of the iPhone experience. This clever strategy not only showcased Apple's innovation but also created a unique sonic identity for its products. This resonated deeply with customers, fostering a sense of loyalty and making Marimba one of the most recognizable product sounds in the digital world.

Case Studies

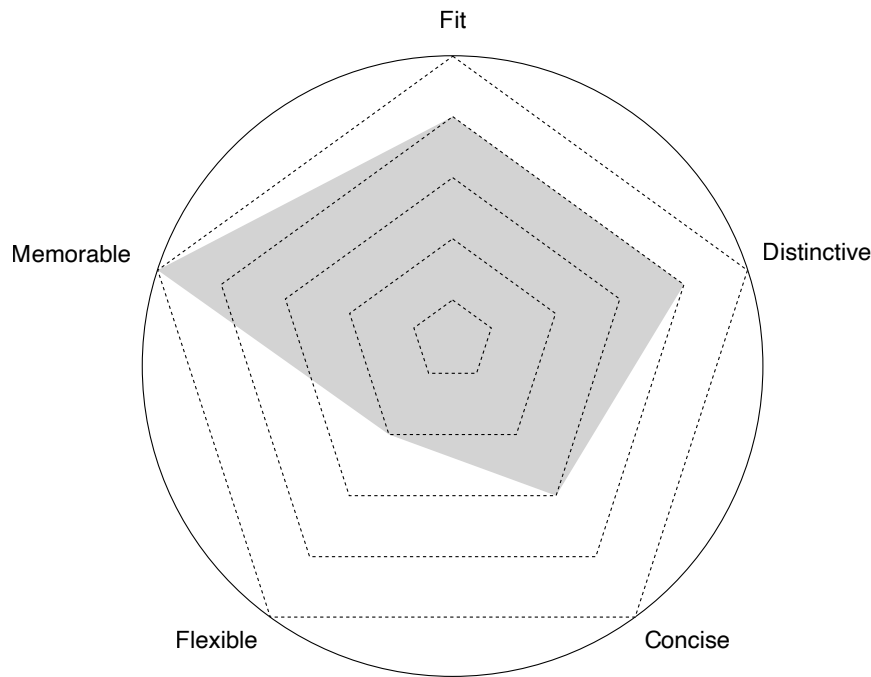


Figure 3.4: Infographic Analysis of Apple Sonic Identity.
Created by the author.

Apple's product experience has been integral to its ascendancy in the tech industry. The seamless integration of hardware, software, and sound has set them apart from competitors. The iPod, for instance, was not just a music player; it was a cultural phenomenon that redefined how we listen to music. The tactile click wheel, the satisfying sound of scrolling, and the iconic earbud design all contributed to a multi-sensory experience. Such as the iPhone is now. This approach has undoubtedly contributed to Apple's status as a tech giant, shaping user expectations and influencing the industry at large. Apple has also been involved in trademarking sound elements. For example, they obtained a trademark for the sound their Mac computers make when they start up. This sound, known as the "startup chime" [9], is distinct and recognizable to many Apple users ([Startup Chime Patent, 2023](#)).

In conclusion, Apple's success is a harmonious blend of design, technology, and sound. Their strategic use of sound across products and services has solidified their brand identity and fostered a strong emotional connection with consumers. From the unforgettable Marimba ringtone to the immersive experience of the iPod, Apple has proven that sound is an integral aspect of modern branding. As one of the world's biggest companies, Apple serves as a prime example of how a meticulous approach to sound can elevate a brand's recognition, loyalty, and overall success.

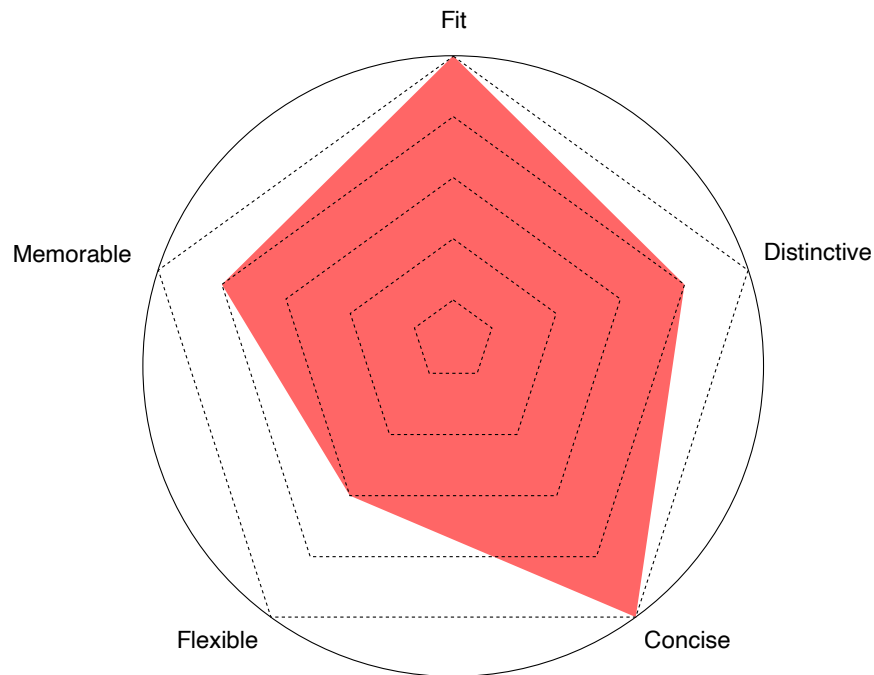


Figure 3.5: Infographic Analysis of Coca-Cola Sonic Identity.
Created by the author.

3.2.2 Coca-Cola

Coca-Cola originating in the late 19th century, quickly transcended its local roots to become a staple in countries worldwide. Today, the name 'Coca-Cola' evokes not just a taste, but also a collection of sights, feelings, and notably, sounds that resonate with millions.

In the cacophony of modern advertising, the subtle nuances of sound often make a profound difference. For Coca-Cola, the sonic elements they have incorporated have become integral, enabling them to carve a distinct auditory niche against a sea of competitors.

Coca-Cola masterfully integrates the authentic sounds associated with their product in their communication further reinforcing the authentic Coca-Cola experience. The unmistakable fizz as the bottle is opened and the air escaping, the sound of the liquid being poured into ice, and the satisfying sound of a deep refreshing gulp encapsulate the genuine Coca-Cola experience [10]. These sonic cues not only trigger thirst but also create a sensory connection that reminds consumers of the refreshing feeling of enjoying a Coke. This attention to detail demonstrates the brand's commitment to crafting a holistic sensory experience that extends beyond taste ([Paramount, 2017](#)).

The carefully curated product experience, of which sound plays a crucial role, has been a cornerstone in Coca-Cola's ascent to global dominance. Such consistent sensory stimulation, reinforced over decades, has anchored the brand in the minds of consumers, enabling it to withstand market fluctuations and emerging competitors. Coca-Cola have become a synonymous with enjoyment and refreshment. These sensory elements, have transformed Coca-Cola into more than just a beverage; it is an integral part of social interactions, celebrations, and everyday moments (Allan, 2021).

In conclusion, the brand's careful consideration of sound enhances consumer engagement, fosters emotional connections, and solidifies its status as one of the world's most recognizable companies (Allan, 2021). By strategically incorporating sound into their communication and product design, Coca-Cola has created a sonic signature that resonates with people around the globe. Apart from Product Sound Coca-Cola is also one of the best examples of Music Collaboration worldwide but for the purpose of this research it was decided to include Coca-Cola in this section since it excels in this category. This case study underscores the interconnections of sound and brand, demonstrating how they combine to create a lasting consumer relationship. For businesses like Coca-Cola, every sonic cue forms an extremely strong link between product and consumer.

3.3 Brand Sound

Brand Sound refers to the sonic elements that brands use in media, ranging from longer songs to brief sound cues. Examples include catchy jingles or the specific tones used in a brand's advertisement, all aiming to enhance brand recall.

3.3.1 Twentieth Century Fox

Twentieth Century Fox is a renowned film studio with a legacy spanning over a century, producing some of the world's most iconic movies and television shows. Originally founded in 1935 through the merger of Twentieth Century Pictures and Fox Film Corporation, it quickly became a major force in Hollywood, shaping the entertainment landscape with its storytelling prowess.

In an industry where visuals often dominate, sound emerges as an equally compelling instrument of storytelling, evoking emotions and memories. For Twentieth Century Fox, the auditory dimension has always played a vital role, enriching their cinematic experiences and establishing a unique brand identity.

Case Studies

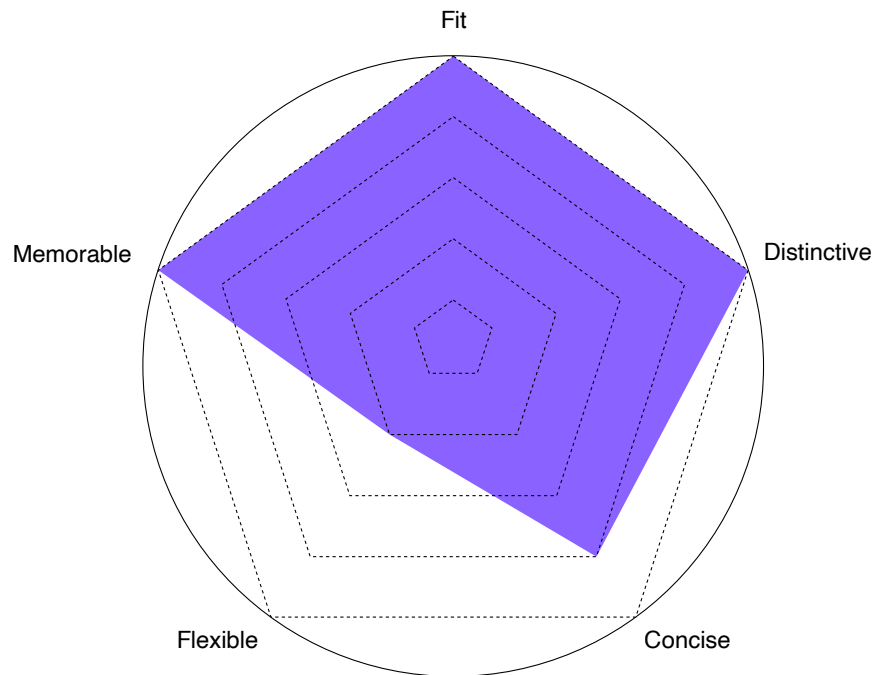


Figure 3.6: Infographic Analysis of Twentieth Century Fox Sonic Identity.
Created by the author.

Twentieth Century Fox's sound logo [11], also known as the fanfare, was composed in 1933 by Alfred Newman, and it quickly became an emblem of grand cinematic beginnings. Over the decades, while the fanfare experienced slight variations, its core melody has always remained consistent, signifying the studio's commitment to quality and magnificence. It is a sound that immediately captures attention, setting the stage for the spectacle to follow.

The iconic sound logo has undoubtedly been instrumental in cementing Twentieth Century Fox's legacy in the entertainment industry. By offering a consistent auditory introduction to its several cinematic productions, the studio managed to intertwine its brand with moments of awe, anticipation, and nostalgia, ensuring an unforgettable connection with audiences worldwide.

Sound, as underscored by Twentieth Century Fox's illustrious history, is not just a complement to visuals but a powerful brand ambassador in its own right. The inseparable bond between this studio's brand and its sonic signature epitomizes how impactful and lasting the right sonic identity can be, making every note resonate with meaning and memory.

This iconic sound is registered in USPTO since 1996 under the goods and services for "entertainment services in the nature of motion picture films" and it is described as "The mark consists of nine bars of primarily musical chords in the key of B flat; the chords consisting of four, eighth and sixteenth notes." ([Twentieth Century Fox Film Corporation, 1996](#)).

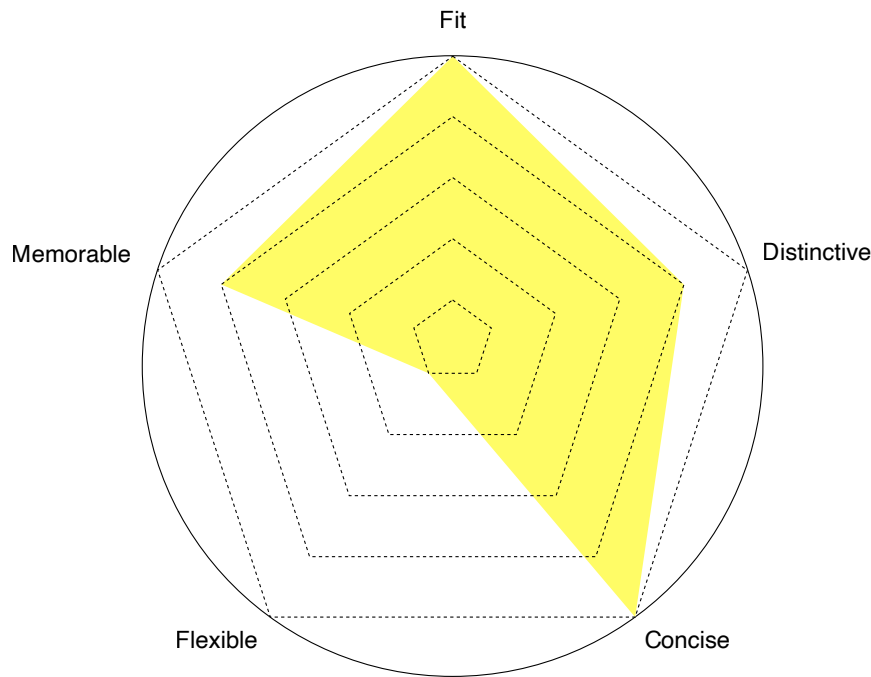


Figure 3.7: Infographic Analysis of McDonald's Sonic Identity.
Created by the author.

3.3.2 McDonald's

McDonald's, an American multinational fast-food giant, has become a ubiquitous part of modern culture since its inception in 1940. Known for its golden arches and memorable advertising campaigns, the brand has firmly established itself as a pioneer in the fast-food industry. Offering meals in over 100 countries, its global reach is undeniable.

Sound, when appropriately leveraged, can evoke powerful emotions and memories in consumers. For McDonald's, creating a sonic identity became crucial, not only to be memorable but also to foster a sense of connection, familiarity, and trust with its diverse global customers.

The "I'm lovin' it" jingle [12], launched in 2003, marked a significant shift in McDonald's branding efforts. Rooted in the contemporary vibes of hip-hop, this sound logo was aimed at resonating with a younger demographic, positioning the brand as both modern and relatable. Its simplicity, customer-centric message, and adaptability across musical genres made it an instant hit.

The introduction of "I'm lovin' it" paired with the recognizable whistle version of "dadadadada" [13] transformed the brand's image, making it more contemporary and vibrant. This sound strategy, particularly when amplified by artists like Justin Timberlake and Pharrell Williams, played a significant role in redefining McDonald's, driving its message deeper into the consciousness of consumers of all ages ([Allan, 2021](#)).

McDonald's sonic rebranding is a testament to the power of sound in shaping perceptions and reinforcing brand values. By intertwining its identity with a catchy jingle and resonant melodies, McDonald's underscores the profound connection between sound branding and modern business success.

3.4 Music Collaboration

Brands often collaborate with musical artists to create a desired image and reach their target audience more effectively. This strategy not only involves sponsoring music events but also embedding products in movies, music videos, and commercials for strategic brand placement.

3.4.1 Red Bull

Red Bull, an energy drink company, evolved beyond its primary product to become a cultural icon over the decades. This transformation was largely influenced by its innovative approach to music collaborations and initiatives, cementing its reputation as a vanguard of contemporary culture.

Red Bull's fusion with music was more than a mere marketing strategy, it was an embodiment of the brand's ethos of "giving wings" to people and ideas. Their initiatives in the music domain served as platforms for emerging artists and genres, promoting creativity and innovation and providing a global stage for musical talents to grow and prosper. Expanding beyond just an energy drink, Red Bull ventured into various musical spheres, including:

- Red Bull Music Academy (RBMA): A pioneering platform for emerging talents, it held music workshops, festivals, lectures, and concerts worldwide.
- Red Bull Records: An independent music label that supported and promoted artists across genres.
- Red Bull Radio & Music Festivals: Platforms that showcased various music genres, providing a stage for both emerging and established artists.
- Red Bull Music Studios: Global studios that facilitated collaborations and music creation.
- Podcasts: Audio content exploring insights, stories, and interviews from the music realm.

Case Studies

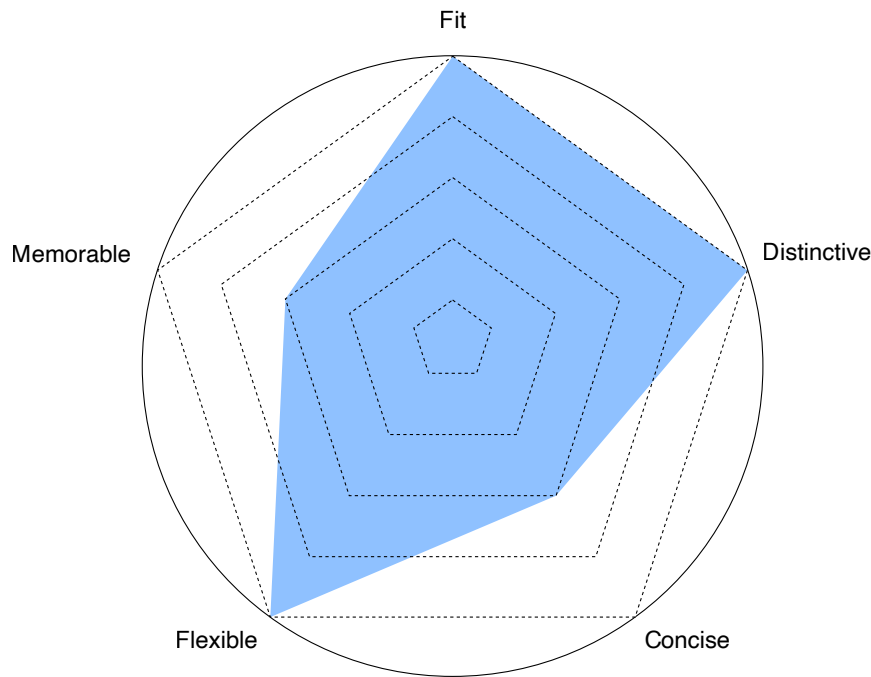


Figure 3.8: Infographic Analysis of Red Bull Sonic Identity.
Created by the author.

RBMA was not merely a music academy but a revolutionary platform that supported artists often overlooked by the commercial music industry. Instead of capitalizing on mainstream artists, RBMA turned its focus to underground talents, emphasizing those who dared to experiment and innovate. Over its two-decade existence, RBMA shifted its support from primarily DJs to a broader spectrum of musicians, demonstrating adaptability and inclusivity. This initiative provided a beacon for underground cultures, allowing subgenres and niche music styles a platform to gain recognition and flourish (Red Bull, 2019).

Artists like Flying Lotus, Tokimonsta, and Nina Kraviz emerged as leading figures in the music culture after their association with RBMA. As alumni, they not only benefited from Red Bull's extensive resources but also became symbolic of the brand's commitment to nurturing genuine talent. Their rise to prominence is testament to RBMA's role in bridging the gap between underground talents and mainstream success (Hogan, M., 2019).

The closure of RBMA in 2019 signaled an end to a distinctive chapter in music culture. The academy's association with an energy drink company was both unique and groundbreaking. By placing genuine commitment and enthusiasm for music at the forefront, Red Bull managed to transcend skepticism associated with corporate-sponsored cultural initiatives. The decision to end RBMA reflected a complex interplay of branding strategies, internal dynamics, and shifting industry perspectives. Yet, its legacy remains unmistakable.

RBMA championed voices on the fringes, showcasing that global corporations, with their vast resources, can play vital roles in supporting the arts. As co-founder Many Ameri emphasized, the academy's goal was to foster collaborations that would outlast RBMA itself ([Ameri M., 2018](#)).

While RBMA's cessation leaves a void, it also raises questions about the future of such programs. In a world progressively driven by algorithms and commercial interests, RBMA serves as a reminder of the power of authentic artistry. Its existence has set a precedent, highlighting the potential of collaborations between seemingly unrelated entities. However, whether other corporations will step up to foster similar platforms remains an open-ended query.

In conclusion, Red Bull's foray into music collaboration, especially through RBMA, presents a compelling case study of sound branding. By intertwining their brand with music's universal appeal, they successfully illustrated the potential of unconventional branding endeavors. The lessons drawn from this case study underscore the influence of genuine commitment to artistry and the transformative potential of music collaborations. Red Bull's deep involvement in the music industry is a masterclass in brand extension and alignment with contemporary culture. Red Bull has seamlessly integrated its core brand message with the universal language of music, demonstrating the power of sound in shaping and elevating brand identity.

3.4.2 Novo Banco

Novo Banco is one of Portugal's leading financial institutions, birthed from the resolution of Banco Espírito Santo in 2014. Since its inception, it has aimed to rebuild trust and reinvent its image in the eyes of the Portuguese and global market. A key component of this rebuilding and rebranding project was its strategic focus on the sonic identity.

Novo Banco has undergone a transformative rebranding in 2021, marking a new era not just for the institution but also for its dedicated clients who have been instrumental in its journey of professionalism, closeness, and resilience. This rebranding did not merely focus on the visual aspect but was a collaborative project, unprecedented on a global scale, involving every employee of Novo Banco in the creation of the new brand image. Through a pioneering process, each bank employee's voice was recorded via an app, with each voice being digitally processed and mathematically combined into a collective wave, symbolizing the united voice of those who are the heart and soul of the bank's daily interactions with its clients ([Novobanco, 2021b](#)).

Novo Banco's rebranding is a glimpse into the future of branding. It seeks to represent the collective voice of those who build the bank's future every day, its employees. The very name, "novobanco", has been designed to foster connections with people, abstaining from corporate overtones. By turning a common adjective into a noun, they have made a unique statement about their identity. The lowercase representation of the name, combined with its rounded letters, reflects adaptability, renewal, and evokes a sense of solidity and closeness.

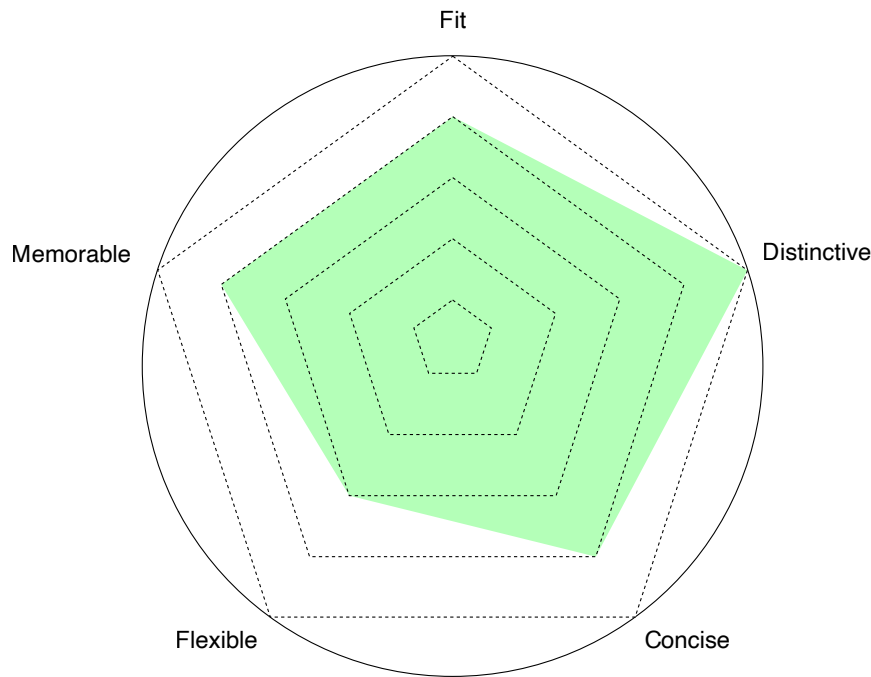


Figure 3.9: Infographic Analysis of Novobanco Sonic Identity.
Created by the author.

The new brand color is a testament to novobanco's core values. By blending the green of Portugal's landscapes with the blue tranquility of its seas, the color stands for transparency, open communication, and clarity of thought. It is refreshing, rejuvenating, and deeply tied to the nation's identity.

Novobanco's brand does not just appeal to the eyes, it speaks and listens. The visual expression has been augmented by a novel sonic identity [14], complete with a sound logo, crafted by the prominent Portuguese composer Luís Clara Gomes, better known as Moullinex. Renowned for incorporating technology and innovation into his creative works, Moullinex accepted the challenge of turning the visual concept developed from the employees' voice waves into an original composition [15]. He perceived this task as a deeply emotional one, aiming to humanize the brand further (Novobanco, 2021a).

Novobanco stands as a Portuguese institution, focused on the nation's economic priorities and devoted to supporting both families and businesses in their pursuit of success. It boasts extensive experience and is deeply committed to delivering products, services, and solutions tailored to serve businesses, professionals, and families. Adopting a one channel approach is central to its strategy, ensuring a seamless, simple, and always present banking experience for its clients. Furthermore, by fostering an ecosystem of partnerships, novobanco guarantees convenience in catering to its clients' financial needs.

António Ramalho, the CEO, perfectly encapsulates the vision: "Fazer futuro" (Making the future) ([Novobanco, 2021b](#)). This future has already begun, and it is being shaped collectively. Through innovative strategies like the collaborative brand building process and the emphasis on a holistic sensory experience, Novobanco is not only redefining itself but also showcasing the power of unity, technology, and heritage in building a resilient and forward looking brand.

3.5 Ambient Sound

Ambient sound, often in the form of background or functional music, subtly influences consumer behavior and emotions in various settings. Its main purpose is often to create an atmosphere, like a comforting store environment, that may encourage consumers to extended stays and potentially purchase more.

3.5.1 Continente

Continente is a leading retail company that is a subsidiary from the Sonae Group in Portugal. As a significant player in the market, Continente is more than just a shopping destination, it represents a unique brand experience for both customers and employees. Part of this brand experience is shaped by the ambient music that echoes through their store aisles, a strategic element meticulously planned by Índigo ([Índigo, 2018](#)).

Sound plays a major role in the retail environment, serving as a tool to influence customers' moods and even their purchasing decisions. For Continente, carefully curated ambient music not only adds a layer of comfort but also establishes a distinct brand identity that resonates with customers. Their ambient sound playlist, updated regularly with tracks licensed through Rádio Nova, a Sonae owned radio station, ensures a fresh and engaging sonic experience. This approach aims to maintain a balance: keeping both employees and clients entertained without venturing into the realm of predictability.

The store's entire mood and atmosphere are greatly enhanced by the ambient sound that Continente provides. It is essential for strengthening Continente's position in the market, demonstrating their commitment to providing a positive client experience, and showcasing their skill in fusing various Sonae Group components.

In conclusion, the case of Continente clearly demonstrates the complex connection between sound and brand identity. This Portuguese retail giant supports the idea that a carefully considered ambient soundscape may play a critical role in a brand's success and resonance with its audience.

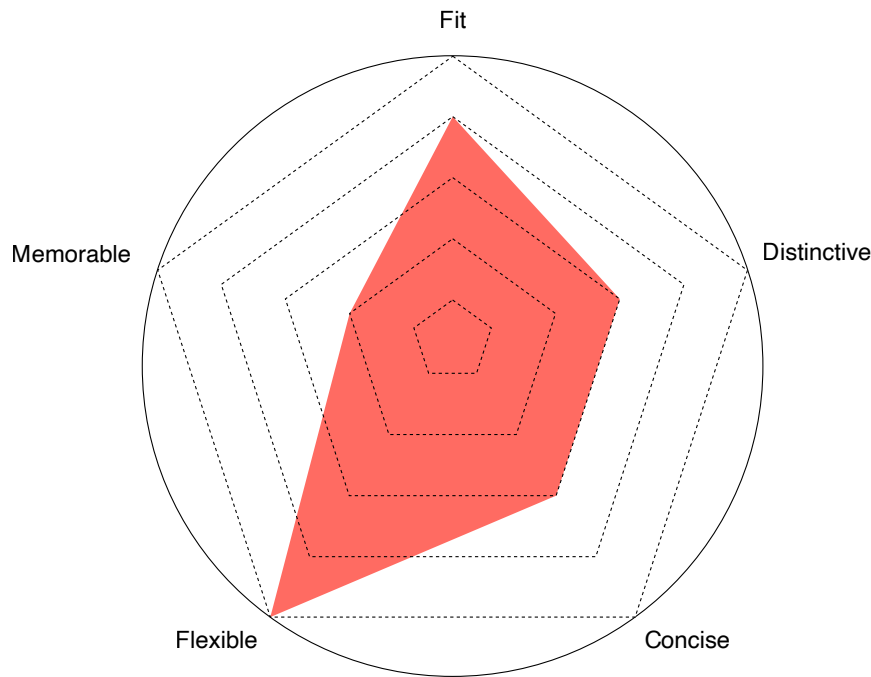


Figure 3.10: Infographic Analysis of Continente Sonic Identity.
Created by the author.

3.6 Brand Voice

The vocal elements, be it in naming or advertising, play a significant role in a brand's image and can evoke strong associations with origins or feelings. For instance, the specific Swedish accent in IKEA and Volvo ads reinforces their Swedish heritage, or the iconic George Clooney "What else?" from Nespresso commercials that links the actor persona to the product.

3.6.1 NOS

As we have already seen NOS is a household name in Portugal, renowned for its telecommunications services. Widely recognized as a leader in its field, the company has built a reputation for offering cutting edge technology solutions paired with excellent customer service. Over the years, NOS has evolved, ensuring that their brand remains relevant in a rapidly changing industry.

In an era where the auditory experience shapes customer perception, the significance of sound in NOS's business cannot be understated. Recognizing this, NOS has prioritized sound branding, understanding that it is not just about what customers see, but also what they hear that shapes their connection to a brand.

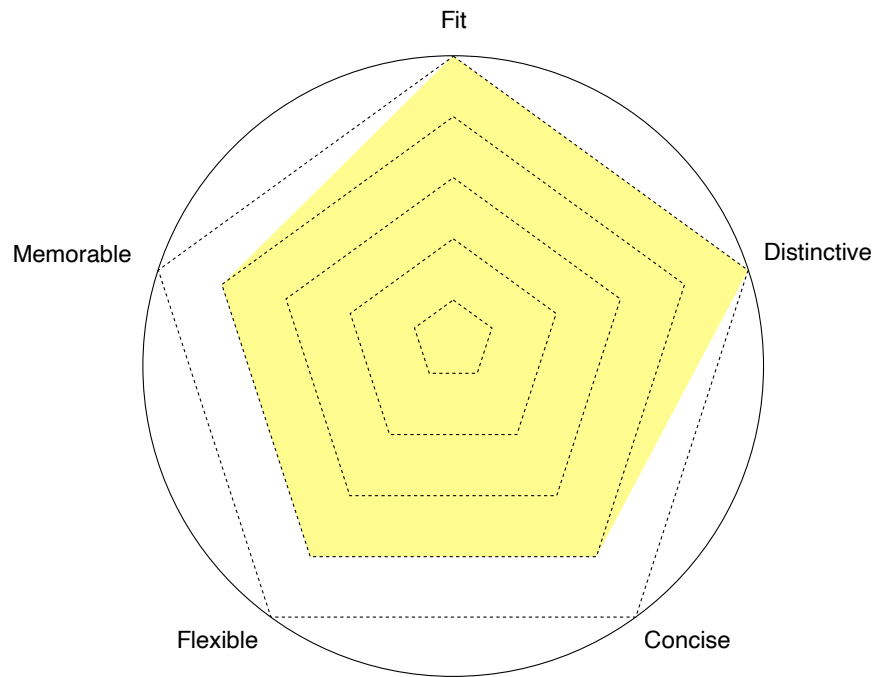


Figure 3.11: Infographic Analysis of NOS Brand Voice.
Created by the author.

For NOS, the usage of a professional male voice has been a master move [16]. This unique choice not only distinguishes them from all of their competitors but also lends a consistent and authoritative tone to their communications. It is more than just a voice, it is a sonic identity that resonates with listeners, creating a sense of trust and reliability ([Manuel Faria - Interview](#)).

This strategic decision to incorporate a distinct brand voice has played a vital role in reinforcing NOS's market position. When people hear that familiar voice, it evokes a sense of professionalism, stability, and forward thinking that is synonymous with NOS. It serves as a reminder of their expertise in the telecommunications world.

In conclusion, for NOS, the integration of sound into their branding strategy has been paramount. It goes beyond mere aesthetics, emphasizing that sound and brand are intricately linked, crafting an immersive experience that leaves a lasting impression on customers.

The world of consumer interactions and brand experiences are about to change as a result of brand voice and voice marketing. Businesses are setting the framework for more individualized, logical, and effective consumer interactions as they continue to leverage the disruptive power of speech technology and conversational AI. Voice technology represents a huge paradigm change in the field of marketing and is not merely a passing trend. Voice marketing relies on generating real

discussions rather than broadcasting branded messages, drawing on a range of goals from support to awareness ([Minsky, 2023](#)). Additionally, as voice search becomes more popular and gives customers a effortless, hands-free way to get information, businesses that skillfully adapt their tactics for this channel stand to increase their visibility and engagement rates.

However, there are obstacles to overcome, particularly in the areas of ethics and privacy, as with other breakthroughs. To build and sustain trust, brands must support transparency, consent, and strong data protection. As time goes on, it becomes increasingly clear that companies who embrace and develop their voice marketing strategies quickly and with a focus on the customer will not only have a competitive edge but will also connect strongly with the audience's changing needs and expectations ([Minsky, 2023](#)).

3.7 Corporate Anthem

Used primarily within a company, corporate anthems are crafted to strengthen employee connection and pride in the brand and its values. Their adoption varies globally, with certain regions seeing more prevalent use than others.

3.7.1 Pingo Doce

Pingo Doce is one of Portugal's leading supermarket chains, part of the Jerónimo Martins Group. Known for its innovative marketing tactics, it has consistently tapped into the auditory senses of its audience to enhance brand recognition and loyalty. Sound, especially in the form of music, has played an instrumental role in Pingo Doce's branding strategy, carving unforgettable jingles and anthems into the minds of its consumers.

For Pingo Doce, sound has become synonymous with their identity, creating a distinctive sonic signature that instantly evokes the brand in the minds of listeners. Their 2009 campaign, "Pingo Doce e venha cá" [17] (which stands for "Pingo Doce come here" in Portuguese) served not only as an advertisement but as an anthem, a powerful musical narrative sung from the perspective of the workers, which struck a chord with the Portuguese public ([Diário de Notícias, 2009](#)).

This anthem like advertisement showcased the brand's boldness, breaking their traditional advertising mold and introducing a fresh, musical angle. Their investment in promising artists such as Cuca Roseta in 2009, which is now an emblematic figure of Fado, and more recently Carolina Milhanas, helped Pingo Doce secure a dominant position in the consumer's mind ([Carriço, M., 2021](#)). Subsequent campaigns, like the 2021 viral hit "Quem trouxe, quem trouxe?" [18] (which stands for "Who brought it, who brought it?" in Portuguese), further solidified this musical branding approach. This song was written by Quim Albergaria (from the Portuguese bands: Paus, Bateu

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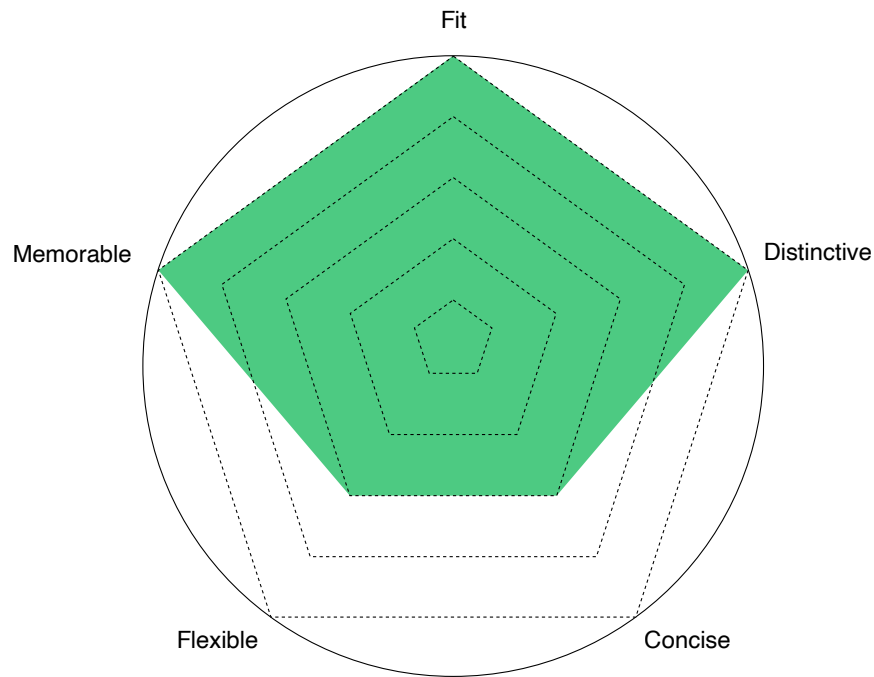


Figure 3.12: Infographic Analysis of Pingo Doce Sonic Identity.
Created by the author.

Matou, and The Vicious Five) and Manuel Palha (from the portuguese band Capitão Fausto) and is voiced by Milhanas ([Faria, R., 2021](#)). This was the most remembered Christmas campaign of 2021, according to Marktest's Publivaga study ([Meios & Publicidade, 2022](#)). It was also the television ad that achieved the most proven recall over the same year. Notably, these anthems were much more than just advertisements, they represented a larger commitment to community, and cultural resonance.

The consistent integration of compelling music into Pingo Doce's brand narrative has undeniably increased its market presence. This sonic experience, crafted by notable artists and complemented by memorable visuals, has fostered a deep emotional connection with consumers, reinforcing the brand's position in the competitive retail space. Their dedication to integrating sound into their brand identity has made them a benchmark of sonic branding.

In conclusion, Pingo Doce's success story exemplifies the profound impact of sound in branding for modern corporations. Their strategic use of anthems and jingles illustrates the symbiotic relationship between brand and sound, demonstrating how sonic experiences can amplify a company's reach, and recall in the marketplace.

3.8 Summary and Conclusions

3.8.1 Sonic Resonance: Analyzing Brand Perception

Sound branding, as the infographics revealed, goes beyond merely creating a sonic representation of a brand, it involves strategically navigating multiple criteria to ensure that the sonic elements resonate with the intended audience. The Groves criteria³ (Fit, Distinctive, Concise, Flexible, Memorable) offers a structured approach to understanding the strengths and potential areas of enhancement in various brand sound strategies (Groves, 2009).

Firstly, congruence with the brand's core identity, or the 'Fit' criterion, saw consistent success across the board. Every brand highlighted, particularly Red Bull, achieved this symbiosis of sound and brand ethos. This alignment is of major importance, as a misfit could potentially create a dissonance in the consumer's mind.

It is worth noting the unique position of Continente. While its ambient music might not stand out as 'Distinctive' in this analysis, it is essential to consider that this may potentially be due to the comparison of varied sonic elements across different brands. In the specific world of ambient music, Continente may very well be as distinctive as its competitors. Distinctiveness is a criterion where brands like Pingo Doce and Novobanco have excelled, thanks to their innovative inclusion of workers in their branding strategies. Meanwhile, NOS stands apart with its distinct brand voice, and Twentieth Century Fox's iconic sonic logo sets the stage for cinematic immersion.

As for "Conciseness", Coca-Cola and McDonald's emerge as leaders. Their sonic branding elements are brief, iconic, and instantly evoke the brand's essence.

Diving into flexibility, brands exhibit varying degrees of adaptability. Apple's strategy, for example, of creating an earworm by consistently exposing customers to specific sound elements may appear rigid, but it has cemented their sonic identity. Red Bull, with its diverse sound branding approach, shines as the epitome of flexibility, and indeed justifies an in-depth, standalone analysis in a future study.

Memorability remains a crucial criterion for sound branding. Brands like Apple, McDonald's, and Pingo Doce have achieved this by ensuring consistent and widespread exposure of their sonic elements to their audiences. These brands have successfully embedded their sounds into the consumer psyche, achieving an almost reflexive brand recall upon hearing their distinct sonic elements.

³Described in section [1.4](#)

To summarize, while the analysis is rooted in personal perception, it offers invaluable insights into the diverse strategies and approaches brands employ in sound branding. Each brand, especially NOS, which scored well across criteria, showcases the intricate dance of creating a sound that fits, stands out, remains concise, offers flexibility, and imprints memorably on the audience's mind. Highlighting the reason why we delve deeper into NOS case study. The overall study underscores the nuanced world of sound branding and establishes a foundational framework for future research and comparisons in this realm.

3.8.2 Sonic Identities: Crafting Modern Brands

Sound branding has firmly established its significance in modern branding strategy, playing a vital role in crafting unique identities that resonate with consumers. Its impact extends beyond mere advertisements and jingles, weaving into the broader tapestry of corporate identity, consumer experience, and cultural relevance. Through the case studies of NOS, Apple, Coca-Cola, Continente, and Pingo Doce, we can observe a deep integration of sound in their branding initiatives. Companies such as Twentieth Century Fox and McDonald's use iconic sonic elements to create instant recognition, whilst Novobanco taps into emotional connections to shape their brand image. Moreover, the ubiquitous Coca-Cola product sound or the recognizable startup chime of Apple products exemplify how sound transcends mere branding, becoming an integral part of the consumer's experience.

Red Bull stands out, particularly with its Red Bull Music Academy, showcasing the brand's holistic approach to sonic branding. Rather than merely crafting a sonic identity, Red Bull delves into the culture, creating soundscapes "by the culture, for the culture". This initiative underscores the brand's dedication to fostering and promoting musical talent, intertwining its brand ethos of "giving wings" with cultural enrichment. Such endeavors, which blur the lines between brand promotion and genuine cultural contribution, set Red Bull apart in the world of sound branding. Its focus is not just on sound as a branding tool but on sound as an entity that shapes and influences culture. This approach brings to light the different segments of sound branding. It is not just about having an identifiable jingle or comfortable ambient store music, but about forging deep connections with the target audience, understanding their nuances, and integrating sound in ways that feel both genuine and impactful.

In conclusion, while many brands use sound as a component of their marketing strategies, only a few truly excel, integrating it seamlessly across various points of consumer interaction. Whether it is NOS's all around consistent sonic identity, Apple's strategic use of product sound, or Red Bull's help in redefining music culture, these brands have recognized the multidimensional nature of sound branding. The chosen case studies illustrate the essence of excellence in their respective worlds, revealing that a compelling sonic identity is not just about a single memorable sound but a symphony of carefully curated sonic experiences that leave lasting impressions on consumers.

Chapter 4

Sons em Trânsito: A Case Study on Sonic Identity

The evocative power of sound stands out as a distinctive and persistently neglected element of branding in today's world of visual stimulus dominance. For brands, every touchpoint matters, and sound is essential for connecting emotionally with an audience. As a result, the Portuguese musical agency "Sons em Trânsito" agreed to develop a sound branding strategy, relying on the emotive and enduring qualities of sound to strengthen its brand identity. Highlighting the evolving importance of sound as a powerful branding strategy the previous chapter explored notable companies' creative approaches and tactics while studying different case studies.

This project started by deeply understanding "Sons em Trânsito". Unraveling its history, values, objectives, and existing identity provided us with the compass to navigate the vast sonic landscape. By recognizing the brand's distinctive identity and comparing it with those of its competitors, we were able to identify and determine special opportunities for sonic differentiation. Armed with these observations, the development stage began, linking creation and validation together. Each phase in the process of creating the brand's sonic narrative was intertwined with iterative validations, which led to the creation of the brand's sonic DNA. We did this using sonic mood boards, collaborative workshops, and insights. It was made sure that musical creations were consistently in line with the brand's vision and resonated organically with its audience through interviews, workshops, and inquiries.

The continuous validation process throughout development not only refined our creations but also solidified their foundation, ensuring a sound that was both innovative and deeply rooted in the brand's ethos. Recognizing the dynamic nature of branding, we also emphasized the need for the sonic identity of "Sons em Trânsito" to remain fluid and adaptive. As the brand evolves in the ever-changing music business market, so too must its sonic representation.

In this chapter, we embark on a sonic journey, exploring the nuances and power of sound branding and its impact on "Sons em Trânsito".



Figure 4.1: Sons em Trânsito Graphic Logo.

4.1 Sons em Trânsito (SET)

In the Portuguese city of Aveiro, "Sons em Trânsito", also known as SET, is an example of entrepreneurship and artistic creative thinking. Since it was founded in 2002, this agency has developed a vast multitude of services, from record publishing to career management, and from show production to brand management. *Sons em Trânsito*'s outstanding rise in just a few years allowed it to establish itself as Portugal's leading music agency, producing over 600 shows annually and leaving its musical stamp in more than 50 nations. They are now acknowledged as an indicator of prestige on the global stage while remaining a national symbol of musical excellence ([Sons em Trânsito, 2022b](#)).

Sons em Trânsito's commitment to the artists they represent is at the very heart of their ethos. Each artist is not simply a talent in their vision but also a valued priority. They feel extremely proud to represent an ensemble of some of the most compelling and captivating musicians in both domestic and foreign music. Among the artists they work with are Pedro Abrunhosa, Gisela João, Camané, Bárbara Bandeira, António Zambujo, Luísa Sobral, Ana Bacalhau, The Black Mamba and Mayra Andrade. Their strategy is based on fostering dreams, forming successful collaborations, and making sure that the convergence of interests among all stakeholders produces the most pleasing results.

It is impossible to dispute their expertise in event planning, and for good reason it is the foundation of their reputation. Each show they create, direct, and bring to life is a reflection of their considerable experience and done so with an ambitious attitude. What is the key to their events' consistent success is a cooperative relationship with partners and collaborators with a shared goal of an outstanding event success.

However, their experience extends beyond events. "Sons em Trânsito" is a brand management company that creates narratives, curates content, and amplifies brand's messages while maintaining a close connection between artists, customers, and brands. Their wide-ranging skill set includes anything from leading digital marketing and overseeing sponsorships to effectively managing projects and producing events. "Sons em Trânsito" brings an unmistakable blend of passion, reliability, and unparalleled professionalism to each project.

4.1.0.1 SET in Portugal's Festive Soundscape

"Sons em Trânsito" (SET) has been instrumental in transforming the musical landscape of Portugal through its involvement in a series of distinguished festivals. One such venture is the "Soul de Inverno", which held its inaugural event in 2022 at the Casa das Artes in Vila Nova de Famalicão. In addition to live music, the festival also offered after-parties steered by Rui Miguel Abreu and soulful discussions, fostering a positive atmosphere in the city of Famalicão ([Sons em Trânsito, 2022c](#)). Another standout is the "Festival F", settled in the historical heart of Faro ([Sons em Trânsito, 2023](#)). Celebrating the best in Portuguese music, it has an exclusively Portuguese line-up, spanning nine stages and dynamic spaces dedicated to music, arts, crafts, and exhibitions ([Festival F, 2023](#)). During the COVID-19 pandemic, it adapted into the "Noites F" holding concerts in compliance with health regulations ([Sons em Trânsito, 2020](#)). The "Viane Bate Forte" festival attracted over 50,000 attendees, turning Viana do Castelo's historic center into a junction for multiple performances set against an architectural backdrop, further solidifying the district as a prime tourist destination in Portugal ([Sons em Trânsito, 2018b](#)).

The "Festival Sons em Trânsito - Festival de Músicas do Mundo de Aveiro" holds a special place, embodying the essence of SET since its inception in 2002 ([Santos, L., 2017](#)). Its initial edition, spread across five days, featured an eclectic range of artists and easily sold out the Centro

Sons em Trânsito: A Case Study on Sonic Identity

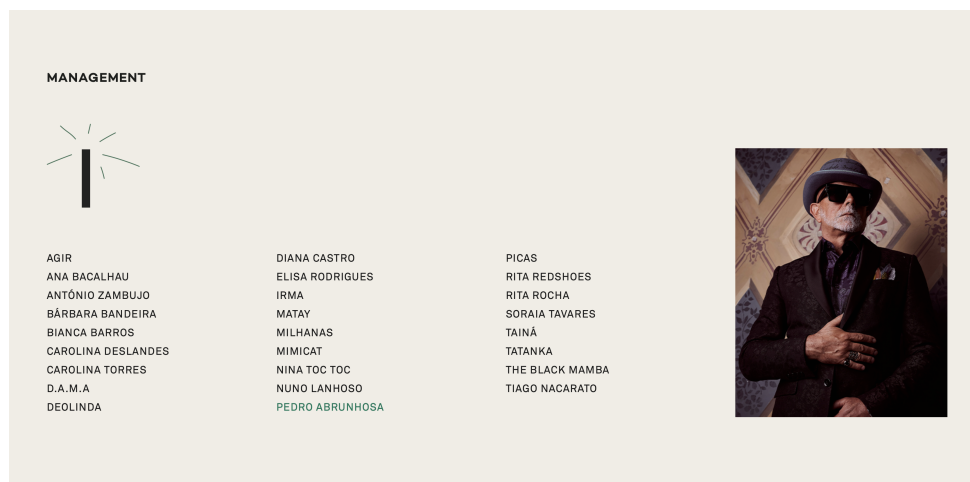


Figure 4.2: Artists Managed by Sons Em Trânsito.

Cultural e de Congressos de Aveiro. Subsequent editions witnessed audience responses so overwhelming that it necessitated special arrangements, including the 2004 concert by the acclaimed Omara Portuondo. Its scope later expanded to include cities like Vila Real, Bragança, and Famalicão. By 2016, after a nine year hiatus, the festival re-emerged, serving up evenings of musical adventures characterized by cosmopolitanism, contemporary ambiance, and the distinct signature of SET's programming ([Câmara Municipal de Aveiro, 2016](#)).

Furthermore, SET's commitment to community and sustainability is evident in their other collaborations. The "Festival H&M Loves Music" is a confluence of national talent, fashion, and sustainability. This underscores the multinational clothing company keen interest in developing their sonic identity through sound branding. Their notable presence at Meo Marés Vivas since 2018 not only marked the beginning of their musical journey in Portugal but also showcased the brand's strategic alignment with events that echo cultural vibrancy and youthful dynamism. All proceeds from "H&M Loves Music" were directed to ANPIWWF¹, promoting eco-responsible values among the audience ([Sons em Trânsito, 2019](#)). On the other hand during the Covid-19 Pandemic the "Festival Regresso ao Futuro" focused on philanthropy, directing ticket proceeds to a cultural emergency fund designed to assist arts professionals ([Sons em Trânsito, 2021](#)).

Finally, the "Festival Tu e Eu" presents a unique concept, where six artists share a stage for an evening, aiming to deliver once in a lifetime musical experiences for their audience ([Sons em Trânsito, 2022d](#)). Through these diverse endeavors, SET continues to shape Portugal's musical narrative, fostering both talent and community.

¹ ANPIWWF is a Portuguese non-profit NGO that cooperates with the global goals and tactics of WWF. ANPIWWF's aim is to protect and promote fisheries sustainability, national biodiversity and forest ecosystem conservation, marine biodiversity protection, and freshwater ecosystem conservation. ANPIWWF also speaks out in favour of promoting sustainable consumerism and addressing climate change.

Sons em Trânsito: A Case Study on Sonic Identity

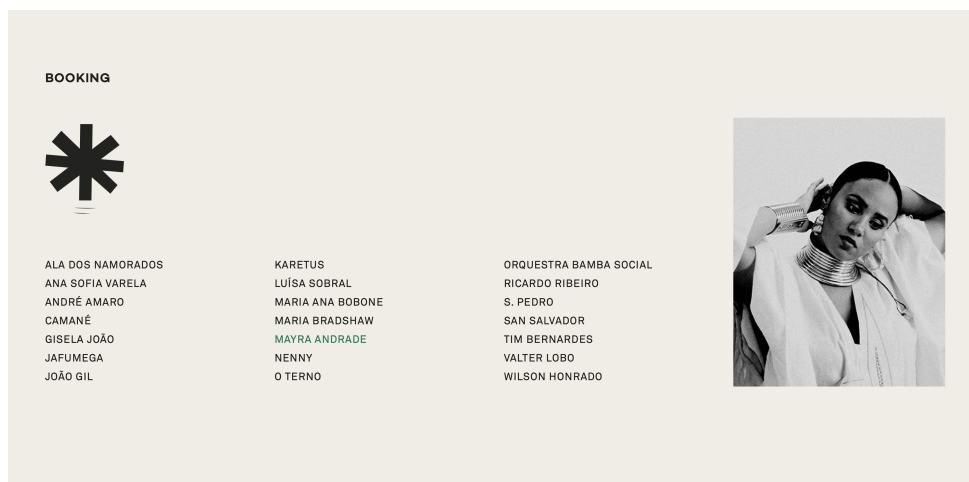


Figure 4.3: Artists Booked by Sons Em Trânsito.

In a significant move towards reviving cultural heritage, the doors of the Cineteatro Capitólio reopened three decades after its closure. The iconic venue, now renamed Cineteatro Capitólio - Teatro Raul Solnado, came under the direction of "Sons em Trânsito". Vasco Sacramento, the director of "Sons em Trânsito", expressed immense pride and responsibility in obtaining the five-year lease for the theater ([Sons em Trânsito, 2018a](#)). He emphasized the venue's potential for diverse configurations, from standing room to seated arrangements, filling a notable void in Lisbon for mid-sized events, as there are in many cosmopolitan cities worldwide. Highlighting his vision for the theater, Sacramento mentioned the aim to be complementary rather than competitive, fostering collaborations citywide and countrywide, engaging younger audiences, and expanding major events in Lisbon, like Eurovision and Web Summit. Catarina Vaz Pinto, Lisbon's culture councilor, praised *Sons Em Trânsito's* multidisciplinary approach, emphasizing its alignment with Lisbon's cultural ecosystem ([Sons em Trânsito, 2018a](#)).

Moreover, the Cineteatro Capitólio - Teatro Raul Solnado is not just a key piece of Lisbon's cultural tapestry, it also holds significant architectural importance. Emblematic of modernist architecture in Lisbon, the venue has been classified as a Property of Public Interest since 1983. Through the 1930s to the 1980s, this theater played a crucial role in national artistic production, hosting luminaries such as Raul Solnado, the theater's namesake, and many other iconic artists ([Sons em Trânsito, 2018a](#)).

However, as 2024 approaches, "Sons em Trânsito" prepares to leave Cineteatro Capitólio and has embarked on a new venture in Oeiras. They plan to establish a state-of-the-art "creation space" for artists, equipped with rehearsal rooms and recording studios for both sound and video. With this endeavor, they aim to address the shortage of such facilities, especially in Lisbon ([Agência Lusa, 2023](#)). While their term at Capitólio emphasized giving a platform to emerging Portuguese artists, the new project will focus on fostering musical creativity and content creation in an era dominated by digital and social media.

4.1.1 Brand Identity and Message

At the heart of "Sons em Trânsito" (SET) lies a DNA forged by core values that have elevated the brand into a realm of respect and recognition both nationally and internationally. This passionate perspective was further illuminated during an interview with João Castro, a member of the communication department ([João Castro - Interview](#)). He elucidated the core values of SET, which are **Loyalty, Commitment, Integrity, Growth, Responsibility, and Respect**. Navigating the expansive world of music, SET's audience is as vast as the melodies that reverberate through time and culture. Recognizing music's universal appeal, their target is an expansive audience spectrum, closely linked to the artists they represent, especially those passionate about Portuguese music.

Yet, while music may be borderless, the brand's operational activities are meticulously divided into compartments. Their management and booking activities can be easily distinguished from one another. The focus of SET's commitment to artists falling under the booking domain is concert sales and show preparation. For those artists who are completely represented by them, however, the scope of their engagement expands to include not only concert scheduling but also strategic career planning, record publishing, working with businesses on advertising campaigns, and other forms of broad communication and production support. The production of events, both domestically and abroad, is tackled using a customized method, but always with the overall objective of improving the SET brand.

Although the company may not have a catchy tagline to express its values, the statement "Music is our journey" perfectly captures the company's philosophy. SET stands out among other music agencies in the competitive industry. While competing in the national market alongside Primeira Linha, PG Booking, and Lazarus they also compete with industry heavyweights like Universal, Sony Music and Warner Music. Thanks to their 360 degree approach that encompasses booking, agency services, production, and publishing SET stands out as a unique music agency in the national industry.

4.1.1.1 Graphic Identity: Analysis

Rita Solá, one of the creative minds behind *Sons em Trânsito*'s (SET) graphical transformation, was gracious enough to offer insights into this process in an interview ([Rita Solá - Interview](#)). SET, a notable presence in the music industry, initially reached out with a request for a refined visual identity beyond their existing logo and secondary font. This endeavor was born out of the need to standardize graphic communication, simplify publication design processes, and establish a unique visual language that would differentiate SET from the individual branding of its associated artists. The founders of Grafema design studio, Rita Solá and Margarida Pinto ([Grafema, 2023](#)) began the transformation by adjusting the SET logo for greater coherence, especially in the letters S and E (figure 4.1). From there, they understood the importance of crafting a family of pictograms and a distinctive color palette for the brand, subsequently designing templates tailored to the nuances of social media announcements, including event schedules and artist promotions.

Sons em Trânsito: A Case Study on Sonic Identity

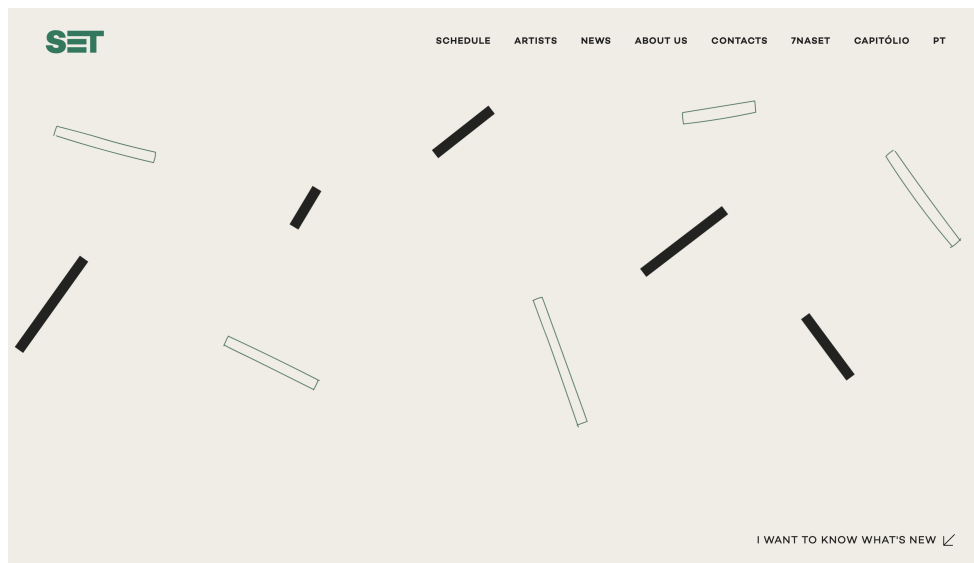


Figure 4.4: Sons em Trânsito Landing Page.

Rita Solá's design methodology, while adaptable, usually starts with understanding a client's needs and referencing inspirations, followed by researching existing visual trends in the same sector. For SET, it was crucial to understand how music brands communicated while ensuring that SET retained a distinct identity amidst the various artists it represented. This project posed a unique challenge for Grafema design studio as it required designing a graphic identity robust enough to represent various artist identities while ensuring the company's branding remained distinguishable. By studying SET's workplace environment and existing branding materials, the team was able to gain insights that informed their approach.

The graphic identity's effectiveness is apparent in its application across various platforms. SET's website delineates its event production, booking, and management services using distinct icons, each imbued with the essence of the brand. This was achieved by cleverly integrating elements of SET's logo, particularly the "E" characterized by three horizontal lines, into the design of the pictograms. In their ongoing collaboration with SET, Grafema continues to develop an array of visual products, from social media posts to vehicle branding. This consistent and vivid visual identity not only enhances SET's brand recall but also effectively differentiates the company's communications from that of individual artists and other competitors.

4.1.1.2 Sonic Identity: Analysis

Since its inception in 2002, "Sons Em Trânsito" (SET) has rooted its identity firmly within the Portuguese music scene. While the artist's representation has been their core strength, they have not been as proactive in establishing a unique sonic identity in their communication. Their behind-the-scenes consistent operation characterizes their brand identity. The new shift in their communication strategy, aiming to distinguish SET from competitors and even from their own artists, signals a self realization ([Rita Solá - Interview](#)). This growing prominence can become even more robust if it is reinforced with a unique sonic identity, capitalizing on their strong presence across digital mediums ([Minsky and Fahey, 2017](#)).

One intriguing element in SET's branding was its 7naSET videos. The 7naSET concert series emerged as a signal of hope during the COVID-19 pandemic in the summer of 2021. By bringing together both renowned and emerging artists, SET showcased its unwavering commitment to supporting and uplifting national talent during these challenging times ([Sons em Trânsito, 2022a](#)). Their choice of using a copyright free track in the opening and closure of every concert over a song from one of their artists was a deliberate decision ([João Castro - Interview](#)). Although this decision prevented any internal divergence given the wide array of genres they represent, it also highlighted a potential inconsistency. The chosen music did not echo SET's brand ethos or align with the diverse concert experiences, be it a pop ensemble or an electronic dance music extravaganza. This choice is intriguing given the agency's claim that artists are central to its mission. When it comes to sonic and communication decisions, they stem from the SET's communication department itself but there is no strategic guidelines ([João Castro - Interview](#)). As we have seen in the previous chapters leaving this choices without guidance can create inconsistencies in communication. Furthermore, the consistency in the visual branding across the project, thanks to Grafema design studio, only makes this sonic inconsistency more noticeable.

Navigating the intricate realm of voice branding and musical selections for concert promotions is not a straightforward process for SET ([João Castro - Interview](#)). Often, these decisions are intricately tied to the artists themselves, who bring their own distinct preferences to the table. Balancing the multifaceted expectations of artists, audiences, and brand identity can be challenging. Typically, SET collaborates with three distinct voices to communicate their events, two female and one male. These voices resonate with different promotions, ensuring versatility in their communication. In the rapidly evolving digital space of TikTok, SET has adopted a modern approach, leveraging A.I. text-to-speech voices to engage with younger audiences. Beyond these communication channels, SET once curated compelling Spotify playlists that encapsulated various moods, showcased their new music, highlighted their artists, celebrated Portuguese music, and promoted their festivals. These playlists were a testament to SET's commitment to fostering a rich musical community. However, this initiative seemed to have put on a hiatus since May of 2022, leaving followers in anticipation of its potential revival ([Spotify User: Sons em Trânsito, 2022, 2022](#)).



Figure 4.5: Tiago Nacarato in Viana Bate Forte 2022.
Photography by João Vilarinho provided by "Sons em Trânsito".

"Sons em Trânsito", an agency deeply immersed in musical events, is yet to fully harness the potential of sound in their brand communication. Their involvement in organizing and producing festivals, tours, and brand partnerships with musicians gives them a platform that few can rival. The opportunity here is vast. A unique sonic identity could resonate across these platforms, amplifying their presence. Their campaign promotions for artists' singles underscore their mastery in the field. These songs often dominate radio stations and streaming platforms in Portugal. SET's strength lies in its ability to create hits, a testament to its deep understanding of the Portuguese musical landscape. Through the festivals and their strategic use of social media, including that of their artists, SET actively promotes music culture in Portugal. This dual promotion strategy, where they support both their artists and the broader musical landscape, has cemented their position in the industry.

In conclusion, while "Sons em Trânsito" has made significant strides in the Portuguese music industry, their journey in crafting a consistent sonic identity has just begun. Given their vast experience and deep connections within the industry, the road ahead looks promising. And while SET has been relatively hesitant in harnessing the power of a distinct sonic identity thus far, there's an acknowledgment of its potential gravity. The agency perceives it as a potential differentiator, a subtle yet powerful tool to further imprint SET's distinctive mark in the national musical landscape. The potential of a sound logo, combined with a consistent sonic identity across their communication, could elevate SET to unprecedented heights in the Portuguese musical scene.

4.1.2 Competition Analysis

As we have seen in the dynamic world of music industry, an agency's identity is not just about a visual presence. Sound branding, which finds its roots in the artist catalogue of an agency, is an essential component that allows musical agencies to stand out against their competitors. It shapes how audiences perceive them and adds a unique flavour to their brand. Just as every song has its own melody and rhythm, every agency has its own sonic signature, and this begins with the artists they represent.

While the majority of competitors in this landscape proudly exhibit graphical logos, this does not necessarily translate to a comprehensive identity. Such an identity does not just represent the brand, it should encapsulate its ethos, aspirations, and the unique services they offer. This distinction is critical when comparing "Sons Em Trânsito" (SET) with its contemporaries.

SET is not just another player in the music scene of Portugal, it is a distinctive entity. Offering an exhaustive range of services, SET provides artists with the luxury of relying exclusively on its expertise, from career management to brand development and event production. This holistic approach sets SET apart. While competitors like Primeira Linha, PG Booking, and LAZARUS, along with industry giants such as Universal, Sony, and Warner, have carved out their niches, many focus mainly on specific tasks. In contrast, SET offers a complete suite, ensuring that an artist's every need is addressed under one roof.

As we delve deeper into this chapter, we will explore the strategies these competitors employ and identify the gaps and opportunities that SET can leverage to amplify its unique position in Portugal's sonic landscape.

4.1.2.1 Primeira Linha: An Insight

Primeira Linha stands as a testament to the collaborative efforts of two industry experts, Pedro Barbosa and João Dinis. Specializing in both national and international bookings, the agency is at the forefront of artist representation in the Lusophone world ([Primeira Linha, 2023](#)).

The artists under Primeira Linha's banner are predominantly Portuguese speakers, with a significant presence from Brazil and a notable representation from Portugal. Some of their distinguished artists include Miguel Araújo, João Só, Os Quatro E Meia, Natiruts, Bárbara Tinoco, David Fonseca, Lenine, among others ([Primeira Linha, 2023](#)). The inclusion of such talent underscores Primeira Linha's commitment to fostering and promoting Lusophone music, both within Portugal and on the global stage.

In the age of digital media, Primeira Linha harnesses the power of social platforms to their advantage. Their presence on Facebook and Instagram is not merely about social visibility but a holistic representation of their artists. From concert schedules and awards to media appearances and vital concert alerts, they ensure that their audience is well informed and engaged ([Primeira Linha, 2023](#)).

A striking element of their digital footprint is their consistent use of a coherent graphical identity. Monthly schedules detailing their shows are laid out with meticulous attention to design, ensuring that their brand is not only recognized but also associated with quality and consistency ([Primeira Linha, 2023](#)). Complementing this identity is their distinctive graphical logo, another testament to their focus on a robust brand presence.

4.1.2.2 PG Booking: A Closer Look

Established in 2015, PG Booking has anchored itself with a mission to lead Portuguese music and artists onto the stage. They firmly believe that the stage is the ideal platform for music to be shared and deeply felt. Powered by an experienced team with countless miles traveled and profound insights into the industry's nuances, PG Booking works relentlessly. Every day, they strive to assist their artists in reaching their ambitions and carving out a successful career trajectory ([PG Booking, 2023](#)).

Offering a comprehensive spectrum of services, PG Booking specializes in personalized career management, event scheduling, show production, strategic marketing initiatives, and communication consultancy ([PG Booking, 2023](#)). Their primary objective resonates with their commitment to provide unparalleled support to their artists. By doing so, they ensure that the artists can focus wholeheartedly on their passion of crafting and performing music.

The agency's portfolio includes some of the finest national artists, including musicians like Rui Veloso, Tito Paris, Expensive Soul, Nelson Freitas, Jura, Iolanda, Mário Pacheco, and many more ([PG Booking, 2023](#)). In addition to representing established names, PG Booking is also attuned to the industry's pulse, scouting and investing in promising talents. Their philosophy transcends conventional agency dynamics, PG Booking perceives itself as an extension of the artists they represent, both within Portugal's borders and beyond.

In the digital realm, their engagement strategy on platforms like Facebook and Instagram centers around broadcasting their artists' concerts and unveiling new music to the audiences. While they are equipped with a graphical logo, PG Booking's brand identity does not delve deeply into specific graphical or sonic trademarks ([PG Booking, 2023](#)). This may be indicative of their approach, emphasizing the raw, unfiltered essence of the artists they represent.

4.1.2.3 Lazarus Agency: A Modern Beacon in Music Representation

From the vibrant city of Aveiro in Portugal emerges Lazarus, an independent artist booking agency echoing a fresh approach to artist representation. With an expanding digital footprint spanning Facebook, Instagram, LinkedIn, and the trending platform TikTok, Lazarus aims to bring a modern approach to the music industry.

Behind Lazarus stands Artur Figueiredo, a man with a vast experience. Having dedicated 13 years of his career to "Sons Em Trânsito", Artur's journey has been a complete experience in the music business. From starting in catering to dabbling in production, taking up roles as a tour manager, transitioning to an agent, leading projects, establishing and managing a festival, Artur's multifaceted experiences in the music realm culminated in the inception of Lazarus in 2020. This new venture aims not only to represent national artists but also to uplift and showcase the flourishing talent in Aveiro ([Diário de Aveiro, 2020](#)).

The agency's online engagement strategies are varied and dynamic. On platforms like TikTok, Facebook, and Instagram, they keep their audience updated of their artists' latest concerts, milestones, media features, and crucial updates regarding concert postponements or cancellations ([Lazarus, 2023](#)). A unique touch to their Instagram strategy is their dedication to foster community engagement. By sharing intriguing trivia about their artists, and having shared daily song recommendations, and curated playlists featuring their artists' creations, they blend education with entertainment, ensuring that their audience stays connected and informed.

In the vast ocean of sound branding, Lazarus takes a distinct approach. Instead of anchoring their identity in a particular sonic signature, they allow the diverse selection of their artists to define their auditory presence. Visually, however, they have carved a clear niche for themselves. Lazarus's graphic identity is underlined by their distinct logos, logo variations, and a carefully chosen color palette, ensuring a recognizable and consistent presence across platforms ([Lazarus, 2023](#)).

Lazarus's portfolio includes some industry's remarkable artists, including Capitão Fausto, Tiago Bettencourt, Peixe (from Ornatos Violeta, and Pluto), Nishat Khan, Da Chick, Conjunto Cuca Monga, and We Trust (project from André Tentugal), among others ([Lazarus, 2023](#)). These artists, under the wing of Lazarus, are set on a trajectory that promises growth, innovation, and a bright future in the music industry.

4.1.2.4 Understanding Record Labels

Record labels are essential institutions to the production, distribution, and marketing of music recordings and videos. Beyond this, they are involved in talent scouting, artist development, and contractual processes (Allen, 2007). While they offer artists significant exposure and resources, collaboration has historically led to issues concerning creative rights. Artists often rely on labels to broaden their reach, market albums, and gain media exposure. In the crowded mainstream music arena labels ensure that their tracks are played across diverse platforms from streaming services to radio and television. Record labels also bring aboard publicists to ensure artists enjoy favorable media coverage and facilitate merchandise availability across diverse outlets (Allen, 2007). Historically, the label in the center of vinyl records, displaying pertinent information and the manufacturer's name, gave birth to the term "record label" (Online Etymology Dictionary, 2023).

Record labels manifest in varied sizes and scopes. They can be localized, independent organizations sometimes called "indie" or colossal companies nested within international media conglomerates, and everything in between (Jackson, 2013). The Association of Independent Music (AIM) uses a specific criterion to categorize a 'major': any multinational entity (inclusive of its group companies) possessing over 5% of global market sales of records or music videos. Since 2012, the titans in this space are Universal Music Group, Sony Music Entertainment, and Warner Music Group. Collectively, these major labels, as per AIM's 2014 estimate, own a staggering 65-70% of the global market (Wenham, A., 2014). The major labels bring undeniable resources to the table. From financial backing, production awareness, marketing firepower to distribution logistics, they offer an astounding suite of services to artists. However, in exchange for their support, majors often require a share of the revenue and have historically faced controversies over issues related to creative freedom (Jackson, 2013).

Artists often collaborate with different entities for specific needs. While record labels focus on music production, promotion, and distribution on the other hand booking agents and managers specialize in orchestrating live performances, contract negotiations, and steering an artist's career path (Allen, 2007). This division ensures artists get specialized expertise from both sides, resulting in a compelling growth strategy. It is not uncommon, for artists to be represented both by a music agency and one of the 'big three' labels simultaneously as you may notice next.

4.1.2.5 Universal Music Portugal: A Sonic Powerhouse

Universal Music Portugal (UMP) stands as a subsidiary of the Universal Music Group (UMG), a global titan in the music entertainment sphere with a footprint in over 60 countries. UMP is not merely a reflection of its parent company but a powerhouse in its own right. It offers an expansive suite of activities ranging from music publishing, artist management, and booking, to merchandise creation, e-commerce, and brand partnerships. With an illustrious catalog, UMP's core mission shifts around discovering and nurturing talent, producing and globally distributing music, and planning and overseeing artist careers ([Universal Music Portugal, 2023a](#)).

The label is home to a diverse array of artists including Ivandro, João Só, Gisela João, Branko, Beatbombers, António Zambujo, and many more. Leveraging its vast reach, UMP offers unique experiences for fans through contests on their website, where they can win opportunities to meet or watch concerts of their favourite artists. Their promotional efforts may be found across major platforms such as Facebook, Instagram, TikTok, and Twitter. Twitter stands as their news hotspot with the tagline "Tweets musicais para os fãs dos nossos artistas." (which stands for "Musical tweets for our artists' fans." in Portuguese). The content consistency across these platforms is remarkable, promoting new releases, live shows, artist trivia, influencer content, press appearances, and contests. Their TikTok primarily offers a behind the scenes view, highlighting live concerts and promotions ([TikTok User: umusicpt, 2023](#)). Notably, influencers like Zé Vida, a Digital Ambassador for Universal Music Portugal and Digster, amplify their releases on platforms such as TikTok and Instagram ([Instagram User: zepvida, 2023](#)).

Visually, UMP's brand shines through its distinct logo and the uniform design of its Instagram highlights. Digitally, their YouTube channel stands as a testament to their music expertise, showcasing releases and methodically organizing them into playlists ([Universal Music Portugal, 2023b](#)). When it comes to streaming, UMP operates through the Digster platform. Digster, claimed as "expertly curated playlists", taps into Spotify's vast content library. Music fans can immerse themselves in Digster's mood and occasion-based playlists both on their official website and directly via the "Digster Portugal" profile on Spotify.

4.1.2.6 Sony Music Portugal: The Fusion of Global and Local Excellence

Sony Music Portugal operates under the broad umbrella of the Sony Music Group, a colossal conglomerate headquartered in the U.S. and a subsidiary of the Japanese giant, Sony Corporation. Second only to the industry's titan Universal Music Group since 2016. Bernardo Miranda is the current general director of Sony Music Portugal ([Sony Music Portugal, 2023](#)).

Sony Music Portugal showcases an array of both national and international talents. Their portfolio display renowned names like Adele, Beyoncé, Travis Scott, and Tyler, The Creator, as well as beloved Portuguese artists such as Ana Moura, Capitão Fausto, and Dino D'Santiago ([Sony Music](#)

[Portugal, 2023](#)). The presence of global superstars on the Portuguese Sony Music page stems from Sony Music Entertainment's *modus operandi*. Being a "Big Three" record label with a worldwide reach, when an artist signs a deal with Sony Music Entertainment, it often encompasses global representation. However, to tailor to the nuances of individual markets, the vast responsibilities of global distribution, marketing, and promotions are decentralized among regional divisions. In this setup, Sony Music Portugal takes the lead in representing and promoting these international stars specifically for the Portuguese audience, adapting the vast global operations of the larger conglomerate to fulfill local preferences and trends.

Their promotional strategy thrives on a robust online presence across platforms like Facebook, Twitter, Instagram, and TikTok ([Sony Music Portugal, 2023](#)). Prioritizing new music and its visuals, their content spectrum also includes concert snippets, with occasional giveaways like tickets for renowned tours, exemplified by Harry Styles' concerts. Consistency is the cornerstone of their content across platforms. Further, Sony Music Portugal harnesses the power of Filtr for streaming outreach ([Spotify User: filtr.pt, 2023](#)). As Sony Music Entertainment's global playlist brand, Filtr has already captured the attention of over 10 million music enthusiasts, offering curated content on platforms like Spotify, Deezer, and Apple Music ([Staubus, A., 2023](#)).

4.1.2.7 Warner Music Portugal Odyssey

Warner Music Portugal, a descendant of EMI - Valentim de Carvalho in Portugal, inherited the catalog of EMI Music in 2013. As part of the global collective of Warner Music Group (WMG), it thrives as a melting pot of music enthusiasts, technological innovators, and passionate teams committed to making and celebrating music. Operating in over 50 locations globally, Warner Music Group has centralized its diverse reach on a unified website ([Warner Music Group, 2023a](#)).

Artists under the Warner Music Portugal banner span both local and international names, ranging from Portuguese talents like Mariza, Virgúl, Camané, and Salvador Sobral to global superstars like Dua Lipa, Ed Sheeran, and Bruno Mars ([Warner Music Group, 2023b](#)). Their promotional efforts are evident on platforms like Instagram, Facebook, and YouTube, where they showcase new music, music videos, concerts, and even special appearances of their artists in Portugal ([Warner Music Group, 2023b](#)). An intriguing collaboration involved the promotion of the Barbie (2023) film soundtrack, produced by Universal Pictures. Despite a clear brand identity on their website, mirrored by their graphic logo, their social media presence seems less congruent in terms of visual consistency. On YouTube, apart from artist playlists and new releases, Warner Music Portugal notably introduced "As Aventuras do Vasco" (which stands for "Vasco's Adventures" in Portuguese) and is a narrative collaboration with Oceanário de Lisboa (Lisbon Oceanarium) ([Oceanário Vasco, 2023](#)), creating the mascot Vasco and detailing his adventures ([Warner Music Portugal, 2023](#)).

When it comes to streaming, Warner Music Group has partnered with Topsify. Topsify, renowned for its expertly crafted playlists spanning diverse moods and genres, keeps its collections updated to accommodate dynamic musical tastes. Beyond its global presence, Topsify tailors specific playlists for the Portuguese audience, ensuring a local touch to its wide-ranging offerings (Topsify, 2023).

4.1.2.8 Sound Strategy: The Playlist Revolution

In 2012, Spotify's desktop application became the battleground for music giants like Universal Music Group (UMG), Warner, and Sony Music, each competing to launch influential playlist brands. Among these contenders, Sony Music Sweden's brainchild, FILTR, curated by Jacob Herbst and Mark Dennis, emerged as a disruptor. Within a year of its inception, FILTR commanded an audience of 500,000 followers, challenging its competitors, UMG's "Digster" and Warner's "Topsify." (Staubus, A., 2023).

What set FILTR apart was its visionary approach. Instead of confining their playlists to Sony's repertoire, as was the norm with Warner and UMG, FILTR opted for diversity. They curated an eclectic mix, welcoming tracks from all major labels. Herbst aptly summarized their ethos: "We wanted an instrument to improve our market share." This expansive strategy, coupled with targeted paid advertising, propelled FILTR to the apex of Spotify playlist brands (Staubus, A., 2023).

Habib, K. (2023) tasked with crafting Sony Music France's brand identity across streaming platforms, implemented an intricate digital strategy. Beyond merely establishing a brand, the goal was to foster enduring relationships with listeners, create fresh listening habits, and ensure consensus within the Sony community. Integral to Habib's strategy was the production of captivating visual content. Innovative mini-games, like 'Guess the song!', and engaging paid content magnified user engagement. Moreover, the synergy between FILTR and Sony's artist portfolio amplified the brand's reach (Habib, K., 2023). Artists were not only active brand ambassadors, promoting FILTR on social media and endorsing specific hashtags, but they also took over playlists, sharing their musical tastes with their fans.

Media partnerships further amplified FILTR's resonance. Collaborations with magazines and niche bloggers not only showcased FILTR's playlists but also spawned new ones, creating a symbiotic relationship benefiting both brands. Live tweeting from major music events, participating in music festivals, and strategically timed newsletters solidified FILTR's status as a music connoisseur, ensuring its presence was felt both online and offline (Habib, K., 2023). The FILTR story underscores the power of a well-executed strategy. By prioritizing quality over loyalty to a single label, embracing diverse digital channels, and continuously innovating, FILTR not only ascended the Spotify playlist hierarchy but also redefined the parameters of success in the playlist domain (Staubus, A., 2023). Today, with dedicated Spotify and YouTube profiles for over 20 countries, FILTR stands as a testament to Sony's adaptability and foresight in the ever-evolving world of music.

Today Spotify's in house editorial team curates some of the most influential playlists on the platform, boasting millions of followers. These playlists, such as Today's Top Hits, Rap Caviar, New Music Friday, Discover Weekly, and Release Radar, not only shape music trends but also significantly impact an artist's streaming metrics. The personalized nature of Discover Weekly and Release Radar sets them apart from third-party offerings like those from FILTR, Digster, and Topsify. In the realm of followers and impact, Spotify's editorial selections are often unparalleled.

Beyond Spotify's curated collections and major label playlists, the music scene has many noteworthy playlist creators. Notable names include Indiemono, Lofi Girl (formerly known as ChilledCow), Majestic Casual, Proximity, and Selected. The world of playlist curation is dynamic, with emerging curators and evolving trends. Staying updated on this landscape is crucial for the promotion and exploration of fresh music.

Prominent media brands like Pitchfork, Rolling Stone, curate playlists echoing their music critiques. Many artists also create playlists, sharing their inspirations and favorites. Key industry figures, DJs, and influencers often craft influential playlists. Furthermore, numerous user generated playlists, crafted by everyday listeners, gain substantial traction due to their unique curation, regardless of brand promotion.

4.1.2.9 Key Lessons from the Competitive Landscape of Music Agencies

The world of holistic branding in the music industry is transitioning rapidly, prioritizing not just visual imagery but soundscapes that differentiate brands. Major conglomerates like Sony and Warner Bros have harnessed the power of sonic branding across various electronic products and iconic movie intros. While they have cultivated distinct sonic identities, it is surprising that this philosophy has not been consistently applied to their music arms. Their profound influence on the music industry provides them with a golden opportunity. By enhancing sonic branding in their music entities, they could set a fresh precedent, deepening their engagement with audiences and amplifying their unique brand identity.

As digital platforms gain prominence, playlists have transformed into powerful tools of music discovery and promotion. Major labels recognize the inherent power of playlists, evolving as curators to ensure their artists are not only prominently featured but also exposed to vast audiences. The surge of playlists by entities like Spotify, independent curators, and even individual artists or DJs underscores their crucial role in shaping music trends. For major labels, it is not just about promoting their tracks but understanding the listener's journey. As user preferences lean towards personalized and uniquely curated content, the industry's shift towards playlist curation and promotion seems inevitable.

SET is uniquely positioned in the vibrant Portuguese music landscape. With its extensive range of services, it can offer artists support that goes beyond what many competitors provide. In an environment where agencies prioritize digital engagement and hold dual aspirations of promoting regional talents while making a global impact, SET can leverage its expansive services to fill potential gaps. The agency can stand out from the major conglomerates by creating a distinct sonic identity, amplifying its brand differentiation. Furthermore, embracing the playlist revolution, they can curate and promote content that not only showcases their artists but also establishes SET as a trendsetting force within and beyond Portugal.

The competitive landscape of the music industry in Portugal exemplifies the importance of collaboration, be it amongst industry veterans or through the synergistic blending of diverse experiences. Coupled with this, a robust digital strategy is no longer optional. The emphasis on engaging content, ranging from artist highlights to trivia, and the use of platforms from Facebook to TikTok, illustrates a collective effort to reach and engage a broad demographic. For any agency or label, understanding this dual approach: collaboration in the real world, and vigorous digital engagement in the digital domain, will be an instrumental advantage. The music industry's dynamism is reflected in its ability to balance regional pride with global aspirations. Agencies and labels understand the significance of localized content, whether it is the specific taste preferences of the Portuguese audience or the individual nuances of a city like Aveiro. Yet, there's a clear vision of casting a wider net, aiming for international recognition. This dual focus ensures that while roots remain grounded in local cultures, the branches reach out, absorbing global trends and influences, creating a rich tapestry of sound that resonates universally.

In summary, the Portuguese music industry is at a crossroads of tradition and innovation. As the lines between regional and global become increasingly blurred, there's a collective thrust towards a future that values sonic identities, embraces digital platforms, and recognizes the power of collaboration. The role of playlists, both as tools of discovery and barometers of taste, is undeniable, offering both challenges and opportunities for artists, agencies, and labels. In this evolving soundscape, agencies like SET, backed by their unique propositions and guided by industry trends, are ready to make a significant mark.

4.1.3 Sound Branding Proposal

"Sons em Trânsito" (SET) is positioned distinctively in the Portuguese music scene, offering an expansive range of services and comprehensive support to artists. To further strength their unique brand proposition, it is crucial to delve deeply into SET's brand essence, reflecting its commitment to both regional talent and broader horizons. A well defined brand essence will encapsulate the values, emotions, and characteristics that define SET, working as the bedrock for the subsequent sonic identity.

To translate this essence into to sonic world, the creation of a Sound Logo and Sonic DNA for SET is of prime importance. A Sound Logo would be a short, memorable motif or sequence, acting as an immediate aural recognition of the SET brand, much like its visual logo. This will be complemented by a flexible Sonic DNA which is a broader sonic palette that encompasses a spectrum of sounds, melodies, rhythms, and tones that resonate with SET's brand identity. To ensure longevity and consistency, a road map must be drafted. This road map will detail the strategic deployment of the Sound Logo and Sonic DNA across various touchpoints, ensuring a cohesive and recognizable sonic experience for all who interact with the SET brand.

4.1.3.1 Touchpoints Analysis

Touchpoints serve as the threads that bind the brand and its audience. Touchpoints provide opportunities for SET to deploy its sonic identity, ensuring a harmonious and consistent sonic experience. Analyzing these points of contact becomes essential for a holistic sonic branding strategy, and in SET's context, a **Sonic Engagement Map** can be envisioned as follows:

Digital Domain: The digital world is an ever expanding frontier for brand engagement. Platforms such as Facebook, Instagram, TikTok, and YouTube have become crucial for SET's engagement strategy. To foster a deep connection, the sonic logo and brand voice should be seamlessly integrated into every digital post, story, or video. For instance, after movies, which capture the spirit and essence of SET's events, should prominently feature the sonic DNA, making it a consistent, recognizable motif for viewers.

Television: When it comes to commercials, the brand voice should be unmistakably SET. The auditory elements, especially the sonic logo, need to be subtle yet impactful, ensuring that even a brief engagement on TV imprints SET's sonic identity in the viewer's mind.

Radio Spots: Radios offer a purely sonic experience, making them an ideal platform to capitalize on the brand's sonic DNA. The brand voice in radio spots should be instantly recognizable as SET, ensuring that listeners can identify and associate with the brand even in the absence of visual cues.

Live Events: Live events are immersive experiences, and the sonic branding should amplify this immersion. Utilizing the public address system, the sonic logo can be integrated into announcements, creating a sonic watermark for the event. Additionally, SET playlists, curated with songs that resonate with the brand's sonic DNA, should set the mood before and after shows, ensuring that the audience remains engaged with SET's essence throughout the event's duration. Furthermore, showcasing SET aftermovies during live events, especially those that prominently feature songs in line with SET's sonic DNA, not only promotes the brand but also solidifies the sonic branding in the audience's collective memory.

By analyzing and meticulously integrating the sonic identity across these touchpoints, SET can ensure a consistent brand experience, fortifying its unique position in the music landscape.

4.2 Development

4.2.1 Conceptual Journey

The musical essence of SET is enriched by a myriad of artists that echo the brand's values and ambitions. This assembly of artists primarily comprises vocalists, many of whom are idolized in the Portuguese and Lusophone music spheres. A significant number are famed for their evocative Fado renditions, while others stand tall as Pop legends within the Portuguese musical landscape.

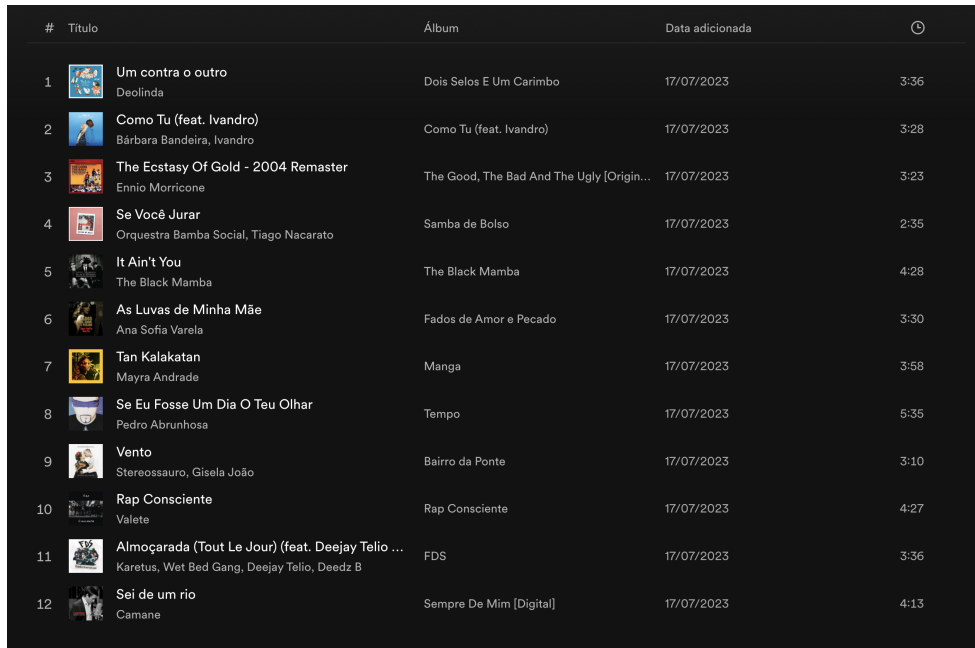
SET's portfolio resonates with a vast and eclectic array of musical genres, showcasing their commitment to embracing global sounds while maintaining a predominant Portuguese influence. Many of these genres are widely recognized and popular, with artists representing the likes of Pop, Hip Hop, Singer/Songwriter compositions, Folk, Rock, Pop-Rock, and Soul/Jazz, which have a massive appeal in the global music scene.

The African essence is also palpably felt, as artists immerse in the depths of African Rhythms, Afrobeats, as well as the unique sounds of Angolan and Capeverdean rhythms, bringing the heart-beat of the African continent into SET's fold. The vibrant and colorful influences of Brazil and South America come alive with genres like Bossa Nova, samba, and MPB (Brazilian Popular Music). These rhythms, coupled with the fiery undertones of Latin-American genres, contribute to SET's rich and diverse character.

Venturing further, their portfolio delves into a myriad of other genres such as R&B, indie, erudite music, blues, funk, and orchestral/classical compositions, all of which bring unique flavours and add depth to SET's extensive range. In terms of more niche musical influences, SET does not shy away from the less mainstream but equally intriguing sounds. This includes the playful and educational tones of children's music, the mystical vibes of trance, the rebellious notes of choral punk, global vocalese, and the mathematically driven patterns of math-rock constructions. Moreover, the haunting melodies of modern Occitan troubadours and the pulsating beats of electronic dance music further diversify SET's portfolio.

Deep-rooted in the cultural fabric of Portugal, the evocative tones of Fado and the soulful strains of Cante Alentejano stand in SET's offerings, emphasizing their dedication to preserving Portugal's rich musical heritage. This Portuguese influence, ranging from Portugal's Portuguese to Brazilian Portuguese and Cape Verdean Creole, is salient. As these artists seamlessly blend global genres, they further underscore SET's commitment to world music. The essence of Portuguese Popular Music weaves this array of genres into a coherent narrative of sound, with language acting as a unifying element, the majority express their artistry in Portuguese. Notably, since its inception in 2002, SET has collaborated with artists shaping music's landscape for over three decades, highlighting their dedication to both timelessness and evolving musical craftsmanship.

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#	Título	Álbum	Data adicionada	
1	 Um contra o outro Deolinda	Dois Selos E Um Carimbo	17/07/2023	3:36
2	 Como Tu (feat. Ivandro) Bárbara Bandeira, Ivandro	Como Tu (feat. Ivandro)	17/07/2023	3:28
3	 The Ecstasy Of Gold - 2004 Remaster Ennio Morricone	The Good, The Bad And The Ugly [Origin...	17/07/2023	3:23
4	 Se Você Jurar Orquestra Bamba Social, Tiago Nacarato	Samba de Bolso	17/07/2023	2:35
5	 It Ain't You The Black Mamba	The Black Mamba	17/07/2023	4:28
6	 As Luvas de Minha Mãe Ana Sofia Varela	Fados de Amor e Pecado	17/07/2023	3:30
7	 Tan Kalakatan Mayra Andrade	Manga	17/07/2023	3:58
8	 Se Eu Fosse Um Dia O Teu Olhar Pedro Abrunhosa	Tempo	17/07/2023	5:35
9	 Vento Stereosauro, Gisela João	Bairro da Ponte	17/07/2023	3:10
10	 Rap Consciente Valete	Rap Consciente	17/07/2023	4:27
11	 Almoçoarada (Tout Le Jour) (feat. DeeJay Telio ... Karetus, Wet Bed Gang, DeeJay Telio, Deedz B	FDS	17/07/2023	3:36
12	 Sei de um rio Camane	Sempre De Mim [Digital]	17/07/2023	4:13

Figure 4.6: SET's Sonic Mood Board - (Group B).

4.2.1.1 Sonic Mood Boards to Echo Brand Identity

With the previous knowledge multiple playlists were curated, striving to capture the deep essence of SET's identity. We chose Spotify as our platform, given its status as the most widely used on-line streaming service, ensuring accuracy and comprehensiveness in the queries made during our investigation. By filtering through some of the most popular tracks from each artist, we distilled our selection down to a core playlist of 10 songs that encapsulate SET's sonic world.

While certain top performing songs were set aside, the primary focus was on tracks that best represented SET's expansive portfolio. In figure 4.6 you may see the handpicked 10 songs that embody SET's prevailing sonic identity, based in their portfolio. Two additional songs were incorporated as strategic baits to gain deeper insights into the perception of SET's core values and to draw parallels with the other selections. Specifically, song numbers #3 and #10 served this purpose: the first, a cinematic and epic musical piece; the second, a fusion of modern sounds with traditional Portuguese Fado.

4.2.1.2 Workshops: Collaborative Insight Refinement

For a more holistic and robust understanding of the brand's sonic identity, two focused study groups were conducted, each comprising of six participants. Transitioning from traditional workshops due to scheduling constraints, these participants engaged in an online questionnaire experience (Appendices B and C) to measure perceptions related to SET's core values after an initial virtual meeting that introduced the project's objectives.

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#	Título	Álbum	Data adicionada	🕒
1	 O Barco Vai De Saida Fausto	Por Este Rio Acima (22)	3/07/2023	3:44
2	 Ira Para Quê? EUCLIDES	Ira Para Quê?	3/07/2023	2:45
3	 Time Hans Zimmer	Inception (Music from the Motion Picture)	3/07/2023	4:36
4	 Ver o Mar - Versão Barco João Erbetta, Leandro Lima	Coisa Mais Linda Season 1 (Original Mus...	3/07/2023	1:29
5	 Dear Simone Jacob Banks	The Monologue	3/07/2023	4:54
6	 M.F. Aldina Duarte	Apenas O Amor	3/07/2023	3:21
7	 NAFÉ Branko, ÉLLÄH	OBG	3/07/2023	3:13
8	 Encosta-te a mim Jorge Palma	Voo Nocturno	3/07/2023	4:23
9	 Eu Te Pertença Stereosauro, DJ Ride, Holly, Amália Rodrigues	Bairro da Ponte	4/07/2023	3:44
10	 Júlio César Regula	Ouro Sobre Azul	3/07/2023	2:58
11	 Acontece Mastiksoul, Los Manitos	Acontece	3/07/2023	3:15
12	 Um Homem Na Cidade Carlos Do Carmo	Um Homem No Mundo	3/07/2023	4:02

Figure 4.7: SET's Parallel Mood Board - (Group A).

Group A was an internal team composed of four members from "Sons em Trânsito" (SET) and the Grafema Team, both of whom played critical roles in shaping SET's Graphical Identity. To ensure an unbiased evaluation, this group was exposed to a mood board specifically designed to resonate with the aesthetics and popularity of the SET's Sonic Mood Board, but crucially, without any tracks from SET artists 4.7. This precautionary step was taken to prevent any potential discrepancies that personal connections or biases towards the artists might introduce.

On the other hand, Group B, more external in nature group consisted of six participants who did not have any specific affiliations with "Sons em Trânsito". They were presented with SET's sonic mood board from 4.6 that predominantly featured tracks from SET artists, specifically, 11 out of the 12 tracks. The singular exception being the cinematic bait.

Both mood boards were diligently crafted to be aesthetically cohesive and to reflect comparable popularity levels among artists and songs. This alignment ensured the possibility of establishing meaningful parallels between the results from both groups. Links to the mood boards are available through appendices B and C.

The primary objective of this structured study was to evaluate and understand how both these groups perceived SET's fundamental values: **Loyalty**, **Commitment**, **Integrity**, **Growth**, **Responsibility**, and **Respect**. Each song on the mood board was rated on a scale from 0 (indicating no correlation with the value) to 10 (indicating a complete alignment with the value). These on-line engagements, therefore, were not just mere sessions but a strategic attempt to refine insights collaboratively. They aimed to delve deeper into how sound, when rightly curated, can resonate harmoniously with the brand's ethos and messaging.

4.2.1.3 Drawing parallels between each pair of songs from Group A and B (respectively):

1. "O Barco Vai De Saída" - Fausto & "Um contra o outro" - Deolinda:
Both tracks exude a sense of Portuguese traditionalism. While Fausto sings of the sea, Deolinda uses modern elements to craft a folk-pop tune that remains deeply rooted in the country's musical heritage.
2. "Ira Para Quê?" - EU.CLIDES & "Como Tu (feat. Ivandro)" - Bárbara Bandeira, Ivandro:
Contemporary tracks that delve into personal introspection. They both lean into smooth production and emotive vocals, presenting modern takes on love and reflection.
3. "Time" - Hans Zimmer & "The Ecstasy Of Gold - 2004 Remaster" - Ennio Morricone:
Cinematic scores that transport listeners. Zimmer's "Time" captures melancholy and hope, while Morricone's piece is a dramatic crescendo filled with tension and release.
4. "Ver o Mar - Versão Barco" - João Erbetta, Leandro Lima & "Se Você Jurar" - Orquestra Bamba Social, Tiago Nacarato:
Both tracks embark on a distinct Brazilian odyssey. While João Erbetta and Leandro Lima encapsulate the reflective essence of Bossa Nova, Orquestra Bamba Social and Tiago Nacarato transport listeners into the vibrant core of samba rhythms.
5. "Dear Simone" - Jacob Banks & "It Ain't You" - The Black Mamba:
Both tracks dwell in the realm of soul and R&B. They resonate with raw emotion and authenticity, with vocals that can pull your feelings.
6. "M.F." - Aldina Duarte & "As Luvas de Minha Mãe" - Ana Sofia Varela:
Two touching Fado pieces that evoke deep feelings of nostalgia and "*saudade*"². The singers' voices reverberate with tales of past times and deep-rooted emotions.
7. "NAFÉ" - Branko, ÉLLÄH & "Tan Kalakatan" - Mayra Andrade:
Danceable rhythms and vibrant energies define these tracks. Both fuse traditional world music elements with contemporary sounds to create infectious tunes.
8. "Encosta-te a mim" - Jorge Palma & "Se Eu Fosse Um Dia O Teu Olhar" - Pedro Abrunhosa:
Romantic ballads that delve deep into the complexities of love. Both artists use poetic lyricism and emotive melodies to touch listeners.
9. "Eu Te Pertença" - Stereossauro, DJ Ride, Holly, Amália Rodrigues & "Vento" - Stereossauro, Gisela João:
Stereossauro's unique style shines in both tracks, blending traditional Fado with modern beats. Both pay homage to the old while innovating for the new.

²Saudade is a feeling of melancholy or intensely nostalgic longing for a cherished but absent thing or person. It is frequently linked to the repressed knowledge that one might never again come into contact with the subject of one's longing. A sense of alienation from the thrilling, pleasurable, or joyful feelings they formerly evoked is brought on by the memory of feelings, experiences, locations, or events that are sometimes illusive.

10. "Júlio César" - Regula & "Rap Consciente" - Valete:

Two hip-hop tracks that showcase sharp lyricism and a confident vibe. They resonate with the streets and the pulse of urban Portugal.

11. "Acontece" - Mastiksoul, Los Manitos & "Almoçarada (Tout Le Jour) (feat. DeeJay Telio & Deedz B)" - Karetus, Wet Bed Gang, DeeJay Telio, Deed B:

Energetic and catchy, both tracks captivate with their infectious rhythms and hooks, epitomizing modern Portuguese EDM.

12. "Um Homem Na Cidade" - Carlos Do Carmo & "Sei de um rio" - Camané:

Both are soulful Fado songs that encapsulate the essence of Lisbon. These tracks are evocative and filled with the profound sense of *saudade* that characterizes Fado.

4.2.1.4 Sonic Briefing: Framing the Auditory Essence

This briefing aims to guide SET's sonic journey, ensuring each decision resonates with the brand's essence. From the analysis of the study results (Appendix D), this blueprint will align our sound branding process with the brand core values, staying true to SET's identity.

Key Findings:

- Homogeneity & Cohesion: With minimal detours in ratings (mostly between 0.1 and 1.0), there's an evident homogeneity across the playlists, emphasizing the harmony and consistency in the results of both study groups. Pairs #2, #9 and #11 were the exceptions.

Genres to Avoid:

- Electronic Dance Music (song #11) was least favored by both groups, signaling a diversion from the brand's auditory ethos.
- Tracks #10 resonated poorly, marking Hip-hop and Urban pulse as non-preferred.
- Song #2 in Group B showcased that contemporary pop tunes are out of alignment with our desired sonic vision.

Desired Sonic Characteristics:

- A cinematic and epic aura, as showcased by pair #3, resonates deeply, emphasizing the values of Respect, Integrity, Loyalty, and Commitment.
- Portuguese traditionalism — evoking feelings of nostalgia and 'saudade' — stood out in songs #1, #6, and #12. The profound sense of *saudade* characteristic of Fado and the melancholic strains of the Portuguese guitar were particularly appreciated. These were particularly strongly perceived regarding to Loyalty, Commitment and Responsibility.
- The raw emotion and authenticity of Soul and R&B from songs #5 scored high, specifically for Integrity and Respect.
- Soft, guitar tunes like song #4 from Group A received admiration, indicating a preference for serene, contemplative vibes in regard to Loyalty and Integrity.
- Heartfelt ballads, exemplified by song #8 from Group A, encapsulate the desired essence with raw vocal renditions backed by soft piano arrangements. This song was correlated with Loyalty, Commitment and Responsibility.
- Fusion tracks — combining traditional with modern beats — such as song #9 from Group B and song #7 from Group A, were perceived as Growth oriented.

Strategic Takeaways:

- Tone & Feel: Prioritize cinematic, epic, and deeply emotional music that carries the essence of Portuguese traditionalism strengthening commitment and responsibility.
- Instrumental Preferences: Embrace instruments that evoke nostalgia like Portuguese guitar. Soft ambient guitars and pianos should feature in compositions, reinforcing values like loyalty and integrity.
- Vocal Qualities: Preference lies with raw, soulful vocals that reverberate tales of past times and deep-rooted emotions.
- Fusion Strategy: While pure electronic tracks might not be our path forward, a sensible fusion of traditional and contemporary beats could signify the brand's evolution.
- Narrative & Content: The music should encompass feelings that evoke nostalgia, *saudade*, respect, loyalty, and growth.

In essence this sonic framing is a seamless fusion of the past and present, creating a blueprint that is a mashup of both. With the help of instruments like the Portuguese guitar, it aims to embrace the passionate narratives of the past and smoothly effortlessly blending them with contemporary rhythms. As we go forward this road map will serve as our compass to make sure we resonate with SET fundamental values and the desired brand identity.

4.2.2 Sonic Identity Establishment

"Sons em Trânsito" (SET) sonic identity should breath life into cinematic, epic, and emotional soundscapes, deeply anchored in the essence of Portuguese traditionalism. Lead instruments should summon a sense of nostalgia, like the special evocative tones of the Portuguese guitar, and be accentuated with soft ambient guitars and pianos to reflect the values of loyalty and integrity. Vocals should echo with raw, soulful passion, drenched in tales from the past, and deep emotions. While staying away of purely electronic tracks, it should find a balance by merging traditional melodies with contemporary beats, symbolizing SET's continuous evolution. Through every note and lyric, let the listener be immersed by the feelings of nostalgia, *saudade*, respect, loyalty, integrity, commitment, responsibility and growth.

4.2.2.1 Composition and DNA development

In our venture to create a sonic identity that is both reflective of the core values and resonates with the target audience, the "Sons em Trânsito" (SET) sonic DNA emerged. This audio DNA has been meticulously designed, mirroring the intricate essence of SET and its emphasis on bridging the traditional with the modern.

Instrumentation

The ensemble consists of the Piano, Drums, Bass, Portuguese Guitar, Violin, and Voice. The spotlight shines on the voice and the Portuguese guitar, with the latter producing arpeggios to symbolize evolution and growth. These arpeggios merge Portuguese traditionalism with cinematic and emotional terrains, creating a sonic journey. Vocal layers are enriched by children and adult choirs, with a soprano taking center stage to evoke deep emotions and tales from the past.

Piano and violin, in harmony, craft an ethereal ambience, emphasizing loyalty and integrity. The two drum kits, one reminiscent of ballads, and the other of cinematic grandeur, provide the rhythm and momentum.

To accentuate *Sons em Trânsito*'s event production flair, a sub bass named "sub drop" and ambient crowd cheers (from mid-song to the end) were integrated. "Sons em Trânsito" (which means "Sounds in Transit" in Portuguese) has in it's name the feeling of sound in motion to embody that essence of SET, a violin chord swipe mimicking the Doppler effect³ makes a pronounced appearance.

³The Doppler effect is the apparent change in frequency of a wave in relation to an observer moving relative to the wave source.

Sons em Trânsito: A Case Study on Sonic Identity

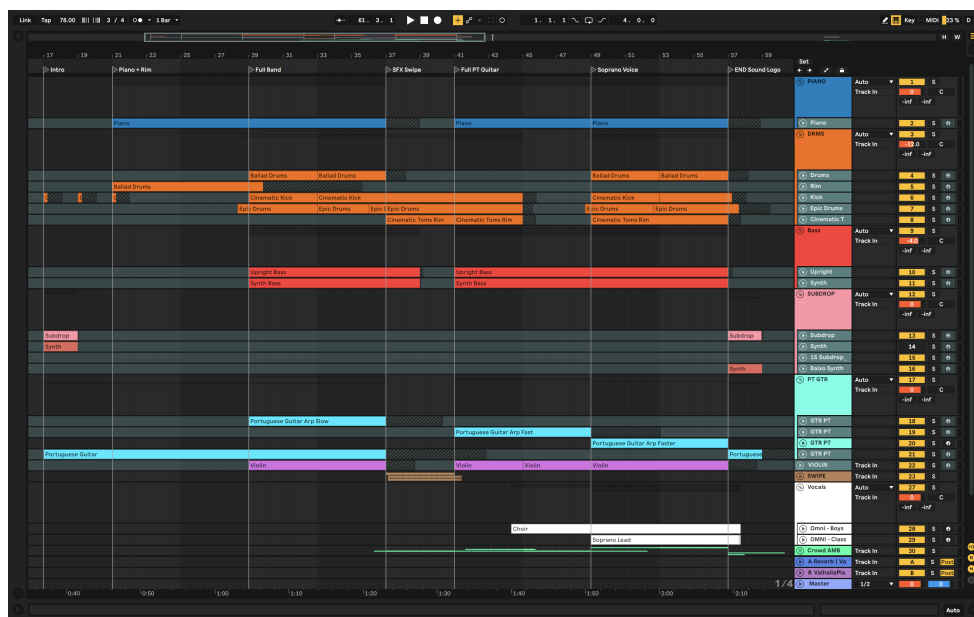


Figure 4.8: Sons em Trânsito - Sonic DNA Structure.

Structure and Key Elements

For this project, an extended DNA Track was crafted, segmented into 7 distinct parts, as illustrated in figure 4.8. These segments unveil the potential exploration breadth of the sonic identity. Set in the Key of G minor with a Tempo of 78 BPM in 3/4 time, the minor key choice accentuates the themes of nostalgia and melancholy. A recurrent tonal link between the tonic (G) and the fifth (D) instills a familiar essence, resonating with popular western music.

Mixing and Mastering

Using standard music production audio processes, the track underwent various mixing techniques. These encompassed level balancing for cohesive sound, equalization to balance frequencies, compression to control dynamics, reverb and delay to provide spatial depth, saturation to add warmth, automation to add movement, and panning for spatial placement in the stereo field.

Executed in a separate Ableton project file, the mastering process aimed at optimizing the final output for playback across all devices and media formats. Techniques utilized included multi-band compression for balanced dynamics, equalization for spectral balance and limiting to ensure peak control.

"Sons em Trânsito" Sonic DNA Audio File

In order to provide a comprehensive understanding of the sonic DNA discussed in this section, the audio file has been prepared for illustrative purposes. The audio file can be accessed through the following link⁴: <https://on.soundcloud.com/J3LNy>.

Technical Tools:

- DAW: Ableton Live 10 Suite
- Composition Tools: virtual instruments, sample libraries, synthesizers.
- Device: MacBook Pro 15-inch, 2018 - CPU: 2.6 GHz Intel Core i7 6-core; GPU: Radeon Pro 560X 4 GB, Intel UHD Graphics 630 1536 MB; RAM: 16 GB 2400 MHz DDR4.
- Software Plugins: FabFilter; Valhalla DSP; iZotope; Voxengo; Waves Audio; Sonarworks.

Key Libraries and Samples:

- Piano: Spectrasonics Keyscape
- Drums: Addictive Drums 2 and Damage 2 (Kontakt Library)
- Bass: Spectrasonics Trillian
- Portuguese Guitar: Sonuscore - Origins Vol.8 Fado Guitar & Cavaquinho (Kontakt Library)
- Violin: Native Instruments - Stradivari Violin Library (Kontakt Library)
- Voice: Spectrasonics Omnisphere
- Ambience: Sampling from freesound.org

File Specifications:

- Length: 01:40
- Audio Channels: Stereo
- Sampling Rate: 48KHz
- Bit Rate: 24

⁴For readers who encounter issues accessing the provided link, please refer to Appendix E titled "SoundCloud Links for SET's Sonic Identity Project".

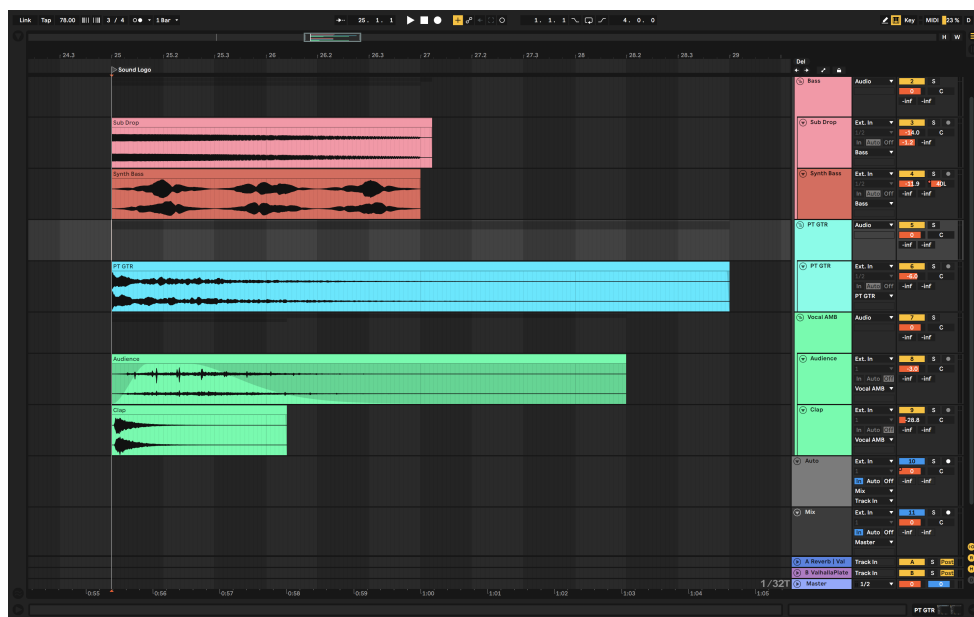


Figure 4.9: Sons em Trânsito - Sound Logo Structure.

4.2.2.2 Sound Logo Design

The sound logo, as an embodiment of the brand's essence, plays an emblematic role in branding. In this project, meticulous attention was given to craft a sound logo that resonates with SET's identity, both sonically and symbolically. As one navigates through the soundscape, the interplay of harmonies, instruments, and audio elements reveals a story, echoing the ethos of SET.

The Sound Logo is structured around the Key of G, setting the foundational tone and feel. Enriching this foundation is a composition of five distinct voices, as illustrated in Figure 4.9. The seamless blend of these voices offers a wholesome sonic experience, representative of SET's multifaceted identity.

Instrumentation

In the presented composition, the bass instruments assumed a central role, establishing foundational depth to the sonic landscape. This foundational depth facilitates a platform for the ensemble of other instruments to seamlessly integrate and build upon. Particularly noteworthy is the inclusion of the Portuguese Guitar, which stands as a distinct representation. Its presence not only serves as a homage to Portuguese cultural heritage but also anchors the melody in traditional tonalities. However, the portrayal of the Portuguese Guitar transcends the typical constraints of classical compositions, seamlessly integrating with more contemporary, cinematic, and epic soundscapes.

Incorporating elements reflective of SET's proficiency in event production and its notable representation of vocalists, the composition integrates select ambient components. Specifically, the resonant echoes of audience cheers serve to encapsulate the vibrant, live ambiance characteristic of SET's events. Further enriching the sonic palette, the pronounced inclusion of a resonant clap introduces a rhythmic emphasis, augmenting the composition's layered depth.

Delving into the other elements of the sound logo, the inclusion of the "Sub Drop" bass becomes evident. Primarily envisioned for the profound resonance during live performances, assiduous attention to its mix ensured that its richness and clarity remain intact, even on the more compact audio outputs typical of smartphones.

Moreover, the Synth Bass transcends its auditory presence, echoing SET's visual brand essence. This tonal element embodies the characteristic three letter abbreviation of SET, particularly emphasizing the unique "E", distinguished by its three horizontal lines. Through thoughtful volume and panning adjustments, the motif embodies the motion evoked in the agency's name. This dynamic element also resonates with SET's sonic DNA. The nuanced panning, while discreet, is crafted with precision to ensure a harmonious auditory signature across diverse audio playback systems.

Aligned with the sonic DNA's principles, the sound logo was subjected to established mixing and mastering protocols. Holding to music production's best practices ensures the sound logo encapsulates a modern reflection of SET's sonic identity.

In essence, the curated sound logo for SET transcends mere sonic representation. It endeavors to assist the audience through a journey encapsulating SET's essence, legacy, and forward aspirations. *Sons em Trânsito's* sonic identity crafts an encompassing soundscape that invites listeners to join them.

"Sons Em Trânsito" Sound Logo Audio File

In order to provide a comprehensive understanding of the Sound Logo discussed in this section, the audio file has been prepared for illustrative purposes. The audio file can be accessed through the following link⁵: <https://on.soundcloud.com/JqzCT>.

⁵For readers who encounter issues accessing the provided link, please refer to Appendix E titled "SoundCloud Links for SET's Sonic Identity Project".

Sons em Trânsito: A Case Study on Sonic Identity

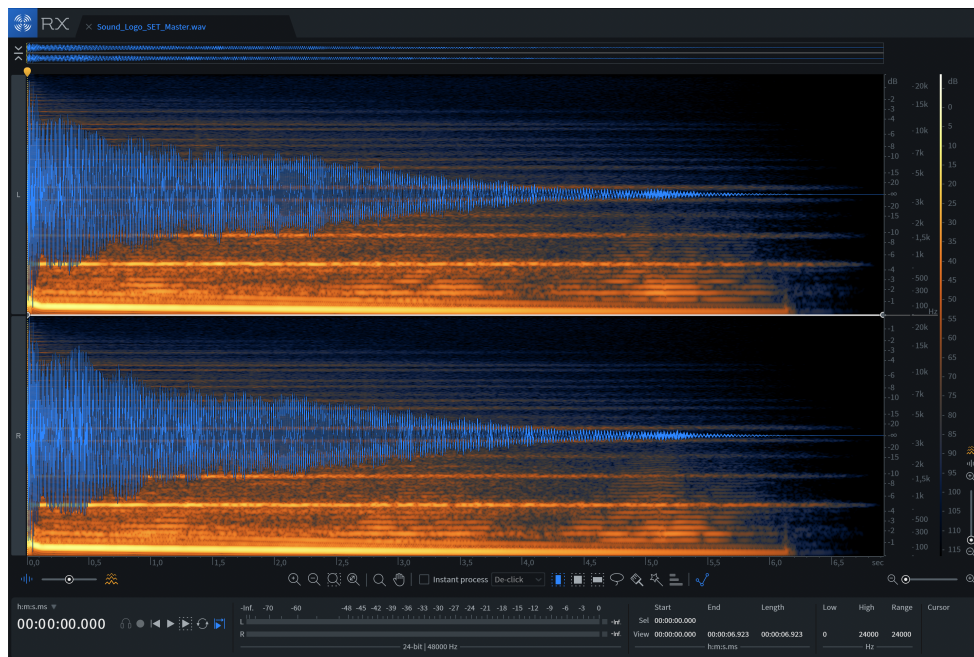


Figure 4.10: Sons em Trânsito - Sound Logo Waveform and Spectrogram.

The technical tools employed for this study were consistent with those delineated in "'Sons em Trânsito" Sonic DNA Audio File.' In addition, the key libraries and samples were identical, although exclusively for the selected instruments, specifically the bass, Portuguese guitar, and ambience.

Within the duration of the sound logo, which spans a total of 7 seconds, lies inherent flexibility for its use. Notably, its comprehension remains untouched even when condensed to a time frame of 5 seconds or fewer, showcasing its adaptability for diverse applications.

File Specifications:

- Length: 00:07
- Audio Channels: Stereo
- Sampling Rate: 48KHz
- Bit Rate: 24

4.2.2.3 Sons em Trânsito – Sound Branding Road Map

The "Sons em Trânsito – Sound Branding Road Map" serves as an intricate guide, meticulously crafted to offer clear directives on the establishment and preservation of the brand's sonic identity. Much like a physical road map, this will ensure a unified deployment of the brand's sonic elements across various platforms, echoing SET's unique sonic identity as described in Section 4.2.2.

- **Sonic Identity Core & Integration:** The essence of the sonic identity is captured both in its description and its sonic manifestations, notably the DNA theme and the sound logo. For consistent brand recognition, the sound logo should be seamlessly integrated across communications, with its placement determined by the content's context.
- **Coherence, Consistency, & Systematic Usage:** The strength of a sound identity rests on its coherent, consistent application. This demands disciplined, systematic usage, ensuring that every piece of communication resonates with this identity, upholding its dignity.
- **Flexibility, Recall & Evolution:** While the DNA Brand Song provides the foundational theme, flexibility for its evolution is crucial for future brand narratives. Given the ephemeral nature of consumer attention, cultivating recall is vital, underscoring the need for conscious adaptability and time.
- **Voice Strategy & Adaptive Playlists:** SET must devise a structured voice usage strategy across its communications to enhance coherence and recall. Moreover, regularly updating and diversifying playlists can further extend the brand's reach.
- **Auditory Strategy & Management:** Sound in brand communications must prioritize immersion over intrusion. Managing SET's sonic identity requires a phased, meticulous approach, with decisions rooted in empirical insights.
- **Consumer Perception & Sonic Renewal:** It is crucial to recognize the difference between internal saturation and external perception. While internal interactions might be intense, the sonic identity should periodically undergo strategic renovations to avoid consumer fatigue and ensure its continued relevance.
- **Informed Sonic Decisions:** Guiding the brand's sonic path, future choices should be grounded in empirical studies and resulted insights.

The core principles guiding this roadmap have been deeply influenced and enriched by Manuel Faria's insights from appendix A. As SET moves forward, adhering to these principles will ensure a coherent and impactful sonic presence in the marketplace.

4.3 Validation

Validation is a crucial step in any project, particularly when the focus is on crafting an identity in the nuanced field of sound branding. To ensure that the sonic identity created for "Sons em Trânsito" (SET) not only resonates with the brand but also aligns with industry standards and expectations, I sought the expertise of professionals who have made significant marks in the realm of sound branding.

Several experts in the field were consulted to gather qualitative feedback on the proposed sound branding elements for SET. The experts consulted were: David Santos (musician "aka" Noiserv), Luís Gomes (musician "aka" Moullinex) and Manuel Faria (Índigo CEO) whose inputs were analyzed across chapters two and three. Their full interview transcripts are available in appendix A. The goal of these discussions was to obtain insights, refine the proposal, and align it more closely with industry best practices and the unique identity of SET.

The feedback obtained from these sound branding connoisseurs led to a series of constructive modifications to the original proposal:

Voice Integration: One of the foremost suggestions was the inclusion of voice in the sound elements crafted for SET. This recommendation was based on the understanding that voice could provide an additional layer of familiarity and emotional connection, diffusing the sonic identity with a more personal touch.

Incorporation of Live Event Features: Recognizing SET's prowess in event production, it was deemed essential to capture the essence of live events in the sound branding. This feedback culminated in two major adjustments:

- **Atmospheric Sounds from Live Concerts:** To evoke the electrifying ambiance of live events, atmospheric sounds from a live concert were integrated. This not only amplified the authenticity of the branding but also helped recreate the vibrancy of live events, a domain where SET excels.
- **Bass Frequency Exploration:** The experts stressed the importance of bass frequencies that can leverage the full potential of a live sound system. Keeping this in mind, the branding was enhanced to harness these frequencies effectively. Simultaneously, it was ensured that the sonic identity remained crisp and clear even on smaller playback systems, maintaining a balanced output across all devices.

The validation phase proved to be an invaluable step in the evolution of SET's sound branding project. The expert feedback provided not only validated the efforts invested but also enriched the final output, ensuring that it truly resonates with SET's identity and the diverse platforms it will be played on. The adjusted sound branding now stands as a testament to collaborative effort, expertise, and a deep understanding of the brand's ethos and operational domain.

4.4 Project Discussion

It is becoming more and more clear that sound of branding is both an art and a science as we near to the end of this chapter. Every stage has been crucial in creating this sonic identity, from the initial stages of understanding the historical, cultural, and branding details of "Sons em Trânsito" to developing a route that sets it apart from competitors.

At first, it was crucial to understand SET as a company that has profoundly influenced the Portuguese music landscape rather than just a brand. Its roots in Portugal's festive musical landscape and its brand values have demonstrated the scope and depth of its nature. It was further demonstrated how distinctive SET is and the opportunities that lie ahead by contrasting and comparing its fundamental characteristics with those of industry leaders and competitors.

As we've seen, sound is an important aspect of branding that evokes feelings, bring recall memories, and establish strong relationships. The entire strategy used for SET, which ranged from sound mood boards to creating a sonic DNA, not only highlights the company's expansion but also the shifting paradigms in brand communication.

Touchpoints, whether they be in the digital world or live events, act as the carriers for this new sonic identity. They build links between the audience and the company's fundamental values, providing a seamless brand experience at all stages.

The experience with SET reveals a deeper narrative: in today's fast changing digital world, brands must connect people holistically. For a seamless experience, aural and visual must work together. As SET evolves, its new sonic identity will help solidify its brand presence and boost its value, while creating new standards for the music industry.

Looking forward, the dynamic nature of sound branding indicates that SET's sonic identity is not a static entity. It is a fluid, changing element of the brand. In order to stay committed to its core while embracing the future, SET's sound must adjust, align, and harmonize as the musical world progresses.

In essence, this project is not only about understanding SET, it is also about conceptualizing the future of brand communication and positioning SET as a leader in this expanding world.

Chapter 5

Conclusion

5.1 Final Considerations

The evolution and significance of sound branding in the contemporary world, as elucidated throughout this thesis, undeniably stands as a testament to its multidimensional nature. Bridging the worlds of strategy, art, and ethics, sound branding emerges as a powerful force in shaping brand perceptions and delivering memorable brand experiences.

At its core, the essence of sound branding is rooted in the intrinsic human connection to sound. The intricacies of brand, identity, and design highlighted the evolving landscape of branding, in which the sonic elements are no longer secondary but fundamental. As our world becomes increasingly digital, the harmonization of sight and sound has become paramount. This is clearly evident in the diverse ways brands employ sound to invoke emotion, maintain consistency, and enhance brand recall across various platforms.

The case studies provide an insight into the practical implementations of sound branding. They highlight the intricate nuances of brands like NOS, Apple, and Red Bull, and how they navigate the delicate balance of fit, distinctiveness, conciseness, flexibility, and memorability. The differentiation in approaches between giants like McDonald's, with their iconic jingles, and Novobanco's emotionally resonant strategies, emphasizes the width and depth of sound branding methodologies. Moreover, the case of Red Bull, with its holistic integration of cultural soundscapes, exemplifies the profound potential of sound branding beyond mere recognition, creating cultural and emotional connections.

Delving into the project on "Sons em Trânsito" (SET), the journey of creating a sonic identity was both enlightening and reflective of the broader themes discussed in this thesis. SET's profound influence on the Portuguese music landscape was more than just a brand story, it symbolizes the transformative power of sound in branding. The narrative of SET embodies the broader shifts in brand communication paradigms and reinforces the importance of holistic brand experiences.

Conclusion

Throughout this research project, the purpose was to explore the role of sound design in brand communication, with a particular focus on the "Sons em Trânsito" music agency. The main research question was focused on understanding how sound design could significantly contribute to the communication of a brand, ultimately unveiling that sound branding has the power to influence consumers' perception. To address this primary inquiry, specific questions were formulated, regarding the fundamental principles governing sound branding, its impact on brand communication, and the most suitable sound branding strategies for different types of communication. This study has revealed that sound branding should be a systematic process capable of influencing consumer behaviour, and that each case presents unique challenges and opportunities. I hope this domain will continue to expand in the future, increasing our chance to gain a deeper insight into its intricacies. Until then, we might immerse ourselves in the fascinating intersection of art and science, where these disciplines mutually enrich one another in conformity with current standards and practices.

As we look into the future, it is evident that sound branding is not a static territory. It will continue to evolve, empowering brands to be dynamic and adaptive. The SET case, in particular, accentuates the need for brands to be fluid and forward thinking, harmonizing their core values with the changing musical and branding landscapes.

In summary, this thesis underscores the complex interplay of strategy, creativity, and ethics within the realm of sound branding. As businesses and brands strive for distinction in a saturated market, sound emerges as a critical, multidimensional tool, offering a symphony of opportunities to resonate deeply with audiences worldwide.

5.2 Further Developments

The unfolding intricacies of sound branding, as revealed throughout our study, point towards a dynamic landscape filled with potential domains of research. One of the immediate areas that deserve deeper investigation is the ever expanding world of sonic identities. As technology and consumer experiences evolve, we need to understand the profound interplay between sound branding and other sensory experiences. In today's world, where virtual and augmented realities are becoming increasingly mainstream, it is essential to research how sound branding integrates into these immersive environments.

Presenting the freshly created sonic identity to the brand and starting its implementation is a crucial next step in this collaboration with "Sons em Trânsito" (SET). This project can be amplified by the construction of an online mixer, filled with sonic themes and tones echoing SET's identity. An online mixer gives SET's communication department flexibility in developing content specific soundscapes, emulating avant-garde strategies like Grohe (Audity, 2023a) and Swiss International Air Lines (Audity, 2023b) implemented by the sound branding agency Audity. As a result, they can adapt and rework sonic elements to better fit the particular needs of their content.

Conclusion

Furthermore, the role of sound in the user interaction and user experience domain presents a rich area of exploration as technology becomes more and more integrated into consumer touch-points. For instance, Mastercard has pushed for the incorporation of their sonic identity into its user interaction, delivering a consistent brand experience throughout every consumer engagement ([Mastercard, 2023](#)). Such examples demonstrate the sound branding field's ever-expanding possibilities ([Amp Sound Branding, 2023](#)).

As we delve deeper into the power of sound, ethical considerations come to the forefront. As brands harness sound's potential to influence, there's a pressing responsibility to ensure that consumer autonomy is preserved.

There is a fascinating area between sound and emotion awaiting deeper exploration. Collaborative research with neuroscientists could offer groundbreaking insights into the neurological impacts of sound branding, revealing how specific sonic cues shape consumer emotions and behaviors. Moreover, in a globalized marketplace, understanding the cross cultural resonance of sound branding becomes indispensable.

Technological advancements also leave their mark on the future of sound branding. As artificial intelligence continues evolving, we wonder how it might influence the future of sound branding. Could AI tailor sound branding strategies to individual tastes, or even design entirely new, resonant sonic identities? Furthermore, as audio technology evolves, brands have an opportunity to harness superior sound quality and innovative formats, setting new benchmarks in sound branding.

A deeper research on brands like SET, Red Bull, and others would also be invaluable. By observing how their sound branding strategies adapt over time, we can obtain insights into the constantly changing nature of consumer and brand relationships. In parallel, as brands increasingly align themselves with values of sustainability, the role of environmental and natural sounds in branding strategies emerges as an exciting field for exploration.

Lastly, in a world where iterative feedback has become the cornerstone of improvement, brands need efficient tools to gather feedback on their sonic strategies. Such feedback loops would not only refine current sound branding approaches but also reveal the future.

In essence, our journey through sound branding, with its blend of strategy, art, and emotion, has only scratched the surface. As brands fight for attention in an increasingly cacophonous world, sound branding remains a challenge and an opportunity.

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Appendix A

Interview Transcripts

The "Interview Transcripts" appendix presents verbatim transcriptions of conducted interviews, offering readers direct access to the participants' words and viewpoints. This section serves as a primary source for understanding qualitative data and supports the analysis and conclusions drawn in this thesis. Retaining the interviews in their original language, Portuguese, preserves the authenticity and nuances of participants' expressions and perspectives. This approach ensures that the cultural context and delicate distinctions inherent to the interviews are accurately conveyed, enhancing the integrity of the qualitative data analysis within the study.

A.1 Luís Gomes - Interview

João Cardielos - Bom dia. Antes de mais, muito obrigado pela disponibilidade para contribuires para este meu projeto de investigação. Como breve introdução, explico que esta entrevista está a ser conduzida como parte de uma investigação académica, que integra uma dissertação focada no desenvolvimento de uma identidade sonora, para a agência de música Sons Em Trânsito. O objetivo fundamental desta entrevista é identificar e compreender estratégias de comunicação sonora, ou seja, sound branding, utilizadas por sound designers, músicos ou marketeers, e também pelas marcas. Penso que será uma enorme mais valia poder contar com o contributo do Luís Gomes, também conhecido por Moullinex, uma vez que, para lá do imenso e reconhecido trabalho como músico e compositor, já esteve envolvido em alguns importantes trabalhos na área do Sound branding, nomeadamente, na construção da identidade sonora do Novo Banco e no projeto "A Minha Casinha", da NOS, para o qual re-interpretou uma das mais emblemáticas canções da música portuguesa.

Não sei se gostarias de referir outros trabalhos que já tenhas feito nesta área, ou de fazer uma descrição sintética do que tem sido a tua experiência com este tipo de projetos.

Luís Gomes - Já tenho uma experiência de alguns anos nesta área. Se calhar, alguns dos projetos mais interessantes em que estive envolvido não são necessariamente tão expressivos como, por exemplo, um rebranding de uma marca conhecida, como o Novo Banco, ou então, uma re-interpretação do hino do Benfica, como já fiz no âmbito de uma campanha em vídeo, para o Benfica Famílias. Fiz também a atual identidade sonora da antena 3, que é baseada num trabalho meu, desenvolvido para o Canal Q. Já trabalhei também com a On Running. Já fiz muitos trabalhos de identidade sonora. É uma coisa que eu gosto mesmo muito de fazer. Primeiro, porque é um exercício de economia, de avaliar como é que uma identidade se consegue transmitir nas suas mais variadas manifestações. Ou seja, muitas vezes começa-se a partir de uma identidade, ou da entidade visual.

E depois, como é que essa identidade se pode manifestar nos mais variados suportes, por exemplo, numa composição longa para acompanhar um vídeo, com música ambiente que fica em loop, ou numa chamada em espera, ou o sound logo que é, se calhar, o desafio maior!... que se reduz, no fundo, em descobrir como é que conseguimos condensar a identidade sonora de uma marca, ideia, ou conceito, em muito poucos segundos. Do ponto de vista criativo, é um exercício muito interessante para mim, porque me permite explorar formatos não convencionais, tanto em termos de estrutura, como da composição, que não tem que obedecer a uma estrutura de canção. Não tem que ter necessariamente uma instrumentação convencional, não tem que se recorrer a uma orquestra, ou a uma banda com guitarras e baixo e bateria. É uma tela em branco no que diz respeito à textura, e isso é um trabalho que eu gosto sempre muito de fazer.

João Cardielos - Sabes exatamente há quanto tempo é que já estás envolvido em projetos deste tipo?

Luís Gomes - É muito difícil. É muito difícil porque o faço desde que me lembro, portanto, se calhar, há mais de 20 anos. Isto porque, ainda antes de ser músico profissional, talvez por ter um background em software engineering, já tinha aprendido a programar de forma autodidata, e é provável que já esteja a fazer Sound Design, por exemplo, para interfaces de websites, desde então.

Acho que a geração de som, para se fazer um interface, esteve sempre associada a esse trabalho de programação. Portanto, na verdade, comigo, tecnicamente e criativamente, esses dois aspetos conviveram sempre em paralelo. Nessa altura o Flash ainda era o standard para a Web interativa, e era muito fácil integrar sons importados. E por isso acabei por fazer o som de botões, por exemplo, para a identidade de uma marca.

João Cardielos - Já alguma vez tiveste que estruturar uma estratégia para desenvolver um plano de branding, ou um projeto sonoro nesta área?

Luís Gomes - Geralmente, o briefing que me chega às mãos já contém uma visão geral daquilo que deverá ser a identidade, do ponto de vista visual. Para mim, é muito importante ver, não só o logótipo e a logomarca, mas também, por exemplo, se houver, o estacionário, portanto, os exemplos daquilo que será uma comunicação. Um tom de comunicação também é importante, porque as marcas estão associadas a uma personalidade na sua comunicação: saber quem é que é o público alvo; quais são os valores; o que é que deve ser inspiracional; e também, o que é que não deve ser transmitido. Esse tipo de informações ajudam muito ao criar a personalidade musical, e isso é quase um exercício de psicanálise.

A primeira coisa que eu faço é compor o tema, aquilo que, se calhar, em cinema se chama leitmotif, ou seja, o tema central. E isso é um bocado livre, pode ter 30 segundos, ou pode ter uma composição maior, como que, uma narrativa. No caso do Novo Banco foi exatamente isso que eu fiz. Sentei-me ao piano e gravei aquilo impulsivamente, depois da primeira reunião que tive com a equipa do Novo Banco e com o CEO. Cheguei a casa e gravei logo umas notas de áudio ao piano. Guardei-as e, depois, estive provavelmente 2 meses a trabalhar nessas ideias, e esqueci-me da primeira nota... e não estava satisfeito com nenhuma ideia. Mesmo, já depois de ter recebido o briefing completo.

Nessa altura, tinha 8 hipóteses, e lembrei-me de voltar ao áudio inicial. E, esse áudio inicial acabou por ser a proposta que eu acabei por enviar, depois de desenvolvido para uma narrativa maior. Isto, porque confio cada vez mais na minha reação instintiva ao briefing.

Muitas vezes, quando estou a ouvir as pessoas a falar, na reunião introdutória, já me estão ideias a passar pela cabeça. A única coisa da qual não me posso esquecer, é de anotar logo estas ideias. Até porque, de facto, acho que esta reação emocional imediata, é a de que eu tenho uma ideia porque ela me está a ser transmitida, e que, no fundo, ela é a reação emocional que, eu, como compositor, quero provocar nas pessoas que sofrem o primeiro contacto com essa identidade sonora, pela primeira vez.

Portanto, de certa maneira, o meu trabalho é emular de novo o que eu senti quando a ideia me estava a ser transmitida. E não me posso nem devo esquecer disso, porque é o que eu quero mesmo, enquanto criativo, que fique presente no meu output, seja ele qual for. No caso do Novo Banco, tratou-se de um exemplo raro, de uma proposta que eu fiz e que não teve, posteriormente, nenhuma revisão.

Eu mandei-lhes aquilo tal e qual como pensei. Tanto o cliente, no caso do Novo Banco, como a Agência que estava responsável por fazer essa identidade global, do rebranding — a BBDO —, disseram, "é para ser assim, não se mexe mais". Foi uma sorte, o meu instinto estava certo, de alguma maneira. O único trabalho que tive, a seguir, foram as tais derivações, porque o que eu entreguei primeiro foi uma composição, de 3 ou 4 minutos, com vários andamentos, moods e estéticas. O primeiro, com piano e voz; o segundo era uma versão mais simples com harpa e cordas; o terceiro era uma coisa mais electrónica, com batida e sintetizadores; e o quarto era uma mistura de tudo, quase como se fosse um clímax. Isso foi, de facto, a minha primeira proposta, sem olhar aos outputs de que o cliente precisava.

No Novo Banco existem produtos que são orientados para a imagem institucional, que é aquilo que representa a marca no total. Mas, depois, têm um segmento que é orientado para famílias, e um outro que é orientado para jovens, e um segmento que é orientado especificamente para empresas. Então, é quase como se nós vestíssemos roupa diferente para nos adequarmos às situações. Mesmo o discurso, nós adequamos, se estivermos a falar entre amigos, ou se estivermos a falar em Público, ou se estivermos a falar numa situação mais séria ou menos séria. No fundo, trata-se de descobrir de que forma é que a nossa personalidade se mantém, alterando o discurso ou a roupa, por exemplo.

Esse é o desafio maior! Compreender de que forma é que eu consigo desenvolver uma melodia e uma harmonia que sejam reconhecíveis, seja com que textura ou mood for. Então, o cliente precisa que, por exemplo, no segmento jovem, o produto seja mais dinâmico, tendo um bocadinho mais de contemporaneidade. E, aí, uso texturas mais electrónicas e maior dinâmica rítmica. E se calhar, depois, num segmento mais clássico, orientado por exemplo a planos de poupança reforma, já faço diferente.

Tudo isto, falando primeiro do ambiente, porque depois, para os vários formatos em que a marca tiver que comunicar, vais precisar, por exemplo, de uma composição de 1 minuto e meio para acompanhar um vídeo, ou de uma composição de 20, 30, 14 segundos, para spots de rádio e publicidade em televisão. Ou uma composição de 2 minutos, para funcionar em loop no atendimento ao cliente. E vais precisar de uma composição de 1 segundo e meio, 3 segundos e 5 segundos, que são os Sound logos. É um bocadinho, ... pegar nisto tudo e assegurar a primeira impressão que damos em alguém, de definir como é que nos apresentamos. E essa é a primeira impressão que queremos dar enquanto marca, e enquanto ideia a quem nos ouve, mesmo quando só tem um segundo e meio da sua vida para nos dedicar.

No briefing já está contemplada uma ideia geral de como deverá ser a composição central, ou seja, a autoria, que deve ser a mesma para todas estas composições, porque a melodia é reconhecível e a harmonia é a mesma. Portanto, em termos de composição, há só uma. Depois, no briefing são pedidos também os moods. Por exemplo, no caso do meu briefing inicial, os 3 moods

eram logo identificados e já se dizia, também, que tudo teria que declinar num Sound Logo. Por isso, se eu tivesse feito uma melodia de um minuto e meio com várias secções, seria depois muito complicado para o conseguir traduzir num Sound Logo de 2 segundos. Então, era preciso que isso já estivesse no briefing. Apesar disso, o briefing era muito aberto, depois, em relação às declinações de 30, 40, 60 segundos, dependendo muito, também, do que a campanha de publicidade que está associada à marca for necessitar.

Se não houver atendimento ao cliente, obviamente, não é pedido. Portanto, tudo isso é feito ongoing, é um processo de ping pong.

João Cardielos - E em termos de objetivos? Eles já te pediam determinadas emoções?

Luís Gomes - Sim, ou seja, para mim isso é anterior ao processo de composição, e eu acho que não é possível iniciar um processo de composição sem essa parte. Se tivesse que reagir a uma componente visual eu teria, obviamente, que fazer a minha interpretação do que é que a componente visual está a querer transmitir, mas é muito melhor dispor do racional, e conhecer aquilo que levou ao processo de desenvolvimento, e a entender porque é que o cliente quer fazer esta comunicação, deste modo, e porque é que se revê na marca dessa maneira.

Uma das razões porque aceitei estar envolvido nesta campanha, foi porque ela colocava no centro os trabalhadores do Banco — e é preciso ter em conta que, o Novo Banco, era uma estrutura privada que foi sujeita a um bailout, com o dinheiro dos contribuintes. Portanto, o que eu senti foi que esta equipa, a direção e os trabalhadores, foram um bocado as pessoas que aguentaram o barco durante o processo, e que a seguir, iriam dar a cara por uma marca que já tinha, só por si, uma carga negativa muito complicada, para a maior parte dos portugueses. Desenhar uma campanha centrada nos trabalhadores era uma ideia muito humana, com um componente quase de arrepio, por terem atravessado uma fase muito complicada, mas por terem a coragem de se apresentarem como uma coisa sólida e de confiança. Portanto, a mensagem a passar era a de que os trabalhadores eram os mesmos, não eram de repente pessoas novas que estavam ali a cuidar do Banco. Tinham estado lá sempre e iriam continuar a esforçar-se por manterem as coisas a funcionar. Havia esta ideia de superar uma dificuldade e atingir um lugar de clareza, de transparência e de responsabilidade.

João Cardielos - Nos outros trabalhos que fizeste o processo é também o mesmo? Há sempre uma reunião, ou um briefing em que tentas perceber a parte racional e emocional pretendida, e depois é que começa a composição?

Luís Gomes - Sim, sempre. Por exemplo, aconteceu na campanha do Benfica Famílias, que não assinei como Moulinex, mas que é um projeto em que gostei muito de estar envolvido. Basicamente, o briefing propunha uma campanha para famílias benfiquistas e o twist era, simplesmente, que hoje em dia, a família já não tem que ter a configuração estereotipada e tradicional, com pai, mãe e filhos. A publicidade acontecia com, por exemplo, o pai e a mãe, ou, mãe e mãe, ou então,

o avô e o neto ou o sobrinho, ou seja, eram usadas configurações muito reais. O desafio estava na forma como nós conseguimos transformar aquilo que é completamente estático, e reconhecível por toda a gente, que é o hino do Benfica, numa coisa emocional e associada a este sentimento que nós temos, pela família, que tem alguma melancolia associada. Depois a ideia de família, conflui num momento de explosão que é a festa das famílias, a irem juntas ao estádio e viverem esses momentos juntos.

Este briefing foi-me passado pelo realizador Bruno Ferreira. Em conjunto com o criativo, que foi a agência Escritório, chegámos a este lugar e escolhi este exemplo, porque é muito difícil falar de música e de áudio por ser muito subjetivo. Houve um momento em que a agência queria ouvir um "Bam!", e então queria uma explosão, queria algo climático, e a palavra que usaram foi provavelmente um "bam!", ou "explosão", ou "Bang!", que correspondiam ao momento em que as famílias finalmente entravam no estádio. E para este "Bang" experimentei, em termos musicais, um aumento da intensidade rítmica e a entrada de uns metais, por exemplo. Mas nada disso estava a funcionar, e então o que experimentámos foi juntar o som ambiente do estádio (field recordings) ao da música, acusticamente, como se estivesse a ser tocada no estádio, e isso foi suficiente. Eu não precisei de mudar a composição, muitas vezes o Sound design é muito evocativo e colocarmos a música num espaço, que lhe dá uma textura e uma identidade, permite relacionarmos tudo de forma mais humana. É quase como se fosse uma pista que estamos a dar ao nosso cérebro para a própria função desta música. A partir do momento em que estamos a ouvi-la num estádio, ela passa a fazer parte do espaço. É quase como aquele techno que parece que já está tocar num armazém, o warehouse techno. Isto para concluir que, falar de música é muito complicado, nesse aspecto, porque o "Bang" pode querer dizer coisas diferentes para pessoas diferentes.

João Cardielos - Eu imagino que do briefing consigas tirar a maior parte das referências para o que vais fazer, mas como é constróis essas referências? E, como e de onde é que vem a inspiração?

Luís Gomes - Se o briefing for simplesmente textual, eu procuro fazer um moodboard, porque acho que me ajuda. Prefiro falar de música com imagens do que com palavras. Normalmente, também olho sobretudo para compositores de cinema ou de música clássica, porque tenho a ideia de que é mais fácil falar com alguém de Hans Zimmer ou Ravel, ou Yann Tiersen.

E aí, já estou a falar de personalidades que têm uma identidade própria e um estilo pessoal. Por exemplo, o Zimmer, para mim está associado a uma convivência, muitas vezes épica, entre texturas reconhecíveis e texturas completamente artificiais; Yann Tiersen, por exemplo, para mim é piano e arpejos, doçura, melancolia; então, eu acho que com nomes de pessoas lidamos com o seu output musical. Por exemplo, para falar de situações rítmicas maquinais, Kraftwerk seria um ótimo exemplo.

Portanto, eu acho que este é um exercício bom. Prefiro, e não tenho nenhum problema porque, obviamente, eu não vou conseguir fazer música como o Hans Zimmer ou os Kraftwerk, mas vão ser uma inspiração.

Interview Transcripts

João Cardielos - Isto é uma discussão que acontece contigo próprio, ou também acontece no âmbito das reuniões.

Luís Gomes - Depende muito, obviamente, do interlocutor, porque se for alguém que tem uma paixão por música como um realizador, normalmente é fácil falar de compositores de bandas sonoras, até porque, muitos criativos das agências de publicidade têm uma grande bagagem musical.

E muitas vezes, no briefing, já ocorrem referências musicais. Eu não tenho problemas com isso. Se calhar haverá outros compositores que possam ter pudor em receber briefings com outros músicos lá referenciados, mas, para mim, isso nunca foi um problema. Até porque, mesmo que eu quisesse, não conseguia copiar o trabalho de alguém. Portanto, é um bom ponto de partida pensar no modo como é que eu soaria, a usar as ferramentas de X ou Y.

João Cardielos - Voltando um bocadinho atrás, também referiste aqui a ideia da construção de moodboards, e eu gostava de saber como é que os constróis e se são moodboards visuais com imagens.

Luís Gomes - Sim, são moodboard visuais. Normalmente estou a ler e estou a pensar, e a imaginar coisas. Então, vou procurar ao Pinterest, ou a outras fontes, e começo a juntar imagens. E isso ajuda-me a falar sobre música com outras pessoas que sejam mais visuais, mas depende sempre de com quem estou a trabalhar. E para mim, fazer isso é mesmo um auxílio para falar com outras pessoas. Acaba por ser como ter um caderno para tirar notas, numa reunião, e nunca olharmos para o caderno, mas mais tarde, o ato menmónico de termos tirado notas, fez com que organizássemos as ideias na cabeça. Só o facto de escrevermos as coisas e de as organizarmos de forma visual, faz com que o cérebro consiga processar melhor aquela informação, como o prova a Neurologia. Eu lembro-me que, quando estava na universidade, tirava imensas notas e depois nunca mais olhava para elas.

João Cardielos - Quando começaste a construir estas estruturas de organização do pensamento, para estes trabalhos, começaste a adoptar várias vezes as mesmas estratégias e recorrer a estes recursos regularmente?

Luís Gomes - Eu acho que não penso muito em termos de workflow, acho que procuro ser natural. No fundo, já fiz isto algumas vezes e acabo sempre por repetir o processo mental. Provavelmente, nos primeiros projetos teria menos confiança na minha primeira reação instintiva. Se calhar, então teria enviado uma quinta ou uma sexta versão, só porque não confiava que aquilo que surgiu emocionalmente primeiro chegasse. Claro que o que me surgiu primeiro também é capaz de ser resultado da experiência, e de já ter feito isso mesmo mais vezes. Então, acaba por ser uma espécie de dança paralela entre: pensar as coisas e ser racional, e fazer muito, até descobrir o que é que gosto; e do outro lado, não pensar e ser mais instintivo. Depois, acho que à medida que vais

trabalhando numa dimensão a outra vai também ficando mais forte.

João Cardielos - Acabaste por me responder, por antecipação, à pergunta que seguinte. Pretendia saber em que medida é que achas que, ao manter uma estratégia destas podes melhorar o teu processo de trabalho num projeto destes. Então, só para ter a certeza que percebi bem, tentas sempre balançar o lado mais intuitivo com um lado mais racional?

Luís Gomes - Às vezes preciso de fazer a opção B só para saber que A estava certa. Para reforçar a convicção de que tinha tido uma boa intuição, ou que a minha intuição estava errada e que deveria ser mais formal e racional.

João Cardielos - Então há sempre um processo de comparação em que juntas as várias ideias que tiveste e tentas discernir acerca do que é que gostas mais?

Luís Gomes - Sim, até porque estamos a falar de música funcional em que o output não é só artístico, mas tem uma função. E como tal, estamos a falar de intuição e racionalização, e em música em que ambas as componentes têm que conviver.

João Cardielos - Achas que por ter esse tipo de pensamento, mais sistematizado, em relação ao teu trabalho, isso faz com que aceleres o teu processo de projeto para projeto?

Luís Gomes - Sim, sem dúvida. Muitas vezes 90% daquilo que eu entrego foi feito em segundos. Não quero estar aqui com ilusões de grandeza, mas muitas vezes eu peço a um amigo meu um poema de 3 versos, sobre determinada coisa, e ele entrega-me uma coisa incrível que demorou segundos a fazer. Mas, depois, ele recorda-me sempre que não foram os segundos que ele tomou para o fazer. Foi a vida toda que ele teve que viver para conseguir escrever aqueles 3 versos em segundos. Eu acho que a experiência te pode fazer mais intuitivo, mais rápido, mais reactivo, e mais emocional. E o trabalho é não desligar essa parte quase infantil de ti que gosta de criar e de fazer música.

João Cardielos - A pergunta seguinte é: alguma vez adoptaste um método completamente diferente tendo em conta a própria natureza do trabalho? Eu sei bem que cada caso é um caso, normalmente, neste neste tipo de trabalhos, mas já deu para perceber que tens aqui um padrão de coisas que vais fazendo, e de uma estrutura metodológica. Mas gostava de saber se existe algum trabalho de que te lembres, em que o método foi muito diferente.

Luís Gomes - Sim, fiz durante a pandemia, com o João Vaz de Oliveira, um trabalho que adorei de sound design para uma curta, que se chama "Block", e que era sobre o bloqueio criativo e o modo como ultrapassamos esse bloqueio criativo enquanto profissionais. Gostei muito do trabalho porque foi muito livre. Neste caso, foi um exercício com muito pouca composição musical,

pelo menos para mim, quase nunca começa assim. Eu recebi a curta completamente sem som e é muito rápida, em termos de narrativa e de edição, e eu nunca vi ali música. Então, aí, o que eu procurei fazer foi um exercício 100% textural em que gravei uma série de fontes de som diferentes como sintetizadores, drum machines, etc. Tudo textural, explosões, distorção, feedback e, inclusivamente, convidei o João a vir cá ao estúdio com as filhas e gravámos as crianças a fazer sons sem texto. Depois, com este banco de sons, vi o filme e comecei a tocar como se fosse percussão, e fiz uma ou duas passagens, já a ver o filme. A edição foi feita em "live" e depois montei aos bocadinhos os legos para ajustar, apenas onde era necessário. Procurei ser o mais textural possível e gostei imenso do resultado. Fiquei super satisfeito, também, com o material que me chegou em termos de video, porque é muito evocativo. Por tudo isso fiquei muito contente.

João Cardielos - Então, basicamente, o que fizeste foi uma palette sonora que depois foste tocando? E, essa foi a primeira vez que fizeste isso e, até agora, não o voltaste a repetir, certo?

Luís Gomes - Em trabalhos de Sound design diria que não o voltei a fazer, mas provavelmente já fiz coisas improvisadas, muito parecidas, noutros contextos. Neste contexto, até agora, não voltei a repetir este método. Embora tenha retirado daí uma importante espécie de lição: ter uma paleta de cores com que trabalhar, definida ainda antes de sequer começar a tocar seja no que for, é muito útil. Eu muitas vezes começo as coisas com um som de piano, mas, às vezes, da mesma maneira que músicas começadas à guitarra vão levar a caminhos diferentes do que músicas começadas ao piano, isso revela bem que o som com que se inicia pode conduzir-nos em direções diferentes. Quando o Hans Zimmer fala da banda sonora do "Dune", do Denis Villeneuve, ele diz que pensou como é que seriam os instrumentos de uma civilização num planeta extraterrestre e com desertos. Por isso é que há gaitas de foles e escalas que não são propriamente as habituais da música ocidental. Acho que definirmos essa paleta de cores com que vamos começar, para mim, tem um grande potencial criativo, até porque, hoje em dia, como compositores temos o problema oposto que é o de termos todas as hipóteses do mundo. Assim, penso que estabelecer alguns limites pode ser um grande desbloqueador criativo.

João Cardielos - Nesta tese eu estou a tentar problematizar se existem, ou se é possível, estabelecer alguns princípios fundamentais para desenhar branding sonoro. E gostava muito de saber se alguma vez sentiste que não sabias por onde é que devias começar a abordar um trabalho deste tipo?

Luís Gomes - É mais, se alguma vez não senti? (risos) Sinto isso sempre, no início não faço ideia de por onde é que devo começar, porque nunca confio em absoluto na minha reação emocional às coisas que experiencio e que sinto.

E volto ao que disse no início, de que começo a confiar cada vez mais na minha capacidade de ser emotivo perante alguma coisa e, obviamente, de que caso o briefing não provoque nada em mim, ser-me-á muito difícil aceitar esse trabalho. Como criativos nem sempre estamos na posição

de dizer que não a trabalhos e, por isso, às vezes é importante encontrarmos formas de desbloquear. Se calhar, se não nos emocionarmos com um briefing conseguimos encontrar trabalhos ou ideias semelhantes a esse briefing, que conseguimos utilizar do ponto vista emocional. Acima de tudo é um exercício para procurar desbloquear emoções.

João Cardielos - Tendo em conta toda a experiência que já tiveste nestes trabalhos, que pontos considerarias então fundamentais, ao abordar um trabalho deste tipo? Já referiste que, para ti, é bastante importante a componente emocional, por exemplo.

Luís Gomes - Sim, para mim é muito importante estar alinhado em termos éticos e de valores, sobretudo quando estamos a falar de trabalho comercial com marcas. Estar alinhado ética e humanamente com a marca e/ou as pessoas que nela estão a trabalhar.

Para mim seria difícil trabalhar com algo com que eu não concorde eticamente, ou muitas vezes filosoficamente; por exemplo, uma marca que não esteja associada a valores sustentáveis. Seria muito difícil trabalhar com marcas de tabaco, bebidas alcoólicas ou medicamentos. Não é que condene a sua utilização, mas não quero ficar associado à promoção de alguns tipos de produtos. Aliás, não consigo dizer que sim a trabalhos com que não me identifico eticamente.

João Cardielos - Tanto como artista, como pessoa, certo? Isto, porque já referiste que há trabalhos que assinas como Moullinex e outros que não.

Luís Gomes - Sim, precisamente, por exemplo, no caso que dei do Benfica, aceitei-o porque achei que a campanha tinha um valor importante no mundo do futebol, que é muito violento e hostil, e muito misógino, homofóbico, etc. Portanto, não queria associar o meu trabalho de Moullinex ao futebol em geral, mas eu, pessoalmente, queria estar envolvido num projeto que pretende humanizar o ato de ir ao futebol, ou ao estádio, com a família seja ela qual for.

João Cardielos - E também fazes essa distinção pela estética do trabalho em si, certo? Por exemplo, se fizeres uma coisa fora da estética que está associada ao nome Moullinex, que é a da música eletrónica e dançável.

Luís Gomes - Sim, o facto de ser fora da estética a que estou habituado até pode ser uma mais-valia para mim, porque eu adoro estes projetos como oportunidades para aprender coisas novas e contactar com texturas, pessoas, culturas e conhecimento novo. Só depois de fazer é que decido se assino ou não como Moullinex, porque também, por vezes, poderá ter a ver com direitos de imagem. E por vezes pode tratar-se de querer fazer uma coisa que é criativamente entusiasmante para mim, mas que não obedece, propriamente, a uma lógica editorial dentro daquilo que eu faço.

Estar envolvido criativamente num projeto e dar a cara por ele, fica obviamente associado à questão dos direitos de imagem, porque estás a dar a tua imagem como artista perante um projeto comercial, e isso também pode ser uma mais-valia. Quando não nos identificamos tanto com

o trabalho temos sempre a possibilidade de fazer um trabalho criativo, sem necessariamente o assinarmos.

Em termos de música sempre aceitei trabalhos com os quais me identificava, até porque, se é uma coisa artística eu quero estar alinhado. Quando é música funcional, como a música para uma marca, aí eu quero é estar alinhado com a marca. Portanto, acho que já encontro mais espaço no meu dia a dia de Luís Clara Gomes, do que no meu dia a dia de artista.

João Cardielos - Se fosse possível delinear uma estratégia que estabeleça passos comuns a vários projetos desta natureza, achas que poderia ser uma vantagem ter esse conhecimento previamente? (Por exemplo: já referiste que comesças por uma fase de análise do briefing e depois segues para uma fase de análise mais emocional; e a seguir, partes de uma ideia inicial para o resto do projeto. Achas que ter esse conhecimento, à priori, poderá ser uma mais-valia?)

Luís Gomes - Sim, claro. Primeiro, acima de tudo, foi para mim importante perceber que tenho de estar sempre com as antenas emocionais ligadas, a partir do momento em que se começa a falar do assunto. Num projeto de branding de uma marca há pessoas envolvidas e há criativos envolvidos e, muitas vezes, o melhor atalho que nós temos para perceber o que podemos fazer pela marca é a visão de outras pessoas, sobretudo, de pessoas que já estão envolvidas no projeto. Por isso é que eu quero muito falar com os criativos e quero muito falar com o realizador e quero muito falar com todas as pessoas envolvidas: porque já estão debruçadas sobre aquilo e acho que podemos estar a jogar Ping Pong criativo entre vários aspetos. Para mim, é importante levar essa receptividade a outras ideias.

João Cardielos - Então teres essa estratégia já definida e saberes que, para ti, o trabalho corre melhor de determinada maneira, é uma vantagem? Por exemplo, prestar mais atenção a certas coisas que serão ditas na próxima reunião e que, nas primeiras, não terias tido tão em conta; ou então, compreender melhor certos passos que, hoje em dia, optas por realizar e que antes não realizavas, mas que agora consideras fundamentais.

Luís Gomes - Sim, outro passo que eu acho que é fundamental para mim, agora, é não confiar naquilo que é escrito sobre música. Porque muitas vezes vêm referências musicais como nomes de artistas, e dizem que querem que soe de determinada maneira. E muitas vezes, aquilo que eu acho que isso quer dizer não é o que vai na cabeça da pessoa que escreveu. Por exemplo, imagina que há uma referência em que querem que seja dinâmico tipo The Prodigy. Para mim isso podem ser muitas coisas, pois é uma banda com que eu convivo há décadas, e para outra pessoa pode ser só ter uma batida electrónica, ou pode ser ter um sample indiano. Para mim é muito importante discutir referências textuais e perceber em que é que elas se traduzem em música. Tudo o que suporte e facilite este diálogo evita que se bata em diferentes expectativas da agência, ou do cliente, por estarem à espera de uma coisa completamente diferente do que te ia na cabeça. É importante que o diálogo aconteça com moodboard, com referências musicais, com texto e discussão para

que tudo esteja definido antes de se começar.

João Cardielos - Então, tendo em conta os seguintes pontos, quais consideras mais relevantes: ADN da empresa, o público-alvo e os objetivos, os meios de comunicação que vão ser utilizados para promover a marca, a identidade do artista convidado, e o orçamento. Também podes referir outros que eu não tenha mencionado.

Luís Gomes - Todos estes são extremamente importantes. Tendo em conta que, se for um projeto com que eu me identifico artisticamente a cem por cento, o orçamento não é o mais importante. Para além desses todos, também considero fundamental a equipa envolvida no projeto, a estética e os valores da marca que podem estar, de certa maneira, envolvidos no ADN da marca. Sobretudo aí, o mais importante para mim seriam as pessoas envolvidas no projeto, tanto do lado do cliente como do lado da agência, porque o trabalho criativo é sempre entre pessoas. Porque o cliente pode não saber de branding e então vai buscar conhecimento a uma agência, mas, normalmente, tudo é feito em triângulo, entre a agência, o cliente e os criativos onde eu estou inserido como compositor. No caso de um projeto gigante o cliente é uma empresa, e a agência é uma espécie de intermediário entre os criativos e o cliente. Os criativos são o designer, ou a agência de design, o realizador, ou a produtora de filmes, e o compositor, ou o estúdio de música.

João Cardielos - Tens algo mais a acrescentar que achas que possa ser importante no âmbito desta investigação e que ainda não foi mencionado?

Luís Gomes - Olha, por acaso esqueci-me de mencionar um projeto super fixe que foi a banda sonora de um vídeo do Neopop, que era com ravers e rancho: Viana capital mundial do techno.

No Neopop 2018 esse projeto teve um briefing super fixe que era: como é que tu identificas o Techno e Portugal. Penso que o vídeo está no youtube.

Penso que não me esqueci de mais nada e foste a todo o lado, parabéns e muito boa sorte João!

João Cardielos - Muito obrigado Luís por toda a disponibilidade e ajuda!

A.2 David Santos - Interview

João Cardielos - Bom dia David. Antes de mais, muito obrigado pela disponibilidade para contribuires para este meu projeto de investigação. Como breve introdução, explico que esta entrevista está a ser conduzida como parte de uma investigação académica, que integra uma dissertação focada no desenvolvimento de uma identidade sonora, para a agência de música Sons em Trânsito. O objetivo desta entrevista é identificar e compreender estratégias de comunicação sonora, ou seja, de Sound branding, utilizadas por sound designers, músicos e marketeers ou marcas. Achei que seria uma importante mais valia poder contar com o contributo do David Santos — também conhecido pelo nome artístico Noiserv —, uma vez que, para lá do imenso e muito reconhecido trabalho como músico e compositor português, já estive envolvido em alguns trabalhos na área de sound branding. Nomeadamente, a construção da identidade sonora do IKEA, a música por trás dos separadores da RTP, a composição de uma música para uma campanha da Samsung, designada por Samsung Movimento Sim, entre muitos outros projetos.

Mais uma vez, obrigado pela disponibilidade David. Gostava de começar por pedir que te apresentasses, e que fizesses uma breve descrição do que é a tua experiência nesta área. E também, que nos revelasses há quanto tempo é que isso começou e como?

David Santos - O primeiro disco que gravei tinha só 3 músicas e isso foi em 2005. Depois, as coisas foram acontecendo e gravei um outro disco em 2008. Eu acho que o primeiro desses convites específicos foi esse mesmo da Samsung, que referiste, e que aconteceu, talvez, há uns 11 anos.

Esses projetos surgem sempre por convite, do IKEA, da RTP ou Samsung, etc. ...

São sempre projetos muito diferentes, pelo menos estes em que eu estive envolvido, porque existiram sempre, à partida, premissas que eram bem diferentes umas das outras. Com a Samsung, a ideia era fazer uma música que incluísse a minha voz, mas em que o grande desafio era compor algo instrumental composto maioritariamente com eletrodomésticos da Samsung.

Quando fiz os separadores da RTP o desafio já era outro, e eu sabia à partida que aqueles separadores mais pequenos, de cerca de 3 e 7 segundos, iriam se calhar passar 50 vezes por dia. Portanto, tratava-se de uma identidade anual que eles queriam para a RTP. Eu sabia que tinha que criar uma versão de 3 segundos, uma de 7 segundos, uma de cerca de 12 segundos, e depois, uma de 30 segundos, que seria a maior. E aí o desafio já não eram os instrumentos inusitados. Era, isso sim, conseguir que em tão pouco tempo — nos blocos de 3 e 7 segundos, que é mesmo muito pouco tempo —, acontecesse alguma coisa que fosse melódica o suficiente para que, qualquer pessoa que a ouvisse, se relacionasse sempre e imediatamente com a RTP. Claro que, à partida, eu não sabia o que era relacionar-se com a RTP. Mas é daquelas coisas com as quais as pessoas, por exaustão e por ouvirem repetidamente, incontáveis vezes, acabariam por se relacionar. Portanto, ao fim de 2 ou 3 meses, se calhar, sempre que a música passasse, as pessoas iriam perceber que estavam sintonizadas na RTP, mesmo que previamente não soubessem a que canal é que estavam a assistir até esse momento. Esse projeto também era uma colaboração, na parte visual, com a Fernanda

Fragateiro. Portanto, eu sabia desde o princípio qual é que seria a imagem que apareceria por trás dos separadores. Foi um trabalho conjunto para perceber o que é que funcionava nesta dinâmica, em que estes 3 segundos tinham que dizer alguma coisa. Portanto, foi um trabalho um bocadinho diferente.

O projeto do IKEA [19], que é o mais recente deste grupo, foi um bocadinho mais semelhante ao da Samsung, mas ao contrário dos eletrodomésticos, dos toques dos telemóveis e dos sons que uma televisão faz ao ligar e desligar, o desafio era mesmo que tudo o que fosse musical pudesse surgir e evidenciar-se. Isto partindo do universo de produtos IKEA, que não são como os telemóveis que emitem sons, são apenas materiais de mobiliário. Portanto, havia agora um novo desafio. A ideia também era a de não incluir a minha voz, porque se pretendia que a música fosse o suporte daquela campanha. Depois, queria-se que ela existisse numa versão mais pequena, em formato de Jingle, que pudesse ser a identidade, mais adiante. Na verdade, isto já aconteceu há uns 3 anos, e ainda hoje eles continuam a usar essa música, pelo menos, nos spots de rádio e em alguns de televisão.

O desafio foi o de pensar de que forma é que eu podia criar alguma melodia com coisas que, na verdade, não são nada melódicas. Na altura percebi por exemplo, com muita experimentação, que o estendal para secar a roupa, dependendo do tamanho, tinha um grave que podia ser de um baixo. Percebi que com as palhinhas que eles comercializavam e com uns copos específicos, com variados tamanhos, eu conseguia soprar e emitir um som do género de uma flauta, e que, dependendo da quantidade de água no copo, obteria também uma nota diferente. Portanto, foi muito um trabalho de procura, primeiro do que é que existia que fizesse som, e depois, daquilo que era mais ou menos fácil, como usar como bombo de bateria um sofá, ou usar nas partes rítmicas o som das facas, e de outras coisas que eram bem mais simples.

Embora o Ikea tenha sido o mais difícil, o maior desafio, que é um bocadinho transversal aos 3 projetos, foi o de naquele pouco tempo, não tanto criar uma melodia memorável mas uma composição que possa ficar na cabeça. Portanto, ela tem que conter naqueles 30 segundos alguma repetição, para que ao fim de 3 ou 4 vezes, perante a audição, as pessoas comecem a identificar a marca.

Acho que esse é o objetivo principal implícito nesta ideia de fazer uma música para uma marca. A ideia de que não pode ser uma coisa completamente abstrata, porque senão não vai criar, como se diz, "uma imagem sonora"! Portanto, acho que essa imagem tem de ser concreta, uma coisa que tenha uma melodia, um princípio e um fim, independentemente da sua extensão temporal.

Hoje em dia, tenho feito jingles para alguns podcasts. Já fiz pelo menos quatro e este novo desafio não é seguramente tão complicado como o trabalho para a Samsung ou o IKEA, em que o objetivo era o de não usar instrumentos convencionais. Mas mantem-se sempre o desafio principal, nesta linha de ter que ser muito pouco tempo e de, em tão pouco tempo, ter que se dizer alguma coisa. E acho que isso, sim, é a verdadeira base destes trabalhos, sempre.

Fiz um com a Fnac, do Hugo Van Der Ding, que se chama "Ponto de Desencontro"; fiz o de uma associação que se chama Pro child e que está no bandcamp; fiz o da Joana Gama, que se chama "Não sei ser"; e fiz, também, um do Observador que é como se fosse uma série documental

mas em voz, que se chama "o sargento da cela 7". Não sei se já terei feito mais, mas por agora estou a lembrar-me pelo menos destes quatro.

Os podcasts talvez sejam, até, um bocadinho piores, porque como são algo que a pessoa está a ouvir muitas vezes seguidas e de repente, quer-se que aquilo tenha ali um destaque, pelo que também têm que ter a meio da música um momento meio épico, enquanto os outros talvez sejam uma coisa mais hipnótica. Os genéricos têm que ter uma introdução, um desenvolvimento grande musical, e depois um final épico. Até porque também servem para conseguir empolgar as pessoas. O genérico aparece e depois a pessoa, quando fala, parece que vem empolgada do que acabou de ouvir.

João Cardielos - Uma das coisas que me deixou curioso, no caso do IKEA, por exemplo, é saber de quem partiu a ideia de não usar instrumentos? Foi da parte deles, ou foi ideia tua?

David Santos - Eu já não me lembro muito bem, e em concreto, como é que foi. Acho que, acima de tudo, não havia uma limitação para não usar instrumentos, mas acho que eles sugeriram a possibilidade de eu conseguir fazer alguma coisa com instrumentos não tão usuais. Mas essa ideia não vinha como uma intransigência, de eu não poder pôr um piano ou uma guitarra. E depois, acho que já fui mais eu que achei que podia ser mesmo giro não haver nenhum instrumento típico! Porque, de outro modo, o limite não existe. Senão, de repente eu fazia uma música com uma guitarra normal e depois batia com uma colher num copo. Portanto, foi para fugir a isso e para conseguir um produto conceptualmente consistente. Até acho que eu mesmo fugi um bocadinho a isso de não poder usar instrumentos nenhuns.

João Cardielos - Já alguma vez tiveste que estruturar uma estratégia para desenvolver um destes projetos? Ou seja, dito de outro modo, já alguma vez olhaste para um projeto destes e não soubeste por onde começar, e tiveste que estabelecer tarefas, ou arranjar um processo ou maneira para estruturar o teu trabalho?

David Santos - Eu acho que o início de qualquer projeto, destes ou de outros, é sempre um bocadinho um vazio, portanto, a pessoa nunca sabe muito bem, e isso ocorre ainda mais nestes em que, muitas vezes, não se recorre a instrumentos usuais. Aí, então, há um período inicial de experimentação, que pode incluir muitas coisas distintas. Eu acho que todos eles assentam nessa metodologia.

Outra das coisas que eu fiz, por exemplo, neste último do IKEA, foi andar calmamente na loja, com o meu telemóvel a ver e registar tudo aquilo que me pareceu que podia fazer algum tipo de som, e andei a registar esses sons todos. Tratou-se de fazer quase, como se fosse, uma base de dados de sons possíveis. E depois, já em casa ou no estúdio, comecei a tentar desenhar como é que as coisas se podiam ligar umas às outras. Mas em termos de dinâmica e de processo, há muito desta ideia inicial de fazer um apanhado de tudo aquilo que posso usar, para depois começar a juntar as coisas umas com as outras.

Interview Transcripts

E aí não há grandes técnicas, juntas uma coisa com outra e não gostas, e juntas com outra e, de repente, já parece engraçado. Vais somando até que as coisas começam a fazer algum tipo de sentido. Mas há sempre esse período inicial de experimentar muitas coisas.

João Cardielos - O processo de produzir uma música destas também segue aquela estrutura de: idealização, produção, mistura e master, ou como é que funcionam os processos nesta área?

David Santos - Eu acho que depende sempre um bocadinho. Mais uma vez, no exemplo do IKEA, como eles têm uma pessoa que depois mistura aquilo que eu fiz com o vídeo, essa pessoa depois faz o master final daquela mistura. Mas eu, quando envio a ideia, já estou a mandar a ideia da mistura como eu quero e com um toque de master. Depois, para a televisão e para a rádio há algumas dinâmicas de cumes e muitas que eu nem conheço, portanto, depois há misturas especializadas para cada uma das plataformas onde a campanha vai aparecer. E por isso, eles depois fazem o Master, ou adequam o Master que eu preparei para cada uma dessas plataformas diferentes.

João Cardielos - Quando comesas um processo, como disseste, ainda no "vazio", existe alguma referência a partir de projetos que já existiam ou são semelhantes? Como é que funciona o pensamento por trás de um projeto destes?

David Santos - Eu acho que há muitas pessoas que, especialmente nos vídeos, começam muito com base em referências. Eu por acaso costumo fugir sempre disso, porque mesmo que as coisas às vezes se possam aproximar de outras, eu não quero, de forma alguma, iniciar a partir dessa semelhança.

Se calhar, nos 3 principais projetos àcerca dos quais falámos, o da RTP pode ter sido o único em que eu fui ouvir outras coisas. Não para fazer parecido, mas para tentar perceber de que é que eu me lembrava ao ver aquilo na televisão, e o que é que mais me chamava a atenção, ou seja, se de repente era importante haver uma coisa que fosse muito hipnótica, se era importante haver um ou outro batimento perdido no tempo. Às vezes eu ia ouvir para perceber, enquanto espectador de televisão, o que é que aquilo tinha de importante para se tornar um bom separador. Não era se usava guitarras ou teclados, era mais, como é que a música se organizava para eu poder estar na cozinha, ouvir e perceber que estou na RTP.

João Cardielos - Achas que estabelecer uma estrutura estratégica para desenvolver, ou para melhorar, o processo de estar envolvido num projeto deste tipo, melhora a construção do projeto em si?

Por exemplo, se sempre que recebesses um projeto destes soubesses, previamente, que para ti funciona começar do vazio e, a seguir, fazer uma palette sonora, por exemplo, para depois ter uma fase de experimentação de ideias e a seguir uma fase de construção, será que, ao teres esta estrutura definida, logo *a priori*, faria sentido?

David Santos - Eu acho que em projetos de uma só pessoa isso acaba sempre por acontecer. Acabo por fazer as coisas mais ou menos da mesma forma. Com mais ou menos tempo em cada um dos blocos, mas há sempre o pensar o que é que vou fazer, e há sempre um período, pelo menos no meu caso, de catalogar as coisas para depois avançar para um período de experimentação. Eu tenho sempre isso tudo. Não o tenho explicitamente definido, mas acaba por estar pela experiência de já ter feito muitas coisas.

João Cardielos - Também gostava de saber se, de projeto para projeto, o teu processo vai acelerando pelo facto de saberes o que é que já funcionou antes.

David Santos - Eu acho que isso depende muito porque é bem claro que, à medida que vais fazendo mais, vais percebendo formas de contornar alguns bloqueios que possas ter em relação a algumas coisas. Se calhar, se fizesse isso todos os dias, já tinha truques mais mecânicos ou comerciais e não seria tão emotivo como é do modo como ainda faço.

Porque é uma coisa completamente diferente dos concertos e dos discos, e faço muito menos coisas deste género do que outro tipo de músicas ou bandas sonoras. Por isso eu acho que, se tivesse um método desses, poderia acelerar o projeto, mas no meu caso, não faz sentido, porque são poucas coisas, e acho que não se tornaria vantajoso.

João Cardielos - A minha dúvida era mais dirigida no sentido de avaliar se, provavelmente, no primeiro trabalho da Samsung, não ficaste completamente sem saber o que fazer ou por onde começar?

David Santos - Eu acho que na vida, em geral, vamos sempre aprendendo com as coisas que já se fizeram, e depois as coisas não são sempre bem iguais. Nem há uma regra de como fazer, contudo, se calhar, quando fiz o primeiro podcast, não é que tenha sido mais complicado, mas foi mais às escuras; enquanto no seguinte já comecei mais rapidamente.

Agora que já fiz 3 ou 4 testes, comecei a perceber o que pode funcionar bem. Vais fazendo e vais percebendo o que é que funciona melhor e pior.

João Cardielos - A pergunta seguinte seria: se alguma vez tinhas adotado um método diferente de trabalho num projeto semelhante? Mas já referiste alguns casos, como os podcasts e o projeto da RTP, que acabaram por ser projetos um bocadinho diferentes dos da Samsung e do IKEA.

Portanto, passando à fase seguinte desta entrevista: eu, nesta tese, estou a tentar problematizar se existem, ou se é possível, estabelecer alguns princípios fundamentais para desenhar branding sonoro. E eu gostava de saber se alguma vez sentiste que não sabias em absoluto por onde é que devias iniciar a abordagem a um projeto desta natureza?

David Santos - Eu acho que, no do Ikea e no da Samsung, eu sabia por onde é que ia começar, porque havia um objetivo mais claro. Se calhar, no da RTP, demorei mais algum tempo a perceber

qual é que poderia ser o instrumento principal a usar, e experimentei muitas coisas.

Acho que não há muitas regras. Portanto, depende um bocadinho de cada coisa, Quando são os podcasts, o ambiente do próprio podcast também tem influência. Por exemplo no caso do da Pro Child, a mensagem diz, abertamente, que fazia sentido ser uma coisa mais infantil. No do Observador, já fez sentido ser uma coisa completamente diferente, é quase como se fosse uma banda sonora de um filme. Trata-se de algo em que a música tem que incluir, não só aquele "tcharan!" inicial, típico de um podcast, mas que tem que insinuar as próprias dinâmicas da aventura da história. Neste caso, a música era um bocadinho maior e começa com suspense. É uma história de um prisioneiro de guerra, portanto, começa-se sem saber muito bem o que vai acontecer. Depois, tem momentos de explosão que, eventualmente, resultam noutros momentos da história.

Estes projetos são todos muito diferentes. Alguns cruzam-se um bocadinho, mas acabam por partir todos de dinâmicas bem diferentes.

João Cardielos - Tendo em conta a tua experiência, existem alguns pontos que considerarias fundamentais, e que importa ter em conta ao abordar um projeto desta natureza?

David Santos - Eu acho que o principal é perceber bem qual é o objetivo daquela identidade sonora. Posso perceber também em que lugares é que se vai aplicar. Se é uma coisa para redes sociais, se é uma coisa para a televisão, se é para um podcast que, em princípio, vem sempre depois de outros... Acho que é sempre preciso perceber para onde e para que é que vai ser usado. E depois, tendo em conta o conceito do projeto em si, perceber quais os instrumentos a usar ou não. E é preciso construir ali um quadro de expectativas minhas, e também de quem está a pedir esse trabalho, para se chegar a um bom resultado final.

João Cardielos - Se fosse possível delinear uma estratégia que estabelecesse vários passos comuns a estes projectos todos, que já fizeste, achas que poderia ser uma vantagem conhecer isso previamente, antes de começares o próximo projeto?

David Santos - Eu acho que, na maioria das vezes não faço isso, mas agora, se me convidassem para fazer uma nova música para um podcast, e se fosse ouvir os outros que já fiz, seria certamente vantajoso. Não porque seria igual, mas porque iria lembrar-me dos processos que passei para chegar a cada um daqueles lugares, e isso poderia ajudar-me a tomar certas decisões. Inconscientemente, a pessoa vai sempre aprendendo com o que vai fazendo e, então, se se fizer com alguma regularidade, as coisas acabam por se contagiar umas às outras.

Contudo, se passar um período muito grande de tempo entre um projeto e outro, é sempre bom conseguir perceber o que é que já se fez, e como é que se fez, para relembrar. Todo o processo criativo envolve sempre muitas fases, e a pessoa deve fazer um pré-estudo em que recorda as fases por que já passou, em cada um dos projetos. E isso pode e deve ser sempre bom, quando se começa um novo projeto.

João Cardielos - Tendo em conta os seguintes pontos, quais é que considerarias mais relevantes num trabalho desta natureza? O ADN da empresa para a qual se está a trabalhar; o público-alvo; os objetivos; os meios onde se vai comunicar o projeto; o orçamento; ou outros, que ainda não tenham sido anteriormente mencionados?

David Santos - Eu, na verdade, acho que há um que é muito importante, e que ainda não disse nesta elencagem: e que é o da identidade de quem está a fazer a própria música (a condição de autor ou autoria).

Porque por vezes, quando convidam alguém em específico, há também, eventualmente, a procura de uma identidade que associam a essa mesma pessoa. Ou a vontade de relacionar a identidade sonora dessa pessoa com aquela marca, mas eu acho que todos esses pontos são importantes. É preciso perceber um bocadinho disso tudo. Não só para arrancar mas até para depois, no final, tomar algumas decisões concretas: quanto tempo é que tem que ter; se a marca quer uma coisa mais ou menos animada. No meu caso, tento sempre não fugir muito daquilo que são os meus padrões, daquilo que eu consigo fazer. Olhar para isso tudo dentro daquilo que eu consigo fazer e com o qual eu me identifico. Portanto, acho que é um conjunto dessas situações todas e isso acaba por acontecer quando se tem uma reunião. O cliente acaba sempre por dizer o que é que quer ou não quer.

Se eu perguntar, acabam por explicar onde é que é para usar, qual é que é o conceito, e isso tudo vai criando na tua cabeça uma imagem possível de tudo aquilo, que depois se concretiza quando começas a fazer.

João Cardielos - Quando estás a entregar um projeto destes costuma haver muitas revisões?

David Santos - Acho que isso depende. Há projectos em que a coisa corre logo muito bem, e há outros em que é preciso haver, aqui e ali, uns alinhamentos finais. Por acaso, desses todos que falamos, não me lembro de haver um que tenha sido assim muito difícil de concluir. Lá está, porque se o enquadramento inicial for bem feito, e assumindo que me convidaram a mim para fazer a minha parte criativa e pessoal, o caminho que eu vou procurar já é, à partida, o caminho de que as pessoas estão à espera.

E quando se faz bem o enquadramento inicial, as coisas acabam por se fundir: às vezes, é mais perceber se tem que ser mais curto ou se tem que ser mais longo; ou perceber onde tem de ficar uma parte mais explosiva, se é mais no princípio ou no fim; mas nunca é muito ao nível da estética. A estética até acaba por ficar logo mais ou menos bem definida, depois são ajustes, até de acordo com o tamanho dos vídeos em que pode ser preciso prolongar mais alguma coisa, por exemplo.

Nas bandas sonoras maiores isso acontece mais, porque uma pessoa pode imaginar que fica bem naquela imagem determinada música, por não haver esse enquadramento inicial. Muitas vezes os realizadores gostam de deixar mais liberta esta parte criativa. E aí, por vezes, acontece não visualizarmos exatamente o mesmo. Agora, nestas questões de marcas, eles são muito mais objetivos à partida, com uma ideia precisa do que é que querem.

Isso também depende do realizador. Há realizadores que vêem o músico como um parceiro de trabalho e há outros que vêem o músico como uma ferramenta, e aí é mais complicado. E então acontece, muitas vezes, os processos não serem tão fáceis. Por isso mesmo, as pessoas começam a chocar nas partes criativas. Contudo, na minha opinião, quando convidam uma pessoa em particular e não vão a um banco de dados, buscar uma música, é porque também querem o input especial dessa pessoa. Acho que aí, então, não pode haver intransigência nem de um lado nem do outro, mas para minimizar isso, quem está a compor as músicas tem que perceber bem qual é o contexto, e perceber se acha que o consegue fazer.

Se me pedirem para fazer um podcast de música dos anos 80 eu, se calhar vou, dizer que posso tentar investigar, mas tenho que reconhecer os campos em que sou mais e menos multifacetado, e posso dizer que pode não correr bem. Por outro lado, se estiverem à espera que eu faça uma roupagem das minhas coisas num ambiente diferente, se calhar eu vou fazer uma preparação e ouvir, e tentar perceber o que eles querem dizer com "anos 80", ou com "uma coisa mais industrial", por exemplo, e tentar fundir a minha criatividade com uma área que eu desconheço. Quando convidam, já vão sempre, até, um bocadinho atrás daquilo que tu já fizeste.

João Cardielos - A última pergunta que coloco é fundamental, e a mais aberta de todas, e é: achas que há algo que ainda não tenha sido questionado ao longo desta entrevista, que possa ser relevante no âmbito desta minha investigação? (e que consideras verdadeiramente importante).

David Santos - Eu acho que pode ser importante perceber o lado das marcas, e o que é que eles pensam antes de convidar as pessoas. Ou seja, perceber em que contexto é que a 'Sons em Trânsito' precisaria de uma identidade sonora, quando ela já é um conjunto de muitos artistas. Mas, depois, isso de ser uma identidade sonora que abrange aqueles artistas todos, pode ser meio complicado. Contudo, se querem usar uma identidade sonora para associar ao logótipo, na entrada de todos os vídeos promocionais dos seus artistas, já é outra coisa. Esse enquadramento, no caso da 'Sons em Trânsito' tem que ser específico, porque é uma agência de música que vai ter uma identidade musical. Portanto, de repente, se for uma coisa muito infantil ou muito industrial, pode parecer que o género de música é mais virado para um desses tipos de produto. Eles também poderiam querer fazer 10 excertos de música diferentes que pareçam sempre a mesma, mas que tenham estilos diferentes. Portanto, teres o lado deles, da marca, e perceber porque é que a marca quer ou não deter uma identidade sonora, e como é que a quer usar, neste caso particular, parece-me ser muito importante.

Seria bom incluíres também, na tua tese de mestrado, a visão de quem está do outro lado, do lado da marca.

João Cardielos - Muito obrigado pela tua contribuição e disponibilidade David!

A.3 Manuel Faria - Interview

João Cardielos - Bom dia Manuel. Antes de mais, muito obrigado pela disponibilidade para contribuir para este projeto de investigação. Como breve introdução, esta entrevista está a ser conduzida como parte do projeto de uma dissertação focada no desenvolvimento de uma identidade sonora, para a agência musical 'Sons em Trânsito'. O objetivo desta entrevista é identificar e compreender estratégias de comunicação sonora, ou seja, Sound Branding, utilizadas por Sound designers, músicos e marketeers, ou marcas. Achei que seria uma importante mais-valia poder dispor do contributo de Manuel Faria, CEO da Índigo, que é uma empresa portuguesa especializada em audio branding, e que é a única empresa do país que é parte integrante da Audio Branding Society, com um portfólio extremamente diversificado. Já realizaram trabalhos para empresas como a Galp, Continente, Millennium, Sagres, Nike, entre muitas outras. Gostava agora que o Manuel se pudesse apresentar e fizesse uma breve descrição da sua experiência nesta área.

Manuel Faria - Eu comecei por ser músico. Comecei por fazer um curso de engenharia, ao mesmo tempo que tinha uma banda. Na altura, os músicos não ganhavam muito, tal como agora, mas era ainda pior, não ganhavam mesmo nada de especial. Então, comecei a aceitar fazer algumas músicas para publicidade. Ao princípio não gostei. Achei que havia um preconceito da maioria dos músicos em relação à publicidade, mas depois, de facto, estávamos no princípio dos anos 90, e essa foi uma altura em que havia muita liberdade de composição. Para mim, foram os anos dourados da publicidade em Portugal. Portanto, dividi sempre a minha carreira entre produtor, compositor, produtor para publicidade, e, em 1996, criei a 'Índigo'. Ainda hoje somos uma das principais produtoras de áudio.

Há cerca de onze anos especializámo-nos em audio branding. Começámos a investigar o que era o audio branding, e começámos a juntar-nos a empresas, fora de Portugal, que já o faziam. Depois, quando se criou a Audio Branding Academy (ABA), tornámo-nos logo membros no primeiro ano. Mais tarde, a Audio Branding Academy criou um núcleo duro que é a Audio Branding Society (ABS). Ao princípio éramos só 17 no mundo inteiro. Agora acho que já somos 20 e tal. Também não aumentou assim tanto, e é uma espécie de território onde nós todos os anos discutimos e trocamos experiências. Como não somos directamente concorrentes uns dos outros temos poucos segredos entre nós. Temos gerado muito conhecimento na área, e a ABA também envolve especialistas em percepção sensorial, como o Charles Spence, de Oxford. Há muita gente associada à Audio Branding Academy que não faz Audio Branding, mas que se especializou em cross model effects, e em tudo o que tem a ver com percepção sensorial. Portanto, tudo tem evoluído muito.

João Cardielos - Eu sei que a resposta à próxima pergunta é sim, mas a questão é, se já teve de estruturar uma estratégia para desenvolver um plano de branding ou um projeto sonoro na área do audio branding. Mas então, o foco da pergunta centra-se no, quando começou a realizar esse tipo de estrutura para desenvolver um projeto destes? E de onde é que parte para o início do pro-

jeto, e como é que construiu as suas referências? E também gostava de saber se esse processo é transversal aos vários trabalhos que tem desenvolvido.

Manuel Faria - Sim, para tudo neste processo, como em quase todos, a experiência é sempre muito importante. Portanto, nós começámos os nossos processos de branding com uma visão muito estratificada do que era o Audio Branding, ou seja, a marca tinha que ter uma Brand Song que tinha que tocar em todos os spots. Na altura, para nós, uma marca ter só um Sound Logo e não ter uma Brand Song, não funcionava. Mas fomos aprendendo com a experiência que tudo tem que ser muito mais flexível. Por exemplo, uma marca como a Vodafone, que é uma marca que transmite música, tem e apoia festivais de música, não fazia sentido ter uma música associada. O que fazia sentido era lançar músicas novas, e depois, usar a música durante um ano, e depois lançar outra. Portanto, nós fomos aprendendo que há marcas, como por exemplo a Superbock, que também gosta de escolher uma música para cada filme. Isso faz parte da marca e, nesse caso, o que nós fazemos é uma coisa chamada Brand Audio Guidelines. Os Audio Guidelines, no fundo são listas com músicas, ou, com os tipos de música que se enquadram ou não dentro da marca. Mas, às vezes, a comunicação também pede uma coisa muito fora da marca, que funciona pelo absurdo e pelo contrário. Portanto, nós tornámo-nos muito mais flexíveis com o tempo e aprendemos outras soluções, e neste momento temos um serviço ao cliente muito mais apontado para o cliente e para as suas necessidades.

João Cardielos - Em que medida é que acha que, por ter este processo já estruturado, ou seja, por saber exatamente onde começa e onde é que acaba um projeto de audio branding, beneficia a comunicação de uma marca?

Manuel Faria - Eu acho que isso devia ser óbvio, porque o grau de atenção das pessoas, hoje em dia, é muito reduzido quando vêm comunicação seja de que marca for e em que suporte for. Nós já não vemos anúncios com atenção. Quando eu era miúdo ficávamos a ver os anúncios e até fazíamos concursos, para ver quem é que adivinhava os anúncios. Hoje já ninguém faz isso. As pessoas pegam na box e andam para a frente. Portanto, o número de vezes em que nós estamos em contato com uma determinada marca é muito pequeno. Se a marca não tiver consistência em alguns aspetos, especialmente no campo auditivo, porque eu posso não estar a olhar para lá, mas estou a ouvir na mesma, nós nem chegamos a perceber que tivemos contacto com a marca. Se a marca tiver uma consistência na música, ou tiver um Sound Logo que seja memorável, ou uma voz que seja sempre a mesma, as probabilidades de a marca atingir os seus objetivos são muito maiores. Portanto, não tenho dúvida que, hoje em dia, é cada vez mais importante uma marca ter uma forma consistente e coerente de comunicar.

João Cardielos - Até parece que isso se torna mais óbvio, uma vez que a parte visual já é quase sempre tão coerente e o áudio ainda é muitas vezes descuidado.

Manuel Faria - Muitas vezes é decidido só no fim e, muitas vezes, é o realizador que escolhe a música que vai pôr no filme do lançamento de uma determinada campanha. Eu já vi realizadores proporem a mesma música a marcas completamente diferentes, simplesmente porque gostam daquela música. Por exemplo, uma marca não quis aquela música, e então, numa outra reunião com outra marca, propõem a mesma música. Muitas vezes o realizador propõe a música que ele acha que fica bem no filme dele, e isso não tem nenhuma relação com a marca. Nós vemos marcas em Portugal, com filmes quase todos iguais. Mesmo sem dizer nomes, vêm-nos logo uma data de nomes à cabeça, e fazer igual é o oposto de fazer publicidade.

João Cardielos - Em que medida é que ter uma estratégia bem definida acelera o processo de trabalho? Acredito que, no princípio, iniciar um trabalho de publicidade fosse muito mais difícil, e agora que já tem uma estrutura consiga ser muito mais rápido.

Manuel Faria - Sim, normalmente fazer uma música para uma campanha é uma coisa rápida, até porque muitas vezes, quando se chega ao músico, já não há tempo. Muitas vezes, o músico tem 2 ou 3 dias para fazer uma coisa. Isto é um processo que, até para bem do processo, não deve ser feito em cima de uma campanha. O processo ideal de Audio Branding é feito entre campanhas, para que não haja nenhuma campanha a infectar o processo. Nós queremos é uma coisa que, depois, dê para tudo, e isso é um processo que dura 2 meses. A vantagem é que, depois dos passos dados, já não se volta atrás.

João Cardielos - Dois meses desde o primeiro contato com a empresa até entregar o trabalho final, formalmente?

Manuel Faria - Normalmente, porque nós fazemos uma reunião de kickoff e para marcar a reunião de kickoff, com algumas marcas, é difícilimo, porque se tem de conciliar as agendas de muitas pessoas. Depois, nós fazemos um workshop e marcar o workshop também não é fácil. Quando nós mostramos as decisões do workshop precisamos de feedback, e às vezes receber o feedback demora 15 dias, porque a marca está ocupada com outras coisas, o que é natural. São processos lentos, mas que são muito consistentes.

João Cardielos - Alguma vez surgiu um trabalho que tinha uma natureza tão diferente que tiveram que adotar um método completamente diferente?

Manuel Faria - Não há nenhum trabalho em que não tenhamos que analisar a marca, a concorrência, os pontos de contato, e em que não tenhamos que fazer um workshop. Para nós isso não existe, porque nós não aceitamos entrar num processo destes às cegas. Isso seria a mesma coisa do que só consultar o médico, na condição dele não vos mandar fazer análises, e eu acho que poucos médicos aceitariam isso.

João Cardielos - Nesta tese eu estou a tentar problematizar se existem, ou se é possível, estabelecer alguns princípios fundamentais para desenhar branding sonoro. E eu gostava muito de saber se alguma vez sentiu, em alguma fase do seu trabalho nesta área, que não sabia por onde é que devia começar a abordar um trabalho desta natureza?

Manuel Faria - Sim, ao princípio, no primeiro trabalho que fazemos na vida, estamos todos a experimentar. Acho que é como tudo! A primeira vez que um cirurgião opera também deve passar pelo mesmo. O que acontece muito é que, hoje em dia, temos uma capacidade maior de convencer as marcas e, muitas vezes, da parte das marcas há muita vontade de queimar etapas. Perguntam se não se pode fazer o trabalho sem realizar o workshop, ou se o workshop não pode ser online, e nós fazemos muita resistência a que se queimem etapas, porque acho que as coisas têm de ser bem feitas. Nós, no fim do processo, pedimos um depoimento ao responsável da marca e, no fim de todos os casos que fizemos até hoje, todos os envolvidos gostaram de passar pelo processo e sentiram que aquilo era mesmo o que era preciso fazer. Eu acho que o nosso mercado está muito habituado às coisas chave-na-mão, ou seja, pedem-te um trabalho de Audio Branding e querem que não as incomodes mais até o entregares. Mas, quando comesas a explicar que vais precisar do cliente mais vezes, já começam a não gostar tanto da ideia, só que isso não funciona.

João Cardielos - Tendo em conta a sua experiência, que pontos é que considera fundamentais, e que se devem ter sempre em conta, ao abordar um projeto de branding sonoro? Desde o ADN e o contato com a empresa, até à questão do orçamento ou, por exemplo, os valores éticos da empresa. Como é que isso influencia a maneira como trabalha?

Manuel Faria - Muitas vezes nós não conhecemos bem a marca. O nosso orçamento para um processo com esta complexidade não é tão barato como fazer uma música. As marcas pedem três orçamentos a três empresas diferentes, que dizem que também fazem Audio Branding, e o nosso, normalmente, é visivelmente mais caro. Nós enviamos o processo esquematizado e explicado, e na maioria das vezes somos nós que acabamos por fazer, porque do outro lado vem só um orçamento e, no fundo, isto é uma evangelização. Nós temos de explicar porque é que as coisas têm que ser realizadas desta maneira, e não podem nem devem ser de outra. Nós nunca tivemos problemas éticos com marcas. O maior problema que nós temos com as marcas é o de as marcas não saberem escolher as suas palavras-chave, no princípio. O que é bastante interessante, porque põe as marcas a pensar sobre a sua própria identidade. Geralmente, eles têm uma coisa que se chama Brand Key, que é uma coisa muito complexa, mas que tem poucas coisas a ver com a personalidade da marca. Esse é um dos principais problemas. Os valores ao princípio são todos iguais, todas as marcas dizem que são sustentáveis, inovadoras, humanistas, e nós depois temos de ir procurar onde está o valor distintivo. Uma grande parte do papel do audio branding é procurar essa diferenciação.

João Cardielos - Visto que vocês já têm uma estrutura que estabelece vários pontos comuns a todos os projetos, é uma mais-valia conhecer bem esse processo antes de começar um projeto?

Manuel Faria - Sim, antes de fazer o primeiro li muitos livros, como é natural. Depois, cada um escolhe a sua maneira de trabalhar, mas não é imediato. Saber o que é que funciona melhor para cada um e o que o faz obter os melhores resultados é uma coisa que cresce com o tempo, mas acho que as pessoas têm que estudar.

João Cardielos - Tendo em conta os pontos seguintes, quais considera mais relevantes: o ADN e os valores da empresa, o público-alvo, os objetivos da campanha, os meios de comunicação onde vai ser usado o resultado do trabalho de audio branding, a identidade do artista ou dos artistas convidados — no caso de serem artistas específicos—, a equipa envolvida no trabalho, a estética e o orçamento?

Manuel Faria - A única coisa que está a mais, é a campanha, porque nós não fazemos audio branding para campanhas. A campanha é uma coisa tática e, normalmente, destina-se a vender um produto, e nós o que fazemos é estratégia. O público-alvo sim, embora haja marcas muito generalistas, por exemplo, no caso do Continente. Obviamente, não tem um público-alvo porque o público-alvo é o universo das pessoas que comprem comida e outros artigos nas grandes superfícies, que somos quase todos nós. Quando a marca tem um público-alvo definido, por exemplo, a Yorn (antigo segmento jovem da Vodafone), que era só para a malta nova, torna tudo muito mais simples porque afunila, de alguma forma, toda a comunicação. Mas há muitas marcas que não têm público-alvo.

E há marcas que acham que têm um público-alvo e, se calhar, não têm. Como exemplo temos os produtos de limpeza e o conceito das donas de casa, que está associado ao sexo feminino. Hoje em dia já não faz qualquer sentido, porque a maioria das mulheres trabalha e já nem estão em casa, e há muitos homens a fazer esse tipo de tarefas. Felizmente, essas tendências sexistas vão caindo e ainda bem. Os valores, a personalidade, o posicionamento da empresa, são tudo coisas importantes. Em que é que a empresa se distingue do seu principal concorrente, isso é fundamental. Os meios em que a identidade sonora vai ser difundida é que já é uma coisa que aparece mais para a frente no processo.

Muitas vezes este processo aparece porque a marca quer uma assinatura musical, e até dizem coisas como "só queremos aquela coisa que são cinco notas, tipo "ti, ti, ti, ti, ti", e nós temos que explicar que não fazemos isso. Isso é fácil, eu chego ao computador e faço em 10 minutos, mas isso não serve em nada os interesses da marca. Ninguém repara nas coisas que ouve quando são coisas sem significado. Agora, os audio logos são coisas muito mais elaboradas e com mais surpresa. Tipo Netflix, e eles têm 4 palavras-chave: "beginning", "dramatic", "interesting" e "movie" que parece simples, mas aquilo é um som complexo. Há cinco regras que um sound logo tem de cumprir: tem de ser representativo da marca (brand fit), tem de ser simples, diferenciador, memorizável e adaptável. O sound logo da Intel, que foi o primeiro a ter muito impacto, se fosse feito agora já passava totalmente despercebido, porque já foi imensas vezes copiado e aquele tipo de sequências de notas já se usaram todas.

João Cardielos - Antes de terminar gostava de saber se o Manuel tem algo a acrescentar que ainda não tenha sido referido nesta entrevista, e que deva ser mencionado, no âmbito deste trabalho.

Manuel Faria - Eu acho que é importante que exista um processo, que seja o processo de Audio Branding, como há um processo, por exemplo, nas clínicas médicas. Antes de um médico dar uma receita tem que mandar as pessoas fazer exames. Era muito mau se, no fim da análise, o médico desse ao paciente dois ou três medicamentos à escolha, que é o que muitas vezes se faz nesta área. Eu acho que era bom que se instituisse o processo. Mas para se instituir o processo devia haver mais pessoas a fazer Audio Branding em Portugal de uma forma estruturada, como se faz na Alemanha, na Inglaterra, e nos Estados Unidos. Eu acho que era importante que as próprias marcas soubessem o que é que estão a comprar.

João Cardielos - Concorde que ainda é importante disseminar o Audio Branding enquanto processo e disciplina?

Manuel Faria - Sim, eu acho que ainda muito do trabalho que é feito pode funcionar localmente, durante algum tempo, mas eu nunca vi durar 10 anos um trabalho desta área, feito sem um processo estruturado. Eu acho que vivemos num mundo que está cada vez mais poluído e temos de contribuir para o tornar mais silencioso. Não se pode criar audio branding para uma marca que tem lojas e não pensar nos efeitos que a música e o som terá no bem-estar dos trabalhadores e consumidores dessas lojas. No caso do cliente ser uma companhia aérea não se pode esquecer de que a música que vai acompanhar as pessoas enquanto esperam deve acalmar os passageiros que têm medo de voar, em vez de os enervar mais, e isso são coisas que não devem ficar ao critério de uma tripulação, por exemplo. Nesse caso, até temos o exemplo das vozes que muitas vezes são difíceis de perceber e soam de uma forma bastante amadora. Em algumas companhias já se nota alguma evolução nisso, e já aparecem vozes gravadas profissionalmente. Alguém que tenha medo de andar de avião e que, enquanto espera, tem de estar a ouvir música muito agressiva, e depois ouve uma vez muito amadora antes de levantar voo, tem uma experiência assustadora. Isto é só um exemplo, porque depois, as empresas gastam milhões de euros em publicidade, mas podiam ter mais cuidado a resolver pequenos problemas do dia a dia que fazem parte da atmosfera auditiva que nós criamos.

João Cardielos - Gostava também de saber se acha que, pelo facto de existirem mais trabalhos focados em Sound Branding, como é o caso desta dissertação de mestrado, se poderá ajudar a contribuir para a valorização do processo e da área disciplinar?

Manuel Faria - Sim, claro que sim, e pode ser uma ferramenta. Hoje em dia, ter uma tese dessas publicada pode ajudar muita gente a conhecer e a ter vontade de aprofundar mais o conhecimento nesta área.

João Cardielos - Muito obrigado pela sua contribuição e disponibilidade!

A.4 Rita Solá - Interview

João Cardielos - Como começou o processo de desenvolvimento da identidade gráfica da Sons em Trânsito?

Rita Solá - Fomos contactadas para ajudar com alguns projetos esporádicos. O primeiro pedido foi para criar a identidade visual da Sons em Trânsito, uma vez que apenas tinham o logótipo e a fonte secundária. Este pedido surgiu da necessidade de uniformizar a comunicação gráfica, facilitar o processo de criação de publicações, e de existir uma linguagem gráfica que distinguisse a SET da comunicação dos seus próprios artistas.

João Cardielos - Quais foram as principais etapas desse processo?

Rita Solá - Inicialmente fizemos uma correção ao logótipo, nomeadamente, nas letras S e E, para o tornar mais coerente e uniforme a nível de espessura. Depois disso, percebemos que seria importante criar uma família de pictogramas para a marca, bem como uma paleta de cores a ser utilizada. Definimos ainda templates para as redes sociais, para comunicações como a agenda, novos agenciados e comunicados.

João Cardielos - Antes de desenvolverem este projeto já tinham algum processo estruturado de como desenvolver uma identidade gráfica? Quais foram as referências?

Rita Solá - Sim, normalmente a metodologia que utilizamos tem pontos em comum, mas pode variar de acordo com os objetivos das marcas. Costumamos iniciar com uma reunião com o cliente para perceber as necessidades e se tem referências. Depois passamos para uma pesquisa do que existe dentro no mesmo setor, neste caso, como é que marcas da área da música fazem a sua comunicação e, ao mesmo tempo, reunimos inspirações de acordo com aquilo que visualizamos que vai resultar para cada caso. De seguida, começamos a esboçar propostas que vão culminar numa apresentação ao cliente, onde normalmente mostramos sempre aplicações da identidade, em diferentes suportes para se perceber como é que a marca comunica e como se distingue enquanto marca.

João Cardielos - Se sim, em que medida é que essa estrutura melhora ou acelera o processo e já a usaram em outros projetos?

Rita Solá - Sendo uma metodologia que se adapta a muitos projetos, sentimos que nos ajuda seguir uma estrutura que tem resultado, sem nos deixar em “bloqueios criativos”. Por outro lado, absorver várias referências gráficas constantemente, amplia a nossa cultura visual.

João Cardielos - Existiu alguma fase prévia de análise de identidade da empresa?

Interview Transcripts

Rita Solá - Sim, visitámos as instalações da empresa e conhecemos alguns dos colaboradores, e ajudou-nos ver o ambiente em que trabalham, e analisámos os materiais que nos foram fornecidos sobre a marca e novo posicionamento.

João Cardielos - Existiu alguma fase de análise das empresas concorrentes da SET (Primeira Linha, PG Booking, Lazarus etc...), e usaram a identidade gráfica como um fator de diferenciação em relação a essas mesmas empresas? Se sim podes dar alguns exemplos?

Rita Solá - Procurámos várias empresas do mesmo setor para analisar como comunicam os mesmos temas. Por um lado, para ver o que estavam a fazer bem, e por outro lado, o que poderiam melhorar. Ao mesmo tempo quisemos que a comunicação da SET fosse distinta e se percebesse que, embora represente várias identidades, tem a sua própria identidade.

João Cardielos - Em que aspetos a construção da identidade gráfica da SET foi diferente de outros trabalhos que já tenham realizado?

Rita Solá - Este foi o primeiro projeto em que foi preciso criar uma identidade gráfica para comunicar várias identidades (dos diferentes artistas) e conseguir que esta comunicação fosse forte o suficiente para se distinguir enquanto empresa.

João Cardielos - Que pontos consideras que é fundamental ter em conta ao abordar um projeto de construção de uma identidade gráfica?

Rita Solá - A área de atuação da marca, os valores e objetivos, o público-alvo e o posicionamento, são os principais aspetos que temos em conta na construção de identidades gráficas.

João Cardielos - Tendo em conta os pontos seguintes, quais consideras mais relevantes: ADN da empresa, objetivos e público-alvo, meios de comunicação, e orçamento?

Rita Solá - O ADN da empresa, o público-alvo e os objetivos.

João Cardielos - Se for possível delinear uma estratégia que estabeleça passos comuns a vários projetos, poderá ser uma vantagem ter esse conhecimento, previamente?

Rita Solá - Costumamos seguir uma metodologia que nos facilita o trabalho, mas não é um processo de automatização porque não é possível reutilizar trabalho e replicá-lo a outros projetos, no sentido de poupar tempo, apenas utilizamos a mesma metodologia na maioria dos projetos.

João Cardielos - Em que medidas achas que uma empresa como a SET beneficia de ter uma identidade gráfica consistente?

Rita Solá - Empresas como a SET, que têm que comunicar diferentes artistas, devem ter uma identidade consistente que lhes permita “sobressair”, ao ponto de se perceber que se está a ver uma comunicação da empresa e não do artista, por exemplo. Por outro lado, sentimos que podíamos explorar de forma menos óbvia os pictogramas, para mostrar a personalidade da marca, em vez de seguir as representações típicas dos conceitos.

João Cardielos - Agora irei fazer algumas questões sobre o processo criativo. Alguma vez sentiste que não sabias por onde devias começar um projecto deste tipo?

Rita Solá - Às vezes acontece, até porque somos pessoas e não máquinas, mas o que nos protege e ajuda é utilizarmos uma metodologia, em que uma das primeiras etapas é a recolha de imagens para a criação do moodboard e a pesquisa do que existe, e inspirações.

João Cardielos - Usaram referências no desenvolvimento deste processo? Quais e como as construíram?

Rita Solá - Utilizámos referências, a nível de cor e para perceber qual seria a melhor estratégia para o layout, explorámos, entre outros exemplos, o que estava a ser feito pelo Spotify.

João Cardielos - Qual o papel das cores e da fonte tipográfica na construção dessa identidade, e como é que as escolheram?

Rita Solá - A fonte tipográfica já tinha sido escolhida pelo designer que criou o logotipo. A marca já comunicava com verde, mas refizemo-lo consoante o que achámos que combinaria melhor com a paleta que queríamos criar. Para a paleta cromática utilizámos seis cores fortes e os tons mais claros correspondentes. Criámo-las em RGB, uma vez que são utilizadas no digital e, desta forma, conseguimos tons mais vibrantes.

João Cardielos - De que forma tiveram em conta o logo já existente na construção dessa identidade?

Rita Solá - Achámos que a estratégia passaria exatamente por utilizar as características do logo, como o é caso do “E” ser composto por três traços horizontais, para construir a identidade, nomeadamente os pictogramas.

João Cardielos - Reparei que, no site da SET, separaram a produção de eventos do booking e da gestão, através de diferentes ícones. Como foi esse processo?

Rita Solá - Foi necessário criar pictogramas, principalmente para representar os destaques do instagram. Queríamos marcar a personalidade da marca, uma vez que engloba vários artistas com identidades diferentes. Sentimos que, neste caso, podíamos fugir um bocado das representações tradicionais, então utilizámos os traços do “E” de SET para iniciar a criação da família de pictogramas. Utilizámos também traços mais orgânicos para criar maior dinamismo.

João Cardielos - Acredito que este processo seja constante e estejam sempre a entregar novos produtos. Como funciona esse processo? E que tipos ou segmentos de produtos desenvolvem para eles?

Rita Solá - Atualmente temos trabalhado com eles sempre que precisam, que tem sido, em média, todos os meses. Fazemos publicações esporádicas para as redes sociais, fizemos a personalização da carrinha, a variação do logo dos 20 anos da SET e a variação com a assinatura. Também fizemos a identidade gráfica de uma das artistas agenciadas, a Rita Rocha, e um painel para um evento da Carolina Deslandes, entre outras coisas. Anteriormente, criámos a identidade para o projeto “7 na SET”, o cartaz para os concertos da Orquestra de Jazz de Leira, a identidade do evento “Conversas no Capitólio” e o logótipo de comemoração dos 100 anos do Parque Mayer reconhecidos pelo Capitólio.

João Cardielos - Acham que correlacionar a identidade sonora com a já existente identidade gráfica faz sentido? E em que pontos poderá ser interessante estabelecer essa ponte?

Rita Solá - Achamos que poderá ser bastante interessante e ao mesmo tempo desafiador, criar uma identidade sonora para uma empresa que trabalha com o som. Tal como dissemos, também sentimos esse desafio, uma vez que a empresa comunica a identidade dos diferentes agenciados. Para nós foi exatamente por isso que sentimos que podíamos arriscar e criar algo com mais personalidade, nomeadamente, os pictogramas. Essa ponte poderá ser criada através do dinamismo dos pictogramas e vibracidade das cores.

João Cardielos - Muito obrigado por toda ajuda e disponibilidade Rita!

A.5 João Castro - Interview

João Cardielos - Qual é o ADN da Sons em Trânsito? (Valores por exemplo: Alta-Qualidade, Compromisso, Lealdade, Energética).

João Castro - Lealdade, Compromisso, Integridade, Crescimento, Responsabilidade e Respeito.

João Cardielos - Qual é o vosso público-alvo?

João Castro - Uma vez que a música é universal e navega em todos os espectros da sociedade, o nosso público-alvo é bastante amplo tendo, por norma, de ir ao encontro dos artistas que representamos, ou concertos que produzimos (neste caso de artistas internacionais). Também comunicamos para os artistas do sector cultural português, tendo um grande foco nos músicos. Todos os amantes de música, com grande ênfase no gosto à música portuguesa, enquadram-se na audiência que tentamos alcançar.

João Cardielos - Como é que separam a produção de eventos, do booking e da gestão (26 + 20 artistas)? E, faria sentido existir uma separação sonora a par da já existente separação gráfica?

João Castro - A separação do booking e da gestão implica também diferentes responsabilidades da empresa para com os artistas. Aos nossos artistas de booking compete-nos apenas a venda de concertos e a pré-produção dos espectáculos (ainda que este último seja de caso para caso). Para os nossos artistas agenciados, compete-nos o booking, o planeamento estratégico da carreira musical do artista, a edição discográfica, a venda de artistas às marcas (publicidade) e qualquer outro tipo de suporte de comunicação e produção. A produção de eventos nacionais, por norma, é feita com os nossos artistas, seja de booking ou agenciamento, ao que nos compete a produção e promoção do concerto. É encarado como um investimento do qual se espera ter retorno. Também investimos em projectos de artistas fora do nosso espectro, ainda que esta seja uma situação rara. A produção de eventos internacionais, são encarados como tal, como investimento financeiro e de marca. Ou seja, pretendemos promover a marca SET, dando-lhe mais credibilidade no mercado nacional e, simultaneamente, é uma obtenção de receita. → A produção de eventos é gerida caso-a-caso, pelo que não há nenhuma separação óbvia, ainda que existe um maior investimento feito nos nossos agenciados.

João Cardielos - Têm algum slogan associado, ou alguma frase que defina a vossa mensagem?

João Castro - De momento não utilizamos nenhum slogan específico. Contudo, o que mais se assemelha a um é: "A música é a nossa viagem".

João Cardielos - Quais são as empresas que competem convosco na área do agenciamento musical a nível nacional e internacional (Universal, Sony, Warner)?

João Castro - Visto que não fazemos agenciamento internacional, falarei apenas do nacional. As maiores empresas que competem connosco são a Universal, Sony Music, Warner Music, Primeira Linha, PG Booking e LAZARUS. De referir que, apesar de serem nossos competidores, não existe nenhuma empresa 360º no mercado nacional. Ou seja, estas empresas por norma focam-se no booking, no agenciamento, na produção ou na edição, enquanto a SET trabalha simultaneamente em todas essas vertentes.

João Cardielos - Analisei os vídeos do 7naSET e percebi que a música de introdução e conclusão dos vídeos é sempre a mesma, conferindo assim uma identidade à rúbrica. Como é que pensaram nisso/ escolheram a música?

João Castro - Uma vez que não seria a melhor decisão atribuir uma música de um dos nossos artistas à rúbrica, podendo causar desconforto interno, optamos por escolher uma música com copy-right free, que encaixasse no projecto que visionamos.

João Cardielos - Quem faz as decisões sonoras por trás da vossa comunicação?

João Castro - Ninguém em específico, é o departamento de comunicação.

João Cardielos - Qual é a estratégia de comunicação por trás dessas decisões?

João Castro - É uma vertente que ainda não exploramos muito, pelo que não existe uma grande estratégia planeada.

João Cardielos - Em que medida é que a existência de uma identidade sonora terá mais valor no vosso trabalho e comunicação?

João Castro - Acreditamos que ter uma identidade sonora acrescentará valor à nossa marca, uma vez que será um factor diferenciador e bastante preciso para a nossa área de actuação. Poderá ser uma boa estratégia para marcar a SET no mercado nacional.

Appendix B

Group A - SET Core Values - Perception Questionnaire

Sound Branding: Questionário para Dissertação de Mestrado

No âmbito da dissertação prevista no Mestrado em Multimédia 2022/2023 da Faculdade de Engenharia da Universidade do Porto, enquadrada na especialização de Música Interativa e Design de Som, estudam-se formas de implementação de estratégias para a utilização de som na comunicação da agência musical Sons em Trânsito.

Através deste questionário pretende-se compreender de que forma é que as pessoas correlacionam os valores identitários da Sons em Trânsito com diferentes critérios estéticos musicais.

De forma a completar este questionário é necessário que os participantes utilizem a seguinte playlist:

<https://open.spotify.com/playlist/6ZazMEWLUVp2sWTYYAETBW?si=623cd8652ad64566>

(poderá ser necessário copiar e colar o link num novo separador)

Para responder correctamente a este questionário terá de ouvir cada uma das músicas na sua totalidade pela ordem da playlist e atribuir um valor de 0 (nenhuma intensidade) a 10 (muita intensidade) relativamente à sensação que cada uma das músicas lhe transmite para cada um dos valores identitários da marca.

*Mestrado em Multimédia
FEUP - 2023
João Cardielos*

*** Indica uma pergunta obrigatória**

1. Email *

Introdução

Neste estudo, pretende-se saber qual a intensidade das sensações que cada uma das músicas da playlist anteriormente fornecida lhe transmitem em relação aos valores: Lealdade, Compromisso, Integridade, Crescimento, Responsabilidade e Respeito.

- Aconselhamos, assim, que reflecta sobre os valores e as emoções e sensações que os mesmos lhe provocam. Ao dar as respostas confie na sua intuição. É natural que altere as suas respostas ao longo da duração de cada uma das músicas.

- Para uma mais precisa avaliação pedimos que ouça cada uma das músicas na sua totalidade. A resposta ao questionário deverá demorar cerca de 45 minutos.

- Para assegurar uma maior fiabilidade do inquérito pedimos que ouça todas as músicas através do mesmo meio de reprodução. De preferência utilize auscultadores ou um par de colunas *stereo*.

- Antes de dar início à playlist não se esqueça de desativar os modos "aleatório" ou de "repetição". Se estiver no computador organize a playlist de acordo com o modo "Ordenação Personalizada". Também agradeço que em caso de ter desligado a normalização, que a volte a ligar para assegurar que o volume é o mesmo entre todas as músicas (ver imagem em baixo).

- Todos os dados aqui fornecidos serão destinados para fins exclusivamente académicos, assegurando assim a proteção dos mesmos de acordo com o Regulamento Geral de proteção de Dados (RGPD), [N. 2016/679, de 27 de abril de 2016](#);

Se tiver alguma dúvida em relação a este questionário não hesite em contactar:

- E-mail: up202103436@g.uporto.pt

- Telemóvel: 912836042

Obrigado pelo seu contributo!

Spotify > Definições

Qualidade do áudio

Qualidade do streaming Muito alta 

Transferir  Muito alta 

Ajuste automático da qualidade – Definição recomendada: ligado  

Normalizar volume — Definir o mesmo nível de volume para todas as músicas e podcasts 

Nível de volume — Ajusta o volume ao ambiente em que te encontras. O volume alto pode diminuir a qualidade do áudio. Os modos Normal e Baixo não afetam a qualidade do áudio. Normal 

Música - 1 - "O Barco Vai de Saída"

Indique qual a intensidade da sensação que a música lhe transmite para cada um dos seguintes valores. Sendo que 0 significa que a música não lhe transmite de todo a sensação correspondente a esse valor e 10 significa que a música lhe transmite completamente a sensação correspondente a esse valor.

2. Lealdade *

Marcar apenas uma oval.

0	1	2	3	4	5	6	7	8	9	10
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

3. Compromisso *

Marcar apenas uma oval.

0	1	2	3	4	5	6	7	8	9	10
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

4. Integridade **Marcar apenas uma oval.*

0	1	2	3	4	5	6	7	8	9	10
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

5. Crescimento **Marcar apenas uma oval.*

0	1	2	3	4	5	6	7	8	9	10
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

6. Responsabilidade **Marcar apenas uma oval.*

0	1	2	3	4	5	6	7	8	9	10
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

7. Respeito **Marcar apenas uma oval.*

0	1	2	3	4	5	6	7	8	9	10
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

73. Respeito *

Marcar apenas uma oval.

0	1	2	3	4	5	6	7	8	9	10
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

Espaço de Sugestões

Muito obrigado por ter chegado até aqui!

Estas duas últimas perguntas são de carácter facultativo, mas agradeço imenso as suas sugestões, uma vez que nos ajudarão a guiar o desenvolvimento do projecto em curso.

74. Sugira uma música que considere que devemos ter em conta para a construção da identidade sonora da Sons Em Trânsito.

75. Utilize este espaço se quiser deixar algum comentário ou sugestão.

Este conteúdo não foi criado nem aprovado pela Google.

Google Formulários

Group A - SET Core Values - Perception Questionnaire

#	Título	Álbum	Data adicionada	
1	 O Barco Vai De Saída Fausto	Por Este Rio Acima (22)	3/07/2023	3:44
2	 Ira Para Quê? EUCLIDES	Ira Para Quê?	3/07/2023	2:45
3	 Time Hans Zimmer	Inception (Music from the Motion Picture)	3/07/2023	4:36
4	 Ver o Mar - Versão Barco João Erbetta, Leandro Lima	Coisa Mais Linda Season 1 (Original Mus...	3/07/2023	1:29
5	 Dear Simone Jacob Banks	The Monologue	3/07/2023	4:54
6	 M.F. Aldina Duarte	Apenas O Amor	3/07/2023	3:21
7	 NAFÉ Branko, ÉLLÄH	OBG	3/07/2023	3:13
8	 Encosta-te a mim Jorge Palma	Voo Nocturno	3/07/2023	4:23
9	 Eu Te Pertences Stereossauro, DJ Ride, Holly, Amália Rodrigues	Bairro da Ponte	4/07/2023	3:44
10	 Júlio César Regula	Ouro Sobre Azul	3/07/2023	2:58
11	 Acontece Mastiksoul, Los Manitos	Acontece	3/07/2023	3:15
12	 Um Homem Na Cidade Carlos Do Carmo	Um Homem No Mundo	3/07/2023	4:02

Figure B.1: SET's Parallel Mood Board - (Group A).

B.1 Questionnaire Structure

For each musical selection, questions 2 through 7 were reiterated.

Consequently, between question 2 and question 73 (inclusive), there are twelve distinct sets, each comprising six correlations between the values of Sons Em Trânsito and the respective song.

These elements were excluded from this appendix due to their lack of relevance to the primary focus of this section.

Appendix C

Group B - SET Core Values - Perception Questionnaire

Sound Branding: Questionário para Dissertação de Mestrado

No âmbito da dissertação prevista no Mestrado em Multimédia 2022/2023 da Faculdade de Engenharia da Universidade do Porto, enquadrada na especialização de Música Interativa e Design de Som, estudam-se formas de implementação de estratégias para a utilização de som na comunicação de uma agência musical.

Através deste questionário pretende-se compreender de que forma é que as pessoas correlacionam alguns valores identitários com diferentes critérios estéticos musicais.

De forma a completar este questionário é necessário que os participantes utilizem a seguinte playlist:

<https://open.spotify.com/playlist/6MRq0mxQM08cHL2TZ7B0cv?si=09e8b4c918c04e6a>

(poderá ser necessário copiar e colar o link num novo separador)

Para responder correctamente a este questionário terá de ouvir cada uma das músicas na sua totalidade pela ordem da playlist e atribuir um valor de 0 (nenhuma intensidade) a 10 (muita intensidade) relativamente à sensação que cada uma das músicas lhe transmite para cada um dos valores identitários da marca.

*Mestrado em Multimédia
FEUP - 2023
João Cardielos*

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- Aconselhamos, assim, que reflecta sobre os valores e as emoções e sensações que os mesmos lhe provocam. Ao dar as respostas confie na sua intuição. É natural que altere as suas respostas ao longo da duração de cada uma das músicas.

- Para uma mais precisa avaliação pedimos que ouça cada uma das músicas na sua totalidade. A resposta ao questionário deverá demorar cerca de 45 minutos.

- Para assegurar uma maior fiabilidade do inquérito pedimos que ouça todas as músicas através do mesmo meio de reprodução. De preferência utilize auscultadores ou um par de colunas *stereo*.

- Antes de dar início à playlist não se esqueça de desativar os modos "aleatório" ou de "repetição". Se estiver no computador organize a playlist de acordo com o modo "Ordenação Personalizada". Também agradeço que em caso de ter desligado a normalização, que a volte a ligar para assegurar que o volume é o mesmo entre todas as músicas (ver imagem em baixo).

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Spotify > Definições

Qualidade do áudio

Qualidade do streaming Muito alta ▾

Transferir (?) Muito alta ▾

Ajuste automático da qualidade – Definição recomendada: ligado (?) ☐

Normalizar volume — Definir o mesmo nível de volume para todas as músicas e podcasts ☒

Nível de volume — Ajusta o volume ao ambiente em que te encontras. O volume alto pode diminuir a qualidade do áudio. Os modos Normal e Baixo não afetam a qualidade do áudio. Normal ▾

Música - 1 - "Um contra o outro"

Indique qual a intensidade da sensação que a música lhe transmite para cada um dos seguintes valores. Sendo que 0 significa que a música não lhe transmite de todo a sensação correspondente a esse valor e 10 significa que a música lhe transmite completamente a sensação correspondente a esse valor.

2. Lealdade *

Marcar apenas uma oval.

0	1	2	3	4	5	6	7	8	9	10
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

3. Compromisso *

Marcar apenas uma oval.

0	1	2	3	4	5	6	7	8	9	10
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

4. Integridade **Marcar apenas uma oval.*

0	1	2	3	4	5	6	7	8	9	10
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

5. Crescimento **Marcar apenas uma oval.*

0	1	2	3	4	5	6	7	8	9	10
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

6. Responsabilidade **Marcar apenas uma oval.*

0	1	2	3	4	5	6	7	8	9	10
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

7. Respeito **Marcar apenas uma oval.*

0	1	2	3	4	5	6	7	8	9	10
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

73. Respeito *

Marcar apenas uma oval.

0	1	2	3	4	5	6	7	8	9	10
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

Espaço de Sugestões

Muito obrigado por ter chegado até aqui!

Estas duas últimas perguntas são de carácter facultativo, mas agradeço imenso as suas sugestões, uma vez que nos ajudarão a guiar o desenvolvimento do projecto em curso.

74. Sugira uma música que represente para si os valores: Lealdade, Compromisso, Integridade, Crescimento, Responsabilidade e Respeito.

75. Utilize este espaço se quiser deixar algum comentário ou sugestão.

Este conteúdo não foi criado nem aprovado pela Google.

Google Formulários

Group B - SET Core Values - Perception Questionnaire

#	Título	Álbum	Data adicionada	🕒
1	 Um contra o outro Deolinda	Dois Selos E Um Carimbo	17/07/2023	3:36
2	 Como Tu (feat. Ivandro) Bárbara Bandeira, Ivandro	Como Tu (feat. Ivandro)	17/07/2023	3:28
3	 The Ecstasy Of Gold - 2004 Remaster Ennio Morricone	The Good, The Bad And The Ugly [Origin...	17/07/2023	3:23
4	 Se Você Jurar Orquestra Bamba Social, Tiago Nacarato	Samba de Bolso	17/07/2023	2:35
5	 It Ain't You The Black Mamba	The Black Mamba	17/07/2023	4:28
6	 As Luvas de Minha Mãe Ana Sofia Varela	Fados de Amor e Pecado	17/07/2023	3:30
7	 Tan Kalakatan Mayra Andrade	Manga	17/07/2023	3:58
8	 Se Eu Fosse Um Dia O Teu Olhar Pedro Abrunhosa	Tempo	17/07/2023	5:35
9	 Vento Stereosauro, Gisela João	Bairro da Ponte	17/07/2023	3:10
10	 Rap Consciente Valete	Rap Consciente	17/07/2023	4:27
11	 Almoçoarada (Tout Le Jour) (feat. DeeJay Telio ...) Karetus, Wet Bed Gang, DeeJay Telio, Deedz B	FDS	17/07/2023	3:36
12	 Sei de um rio Camane	Sempre De Mim [Digital]	17/07/2023	4:13

Figure C.1: SET's Sonic Mood Board - (Group B).

C.1 Questionnaire Structure

For each musical selection, questions 2 through 7 were reiterated.

Consequently, between question 2 and question 73 (inclusive), there are twelve distinct sets, each comprising six correlations between the values of Sons Em Trânsito and the respective song.

These elements were excluded from this appendix due to their lack of relevance to the primary focus of this section.

Appendix D

Survey Data Collection

Grupo A										
		Lealdade	Compromisso	Integridade	Crescimento	Responsabilidade	Respeito	SET		
Música 1	Participante 1	10	7	10	10	10	10	10		
	Participante 2	7	7	7	7	7	7	7		
	Participante 3	10	10	10	10	10	10	10		
	Participante 4	7	8	7	7	5	4	4		
	Participante 5	9	6	8	8	5	6	8		
	Participante 6	2	2	3	3	3	2	2		
			7.5	7.2	7.5	6.7	6.5	6.8	7.0	
Música 2	Participante 1	3	3	3	7	3	3			
	Participante 2	6	7	6	7	6	4			
	Participante 3	5	6	5	6	7	6			
	Participante 4	3	3	4	3	4	1			
	Participante 5	9	8	8	6	8	3			
	Participante 6	3	4	4	4	3	3			
			4.8	5.2	5.0	5.5	5.2	4.2	5.0	
Música 3	Participante 1	10	10	10	10	10	10			
	Participante 2	10	9	8	8	8	8			
	Participante 3	10	9	9	10	10	10			
	Participante 4	7	4	7	4	5	6			
	Participante 5	10	9	8	9	10	9			
	Participante 6	4	5	5	6	5	5			
			8.5	7.7	7.8	7.8	8.0	8.0	8.0	
Música 4	Participante 1	10	10	10	8	10	10			
	Participante 2	10	10	10	10	10	10			
	Participante 3	8	6	7	6	6	6			
	Participante 4	6	5	7	8	8	6			
	Participante 5	9	7	7	5	7	8			
	Participante 6	4	4	4	4	3	3			
			7.8	7.0	7.5	6.8	7.0	7.0	7.2	
Música 5	Participante 1	10	10	10	10	10	10			
	Participante 2	10	10	10	8	10	10			
	Participante 3	6	6	7	5	5	6			
	Participante 4	6	5	7	7	6	7			
	Participante 5	8	9	8	7	7	8			
	Participante 6	4	4	5	4	4	4			
			7.3	7.3	7.8	6.8	7.0	7.5	7.3	
Música 6	Participante 1	10	10	10	6	10	10			
	Participante 2	10	10	10	8	10	10			
	Participante 3	8	6	7	4	6	6			
	Participante 4	9	6	6	5	8	7			
	Participante 5	8	7	7	5	6	8			
	Participante 6	4	3	4	3	4	4			
			8.2	7.0	7.3	5.2	7.3	7.5	7.1	
Música 7	Participante 1	6	6	6	10	10	6			
	Participante 2	10	7	8	8	5	8			
	Participante 3	6	6	7	9	7	6			
	Participante 4	5	5	4	6	5	6			
	Participante 5	7	9	7	8	6	7			
	Participante 6	4	3	4	5	3	4			
			6.3	6.0	6.0	7.7	6.0	6.2	6.4	
Música 8	Participante 1	10	10	10	6	10	10			
	Participante 2	9	8	10	5	10	10			
	Participante 3	8	7	8	6	7	9			
	Participante 4	10	7	7	3	6	6			
	Participante 5	8	7	8	7	7	7			
	Participante 6	4	5	4	3	4	3			
			8.2	7.3	7.8	5.0	7.3	7.5	7.2	
Música 9	Participante 1	0	0	0	7	0	0			
	Participante 2	4	2	2	7	2	5			
	Participante 3	4	2	3	5	3	3			
	Participante 4	3	3	3	6	4	2			
	Participante 5	5	6	5	5	3	4			
	Participante 6	5	5	5	5	5	5			
			3.5	3.0	3.0	6.0	2.8	3.2	3.6	
Música 10	Participante 1	3	3	3	5	3	3			
	Participante 2	7	6	7	3	6	7			
	Participante 3	2	3	1	3	2	1			
	Participante 4	3	3	4	6	2	4			
	Participante 5	7	6	5	5	4	5			
	Participante 6	3	4	4	4	3	3			
			4.2	4.2	4.0	4.3	3.3	3.8	4.0	
Música 11	Participante 1	4	4	3	6	3	3			
	Participante 2	0	0	2	0	2	5			
	Participante 3	1	1	1	1	0	0			
	Participante 4	3	3	3	3	3	1			
	Participante 5	3	2	3	2	1	1			
	Participante 6	1	1	1	2	1	1			
			2.0	1.8	2.2	2.3	1.7	1.8	2.0	
Música 12	Participante 1	10	10	10	6	10	10			
	Participante 2	10	9	9	4	9	10			
	Participante 3	9	10	10	8	10	10			
	Participante 4	7	7	7	3	8	8			
	Participante 5	8	7	9	6	8	9			
	Participante 6	3	3	5	3	3	4			
			7.8	7.7	8.3	5.0	8.0	8.5	7.6	
Respostas Escritas		Sugestão	Comentário							
	Participante 1	Isolanda - Cura								
	Participante 2	Desfado - Ana Moura								
	Participante 3	Dino d'Santiago - Nova Lisboa								
	Participante 4	Jon Brion - Row								
	Participante 5									
	Participante 6									
Acho que seria interessante a utilização de vários estilos musicais para a representação da identidade sonora, uma vez que são agenciados diferentes artistas										

Desvio	SET	Lealdade	Compromisso	Integridade	Crescimento	Responsabilidade	Respeito	Grupo B	
		6	9	5	7	8	9	Participante 7	Música 1
		8	8	8	6	6	8	Participante 8	
		6	6	7	9	7	8	Participante 9	
		7	6	8	4	8	8	Participante 10	
		8	7	5	5	5	7	Participante 11	
		3	10	7	10	8	9	Participante 12	
0.1	7.1	6.3	7.7	6.7	6.8	7.0	8.2		
		1	1	1	5	0	1	Participante 7	Música 2
		3	4	2	4	2	5	Participante 8	
		2	3	2	3	3	3	Participante 9	
		3	3	4	7	3	5	Participante 10	
		5	3	3	0	2	2	Participante 11	
		2	1	4	6	2	0	Participante 12	
2.2	2.8	2.7	2.5	2.7	4.2	2.0	2.7		
		8	9	7	10	6	9	Participante 7	Música 3
		6	7	7	9	7	10	Participante 8	
		7	8	8	3	8	8	Participante 9	
		9	10	7	9	5	6	Participante 10	
		7	8	10	10	10	10	Participante 11	
		7	8	9	10	3	9	Participante 12	
0.1	7.9	7.3	8.2	8.0	8.5	6.5	8.7		
		7	8	9	10	6	10	Participante 7	Música 4
		7	8	10	7	9	9	Participante 8	
		8	7	7	8	7	7	Participante 9	
		8	8	8	6	5	9	Participante 10	
		5	3	1	1	1	1	Participante 11	
		10.0	9.0	8.0	2.0	6.0	7.0	Participante 12	
0.5	6.7	7.5	7.2	7.2	5.7	5.7	7.2		
		10	9	7	7	9	10	Participante 7	Música 5
		7	7	5	4	4	6	Participante 8	
		8	8	8	7	8	8	Participante 9	
		8	9	7	7	8	9	Participante 10	
		4.0	7.0	7.0	3.0	3.0	3.0	Participante 11	
		6	3	7	9	8	10	Participante 12	
0.3	7.0	7.2	7.2	7.3	6.2	6.7	7.7		
		9	9	6	10	7	10	Participante 7	Música 6
		8	8	6	8	9	8	Participante 8	
		7	7	7	6	7	7	Participante 9	
		7.0	5.0	6.0	2.0	6.0	7.0	Participante 10	
		9	9	9	4	9	9	Participante 11	
		7	8	7	4	5	9	Participante 12	
0.2	7.3	7.8	7.7	6.8	5.7	7.2	8.3		
		9	9	10	8	7	10	Participante 7	Música 7
		5	6	7	8	8	9	Participante 8	
		6.0	6.0	7.0	6.0	6.0	7.0	Participante 9	
		3	4	5	7	4	6	Participante 10	
		3	5	6	4	3	6	Participante 11	
		2	4	5	7	2	9	Participante 12	
0.3	6.1	4.7	5.7	6.7	6.7	5.0	7.8		
		3	5	6	7	4	5	Participante 7	Música 8
		7.0	8.0	5.0	6.0	8.0	7.0	Participante 8	
		6	7	7	6	6	6	Participante 9	
		6	6	7	3	6	5	Participante 10	
		5	8	6	7	6	7	Participante 11	
		10	9	7	3	7	9	Participante 12	
0.9	6.3	6.2	7.2	6.3	5.3	6.2	6.5		
		8	9	10	10	7	10	Participante 7	Música 9
		8	8	8	10	9	9	Participante 8	
		7	7	7	8	7	7	Participante 9	
		5	6	6	6	4	5	Participante 10	
		3	2	2	5	6	6	Participante 11	
		3	8	7	8	10	7	Participante 12	
3.3	6.9	5.7	6.7	6.7	7.8	7.2	7.3		
		2.0	3.0	1.0	0.0	2.0	1.0	Participante 7	Música 10
		6	7	4	6	6	4	Participante 8	
		4	3	3	3	3	3	Participante 9	
		6	7	7	3	6	5	Participante 10	
		2	3	1	0	0	0	Participante 11	
		10	8	6	2	9	2	Participante 12	
0.1	3.8	5.0	5.2	3.7	2.3	4.3	2.5		
		5	6	6	8	3	3	Participante 7	Música 11
		7	7	7	8	6	5	Participante 8	
		3	3	3	4	3	9	Participante 9	
		3	3	2	4	3	4	Participante 10	
		0	0	0	0	0	0	Participante 11	
		1	0	3	2	2	2	Participante 12	
1.5	3.5	3.2	3.2	3.5	4.3	2.8	3.8		
		9	10	8	10	9	10	Participante 7	Música 12
		8	9	9	6	9	9	Participante 8	
		5	6	6	5	6	6	Participante 9	
		7	8	9	4	7	7	Participante 10	
		8	7	7	6	8	8	Participante 11	
		9	9	7	3	2	10	Participante 12	
0.2	7.4	7.7	8.2	7.7	5.7	6.8	8.3		
		Sugestão		Comentário				Participante 7	
								Participante 8	
								Participante 9	
		Tê Menos 1 - EU.CLIDES						Participante 10	
		Undercover Martyn - Two Door Cinema Club						Participante 11	
		Love Like I Do, Pt. 1 - Dewade808		Obrigado pela oportunidade, permitiu-me refletir sobre a música e os sentimentos associados				Participante 12	

Appendix E

SoundCloud Links for SET's Sonic Identity Project

SET's Sonic Identity Project Playlist Links:

<https://on.soundcloud.com/JQXQM>

<https://on.soundcloud.com/Qv7ss>

https://soundcloud.com/joao-cardielos/sets/sons-em-transito/s-xCm160XWQF1?si=dbabbaddb68049859a1942339ef3760f&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

https://soundcloud.com/joao-cardielos/sets/sons-em-transito/s-xCm160XWQF1?si=970b5126d75c470dabcable9b7e59529&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

DNA Links:

<https://on.soundcloud.com/J3LNY>

<https://soundcloud.com/joao-cardielos/sons-em-transito-sonic-dna/>

SoundCloud Links for SET's Sonic Identity Project

Sound Logo Links:

<https://on.soundcloud.com/JqzCT>

https://soundcloud.com/joao-cardielos/sons-em-transito-sound-logo/s-4GMNvQbX52G?si=dbabbaddb68049859a1942339ef3760f&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Note: If, for any reason, any of the above links do not work, please feel free to contact me via e-mail: jpcardielos1@gmail.com.

jpcardielos1@gmail.com

Thank you for your interest!

