

# Constructing and Preserving Rio de Janeiro's Sonic Identity

*The role of cultural industries' use of music and sounds in strategic territorial marketing and sonic branding representations.*

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## **Abstract**

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Sonic branding, a strategic aural communication system according to a brand's core values, is highly associated with marketing studies and examined by scholars such as Philip Kotler and Clara Gustafsson on its meanings and importance. Despite boosting knowledge in associations between sonic branding theories and products or services, these works do not demonstrate to an acceptable degree how locations can also function as sonic branding spaces. This master thesis focuses on auditory cues' function in relation to a location while considering understandings garnered in sound studies within media and culture and marketing-related theories. Through close reading for interdisciplinary analysis and conducting in-depth interviews with marketing professionals regarding the topics and case study, this master thesis examines how audiovisual representations strategically employ aural stimuli in order to construct and maintain the city's sonic identity. Furthermore, it also considers consistency and how it affects strategic sonic implementations and the city's perception of musical fit in collaboration with views amassed in soundscape studies. Transparency in that area will come by presenting the Olympics brand merging with the brand of Rio de Janeiro in audiovisual representations and how that allows new connotations to be developed while staying true to the city's sonic identity. This master thesis argues that Rio de Janeiro's sonic branding created urban sonic experiences by employing consistent musical associations over time. All in all, Rio de Janeiro serves as a proper case of study on how music and culture collaborate to form a unique, memorable, and promotable brand.

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## Introduction

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“Before the days of writing, in the days of prophets and epics, the sense of hearing was more vital than the sense of sight. The word of God, the history of the tribe and all other important information was heard, not seen.... Marshall McLuhan has suggested that since the advent of electric culture, we may be moving back to such a state again, and I think he is right.”

**R. Murray Schafer (1993, 11)**

**A** Allow me to share a personal anecdote. As a Brazilian boy, emigrating to the Netherlands at the age of eleven was certainly not without challenges when considering how a new social environment can reposition one's personal development. Before that, Ceará and other neighboring states in the northeast region were my limited but beloved reference points for the country as a whole. When moving meant having to fly across the North Atlantic Ocean, I started to understand that the world was much bigger than I thought. One of the strategies I employed to keep up with my new environment was meeting as many new people as possible. In the Netherlands, I considered that an exciting challenge, as I enjoyed seeing and hearing how I could improve my communication skills in the Dutch language.

What is more, it was remarkable to notice how often comparable cultural associations became a point of discussion as my Brazilian background became apparent. To be more specific, it became common to expect questions such as whether I was from Rio de Janeiro, whether I liked samba, and whether I had ever been to the carnival. The truth was that I had never been to Rio de Janeiro, I thought samba was ok, and the carnival referred to in the streets of Rio de Janeiro was only for grown-ups. Over time, I had developed automatic polite answers to such questions, as from my perspective, they came from a simplified reference point and were not necessarily harmful.

However, more is going on than I could realize at the time: there is a reason such associations are made. The particular case of Rio de Janeiro lends itself to the study of how representations found in sounds and music are associated with places through practices in cultural industries. Such instances clarify the use of strategic sonic stimuli as a territorial symbol, how they provide meaning, and why these processes bring certain behaviors to mind. When discussing ways to study such developments and their features, we can involve marketing studies since they provide relevant examples of locational representations. Also, how these tools construct perceptions and maintain them over time through consistency of content. Besides, the

possibilities for academic progress in marketing are significant when coupling these aspects with understandings garnered in the analytical field of musicology. Mainly because music often plays a significant role in such practices, and specifying correlations in that area provides proper impressions of the what and how in the construction and support of meanings.

To that end, the following question arises: How do selected marketing assets associated with Rio de Janeiro enforce the city's sonic identity by supplying strategic sonic branding representations consisting of soundscapes, brand culture, and musical fit elements? To answer this research question of vital importance to this explanatory research, this thesis consists of four chapters that introduce new knowledge and complement each other in different ways to form a solid methodological approach to this study. Chapter number one focuses on this research's theoretical framework and provides up-to-date explanations of crucial theories and understandings on the fields of sound, marketing, and media studies that are of value in this particular research context. Chapter number two will discuss the origins of Rio de Janeiro's critical sonic assets and associations to clarify the city's historical perspectives, focusing on the musical and the ones responsible for such associations. It is also important to point out that I, as the writer, make translations in this chapter and chapter three and chapter four, with the aim to stay as close as possible to the original intentions of the artists and contributors of this master thesis.

Furthermore, chapter number three focuses on the approach of Rio de Janeiro as a product of cultural industries and tourism, where particular sonic experiences are tied to specific urban environments to create a sellable experience of the city. That will answer how Rio de Janeiro's sonic identity, and thus musical fit, is maintained and enforced according to the city's brand culture. Because this chapter focuses on practical aspects of the writings presented in this master thesis, perspectives from professionals named Karin Luize de Carvalho and Zanna,<sup>1</sup> who are related to the discussed areas, are presented. Finally, chapter number four will be a case study of the Rio 2016 Summer Olympics. In the style of Michel Chion (1994) and with the help of urban sound classifications provided in Reeman Mohammed Rehan's (2014) article and musical fit's by Khalid Ballouli and Bob Heere (2015), the components of various audiovisual marketing assets will be dissected in order to present correlations with the discussed aspects provided in the previous chapters as well as bridging perspectives. To that end, answering how Rio 2016 Summer Olympics, as part of the cultural industries, provides up-to-date and concrete representations of the city's sonic identity for local and foreign markets and how those make it possible to see, hear and sell the city via sounds and music.

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<sup>1</sup> Zanna does not use a surname and the recordings of the interviews can be ordered upon request.

## Chapter One: Theoretical Framework

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This interdisciplinary research investigates meaningful messages and how the context associated with such exchanges affects that process. According to Laurence Minsky and Colleen Fahey (2017, 2), when talking about a sonic identity, it is necessary to realize that "You have an audio identity – whether you're managing it or not". That is to say, our relationship to sonic stimuli is one in which a continuous development of values and meanings takes place, and through engagement we attach identity to sound. By taking into account insights gathered in research areas such as sound studies within media and culture and marketing-related theories involving the use of sounds and music, this research aims to bridge perspectives that, to some, may seem far apart. However, after a thorough methodological approach, they can enrich the existing discourse on different areas regarding the role of sonic stimuli in day-to-day lives. Rio de Janeiro's sonic identity relates to the city as a vivid environment, its cultural context, and the strategies designed to represent the city's essence through media channels of national and international outreach. With this in mind, fundamental terms such as soundscape(s), brand culture, musical fit, and sonic branding emerge in this research to provide directions for in-depth analysis.

### Soundscape(s)

One of the key terms regarding this research as a whole is soundscape(s), which lies within the field of sound studies. According to R. Murray Schafer (1993, 7), "The soundscape is any acoustic field of study. We may speak of a musical composition as a soundscape, or a radio program as a soundscape or an acoustic environment as a soundscape." Soundscape research on natural environments has long been at the forefront of attention due to aesthetic preferences caused by nature's connections with associations such as beauty and tranquility (Kassabian 2013, 170). The inclination for such an aesthetic positioning is understandable, but that does not mean that there is an exclusion of meanings and values in urban environments. To put it another way, sounds in the city communicate something and the search for what that is and what role that plays in the larger social context is worth investigating.

Moreover, listening modes also play a vital role in decoding the meanings in soundscape(s). Most of the sounds present in our everyday lives are acousmatic, indicating experiencing sounds separated from their source. When talking about an urban acoustic environment, a few examples are the sound of out of sight birds singing, cars honking in the

distance, and even invisible wind whistles on the leaves of a tree (Beard and Gloag 2016, 231). Through the normality of such soundscape sounds, we tend to take its nature for granted and not engage in active listening. However, if one listens to such sounds actively, their added sonic meanings and importance can be dissected, and what John M. Picker beautifully calls “the significance of the *sound* of the Sound” becomes apparent (as cited in Bull 2018, 148). In this particular master thesis research, it is essential to turn listening that is usually passive into an active experience to locate sonic components that we tend to filter out of our conscious notion. To be more specific, the investigation of qualities such as the soundscape's density, timbre, pulse, rhythm, and even at times melody and harmony are valuable to dissect the meanings found in an overarching urban sonic identity and experience (Bull 2018, 231).

In this particular master thesis approach, it is also crucial to state that soundscape representations in the presented marketings assets that will come forth at a later stage form manufactured impressions that aim to highlight what, for some, are the best bits of the city. That is to say, the soundscape impressions analyzed are selective and emphasize certain stimuli considered as the most pleasant. Rio de Janeiro has indeed been heavily associated with sounds of violence, but these kinds of sounds that are part of the city's soundscape in some shape or form have no presence in the examples dealt within this master thesis. In other words, this project only analyzes a part of the soundscape and how those are employed to nurture positive impressions.

## **Brand culture**

As stated in the previous paragraph, the city's sounds seen as the most positive come to the fore in marketing approaches related to the city. Nevertheless, these soundscapes are still valuable as they provide a pathway for an engaging relationship with listeners. They invite one to experience what it is like to be in Rio de Janeiro's natural urban environment, even if it is only through the city's most sellable sounds. That is what the idea of brand culture entails, which concerns the culture in which a company (or a city's culture in this case) resides to convey a robust, consistent, and competitive brand identity representation in markets. In mapping out a brand's culture, questions such as the following help to understand the values of a brand and its industry position:

- What does the brand carry out, and why?
- What does the brand offer?
- What is the brand's intention in a social frame of reference?

Before getting more in-depth into this issue, it is necessary to take a step back and clarify what is understood through branding, as it is a significant part of what a brand culture entails. According to Sarah Banet-Weiser (2012, 7), “a number of entangled discourses and practices are involved in the complex process of branding: it entails the making and selling of immaterial things—feelings and affects, personalities and values—rather than actual goods. It engages the labor of consumers so that there is not a clear demarcation between marketer and consumer, between seller and buyer.” Even though branding concerns, indeed, strategic added values to shape meaningful relationships between brand and consumer, it must not be forgotten that a brand is above all a public image (Gardner and Levy 1955, 34-35). Therefore, it is essential to pick out the vital components of the city's sonic identity in representations for marketing purposes and realize that the communicated meanings construct an impression of social value.

Advertisings form representations of brand culture. Jonathan Schroeder (2002, 14) articulates that such practices are an ever-present aspect of our daily lives and that such processes are of worldwide influence, a boost to the economy, and of considerable influence in political fields. Rio de Janeiro recalls a specific range of sonic assets in that area, and through those, it presents an unmistakable brand identity, even though there is always room for questioning. That said, brand cultures are more than just a single representation of the brand. They are also individuals' expressions of who works for (or resides in) the brand and what choices there are to behave within that culture. Especially since through cultural referents such as sonic and visual stimuli, it is possible to find out how overarching cultural meanings within a society are re-shaped and refined (Bradshaw, McDonagh, and Marshall 2006, 583). It is, therefore, crucial to gain knowledge of the city's brand culture carried through marketing associations.

## **Musical Fit**

A strategy to have music in marketing endeavors successfully match outlooks and messages is to be on the constant outlook for the most suitable sonic representation of a product, message, or brand, known as the theory of musical fit. MacInnis and Park (1991, 162) describe musical fit as “consumer' subjective perceptions of the music's relevance or appropriateness to the central ad message.” Yeoh and North (2010, 373) present a practical example of musical fit in their empirical study, where participants had to recall either rock items (such as a long-haired man or marijuana, for example) or classical items (such as a cigar or champagne, for instance) when rock or classical music was played.

However, even though their results do point towards an intriguing direction regarding associations evoked by music, they still need to be critically analyzed. The classical music stimulus was the 'Brandenburg Concerto No. 3 in G major' from *Brandenburg Concertos Nos. 1-6 BWV 1046-1051* conducted by Karl Richter and composed by Johann Sebastian Bach, but what if participants heard Arnold Schönberg's *Zwei Klavierstücke* 'Op. 33a' for piano? Both are considered classical, but one is a baroque piece, while the other shows the development of Schönberg's twelve-tone technique. Could it still be said that classical music as a musical fit leans towards the same classical items? Besides, what guarantees are there that smooth jazz, often used in high class lounge areas, does not evoke the same associations with the classical items presented? Considering the rock stimulus, where the song used was 'Refuse Resist' from the album *Chaos A.D.* by the death metal band Sepultura, what if the song 'Paranoid Android' from the album *Ok Computer* by the alternative rock band Radiohead was used instead? What could be said about rock's musical fit when juxtaposing vocal elements heard in the songs, such as Max Cavalera's death growl on the one hand and Thom Yorke's falsetto on the other hand? Also, is not one of the rock items, marijuana, heavily associated with another genre, namely reggae? Besides, how would the social context of the participants influence their choices? By looking at the abundance of critical questions surrounding this particular research, it is fair to say that it is not a given to talk about musical fit.

Nevertheless, that does not mean that one should turn a deaf ear to possible impacts and run the risk of a needless and confusing misfit experience. According to Michael Beverland et al. (2006, 986), a musical misfit may have positive outcomes in the form of repositioning, or rebranding, as consumers are steered into re-evaluating what they know about the brand and how those new values fit into their personal preferences in what is known as counterfactual thinking. Simultaneously, the reception process of a musical misfit experience can lead to negative assessments such as confusion or irritation and belittle the consumer-brand relationship since a form of musical trust has been broken (Beverland et al. 2006, 983). The environment where Beverland et al. gathered their findings was in-store environments, which brings up the question if other environments would either confirm or contradict the presented results. Still, this research points out the significance of a strategic approach towards using music in constructing a brand-consumer relationship, where the idea of musical fit or misfit may play an influential role.

At a later stage, it will also become apparent that how musical fit is studied in this master thesis presents similarities with the term *anchorage*, or anchorage. Claudia Gorbman (1987, 32) coined the term, after semiotician Roland Barthes, to explain how through music in film one can

label a situation or a geographic setting and, in that connection, present meaning. *Ancrage* comes in different guises, such as through leitmotifs about mood, person or location, but also through mickey mousing and stingers. In this master thesis, however, musical conventions with an *ancrage* function will come to the fore. According to Kathryn Kalinak (2010, 14), musical conventions tend to be deep-rooted in cultural manifestations and function as sonic signifiers with an *ancrage* role. A few examples of how musical conventions are used in films to create a more compelling atmosphere of time and space are the accordion for Paris, the pentatonic scale for China, and the flamenco guitar for Spain. In light of such understandings, it is clear to conclude that the study on associations between music and visuals is much broader than what the term musical fit alone can cover. However, musical fit's explanation lies much closer to associations that carry a commercial intent than the other terms suggested in this paragraph, and that is why it is chosen to stick with that term as it covers the original intent of the presented studies in this thesis. It would have been shortsighted not to recognize that such associations have had a place in music discourse for much longer, but understandings can still be updated. How that happens is explicitly revealed in this master's thesis in order to contribute to the current debate.

## Sonic Branding

Regarding sonic branding as management of the discussed aspects into the proper framework, Clara Gustafsson (2015, 25) points out that, "Sonic branding has the potential to fill the brand with meaning through the music, although the context needs to be taken into account when using music." Understandings found in Sonic branding can also provide valuable perspectives on the power to structure sonic meanings. The term itself has many names depending on the practitioner (Minsky and Fahey 2017, 3), and it concerns the process of accomplishing substantial effects through the strategic use of sounds, music, and voice in the sonic touchpoints where brand and stakeholders come together (Jackson 2003, 5). Even though the term sonic branding itself is relatively young, the development of a brand identity utilizing sonic stimuli has been an ongoing practice for many decades, with updated methods being developed continuously by different practitioners to reach the same means. That implies building a solid sonic brand identity and allowing a brand to stand out and be unique (Beckermann 2014, 57).

As reported by Laurence Minsky and Colleen Fahey (2017,143), a traditional sonic branding approach consists of the development of audio components that are either flexible or sacred, meaning that some aspects should stay consistent and some could be developed over time in case of a rebranding, for example. A concrete example of such a corporate sonic

branding approach is in compositions where a brand's DNA and its sonic logo communicate the essence of the brand, and adaptations of that essence according to different touchpoints where the brand meets stakeholders, such as in meetings, ringtones and corporate films for example (Minsky and Fahey 2017, 143-146).

However, even though the described sonic branding approaches are primarily connected with and intended to serve businesses on a corporate scale, it does not mean that locations cannot be approached as sonic branding environments. By continually employing sonic assets in association with a particular location, in time, these assets become associated as sonic components with specific characteristics from the place they represent. Such a connection can be made with the city of Rio de Janeiro, as the city's sonic disposition relies on the cultural relevance of its historical origins and the strategic connection of the city's image (or brand) with particular sounds from that same heritage. Also, many marketing campaigns regarding the city did not merely depend on visual representations, but they also relied on the historically fitting Rio de Janeiro sound to tell their stories.

That sound is samba, first and foremost. A sound ingrained in the city's representations to locals and foreigners that stimulates certain behaviors from individuals who choose to engage. Indeed, samba could even be characterized as a sonic *lieu de mémoire* since it is to this day connected with the city's historical tradition and development in what French historian Pierre Nora (1989, 19) calls, "a play of memory and history." The same could be said regarding the soundscape sound of crashing waves in Rio de Janeiro's beaches, which is an inseparable sound in the social life experience in the city. However, the reason to not delve in too deep into that direction is that Rio de Janeiro's critical sonic stimuli are discussed here through the lens of strategic incentives that very much fit the contemporary discourse on sonic branding. Especially regarding the role of the city's sonic identity in selling impressions through representations. Which does not mean that these sounds cannot be *lieux de mémoire*, as they can be approached through material, symbolic and functional senses as well (Nora 1989, 19). Nevertheless, the focus in these writings lies more on contemporary strategies to sell the city through propagating identifications as a product, and a sonic branding approach properly fits that intent.

## **Chapter Two: Rio de Janeiro's Sonic Origins**

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**T**hinking about Rio de Janeiro means being reminded of symbols. Some may recall the warmth of the sun in their faces with a soft breeze to cool that off. Others sand between their toes as they walk on the beach barefooted while drinking fresh coconut water. Sounds and music as well, naturally. Staying on the beach theme, South Atlantic Ocean waves crashing onto the sand, and live music coming from various beach bars. The 1950s worldwide hit 'Garota de Ipanema – or, in English, 'The Girl From Ipanema' -, a song composed by Antônio Carlos Jobim, with lyrics by Vinícius de Moraes and performed by the likes of Frank Sinatra and Astrud Gilberto for instance, is considered by many as the city's musical postcard. That is because it is one of the most recorded songs ever, allegedly only second to The Beatles' 'Yesterday' (Micucci 2017), and also because it strikes themes of high association with the city such as the beach, or sand, and sensuality (Fratucci, Spolon, and Machado 2015, 53). Then again, it would be very limiting to stop here. The 1950s and the bossa nova era were very influential, but to talk about Rio de Janeiro's sonic identity and its historical roots means to talk about samba and its Afro-Brazilian rhythms..

When examining modern age Rio de Janeiro's main sonic assets and associations, the question that arises is what the origins of these symbols are. The cultural development of what we now know as samba provides a valuable perspective in that area. In Brazil of the 19th century, the word samba described a polyrhythmic dance accompanied with percussive musical backings instead of just being considered a musical style (Chasteen 1996, 30). was also seen as a festive happening where dancing was done based on spontaneous movements instead of an orderly style, with comparable characteristics to dances performed by slaves in the North, Central, and South regions of the Americas (Chasteen 1996, 32). In that sense, African influence forms the core, or the soul, of this music. However, essential features from European descendent cannot be understated. Aspects such as Spanish and Portuguese lyrics became the norm in the music to those dances, which was of immense significance since singing and dancing were two sides of the same coin in those activities (Chasteen 1996, 33).

Today, the carnival is one of the most common associations to come to the fore when conversing about Rio de Janeiro's sonic qualities. Its traditional form commenced in the 1880s and was closely related to the maxixe, a style performed in 2/4 rhythm and containing aspects derived from the European polka, African lundus, and Cuban habaneras (Carvalho 2013, 69). People were attracted to this style since it was an accessible form of dance with no specific rhythm and constructed by choreographically syncopating and accenting the music's

performance with sensual undertones that were more connected to spirituality than debauchery (Carvalho 2013, 140). Maxixe soon became the primary practice to perform alongside the polyrhythmic percussion rhythms played at the street carnival, which puts it into a position where it can also be considered the antecedent of modern Samba (Chasteen 1996, 40). As we now know it, samba is characterized by syncopated 2/4 time and percussive instruments, but in comparison to the maxixe, it contains chordophone instruments such as the cavaquinho. Moving on to the new millennium, the sound of carnival had developed to the extent of a ceaseless polyrhythmic musical structure, with people ready to react to what they heard through the dances that were so ingrained in the city's culture and lasted from, "Saturday afternoon and fall silent only as the sun cleared the horizon on Wednesday" (Chasteen 1996, 43).

It is also no less important to examine how media representations of these sonic practices provided impressions of the associated experiences. The first known time that maxixe and carnival were represented in any form of media outlet was in Rio de Janeiro's newspapers in 1880, where the female dancers, called *maxixeiras*, were appointed and used as promotional visuals for carnival festivities (Chasteen 1996, 40). Coverage of the festivities and street dancing in newspapers such as *Gazeta de Notícias* offered visual representations that made these cultural expressions transcend the city's local outreach. Furthermore, the first Samba to ever be recorded was a song named 'Pelo Telefone,' released in 1917. The composition was owned by Donga and with lyrics by Mauro de Almeida (Hertzman 2008, 3), but that claim has proven to cause controversy between historians and musicians on the grounds of legitimacy since the creative culture at the time was not overly developed regarding legal properties. That form of representation in the phonographic industry is considered to be a water-shedding moment that was also boosted by radio's rise in the 1930s. Based initially around get-togethers and dancing on the streets, samba was now an enjoyable entertainment that could be experienced indoors or individually. To the point where the genre's glorification after 1917 is approached as a tool of unification of the nation's population (Carvalho 2013, xiv), which reached its pinnacle in 1919 by the fact the nation had just passed through Spanish influenza and the first world war and organized one of the biggest carnivals in the nation's entire history with samba as a benchmark to the city and the nation's sonic essence. At that time, samba was seen as a national genre thanks to the media's role in impacting perceptions and influencing behaviors on a societal level.



Figure 1: Local Rio de Janeiro newspaper Gazeta de Noticias of October 15, 1918 (*Gazeta de Noticias* 1918).



Figure 2: Local Rio de Janeiro newspaper Gazeta de Noticias of March 2, 1919 (*Gazeta de Noticias* 1919).

All in all, media representations played an essential role in how Rio de Janeiro's sonic associations were understood, to the point of shaping brand culture. In the approach of Rio de Janeiro as a brand, the writer Graça Aranha provides in *A viagem maravilhosa* – in English *The Wonderful Journey* – (1929) a detailed description of what it was to be in Praça Onze's carnival atmosphere, a place considered to be the cradle of this festivity of integral importance to Rio de Janeiro's sonic identity. In the last pages of his book, he writes:

Some days later carnival explodes below. Wonderment of noise [...] Black melopoeia, mellifluous, bewitching, Candomblé. Everything is an instrument, flutes, guitars, reco-recos, saxophones, tambourines, cans, harmonicas and trumpets. Instruments without a name invented suddenly in the delirium of improvisation, of musical impetus. Everything is a chant. [...] Inside the sounds and the colours the smells move, the black smells, mulato smells, white smells, smells of all hues. (as cited in Carvalho 2013, 138)



**Figure 3: Praça Onze in a screenshot of the video ‘Herivelton Martins e Grande Otelo praça onze’ (Resistência Samba de Raiz 2013).**

Such detailed disclosures of what constructed carnival are invaluable as they show how a combination of backgrounds and senses shaped what it means to experience Rio de Janeiro. In a multiracial milieu, people came together since carnival seemed to cut through the boundaries of social categories and how people acted with and reacted to one another. At a later stage, the carnival was approached as a somewhat counter-intuitive, organized, and competitive aspect thanks to the organization of *escolas de samba*. With news media outlets reporting about 40,000 people assembled around the organized *blocos* in Praça Onze, a place that no longer exists due to urbanization projects (Carvalho 2013, 142). In the 1960s, the carnival in Rio de Janeiro took an elevated international exposure by being promoted in international touristic endeavors as the to-see event, which created symbolic assumptions with international crowds that this event, and its music, was the nation's symbol (Chasteen 1996, 45). Yet, what once was, is no more. To quote Angenor de Oliveira, aka Cartola, a musician and a vital figure in the establishment of Rio de Janeiro's samba culture, with lyrics from ‘Tempos Idos’ from the 1977 album *Verde Que Te Quero Rosa*, on the impact of the discussed developments:

Os tempos idos	The times gone by
Nunca esquecidos	Never forgotten
Trazem saudades ao recorder	They are missed when remembered
É com tristeza que eu relembro	It is with sadness that I remember
Coisas remotas que não vêm mais	Remote things that won't come back

Já não pertence mais à Praça	It no longer belongs to the Praça [onze]
Já não é mais o samba de terreiro	It no longer is the samba from the yard
Vitorioso ele partiu para o estrangeiro	Victorious he set off abroad
E muito bem representado	And very well represented

Because the discussed historical and cultural perspectives are so strongly associated with Rio de Janeiro, other parties can adopt them to send out messages related to the city. In the next chapter, we look at how these associations work when the city is represented as a brand and is sold as a product.

## **Chapter Three: The City's Approach as a Product**

**A**lthough a location is not a product, studying it as one provides valuable insights. Significantly, when considering the impact of practices such as that of territorial marketing and tourism, and how these tend to highlight what is considered as the best features of a location and send out manufactured impressions. Most writings regarding sonic branding focus on how the sonic identity of products or services is constructed and maintained, even though locations can also present aspects related to sonic branding theories. That is noticeable in promoting the city as a form of consumer product and highlighted by scholar Anne-Marie Broudehoux (2001, 274) in how “The growing predilection for the production and dissemination of urban images has generally been justified based on economic imperatives.” The third chapter of this master thesis analyzes Rio de Janeiro's image construction and maintenance through territorial marketing and tourism. What happens by designing visual and sonic impressions that highlight what, according to some, are the city's most attractive features to enhance local distinctiveness and attract new business opportunities.

To find out more about how Rio de Janeiro is sold as a product, the study of strategic promotions as tools to sell the city is relevant. Before the COVID-19 pandemic crisis drastically changed the global marketplace, tourism was one of the fastest-growing global industries, making it a business field of vital importance in the construction of urban images and experiences. Rio de Janeiro's approach as a tourism product is relevant since it contains innumerable examples of its brand culture selling via strategic media representations. From the mid-1990s on, a form of poverty tourism based on visiting *favelas* – slums or squatter settlements – has been on emergence with commercial companies aiming to market such experiences (Rolfes 2009, 421). However, these aspects are not the usual associations of the city's image-making to attract individuals, mainly tourists, through the nation-state's territorial marketing. Especially considering how the trend of aestheticization has compressed the city into portrayals of bohemian culture and dominant hedonism to live up to the anticipation of commercial prospects (Broudehoux 2001, 274). By studying how a city's image construction takes place in that area, we can gather relevant insights on how the *Cidade Maravilhosa's* (marvelous city) meanings are formed and sold.

In the approach of territorial marketing practices in Rio de Janeiro's tourism market, a perspective from someone who has been in that professional area is a valuable addition. According to Karin Luize de Carvalho, the Country Representative Lead for the Brazilian Tourist Board, otherwise known as EMBRATUR, in German-speaking markets from 2003 to

2016, “there is no promotion of Brazil without the link to culture and music and Rio de Janeiro was what we used to call the touristic gateway to Brazil.” Such a statement places the city at the foreground of exposure when discussing associations with the country. In research by McCann Erickson, in the service of the Ministry of Development, Industry and Foreign Trade (MDIC), the results called attention to the fact that Brazil's (brand) culture was associated with five aspects: Football (soccer), sun, sand, sensuality, and, for this thesis decisive: music (Fratucci, Spolon, and Machado 2015, 53). One which consists of several main products from Rio de Janeiro, which are confused with Brazil's image as a whole in foreign markets: Maracanã, Copacabana beach, football (soccer), Corcovado, and Carnival (Fratucci, Spolon, and Machado 2015, 53). Even though these aspects of general perception are in their core of positive nature, they do tend to enforce the understanding of these trends in stereotypical fashion. What could be considered a missed opportunity since boiling down a city (and a country) to a handful of aspects sidelines generations and generations of cultural development.

However, denying that these cultural constructions and associations are part of the city and impact how the city's sonic identity is perceived cannot be done. On that matter, Karin Luize de Carvalho (in conversation with Samuel Alencar Rodrigues, March 13, 2021) says,

“I think there is still a huge space to promote Brazil with those so called stereotypes. Of course, the sensuality can be taken into the perspective of passion for life, so you don't have to use the sexual part of it. For me, I think that first of all, these things that people associate us with actually have to do with us. It's not that they're telling us that we are only blue and only eat cookies. Football has to do with us, sensuality has to do with us. So I think we still have to use those things. Once we have locked people, then we have the space to show much more.”

When considering the associations presented on territorial marketing and tourism practices to promote the city, there is a connection to be made with the influence of consistency in image-making within sonic branding theories in their presentations. One that also has correlations with the theory of musical fit in communicating the city's brand identity. There are patterns in representations related to territorial marketing and tourism in the city that rely on historical and cultural associations. With origins presented in the second chapter of this master thesis, such practices enforce the idea that those representations play into the construction and maintenance of Rio de Janeiro's sonic identity. As a musical genre with various styles, samba is highly congruent with the idea of Rio de Janeiro's musical fit since it is deeply ingrained in the

city's culture and associated with fundamental happenings of the city as the chosen musical influence. Therefore, this work's tendencies provide sonic tools aligned with sonic branding understandings to sell the city through highly efficient brand communications. One that unites music and soundscapes into one to enhance perceptions of how the urban city experience of Rio de Janeiro sounds.

When talking about samba and how the genre affects consumers as Rio de Janeiro's musical fit, one can also investigate how the theory of 'conceptual fluency' benefits the presented ideas. According to Bruce W. A. Whittlesea (1993, 1242), conceptual fluency suggests ease of expression and understanding of meanings based on acknowledging a previous experience with the related connection made during the communication process. That is to say, this theory suggests that a particular aspect, or stimulus, in communication allows one to have its recognition and recalling process improved because of appropriations that correspond to a particular context of communication. Research performed by the likes of Bruce W. A. Whittlesea indicated that people tend to have more positive associations towards a brand or group when a concept is recalled via a conceptual fluency process. For instance, in taking only the visuals presented in the video named 'Rio de Janeiro, Brazil 🇧🇷 - by drone [4K]' (*Drone Snap* 2019), the discussed aspects can be concretized in connection with a musical misfit and a musical fit. Look at the video, mute its original volume and turn on the song 'Anna Júlia' by the local band named Los Hermanos as its new underscore. After that, look at the muted video again and turn on the song 'O Sol Nascerá (A Sorrir)' by Rio de Janeiro's Samba artist Cartola:



Figure 4: Initial lead vocal melody of the song 'Anna Júlia' by Los Hermanos.



Figure 5: Screenshots of the video 'Rio de Janeiro, Brazil 🇧🇷 - by drone [4K]' (Drone Snap 2019).



Figure 6: Initial lead melody of 'O Sol Nascerá (A Sorrir)' by Cartola.

On the one hand, the general public is prone not to consider the first association as a fit because the context of pop/rock music evokes a wide variety of associations between different demographics and places around the world in different historical times. Indeed, it could still be presented in instances where Michel Chion's (1994, 188) forced marriage analysis method dictates the audiovisual experience and provides valuable moments of synchronization between the visual and the sonic. Other than that, it is hard to say that this would be the go-to sonic experience for these particular visuals on a regular audiovisual experience to represent the city in sound in a recognizable manner to a wide range of spectators. On the other hand, the second one is a classical samba track by a voice considered an authentic artistic figure in the city, contains one of the city's soundmark sounds of the cuica percussion and with lyrics related to Rio de Janeiro's local life, which makes it much more plausible to experience it as a musical fit.

Such an aleatory musical fit connection like this one would allow a process like conceptual fluency to be in place because of the many sonic reasons to be considered the right sound for this particular visual.

According to the artistic entrepreneur named Zanna (in conversation with Samuel Alencar Rodrigues, March 10, 2021), owner of the first sound branding company in Rio de Janeiro and Latin America, Samba is a constant and essential element of the city's brand culture and sonic identity. She says, "Samba unites people. So I see samba with this great legacy if I think and talk about the collective in Rio." In the promotion of Rio de Janeiro's typical sonic associations in tourism, Carnival, the city's quintessential festivity, started at the end of the 19th century and peaked in popularity by 1930, played a crucial role. When talking about if carnival can still be considered a genuine and fitting representation of the city even today, Zanna says, "The carioca likes to play together. He has a musical connection, every house has someone who plays an instrument, everyone plays a little tambourine, so there is this spontaneity in recreating the style. The event, the carnival, is genuine due to the desire of the carioca to continue singing. In the end, this is what he wants: *sambar* (to samba). He doesn't want to know if he has a carnival truck or not, he wants to have fun. We want to be well and live a good and delicious story. So I would say it is a genuine expression and it will not stop there. It will continue and it will be refined with other styles as well, such as *funk carioca* for example. So, you see, reinvention does not stop. There will always be people who continue to invent and reinvent their own culture."

In conclusion to such ideas aimed at selling the city through matching representations, it is possible to zoom further on specific situations that serve as springboards for the practices related to the discussed themes in this chapter and the previous ones. Through the study of Rio 2016 Summer Olympics, a worldwide event with touristic goals for the country and a vast array of territorial marketing assets, an analysis can be applied that is very specific and of which a practical translation of the discussed ideas is displayed. Therefore, to analyze the role of music and sounds in both the sport consumer experience and urban environment experience, Chapter IV will consist of audiovisual explorations to highlight detailed aspects of the representations. With the overarching aim to better understand how Rio de Janeiro's sonic identity is constructed and maintained.

## Chapter Four: Rio 2016 Summer Olympics as a Sonic Reflection of the City

In this chapter, an analysis of strategic representations of urban soundscapes and musical fit will occur via Rio 2016 Summer Olympics audiovisual marketing assets and how the meanings related to the city's brand culture are understood through sonic branding. The event was of massive scale, intending to provide a top-notch sports consumer experience through games and sonic representations of the city. Rio 2016 Summer Olympics is a suitable case study since it provides concrete examples of the previously discussed theories in audiovisual representations that represent the games and the city, thus educating viewers on how it sounds. Even if it is through manufactured impressions. Besides, from a professional perspective, Karin Luize de Carvalho (in conversation with Samuel Alencar Rodrigues, March 13, 2021) has added extra value to the representations provided in that event. She declared, "That was Brazil at its finest. It was very creative, not very expensive, and it showed a lot of Brazilian culture. For me, that was a big surprise. They were really able to transport [the viewers]." As a result, this source can be characterized as containing relevant representations of the city's sonic identity directed to local and international audiences.

For this particular analysis, three audiovisual marketing promotion examples of the event come to the fore. By performing a descriptive audiovisual analysis in the style of Michel Chion (1994), an investigation of detailed aspects of the city's sonic identity will take place with particular attention given to urban sound classifications and musical fit's main contributors. To be more specific, the proposed urban sound classifications are following the table in Reeman Mohammed Rehan's (2016, 340) article, where natural and human-made acoustics are divided by sounds from a physical environment, geophony, by living creatures, biophony, and sounds made by human beings and their actions, anthrophony. It will also be analyzed if there is a correlation of these sounds with the music:

The natural acoustics	Geophony	Sound of water Sound of air	Oceans, seas, rivers, streams, rain Wind
	Biophony	Sound of birds Sound of insects	Sparrow Flies
Human made acoustics	Anthrophony	Sound and society Mechanical sounds	Town, urban, parks Machines, aircraft, constructions...

Figure 7: Urban sound classifications (Rehan 2014, 340).

Also, musical fit aspects by Khalid Ballouli and Bob Heere (2015) will also be analyzed, which are genre, lyrics, and voice concerning the brand. Ultimately, the intention is not to hear the studied musical aspects as separated from Rehan's Urban sound classifications, although they can take different places in the people's perception when considering aspects such as diegesis. The musical conventions integrated into the three audiovisual examples present ground to form an addition to the urban sound classifications table by Reehan because the unification of all elements constructs one sole urban experience. Therefore, the suggestion is made to enrich Reehan's table by adding to the anthrophony section the section named Musical Sounds, as these also take place via human activities. Khalid Ballouli and Bob Heere's (2015) musical fit aspects are definitely a push in the right direction, but they do not take aspects such as melody, harmony, rhythm, and even timbre into account, which also construct a musical fit or a musical convention. In that sense, we can see and hear how musical fit or musical conventions, or Musical Sounds, have a place between the other urban sound classifications and how such a musicological approach can add to the understanding of how Rio de Janeiro's sonic identity is constructed and preserved.

## **Lançamento da marca Rio 2016 (*Rio 2016 2011*)**

This audiovisual marketing asset named 'Lançamento da Marca Rio 2016' (*Rio 2016 2011*), or in English 'Launch of the Rio 2016 Brand,' was made public on January 1, 2011, and is considered the main brand promo video of the Rio 2016 Summer Olympics. Sonically, there are two types of sounds: The city's sounds and its inhabitants and a musical arrangement with different sections and moods.

### **Analysis of Soundscape Representations through Urban Sound Classification**

- The Natural Acoustics

- **Geophony:**

- Sounds of water are heard between timecodes 0:53-0:57, 1:33-1:39, and 2:04-2:05 as swimming, and rowing athletes pass through Rio de Janeiro's Guanabara Bay. There is no correlation with the music's rhythm since the sounds' tempo is much slower than the music's tempo (150 bpm).

### **-Biophony:**

- Bird sounds are one of the first soundscape sounds to come to the fore in this audiovisual representation. In the first parts of the video [0:09, 0:14, 0:17], birds can be heard in acousmatic fashion as the sound sources are not visible. Musically, these sounds are not systematically related to the composition, but they add an extra effect of atmospheric calm since the music is not too busy or percussive at that time either.
- Also, the sound of horses during the equestrian sport [1:23-1:29]. The sound of the galloping horse does not have a clear-cut correlation to the music at that time.

- Human-made Acoustics

### **- Anthrophony:**

- This audiovisual representation is full of anthrophony sounds of athletes practicing their sport, alongside cheering and clapping crowds at times. We see and hear professional athletes practicing judo [0:31-0:37], golf [0:39-0:43], volleyball [0:44-0:51], swimming [0:52-0:57], tennis [1:02-1:09], fencing [1:10-1:19], gymnastics [1:20-1:22], equestrian sport [1:23-1:29], rowing [1:30-1:39], cycling [1:40-1:50], and futsal [1:51-2:03]. Afterward, a compilation of some already presented athletes and their sports (swimming, fencing, tennis, judo, volleyball) [2:04-2:14] and the introduction of running athletes [2:15-2:44]. These sounds stay in the background, while the music stays in the foreground and never retreats to become an underscore.
- Moreover, considering the relation of these sounds to the music provides several correlations. An example is a throw performed in the judo example [0:31-0:37], which forms a synch point with the music's shakers and the chordophone instrument's d' note. There is also the sound of a golf club hitting the ball on timecode 0:43 as that particular sound accentuates the afterbeat on the weak fourth beat of the music's quadruple meter measure and the green shirt tennis player accentuating the first (strong) and fourth (weak) beat of the music's measure by hitting the ball. Also, the judo throw is seen and heard once again as a transition synch point on the first (strong) beat of the music's measure [2:07], serving as a transition effect to a new section with a slower tempo in the composition. Afterward, direct human sounds fade [2:27], and then only music can be heard until fireworks make an entrance [2:37-2:43] and are heard alongside the music.

- At no time did the athletes or other actors seemed to hear or react to the music, despite a few synch points. Therefore, the video's music can be considered non-diegetic as it is seemingly only meant for the viewers watching to listen.

**- Mechanical Sounds:**

- The only mechanical sounds heard are the sounds of bicycles between 1:40-1:50. These sounds do not correlate with the musical composition, apart from its duty to increase the music's audiovisual atmosphere.

**- Musical Sounds:**

- Genre: The composition heard is not necessarily a clear-cut samba track, which would be a straight fit with the video's urban theme since the athletes are not practicing their sports in stadiums or arenas but in the city's center. However, the track still is a musical fit because it is a re-arrangement of a classic song in the samba genre named 'Aquele Abraço,' in literal English translation 'That Hug,' by the singer-songwriter Gilberto Gil from the album *Gilberto Gil*, released in 1969.

- Lyrics: In Gilberto Gil's version of the song, lyrics in the Portuguese language call up themes such as Rio de Janeiro's neighborhoods, historical milestones, and pop culture characters. In this version, even though the lyrics are kept to a minimal format and are sung in two moments, it is still enough to activate concepts of memory to the original one (should it be familiar):

[0:06 – 0:37]

O Rio de Janeiro continua lindo.	Rio de Janeiro is still beautiful
O Rio de Janeiro continua sendo	Rio de Janeiro still is
O Rio de Janeiro continua lindo	Rio de Janeiro is still beautiful

[2:37 – 2:48]

Alo Rio de Janeiro	Hello Rio de Janeiro
Aquele Abraço!	That Hug!

- Voice: Musically, the voice is never using tremolo techniques or other singing effects that call up extra attention to the singing, which could be considered a strategy.

Also, the original track is sung by a man in the key of E major, while this version is in the key of G major and presumably a more comfortable key for the female singer.



Figure 8: Original initial vocal melody by Gilberto Gil in 'Aquele Abraço.'



Figure 9: Female singer's initial vocal melody in re-arrangement of Gilberto Gil's 'Aquele Abraço.'

## Tocha Paralímpica Rio 2016 – Uma experiência Sonora (*Rio 2016 2015*)

This audiovisual marketing asset aims to immerse viewers into the reality of how a blind person experiences the city of Rio de Janeiro. It does that by only providing a black screen as visual and sonic stimuli to represent what it feels like to be guided by sounds in a trajectory with the Paralympic torch through the city. Music plays a minimal role in this particular marketing asset, and the primary focus lies on the urban experience via soundscapes.

### Analysis of Soundscape Representations through Urban Sound Classification

- The Natural Acoustics
  - **Geophony:**
    - Before the traveler's bus arrives in post 6, Copacabana, we can hear ocean waves [3:00-3:05] between mechanical sounds of the traffic. That is the first and only geophony sound in the video.

- **Biophony:**

- The first and only biophony sound is a dog [2:14-2:25], which is assumedly a free-ranging urban dog and not uncommon in large cities.

- Human-made Acoustics

- **Anthrophony:**

- After the voice-over tells the viewer of the video that they are part of a sonic experience and close their eyes, he says that the viewer is in a waiting room [0:00 – 0:13]. The waiting room scene [0:14–1:57] provides two speakers' voices in the foreground, Barbara and Paulo. They give instructions and pack up things, while others talk in the background. In this scene, Barbara and Paulo are preparing the person to take part in the Paralympic torch trajectory in the city.

- Other sounds come to the fore when the group passes a basketball team, and we hear shoes sliding on the gym and individuals shouting [2:00-2:13].

- During the bus ride [2:20-3:25], people talk and walk inside the bus, while new characters are introduced. Dona Ana, a new character, is very excited about the situation, and that can be heard in her high-pitched voice tone. Also, the bus driver is heard shouting that they have arrived at their first stop [3:10-3:14].

- Once the trajectory takes place outside of the bus ride and goes onto the carrying of the Paralympics torch [3:26-4:55], typical human sounds associated with the event are heard, which are cheering and applause.

- The first direct relation of music with the city's sounds comes to the fore when a percussion band starts playing samba in the sonic background for a short time and in diegetic style since the walker passes through the group [4:01- 4:10].

- The sound of a heartbeat is heard in this representation after the torch is lit and the main character starts running. That allows discussing the sound's role in the diegesis to come to the fore [4:10-4:30 and 4:49-4:56]. That sound can be classified as meta-diegetic as the walker/viewer is the only one who can hear it.

- **Mechanical Sounds:**

- In the waiting room scene [0:14-1:57], mechanical sounds coming from a telephone ringing [0:16], radio communication [1:15-1:18], the coffee machine [1:24-1:27], and the sound system is turned on and playing music [1:40-1:55] are heard.

- A bus engine and door sound can be heard alongside other mechanical sounds in the traffic [2:20- 2:52], such as horns, motorcycle engines, and cars.
- [3:40-4:01] Sounds on the background of the camera's flashing due to the Paralympic torch's passing.

### - **Musical Sounds:**

This audiovisual marketing asset contains three moments where short musical snippets were presented [1:40-1:53, 4:01-4:10, and 4:56-5:19].

- Genre:
- [1:40-1:53]:
  - This particular snippet is not very attention-demanding since it is only heard for a short time softly in the background. This example is not a fit per se since it seems to be pop music. However, because its influence is minimal, it is not too disturbing for the overall sonic experience.
- [4:01-4:10]:
  - This short snippet is called batucada, which is a style of samba. Batucada is common during carnival and street parties, is played by percussion groups, and a repetitive style and fast tempo characterize it. As a style of the city's musical fit, samba, it is very relatable since it is part of a typical urban display.
- [4:56-5:19]:
  - The last musical snippet is not samba in a clear-cut form but can be considered a hybrid arrangement of the style alongside aspects such as *toques*. These are rhythms played on the berimbau, alongside handclaps, as an accompaniment in the Brazilian sport/dance named capoeira and more associated with the country's northeastern regions. Moreover, samba's typical batucada makes a short entrance [5:14] to finish off the musical moment. Overall, this can still be considered a musical fit with the city and the event since its sonic identity can still be traced, albeit not overly dominant.
- Lyrics: The short musical snippets are instrumentals and do not contain lyrics meant for the musical moment.

- Voice: The short musical snippets are instrumentals and do not contain lyrics meant for the musical moment.

## Conheça os mascots Vinicius e Tom – Meet the mascots | Rio 2016 (*Rio 2016 2014*)

The following audiovisual representation is a cartoon-based marketing asset that introduces Rio 2016 Olympics and Paralympics mascots, respectively Vinicius and Tom. The names are derived from the composer Antonio Carlos Jobim and the lyricist Vinicius de Moraes, responsible for, as already discussed, the song "Garota de Ipanema." Besides, both mascots are designed based on a theme. Vinicius symbolizes wildlife in Rio, where aspects of different animals can be seen with him, and Tom symbolizes plant life, with symbols of it in his appearance.

### Analysis of Soundscape Representations through Urban Sound Classification

- The Natural Acoustics
  - **Geophony:**
    - Geophony sounds are mostly related to the mascot Tom, who symbolizes the plant life in the city. However, the sound, or designed sound effect, of wind is also a part of the movement of the mascot Vinicius [0:15-0:17]. In Tom's entrance [0:17-0:22], water sounds are introduced as the mascot hops around stones and different plants. Also, when he climbs a waterfall [0:25-0:27] and plants' growth is symbolized by the sound of chimes.
  - **Biophony:**
    - Biophony sounds are mostly connected with the mascot Vinicius, who symbolizes the wildlife in Rio de Janeiro. Sounds of different birds and insects are heard alongside a soft guitar playing while Vinicius makes his entry [0:12-0:17]. However, when Tom makes his entrance [0:17-0:22], other sorts of animals can be heard, such as frogs and the macaw bird closely related to Brazilian wildlife and the introduction of strings playing sustained notes and pizzicato style.

- Human-made Acoustics
  - **Anthrophony:**
    - The choice for anthrophony sounds is kept to a minimum in this audiovisual representation since its goal is to present the mascots that form a representation of nature in Rio de Janeiro. The only anthrophony sound heard is the voice-over and cheering at the beginning of the video [0:03-0:06], which symbolizes the Rio 2016 Summer Olympics announcement.
  - **Mechanical Sounds:**
    - There are no mechanical sounds to be heard in this particular example.
  - **Musical Sounds:**
    - Genre: Samba timbres are well represented in this diverse composition, especially when considering the subgenre batucada. First, we can hear the cuica at the beginning of the video [0:06], alongside other sounds such as the pandeiro and the chordophone instrument cavaquinho. Horns are also heard in the beginning [0:00-0:10]. Although these are not instruments ingrained in the root of samba, it is still a standard instrument in newer adaptations of the genre.
    - The next musical moment [0:23-0:29] sees Vinicius hopping around trees, along with a mid-tempo batucada rhythm constructed by the Caixa de Guerra, a snare drum, and the soft-playing bass drum Surdo on the downbeat and syncopating between the beats, in traditional batucada style.
    - A significant synch point occurs during the landing of Vinicius [0:32-0:35], characterized by a heavily distorted power chord on the electric guitar. This timbre is not part of samba and has more in common with rock music. However, it plays a role through mickey mousing, as the character's movements are tied to the instrument and rhythm at that moment for a short period. Another deviation from samba is heard when Tom arrives [0:35], which is the sound of strings. However, when Vinicius sees Tom, a pandeiro is introduced to the mix, a typical samba instrument, which brings the deviations back to the common sonic identity.
    - The musical composition takes the foreground of attention while the soundscape sounds are kept to a minimum, with only sound effects of wind and jumping on water bubbles to be heard [0:39-1:00]. The distorted electric guitar can still be heard. However,

in the last seven seconds, the composition goes back to a mid-tempo samba style, the pagode, which has the cavaquinho playing and the bass drum surdo playing a more prominent role in the section.

- Lyrics:

- There are no lyrics in this particular musical example.

- Voice: The last seven seconds of the video [0:52-1:00] contains male voices singing unisono, but it is too momentary to connect the timbre of the voice to the video as a whole.

## Analysis on Brand Culture Representations and Understandings through Sonic Branding

The promotional videos highlight critical aspects of Rio de Janeiro's brand culture, primarily based on the city's sense of collectivity in human sounds. Visual and sonic examples are shown in how locals are hospitable, live their lives in the urban environment, and how the local spirit's characteristics coincide with the Olympic spirit. Furthermore, natural sounds are an essential part of the urban experience of Rio de Janeiro. Beaches for sure, but a great example of other natural sounds is, for instance, the Tijuca National Park in the middle of the city, which has a wild variety of waterfalls and wildlife – and is home to more than 1,600 species of plants, mammals, birds, and reptiles. Therefore, such representations of brand culture like in this audiovisual representations form an essential aspect of what it is to experience the urban environment of the city of Rio de Janeiro as well.

From a sonic branding perspective, the audiovisual representations constantly contain sonic aspects of the city's dominant musical fit, although it is not always self-evident because outside influences are also incorporated. Nevertheless, the whole audiovisual representation contains quintessential aspects related to the city of Rio de Janeiro, which elicits recall, allows viewers to attach meaning to what is presented, and increases brand awareness persuasion in sonic branding fashion (Arning and Gordon 2006, 5). Different environments and different situations that serve different purposes are presented but still maintain aspects connected to the city's sonic identity. In no example, however, do they use a repeatable sonic logo as a strategic asset, which could have had a leitmotif character and played even more strongly in the *ancrage*

theme. That would also fit the alongside the presentation of the visual logo, which does come across many times. Such a practice is crucial in sonic branding theories as it allows people to recognize a brand in sound through strategic repetitions. That is not the case in these audiovisual marketing assets of the Rio 2016 Summer Olympics.

## Conclusion

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This master thesis research contributed to the knowledge of how Rio de Janeiro's sonic identity was and is constructed and showed how it is maintained through strategic marketing assets that leverage urban soundscapes, musical fit, evoke brand culture, and are understood through a sonic branding approach. It provided information from secondary sources on significant aspects of the mentioned areas of study, demonstrated the historical background of the leading associations of the city that are part of its sonic identity, and showed how representations that objectify the city's environment and sonic influences affect the maintenance of these associations. By taking into account the specific aspects discussed, it then went into an in-depth analysis of the audiovisual marketing assets of the global Rio 2016 Summer Olympics event as a case study. This was done to show how the concepts discussed are prone to adoption by agencies or events related to the city and how old associations are still translated to the present and so remain relevant.

Moreover, the emerging results in the case study analysis come from three different audiovisual performances, all with different goals and messages from one another but still relatable through sound and music. By using a sound classifications table from Reeman Mohammed Rehan's (2014) article, consisting of a division between natural and human-made acoustics and other categories in both areas, with the suggested addition of Musical Sounds to the anthrophony category through a musical fit analysis of genre, lyrics, and voice according to Khalid Ballouli and Bob Heere (2015) and other musical elements, it was possible to map concretely how the sonic identity of the city emerges in a contemporary interpretation. Also, the meanings driven in those performances were studied to know what it communicated about the city's brand culture and what the intended impact on its consumers was from a sonic branding perspective. Such perspectives provided clear examples of a musical jargon deeply rooted in the history of the city, some of the sounds that characterize the urban sonic experience of Rio de Janeiro, and what the impact is of those in marketing-related practices.

When talking about engagement enhancement strategies, it would have made the audiovisual resources stronger if the creators had gone deeper into cinematic aspects such as diegesis. Take, for instance, the main brand promo video of the Rio 2016 Summer Olympics 'Lançamento da Marca Rio 2016' (*Rio 2016* 2011). Suppose they did not use the music there purely as an underscore and look more at different ways of working with the same musical ideas, such as transitioning from non-diegetic to diegetic to suggest a certain level of local recognition.

In that case, it could be that the story they are trying to bring forward comes across better to viewers when they see what the music actually does to the people in the city, even if they are just actors. Here it becomes clear that a musicological background is of value when discussing such materials and how they can be made more compelling in a practical world of marketing or sonic branding.

Above all, this research still leaves room to be approached and developed from other perspectives. To be more specific, it would be fruitful to go a direction compared to the one taken by Yeoh and North (2010) and test the correlations found in this research from a cognitive and empirical perspective. The hypothesis presented in this master thesis is falsifiable, and it could be rejected in a methodologically correct research. In territorial marketing, aspects such as speed of answering and affect generated by those relations could be tested regarding Rio de Janeiro and several other places thought to possess a sonic identity. To give an illustration, Buenos Aires' tango, Dublin's (Irish) folk music, and Havana's Habanera. With this research in mind, it would also be interesting to study the sonic identity of other cities in the Olympics and how it emerges there, such as Beijing 2008 or Athens 2004. This work can then serve then as an introduction to a follow-up study. Also, just like what happened in Rio around 1918 and 1919, we may be on the point of establishing new musical breakthroughs regarding the impact of the end of pandemics to our social system and cultural practices such as music. It would be interesting to research how other cultures handled comparable situations. All things considered, a musicological point of view like the one exposed in this research can add extra validity as to the why and how of these associations, while it is further reinforced by other research fields in an interdisciplinary fashion, and guide practices in territorial marketing and sonic branding. Significantly, in order to know how to see sounds and music in the world.

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