

# SPEAKING WORDS OF WISDOM: INTRODUCING 15 ORIGINAL SONGS TO TEACH PRINCIPLES OF MARKETING

Gregory A. Rich, Bowling Green State University  
Rebecca Dingus, Ohio University

## ABSTRACT

**Purpose of the Study.** This study offers marketing educators an outline of an innovative approach to teach introductory marketing concepts through the use of 15 original marketing songs. The songs, which correspond to key topics of the 15 chapters of a standard marketing principles textbook, were created by one of the authors and used in both online and in-person courses. Gardner's (2011) theory of multiple intelligences provides a conceptual foundation to explain why and how these songs facilitate learning.

**Method, Design, and Sample.** The study classifies as an exploratory research design that derives insights from the use of these songs in an undergraduate marketing principles course, including both online and in-person sections. The study presents and discusses student evaluation comments, data from an in-person examination, and the instructor's personal experience of using these songs in lectures, discussions, and assignments.

**Results.** Student comments about the songs were overwhelmingly positive, and the correlation between students' ability to recall song lyrics and their grasp of concepts was statistically significant. These results suggest that the marketing songs create an engaging learning environment that enables students to learn marketing principles on a deeper level.

**Value to Marketing Educators.** The study provides marketing educators with a model for how to use the 15 marketing songs to teach basic marketing concepts. This includes access to music videos, and descriptions for assignment ideas. The study also discusses how instructors might enhance their own engagement and satisfaction with the teaching profession by embracing their individuality and applying their own unique talents to their pedagogy.

**Keywords.** Music, education, marketing principles

---

## INTRODUCTION

Engaging with students has become increasingly challenging for marketing educators in recent years. In addition to the many issues brought on by the pandemic (Whiting et al., 2021), our discipline has experienced a digital transformation resulting in a continually increasing number of practices and concepts (Suman & Kahn, 2022; Zahay et al., 2022). Properly teaching all of these advancements can lead to content overload that makes it difficult for marketing students to grasp key ideas and principles. Amidst this deluge of information and the increased presence of personal technology, students struggle to maintain attention. Further, cutting-edge developments have generated an ever-growing landscape of new teaching platforms, technologies, and tools. Although these new pedagogical innovations present a potential opportunity to connect better with students, keeping up with and then selecting the most effective teaching methods can be a daunting task for many faculty members.

In response to these challenges, an innovative approach to teaching that harnesses the power of music and song lyrics to enhance the learning experience in a marketing principles class almost feels like returning to the basics. By incorporating songs that strategically present critical marketing concepts, educators can provide a creative and immersive learning environment that captivates students' attention and facilitates a more holistic understanding of the discipline. This approach leverages the unique ability of music to evoke emotions and foster critical thinking skills in a way that amplifies learning, stimulates memory retention, and creates an engaging and enjoyable classroom experience.

This paper showcases several potential benefits of integrating music into the marketing curriculum. The approach is based on 15 original marketing songs written by one of the authors to correspond to key topics

found throughout the chapters of a standard marketing principles textbook. After outlining the steps involved in developing this innovation, we discuss practical strategies for how other instructors can utilize these songs in both online and in-person course structures. Integrating music into the curriculum is a novel approach that lends itself to non-traditional educational resources (such as TikTok). At the same time, the innovation is an adaptation of a classic way an earlier generation learned basic grammar, science, math, history, and civics lessons from *Schoolhouse Rock!* songs. We advocate that learning through song can still be effective in the collegiate marketing classroom. In fact, we contend that using these songs in a principles course can create an especially engaging learning environment that enables students to connect to marketing concepts on a deeper level.

The next section draws from the literature to offer a theoretical foundation for why music can enhance learning. We then detail the process of how and why these 15 songs were created, and elaborate on the steps taken to integrate these songs into a marketing principles course. Following this, we offer empirical evidence substantiating the efficacy of our approach. We present this information as a model that other marketing educators can use to teach these concepts in their introductory courses. Additionally, we also aim to present a broader model for how instructors might enhance their engagement and satisfaction with the teaching profession by infusing their own unique qualities and talents into their pedagogy.

## LITERATURE REVIEW

### Theoretical Foundation

The idea that music is an effective pedagogical tool is not new. The ancient Greek philosopher Plato stated that "...music is a more potent instrument than any other for education because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten..." (Plato, 1998). More recently (by a couple millennia), the *Schoolhouse Rock!* songs have been widely recognized as a powerful way to teach basic concepts of grammar, science, math, history, and civics (Engstrom, 1995). In the context of marketing, one instructor has assigned rap song projects that involved students setting their own poetry to a hip-hop beat (Peterson, 2018); while others have engaged students through an exercise that relates a playlist of popular music to marketing concepts (Bryant & Riley, 2024). Karaoke jeopardy has helped students retain content (Shanahan, Hermans, & Haytko, 2006), and various art forms – including music – have been encouraged for inclusion in the marketing classroom through marketing output students create (Petkus et al., 2011). The innovation introduced by this paper, however, is novel in that music has never been used to systematically introduce students to *marketing principles*. Further, the songs are relatively new as they were written in the past year or so.

Gardner's theory of multiple intelligences provides a conceptual foundation for explaining how music facilitates learning (Gardner, 2011). The theory posits that individuals possess various abilities that correspond to different intelligence types, including mathematical, linguistic, visual, social, bodily-kinesthetic and musical intelligence. The types of intelligence work together to complement each other in various ways. For example, songs engage and stimulate our musical intelligence, which can act as a bridge toward linguistic intelligence — especially if the songs have interesting and relevant lyrics. Thus, students who excel in musical intelligence may find it easier to understand and remember academic concepts if those concepts are part of a song. According to this theory, the various intelligences can be synergistic, working together to reinforce and enrich the learning experience.

The various activities and assignments associated with the marketing songs seem to be effective because they cater to multiple intelligences simultaneously. That is, listening to the songs stimulates musical intelligence, watching the music videos stimulates visual intelligence, learning the lyrics stimulates linguistic intelligence, and dancing can stimulate bodily-kinesthetic intelligence (especially if this dancing involves choreography that "acts out" the lyrics, like is seen in some social media posts). By doing all of this, students make meaningful connections among these different areas, leading to a deeper, more holistic level of learning.

Creating the right songs is not easy—for this to work well, the songs must be good! Catchy and well-crafted songs are much more likely to captivate students' attention and evoke positive emotions, making the learning experience enjoyable and motivating (García & Juan, 2015; Torras-Vila, 2021). When students *connect* with the music, they become actively engaged in the educational process, enhancing their overall participation (Brewer, 1995). When songs are appealing, they serve as powerful mnemonic devices, facilitating better retention and recall of academic concepts (Beckman, 2002).

Of course, opinions about music are subjective and vary widely – what appeals to some people is

strongly disliked by others. Nevertheless, past research demonstrates that music can have a positive overall impact on intellectual performance, particularly among college-aged students (Hallam & Himonides, 2022; Taylor & Row, 2012). Some researchers have found that music also boosts emotional intelligence and comprehension (Rauscher, Shaw, & Ky, 1993; Saarikallio, 2011). These positive outcomes are all qualities highly valued by business leaders and marketing executives in employees.

The preceding discussion highlights a small portion of the extensive academic theory and research demonstrating how music can be a powerful educational tool that enhances memory, retention, and engagement. Inspired by this connection between music and learning, one of the authors of this paper wrote 15 marketing songs, each corresponding to a chapter in the textbook used in his marketing principles course. The following sections describe this process in detail, providing background on the motivations and methods involved.

### Phase One: Writing Marketing Songs for Online Delivery

The first iteration of this project aimed to revitalize the *online* delivery of a web-based marketing principles course. The songs were first introduced in an online section with an enrollment of 107 undergraduate students. Before this initial rollout, the instructor had taught this online version of marketing principles by using video lectures lasting 15-20 minutes for each chapter. These video lectures alternated between (1) full-screen shots of the instructor speaking and (2) full-screen PowerPoint slides with the instructor visible in a small box in the upper right corner. To provide an incentive for students to watch the video lectures, they completed fill-in-the-blank questions every couple of minutes. These questions, which were embedded within the PowerPoint slides, could only be understood and answered by paying attention to the video lecture. In addition to these fill-in-the-blank questions, students were also asked to answer one or two detailed essay questions that typically involved additional research about chapter concepts.

In course evaluations (*before* the songs were part of the course), negative feedback was received from some students, complaining that the video lectures were boring. This is an increasingly common complaint associated with online education, in part due to the increased number of students who took online courses during the pandemic (Alpert & Hodkinson, 2018; Tam, Van Tilburg, & Chan, 2022; Young, Nichols, & Cartwright, 2020).

To update the online marketing principles course, 15 marketing-themed songs were composed by a marketing department faculty member who had long been interested in songwriting but who had never previously composed a comprehensive set of songs about marketing for the purpose of using music within a course design.

The aim of writing an original song to accompany each topic's lesson was to make the lessons less boring and more engaging. The first step in writing each song was to look through the learning objectives of the relevant chapter, and then to pick the concept that was especially central to the area. Table 1 shows the names of the 15 songs, along with the high-level learning objectives. Full lyrics of all songs are available in the Appendix A.

**Table 1. Learning Objectives of 15 Marketing Songs**

<b>Song Title: High-level Learning Objective</b>	
1.	<b><u>Evolution of the 4 P's:</u></b> Students learn the marketing concept, the core components of the marketing mix, and how marketing has evolved through distinct eras.
2.	<b><u>The Macro Environment:</u></b> Students learn the importance of monitoring the economy, politics and law, technology, demographics, natural resources, and culture in the strategic planning process.
3.	<b><u>Maslow's Theory:</u></b> Students learn how the behavior of consumers can be motivated by Maslow's five levels of needs: physiological, safety, social, esteem, and self-actualization.
4.	<b><u>Buying Center Song:</u></b> Students learn the distinct roles and interactions of B2B buying center members – initiators, users, buyers, deciders, influencers, and gatekeepers.
5.	<b><u>Bases of Segmentation:</u></b> Students learn how and why marketing organizations define market segments by geography, demographics, psychographics, and behavior.
6.	<b><u>Benefits of Branding:</u></b> Students learn pros and cons of using individual vs. family brands, manufacturer vs. private-label brands; and co-branding strategies.
7.	<b><u>When It's Time for Something New:</u></b> Students learn the steps of the new product development process, and how it relates to the four stages of the product life cycle.
8.	<b><u>Distribution Intensity:</u></b> Students learn about the three types of distribution strategies: intensive (for convenience products), exclusive (for luxury brands), and selective (for products in-between).

- 
9. **Don't Forget About the Pipeline:** Students learn the pros and cons of the five modes of transportation used in logistics: trucks, water, rail, air, and pipeline.
  10. **Market Research Problem:** Students learn about the stages of the marketing research process, primary vs. secondary data, and the basic types of research design.
  11. **The Promotion Mix:** Students learn the definitions of the five basic elements of the promotion mix: personal selling, advertising, sales promotions, direct marketing, and public relations.
  12. **Digital Marketing:** Students learn basic digital marketing terms equipping them with insights into effective strategies, ethical considerations, and the potential for impactful online engagement.
  13. **Objections Should Be Welcomed:** Students learn key strategies for how salespeople should handle objections, and recognize how objections are opportunities for learning and improvement.
  14. **Loyal Customers:** Students learn how customer loyalty programs generate business growth in a variety of ways, including the blocker, longevity, accelerator, and spreader effects.
  15. **Loss Leader Now:** Students learn how a loss leader pricing strategy involves offering a product (like milk or eggs) at a price below cost in order to attract customers and stimulate sales of other, more profitable items.
- 

These songs were designed to align with 15 chapters in the popular textbook *Principles of Marketing* by Tanner and Raymond (2019). At the same time, the songs cover high-level topics that correspond with the chapters of nearly any introductory textbook. As in previous semesters, video lectures were created in a way that required students to follow along and watch in order to answer the embedded lecture quiz questions. In this new semester, however, an original song about a key chapter topic was also performed and included in the recorded video. For most of each lecture, the chapter terms were presented by narrating a slide deck. During the song, the lyrics were displayed on the screen to help reinforce the concepts. Sometimes, the visuals were further enhanced by inserting relevant images obtained from free image websites (e.g., Pixabay, Pexels).

Crafting the lyrics, composing the music, and creating 15 unique songs took a significant amount of time and effort. Nevertheless, the intrinsic rewards from this intense exercise were significant and profoundly fulfilling for the professor. Additionally, the songs were very well received by the students enrolled in this online asynchronous class (specific assessment results are presented later in more detail). Since this initial rollout, the approach has been successfully replicated in two subsequent online sections of this course, yielding similarly positive results.

### **Phase Two: Creating Professional Recordings and Music Videos**

After seeing the enthusiasm and positive response from students in the online marketing principles course, the instructor felt that other marketing instructors might want to use recorded versions of these songs in their marketing principles classes. To enable this, recordings of all 15 marketing songs were produced in a sound studio with professional musicians and made available for free on streaming platforms such as Spotify (available at <https://tinyurl.com/marketingsongs> or by searching for the “4P’s of Marketing” album by artist Greg Rich). Basic music videos were also created and are publicly available on YouTube (available at <https://tinyurl.com/marketingsongvideos> or by searching for “The 4 P’s of Marketing” videos by Greg Rich Music). The music videos on YouTube are focused exclusively on each song, with no talking or lecture component (i.e., different from the aforementioned, longer lecture videos). The music videos allow for a combination of auditory and visual elements that enhance student engagement with the material and provide a kind of multimodal learning that allows for a more holistic understanding of the marketing concepts (Shank, Young, and Lynch, 1992).

### **Phase Three: Using Marketing Songs in Traditional/Face-to-Face Class**

In two subsequent semesters, the recorded songs were introduced to *in-person* undergraduate sections of marketing principles (with two sections in the first semester and one section in the next semester having enrollments of 46, 48, and 53 students per section, respectively). The class met twice per week (Tuesday and Thursday) for 75 minutes per session. Although there were some exceptions, the class typically covered one chapter per week, which meant that one new song was introduced each week. Most commonly, the song was first played on Tuesdays by the instructor, who would bring his guitar to class. Then, on Thursdays, the song was played again, this time using the YouTube music video featuring the professional recording. The music video was often paused a few times to discuss how certain song lyrics relate to the chapter content. After showing this music video, the class took a Kahoot! quiz over the lyrics

of the song (points earned by taking this quiz counted toward class participation).

When not focusing on the song, the remaining classroom time was dedicated to reinforcing key marketing concepts through a blend of instructional methods. This involved using PowerPoint slides from the textbook, which the instructor revised to emphasize points he felt were most interesting and relevant. Many slides had questions designed to encourage critical thinking and generate class discussion. Also, each class session typically featured one group activity designed to foster collaboration and active learning. These activities often included case studies or interactive games, such as Jeopardy, that required students to recall and creatively apply the chapter concepts.

In addition, the in-person marketing principles class included two music-based group activities not offered in the online class: a social media assignment and an end-of-semester live concert. The social media assignment was a group project in which 3-4 students were tasked with creating a social media post inspired by one of the 15 marketing songs. Each group was assigned a specific chapter, and as each chapter was covered, the corresponding student group created its post using an audio excerpt from the chapter song. Students were prompted to choose a roughly 30-60 second audio snippet from the song and creatively interpret its lyrics in a manner that was entertaining, inventive, educational, and had the potential to go viral. Even though students were told they could post to any social media platform, all groups chose TikTok. Typically, student groups presented their video clip to the class on Thursday (after the music video and Kahoot! quiz). During the presentation, all students in the group stood in front of the class and were asked various questions about their process. These questions covered topics such as how they created their TikTok posts, the relevance of the song to the course material, and what social media advertising campaigns they liked and disliked. A sampling of these social media posts can be found here: <https://youtu.be/egmlec9z2H0> (note that toward the end of this video, we include a full description of this assignment plus clips of ancillary activities).

The second activity added to the in-person class was an end-of-the-semester concert, held in the regular classroom during the last week of class (one week before finals week). Along with three other musicians, the instructor performed all 15 songs in about one hour. As they listened to the songs, students followed along with the music and a PowerPoint that prompted them to answer quiz questions about the marketing concepts in the lyrics. Appendix B contains the quiz questions, answers, and student worksheet used for this review concert assignment. This served as a cumulative exercise that reviewed topics from the entire semester. As shown in the next section, students regarded this as a meaningful learning experience and a highlight of the semester.

Throughout the semester, students in this in-person class had access to all of the songs and music videos, and they were encouraged to listen to and study them for the exam. The exams included a few bonus questions designed to measure how familiar students were with the lyrics of the songs. In the next section, we highlight the implications of these exam results, discussing their significance in determining the effectiveness of the innovation.

## RESULTS

### Assessment of Student Outcomes

This section presents student evaluation comments, along with results from exams and other assignments, to assess the effectiveness of integrating the 15 marketing songs into the marketing principles curriculum. In summary, we believe this information compellingly demonstrates that this pedagogical approach leads to increased student engagement, improved comprehension of the material, and greater retention of key concepts in both online and in-person courses.

For example, Table 2 presents a representative selection of student comments from the *online* sections, capturing sentiments that indicate positive learning outcomes. First, students expressed a genuine liking for the songs. Second, students found the course more fun and engaging because the songs were part of the lectures (this was especially true for the video lectures in the online course). Third, students felt that the songs aided the learning process by helping them more easily grasp and remember sometimes difficult concepts. Lastly, the instructor who wrote and sang the songs came across as especially passionate about what he was teaching.

Further evidence supporting the effectiveness of the marketing songs is drawn from an examination of data collected from students in the three sections of the *in-person* marketing principles course. The 147 undergraduate students in these sections represented a variety of business specializations and non-business majors. During an in-class exam over chapters 8 to 15, students answered 50 multiple-choice

questions on the concepts, without access to their notes or textbook. Additionally, for extra-credit, they were presented with eight fill-in-the-blank bonus questions about the lyrics of the eight songs associated with those same chapters (one question for each song). Example questions are shown in Table 3.

**Table 2. Student Evaluation Comments about the Marketing Songs**

**Overall, what did you like best about this course and/or the instructor?**

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>• I liked that [the instructor] was creative with the subject material. He turned sometimes complicated topics into catchy and easy songs. The best thing from this course were the songs.</li> <li>• I love that [the instructor] used songs to help teach marketing to his students. Having the use of song allowed to learn the material in a fun, unique way!</li> <li>• I think the best part of this course was that [the instructor] made it easy to understand and learn even though it was an online course. He also made the course fun by teaching through songs he wrote.</li> <li>• Overall a very straightforward class that allowed for some fun while learning a lot. The instructor was also a very good song writer. It was my first fully online class and I thought it was a great introduction to the online format.</li> <li>• [The instructor] is obviously passionate about what he teaches and works hard to make it easy and enjoyable. I loved the songs!</li> <li>• I learned a lot from his music. It was something I looked forward to in every lecture. He made learning fun and I was able to retain the information provided.</li> </ul> | <ul style="list-style-type: none"> <li>• I really like the passion that he has for the class and that he made a song for every lecture.</li> <li>• I absolutely loved the songs composed and performed during lectures. They were such a joy to listen to and tied in well with the lesson and made the lecture more effective. This was definitely the most engaging online class I have enrolled in, especially considering it is in a topic I didn't previously think I had any interest in! I have definitely gained an interest in marketing this semester, and I am sure it is because the instructor made it something fun and engaging.</li> <li>• It was great hearing songs for us to remember the material and while we were learning, it felt like a nice break from the stress of online learning.</li> <li>• [The instructor] was a very good instructor. What I liked best was his music. It was a very nice change of pace and was a great way to keep us engaged with presentations. It brought more life to the lectures.</li> <li>• I loved the songs the most. They really helped me stay engaged and retain the information covered. He was absolutely perfect.</li> <li>• I liked when he did his lectures how he sang, I felt that really helped me understand the topic more.</li> </ul> |
|--|--|

The fill-in-the-blank questions assessed students' familiarity with verbatim song lyrics, without requiring any conceptual knowledge. The average score on these questions was 2.34 out of 8 (or 29.3%). In contrast, the multiple-choice exam questions tested students' conceptual knowledge without needing familiarity with song lyrics. The average score for these exam questions, across the three sections, was 35.0 out of 50 (70.0%). Although this exam score might seem relatively low, students were aware that it would be challenging. However, other assignments with higher averages—such as the social media assignment, class participation, and reading quizzes—helped boost their overall grades. Ultimately, the average course GPA was 3.0 out of 4.0 with 29% of students earned As, 48% Bs, 19% Cs, and 4% Ds, with no failures. This is typical for courses in this department at the university.

The purpose of collecting this information was to examine the relationship between scores on the two question types. The analysis showed a statistically significant correlation of  $r = 0.43$ . This indicates that students who memorized the song lyrics were more likely to demonstrate a deeper understanding of the marketing concepts. This correlation (0.43) is the weighted average of the correlation among the 94 students enrolled in the first semester (0.44), and the correlation among the 53 students enrolled in the subsequent semester (0.41). The p-values associated with these correlations were well below significance level of 0.05.

While this analysis shows a clear association between memorizing the marketing song lyrics and students' understanding of marketing concepts, the causal direction of this relationship remains uncertain. The positive correlation indicates that students who memorized the lyrics tended to perform better on the

multiple-choice conceptual questions. However, it remains plausible that students who already had a solid understanding of the marketing concepts were more likely to remember and engage with the songs' lyrics. Thus, while this finding highlights an intriguing connection between music engagement and conceptual learning, more research is needed to establish the precise cause-and-effect dynamics underlying this relationship.

**Table 3. Example Exam Questions about How Salespeople Handle Objections**

<b><u>Multiple Choice</u></b> <b><u>(Required) Question</u></b>	<b><u>Fill-in-the-blank</u></b> <b><u>(Bonus) Question</u></b>
What is the first thing to do when a customer objects to something in your sales pitch? <b>A.</b> Build rapport <b>B.</b> Ignore it (and focus on presentation) <b>C.</b> Ask "Have I alleviated your concern?" <b>D.</b> Respond to the issue <b>E.</b> Listen and clarify	Fill in lyrics from the song "Objections Should Be Welcomed" You know I might buy if it were up to me, but _____ You could try to change her mind, but I'd be shocked if she were so inclined
<i>Correct Answer:</i> <b>E. Listen and clarify</b>	<i>Correct Answer:</i> <b>'My boss, she's the one with the authority'</b>

Finally, in the third in-person section of marketing principles (taught in a semester after the first two sections), we administered an anonymous survey to gather more information about the effectiveness of our teaching methods – including specific questions about the social media assignment and the live concert. Out of the 53 students enrolled in this course, 45 completed the survey, which was administered at the end of the semester. Specifically, students were given the survey after completing the final exam. They were informed that participation was voluntary and that there would be no penalties for submitting an incomplete survey. Several quantitative and qualitative questions were asked. The instructor encouraged them to provide honest feedback and to place the completed surveys in a designated box located far away from the instructor.

When asked if the marketing songs helped them learn and understand the material better than if they wouldn't have had the songs, 45 students responded, with 82.22% of the students answering 'Yes', 15.56% responding as 'Not Sure', and 2.22% (1 student) selecting 'No.' When asked if the marketing songs would help students remember the material better than if they hadn't had the songs, the same 45 students responded; 80% answered 'Yes', and 20% responded as 'Not Sure' (no students selected 'No' for this question). Students were also asked about aspects of the course resulting from the inclusion of songs. A majority of students (24 out of 45) recommended continuing the social media assignment, while some (9 out of 45) were not sure. Additionally, 94% of these students recommended continuing the end-of-semester concert.

In the qualitative portion of the survey, students were asked to comment on the impact of the marketing songs on their learning. Our exploratory content analysis of the 45 student responses revealed the following five themes:

1. *Engagement and Enjoyment:* Students found the songs to be fun, engaging, and enjoyable, adding an interactive and lively element to their classes. They looked forward to hearing the songs, and appreciated how the music made the class interesting. Reflective comments included "It made class fun and it really helped when I needed to study" and "I think it's fun/different."
2. *Break from Traditional Learning:* The incorporation of songs provided a refreshing change of pace from the typical lecture and PowerPoint format, making the class feel less stressful and more dynamic. Specific student feedback included that "It was a nice break and change of pace rather than just sitting through lecture for the entire hour" and "My favorite part is that it gives a break from being a PowerPoint the entire time."
3. *Memory Aid:* Many students mentioned that the catchy nature of the songs helped them remember key terms and concepts more easily. They shared specifically that "It became easier to remember certain things due to how catchy and easy to sing the songs were" and "They're

really catchy, which makes us remember the lyrics, which in turn leads us to remember/learning the material for the chapters."

4. *Interactive and Unique Learning Method*: Students expressed appreciation for the unique, interactive approach to learning, which they felt made the material relatable. Student comments included the following: "I like the newer, interactive way of learning and I really enjoyed it" and "It's a unique and fun way to increase classroom engagement."
5. *Supplemental Learning Tools*: The songs supplemented traditional learning methods, making it easier for some students to grasp, reinforce, and remember the material. Select responses included "They supplemented the learning and helped me remember key terms and ideas" and "I liked that it was a different way to learn other than just off of notes and things like that."

When asked to identify 'one specific example of something they learned from the songs,' the 45 students' responses reveal several themes. Many students highlighted learning about the '4 P's of Marketing' (product, price, place, promotion) as a significant takeaway. Another prominent topic was the different modes of transportation and their characteristics, with the pipeline method being particularly memorable for many. Some students mentioned learning about concepts such as selective, intensive, and exclusive distribution, as well as the differences between types of branding. Others noted learning about loyalty program concepts like the accelerator, blocker, longevity, and spreader effects. The songs also helped some students understand more complex concepts, such as Maslow's hierarchy of needs, marketing research steps, and the distinction between types of research designs. Anecdotally, the use of proper terminology in these responses is noteworthy, as the songs helped students identify and reinforce specific concepts in addition to understanding larger themes.

The comments confirmed that the songs were effective in both engaging students and teaching them marketing concepts, highlighting the success of this innovative approach. Overall, students responded positively to the incorporation of marketing songs in the classroom, highlighting increased engagement, better memory retention, and an enjoyable break from traditional lectures as key benefits.

## DISCUSSION

### Adaptability

We believe that any instructor teaching marketing principles, whether in-person, online, or in a hybrid format, can adapt the 15 marketing songs for their course. This perspective was shared by a large majority of students who completed the survey. Audio versions of the songs and music videos are freely available on platforms like Spotify and YouTube; accessibility concerns regarding audio-only songs are largely addressed by YouTube's closed captioning of lyrics in the music videos. As mentioned earlier, we have created and made available a set of Kahoot! quizzes for each song (links to these quizzes can be found in the YouTube descriptions of each music video). The following link (which was also provided earlier) includes our description of the social media assignment, along with several examples of student TikTok posts: <https://youtu.be/egmlec9z2H0>.

Of course, not all 15 songs have to be used in conjunction with each other; in fact, instructors can pick and choose which song recordings to use as a supplemental resource for their course content. For example, in a Personal Selling course, an instructor might choose to incorporate "The Buying Center Song" and "Objections Should Be Welcomed." In a Marketing Strategy course, "The Macro Environment" might be selected, while "Market Research Problem" would be applicable to a Marketing Research course (see Appendix A for lyrics of these songs). While the inclusion of the songs alone seems to have a positive impact on student learning and enjoyment, they also lend themselves to integration into other assignments and classroom activities. For instance, similar to the social media assignment, the instructor could divide the class into small groups and have each group create a performance or skit that acts out different lines or verses from the song. Alternatively, students could be assigned to write their own song or poem about chapter terms and concepts not covered in one of the songs. Another idea is for the instructor to distribute the lyrics and have students identify, analyze, and/or write an essay about key concepts from the chapter found in the song.

There are many other possibilities for how an instructor might choose to incorporate the songs into their curriculum. This innovation is highly adaptable in a way that allows instructors to choose how much or how little to incorporate the songs into their curriculum. As noted by the lyrics available in Appendix A, the songs are very general in nature, highlighting key components of the most prominent topics in an introductory

marketing course. Although the songs were created based on chapters of a particular textbook, they can be used alongside any textbook or implemented in a class without a textbook. In fact, they can be applied in many other courses and in various ways. In our experience, students enjoy how the songs give a short break from more traditional presentations of marketing content while also bolstering their understanding of the topics at hand. Additionally, instructors with no musical talent of their own who have used the music videos report that the songs greatly improved the mood of their classroom.

Based on the student survey, the end-of-the-year review concert (and the quiz associated with it) was an especially popular classroom activity for the in-person class. This of course is not as easy to adapt for instructors unless they have the ability to play music and perform. However, the music videos on YouTube provide the ability for any instructor to host their own version of a concert film or sing-a-long as an exam review or course wrap-up; while this idea may seem far-fetched to an older generation, today's students frequently get together to watch concert videos of performance artists such as Taylor Swift or Lady Gaga without actually attending a live show.

### **A Call for Instructor Authenticity**

Past research in marketing education has demonstrated the importance of teaching students how to prepare for the workforce by developing a personal brand that is authentic (e.g., Allison et al., 2020). We believe that part of the success of this approach was due to the instructor's willingness to step out of his comfort zone and bring his own individuality to the classroom. When instructors embrace their unique talents and interests, it not only makes the learning experience more engaging and memorable for students but also fosters a more dynamic and authentic classroom environment. By showcasing their individuality, instructors can inspire students, create a deeper connection, and demonstrate that learning can be both enjoyable and deeply personal. We hope the current study inspires instructors to stay true to themselves and embrace their individuality in creating a genuine self-brand for their teaching. This pursuit can not only improve student learning outcomes, but also lead to a more fulfilling teaching experience for the instructor.

The current innovation also can be assessed in terms of its positive impact on instructor outcomes (not just student outcomes). Teaching is more meaningful and rewarding when students are engaged with the material, and we provide evidence that one way to do this is by introducing the 15 marketing songs. Yes, the songs are catchy and relevant. However, another likely reason why this innovation was effective in these particular marketing principles classes is that it utilized the unique qualities and talents of the instructor who composed the marketing songs. When instructors embrace their individuality, they bring authenticity and passion into the classroom that can transform the learning experience into a dynamic and captivating journey, making the classroom an exciting place to be for both students and instructors.

While the example of an instructor who writes songs illustrates one avenue for infusing individual talents into teaching, there are countless other ways for educators to enrich their pedagogy with their distinct qualities by "following their arrow." Instructors who possess artistic skills might use visual arts to illustrate complex concepts, while those with a talent for storytelling can captivate students by weaving narratives into their lessons. Additionally, educators with a knack for technology can leverage innovative tools to create interactive and immersive learning experiences. This might require some courage, but we argue that college educators can elevate their teaching practice by embracing and celebrating their unique qualities in the classroom. This can create a vibrant, dynamic, and personally fulfilling learning environment that benefits both themselves and their students.

### **Future Research**

The current study explores how 15 marketing songs can facilitate the learning of marketing principles in both in-person and online settings. This exploratory approach reveals numerous opportunities for future research. For example, a logical next step would be to assess the usefulness of these songs by measuring musical intelligence in an academically rigorous manner, perhaps using the scale developed and validated by Krishnan et al. (2014). Their study found that individuals varied significantly on this measure, with those scoring high in musical intelligence more likely to remember product information linked to sonic branding stimuli, such as audio logos and radio jingles. We encourage other researchers to examine the lyrics of our 15 songs more closely in a way that reveals how musical intelligence can interact with linguistic intelligence in an educational setting. Future research should focus on the gold standard of assessment, incorporating some form of quasi experimental design. For example, future studies could incorporate objective before/after measures of student knowledge of the relevant topics, or studies could compare student learning in courses that do and do not incorporate the songs yet do everything else in an identical manner.

Additional future research could investigate the long-term retention of marketing concepts learned through musical methods compared to traditional teaching approaches. Another promising area is the exploration of the emotional engagement and motivation levels of students when exposed to music-based learning materials. Researchers could develop new songs, and then examine the impact of different genres and styles of music on the learning outcomes, determining if certain types of music are more effective in enhancing understanding and retention of marketing principles. Analogously, studies could examine how songs might impact marketing courses other than marketing principles, shedding light on the effectiveness of music-based teaching methods in different educational contexts. Lastly, researchers should further explore how these songs can be used in the classroom with the tools and technology associated with interactive multimedia, such as virtual reality and social media sites (other than TikTok).

These are just a few potential future research ideas that could be pursued with the 15 marketing songs introduced in this study. Our exploratory research provides evidence suggesting that these songs leverage musical intelligence to create a more engaging and effective marketing principles course. However, more rigorous research is needed to confirm these findings. For example, an experimental design with a control group could more effectively establish the causal relationship between the songs and learning the concepts. In addition, we encourage marketing instructors to use these songs to enhance educational outcomes in their classrooms—not only in the ways described in this article but also by experimenting with their own methods, creating new songs, or incorporating authentic innovations of their own. We believe that these innovative approaches have the potential to make a positive impact in how we introduce marketing to our undergraduate students.

## APPENDIX A – Song Lyrics

Spotify link for songs: <https://tinyurl.com/marketingsongs>  
 YouTube link for videos of songs: <https://tinyurl.com/marketingsongvideos>

### **EVOLUTION OF THE 4 P'S**

Let me tell you 'bout a wonderful thing, the 4 P's  
 of marketing  
 You got your product, promotion, your place,  
 and price  
 Isn't that nice? Isn't that nice?  
 In the era of production, Ford did very fine  
 Due in large part to its lean and mean assembly  
 line  
 Ford sold a million Model T's but there were  
 some drawbacks  
 While certainly affordable, they only came in  
 black  
 Then next the era of selling, it really was  
 disgusting  
 Because of what salespeople did to those who  
 were too trusting  
 They'd lie about their product, make the most  
 outrageous claims  
 And those deceiving tactics, gave sales a real  
 bad name  
 But then the marketing concept, luckily came  
 along  
 Those old tactics in this marketing era were  
 thought to be all wrong  
 Now product innovations were legit and bona  
 fide  
 Such that the needs of customers were truly  
 satisfied

So what era are we in now? Well, that debate is  
 not done  
 Some argue for transformative, or value, or one-  
 to-one  
 I'm not sure what we should call it, but one thing  
 I will say  
 As marketing keeps changing, it gets better  
 everyday  
 So let me tell you 'bout a wonderful thing, the 4  
 P's of marketing  
 You got your product, promotion, your place,  
 and price  
 Isn't that nice? Isn't that nice?

### **THE MACRO ENVIRONMENT SONG**

Within the strategic planning process  
 The macroenvironment should be assessed  
 And if that is something you don't know about  
 I'm hoping this song, helps you figure it out (x2)  
 The first macro factor that you could review  
 Is how the economy's doing for you  
 The faster it's growing, the more celebration  
 But trouble is coming, if you find there's inflation  
 Changing technology should be considered  
 Do you advertise now on Facebook and Twitter?  
 And look out for new regulations and laws  
 They could go either way, helping or hurting  
 your cause  
 With Americans aging, the cultural trend

Of more pickleball players wearing *Depends*  
Creates opportunities to sell them more stuff  
But if you want to sell them water, I just hope  
there's enough  
Within the strategic planning process  
The macroenvironment should be assessed  
And if that is something you don't know about  
I'm hoping this song, helped you figure it out (x2)

### **MASLOW'S THEORY**

From the bottom to the top of the pyramidal  
formation  
Is physiological, safety, social, esteem, self-  
actualization  
Your physiological needs are met  
The more food and water and sleep you get  
Next safety is what you'll go for  
With a stable job and bolted door  
But socially you won't be satisfied  
Till you find a friend or maybe even a groom or  
bride  
Then you'll keep on doing what you need to do  
Till your sense of self-esteem comes through  
But there is one more step to go  
To the highest need of Abe Maslow  
And if you get there you'll be so carefree  
Cause you'll become who you were meant to be  
From the bottom to the top of the pyramidal  
formation  
Is physiological, safety, social, esteem, self-  
actualization

### **BUYING CENTER SONG**

Users will think it's great if they can initiate  
The purchase of what buyers buy because  
deciders told them to  
You see, users ordinarily though not necessarily  
Influence what gets bought but frequently they  
don't decide  
That's true! And that is why when salespeople  
try  
To get passed the gatekeeper, they don't care  
about the user per se  
No each and every day they'd rather see  
The decider who they hope turns out to be an  
initiator for them

### **BASES OF SEGMENTATION**

They drink martinis and they wear bikinis on the  
beaches of Miami  
In London, fellas tote around umbrellas cause  
it's so wet and clammy  
Mincemeat cubed is a popular food over with the  
Pakistani  
And you can't be all things to everyone you see  
So fortunately there's segmentation –

Geographically  
Boys like balls and girls like dolls there is no  
denying  
And old folks like pills cause when we get ill they  
keep us from dying  
And face it, rich people & poor people have  
different ways of buying  
And you can't be all things to everyone you see  
So fortunately there's segmentation –  
Demographically  
Activities like sailing the seas might make you  
wanna buy boats  
And interests like politics might make you wanna  
buy votes  
And if your opinions are strong that animals are  
being wronged  
It might make you NOT wanna buy fur coats  
And you can't be all things to everyone you see  
So fortunately there's segmentation –  
Psychographically  
Segmentation bases there are four  
Geographics, Demographics, Psychographics  
and one more  
The fourth one is Behavior that relates  
To different benefits being sought and customer  
usage rates  
Kool Aid's a drink but some people think it's best  
used to dye hair  
Frequent flyers expect to acquire free stuff the  
more they fly in the air  
Clothes are a passion for those into fashion  
but some of us don't care, and you can't be all  
things  
To everyone you see, so fortunately there's  
segmentation...

### **BENEFITS OF BRANDING**

Bold & Cheer, Dash & Dreft, Era, Gain & Tide  
All Procter and Gamble products; now if you  
wonder why  
Would P&G, one company  
Sell so many laundry – detergents  
Well, you see with this divergence  
Each brand can be positioned with its own  
identity  
And then if one gets hit by really bad publicity  
Like if inside a box of Tide  
Someone finds a mouse that died – well that PR  
mess  
Would damage Tide but not the rest  
So are you understanding the benefits of  
branding?  
Now Harley Davidson's a motorcycle everybody  
knows  
Plus there are Harley leather coats, and Harley  
baby clothes

Boots & shoes, and mugs for booze  
 Harley even sells tattoos – I think  
 Heck there might be Harley kitchen sinks  
 And all these different products underneath a  
 single name  
 Works if the brand is famous, it leverages the  
 fame  
 So effectively, efficiently  
 There's power in brand equity – But only if  
 A strong synergy exists  
 So are you understanding the benefits of  
 branding?  
 Both Tide and Harley Davidson are  
 manufacturer brands  
 But private label products, are on the other hand  
 Owned by the store, the retail store  
 Like the brand Kirkland Signature – Is  
 completely owned  
 By Costco all alone  
 And then if two separate brands are somehow  
 complementary  
 They could double up for a co-branding strategy  
 Like if Intel and Taco Bell  
 Would get together, try to sell – Some kind of  
 chip  
 Okay that's lame I will admit  
 But does it help your understanding of the  
 benefits of branding

### **WHEN IT'S TIME FOR SOMETHING NEW**

When it's time for something new, you start with  
 an idea or two  
 or three or four or probably many more  
 But most ideas are wrong; so you screen out  
 those that don't belong until you're left with one  
 that you adore  
 And once the features have been specified,  
 It's time for you to make it come to life, and build  
 a prototype  
 Striving for the best, you alpha and you beta test  
 until you're sure the launch will go just fine  
 Once it's commercialized, results you closely  
 analyze  
 will help you do it better the next time  
 By the way, the launch happens to be,  
 The first stage of what's called the PLC, the  
 product life cycle  
 As it's introduced, your offering will need a boost  
 in how you fund its shiny new campaign  
 At first cash will be low, but hopefully you'll start  
 to grow  
 as people learn to trust in your brand name  
 Eventually the market will mature,  
 And after that the decline will occur  
 And then it's time for something new...  
 When it's time for something new, you start with

an idea or two  
 or three or four or probably many more...

### **DISTRIBUTION INTENSITY**

Which one of three types will it be  
 when we select our strategy of distribution  
 intensity?  
 Intensive distribution will be the clear solution  
 For products that are purchased on the spot  
 Like cigarettes and Sprite, toothpaste and Bud  
 Lite,  
 And candy like Twix and Tootsie Pops  
 Exclusive distribution would be the right solution  
 When image of the brand is really key  
 Chanel, Rolex & Prada, and other brands folks  
 gotta have,  
 Like Tesla cars and jewels from Tiffany's  
 Selective distribution, the third and last solution  
 If the middle-ground is what you're looking for  
 Like Sony or LG flatscreens, Wrangler or Levi  
 blue jeans  
 Are sold at both Walmart and Target stores (and  
 a few more)  
 Which one of three types will it be  
 when we select our strategy of distribution  
 intensity?

### **DON'T FORGET ABOUT THE PIPELINE**

Roads have lots of crashes, Ships are really  
 slow  
 Trains can't leave the track, and planes will cost  
 you lots of dough  
 Trucks & Water, Rail & Air might just do you fine  
 But don't forget about the Pipeline  
 Some are underwater, Most are underground  
 For liquids and gasses, this transportation mode  
 abounds  
 Trucks & Water, Rail & Air might just do you fine  
 But don't forget about the Pipeline (x2)  
 And by the way, I'd like to say, I get my kicks  
 from LO-GIS-TICS  
 Once they're up and running. Shipping costs are  
 cheap  
 Weather's not a factor, and for the most part  
 they don't leak  
 Trucks & Water, Rail & Air might just do you fine  
 But don't forget about the pipeline (x3)

### **MARKET RESEARCH PROBLEM**

First thing is to formulate the problem  
 Then it's time to come up with a plan  
 Specify the sampling procedure  
 Make it random if you can (x2)  
 Once you gather all the information  
 Once you're sure it's clean and codified  
 You crunch the numbers till you find the

meaning  
Being careful not to lie (x2)  
Now if you intercept the first folks that you see  
Collecting data is convenient as can be  
But then you're gonna have to question the validity  
Cause your sample would be – nonprobability  
But if you come to find that it's a problem  
That someone else before has taken on  
Solutions in the secondary data  
May have been there all along (x2)  
Start by exploring with an in-depth interview  
Then get descriptive with a survey or two  
But correlation doesn't mean that causation's true  
So you might as well do, an experiment, too  
In the end once you have solved the problem  
You'll stand before the company concerned  
Demonstrate the soundness of the findings  
And tell them what you learned (x2)

### **THE PROMOTION MIX**

They celebrate the selling  
and they're frequently amused by advertising  
But there are other clever ways of reaching out  
that some might find surprising  
Like in a sales promotion, pass samples out for free  
Or maybe generate some positive publicity  
This bag of tricks (x3) is the promotion mix  
Traditional or digital or better yet the two in combination  
Making sure you integrate the elements of your communication  
If you're into measurement, try launching a program  
Of marketing that's more direct with junk mail and spam  
This bag of tricks (x3) is the promotion mix

### **DIGITAL MARKETING**

Johnny's on the internet, using all his intellect  
Trying hard to re-connect, with all the right people  
Using modern media, cause it's more expedient  
With the right ingredients, he could watch it go viral  
Watch it go viral, it's a powerful, purposeful, magical, mystical thing  
It's digital marketing  
Don't forget the email, do forget the hard sell  
Make it beneficial, make it meaningful  
Strive for authenticity, add a bit of comedy  
Make it a community, and you could watch it go viral  
Watch it go viral, it's a powerful, purposeful,

magical, mystical, virtual, helpful thing, it's digital marketing  
You're more likely to get sick, if you pay when they don't click  
Optimize and make it stick, with the SEO  
You measure and re-calibrate, fine-tune and evaluate  
The buzz and bounce & click thru rate, until you can watch it go viral  
Watch it go viral, it's a powerful, purposeful, magical, mystical, virtual, helpful, testable, provable thing, it's digital marketing  
Show 'em what they want to see, don't invade their privacy  
This monkey business you don't need to know how the wind blows  
Some of it is propaganda, some of it is even slander  
But with a smart and honest plan you just might watch it go viral  
Watch it go viral, it's a powerful, purposeful, magical, mystical, Virtual, helpful, testable, provable, Unavoidable, exploitable thing  
It's digital marketing

### **OBJECTIONS SHOULD BE WELCOMED**

You know I'm sorry, but we're not gonna buy;  
Because the price that you're charging is way too high  
You know the product that you're trying to sell;  
Doesn't look like it'd work that well  
And something that's important to us;  
Is that we only buy from people we really trust  
Give us time... to think it through;  
Maybe we'll get back to you (x2)  
But don't feel sad and don't get mad  
Objections should be welcomed so be glad  
Be glad that we are telling you  
We're happy with what we've got now;  
And a change might mess things up somehow  
You know I might buy if it were up to me;  
But my boss she's the one with the authority  
You could try to change her mind;  
But I'd be shocked if she were so inclined  
Cause she hates the company where you work;  
And she thinks that you're a bit of a jerk (x2)  
But don't feel sad and don't get mad  
Objections should be welcomed so be glad  
Be glad that we are telling you  
It's an opportunity, a chance to learn  
So just listen carefully, respond, confirm  
[Repeat verse 1]

### **POSITIVE EFFECTS OF LOYALTY PROGRAM**

Loyal customers don't notice your competitors' messages

So those who love Pepsi will ignore the ads of  
all the other beverages  
Loyal customers have higher lifetime value and  
switching costs  
So those who love Apple will likely never change  
over to Microsoft  
Loyal customers buy more and more frequently  
The closer that they get to a prize  
Like MyMcDonald's users will step up how much  
they purchase  
To attain the level of free french fries  
Loyal customers will be buy more of the *other  
stuff* that you sell  
Like Starbucks coffee lovers will buy coffee  
Plus maybe some scones, as well  
Blocker, longevity, accelerator, spreader  
Positive effects to make business better for you  
Thanks to your loyalty programs

### **LOSS LEADER NOW**

Oh Oh Oh Oh Oh Oh Oh Harumph (x2)  
When we run out of milk or eggs  
My wife will often kindly beg  
For me to journey to a store  
So I'll go out and buy some more  
And I care how much I'm gonna pay  
I'll sometimes drive out of the way cause I care  
how much I pay  
Oh Oh Oh Oh Oh Oh Oh Harumph (x2)  
Oftentimes, I'll find a deal  
And oftentimes it's such a steal  
That I will wonder how the price  
Can be so very, very nice  
But the truth is we're all being played  
A booby trap is being laid, a trap is being laid  
Oh Oh Oh Oh Oh Oh Oh Harumph (x2)  
It's on a shelf that's hard to find  
From the storefront, you must wind  
Through aisle and aisle of groceries  
And we do buy impulsively  
More than our budget should allow  
This is a loss leader now, a loss leader now  
(repeat)  
Now that I've told you 'bout a wonderful thing,  
the 4 P's of marketing  
Product, Promotion, Place & Price  
Wasn't that nice? Wasn't that nice?

## APPENDIX B – Quiz Questions, Answers, and Student Answer Sheet for End-of-Term Review Concert

- Q1: Let me tell you 'bout a wonderful thing; The 4P's of marketing; Product, promotion, place and \_\_\_\_; Isn't that nice? (A: price)
- Q2: You can have any color, as long as it's \_\_\_\_ (A: black)
- Q3: Unethical, high-pressure sales tactics gave sales a real \_\_\_\_ (A: bad name)
- Q4: Marketing concept: Identifying the needs of your customers, and making sure those needs are truly and genuinely \_\_\_\_ (A: satisfied)
- Q5: What is the current era? (A: value, one-to-one, transformative, or social media era)
- Q6: Do you agree that marketing gets better every day? (A: yes or no)
- Q7: What are the first three eras in the evolution of marketing? (A: production, selling, marketing)
- Q8: Within the \_\_\_\_, the macro-environment should be assessed. (A: strategic planning process)
- Q9: But trouble is coming, if you find there's \_\_\_\_ (A: inflation)
- Q10: Changing \_\_\_\_ should also be watched (A: technology)
- Q11: And look out for new regulations and \_\_\_\_ (A: laws)
- Q12: With Americans aging the cultural trend of more \_\_\_\_ players wearing *Depends*. (A: pickleball)
- Q13: But if you want to sell them \_\_\_\_, I just hope there's enough (A: water)
- Q14: What are the five factors of the macro environment? (A: Economic, Political & Legal, Technology, Social & Cultural, Natural Resources)
- Q15: Your physiological needs are met, the more food and water and \_\_\_\_ you get (A: sleep)
- Q16: Next safety is what you'll go for, with a stable \_\_\_\_ and bolted door (A: job)
- Q17: But socially you won't be satisfied, Till you find a \_\_\_\_ or maybe even a groom or bride. (A: friend)
- Q18: If you get there you'll be so \_\_\_\_ (A: carefree)
- Q19: What are Maslow's five needs? (A: physiological, safety, social, esteem, self-actualization)
- Q20: Buying center matching exercise
- Q21: Is the buying center most relevant to B2B or B2C marketing? (A: B2B)
- Q22: They wear bikinis and they drink martinis on the beaches of \_\_\_\_ (A: Miami)
- Q23: In London, the fellas, tote around \_\_\_\_ (A: umbrellas)
- Q24: \_\_\_\_ folks like pills – because when we get ill, they keep us from dying (A: old)
- Q25: Rich people and \_\_\_\_ people have different ways of buying (A: poor)
- Q26: \_\_\_\_ like sailing the seas, might make you want to buy boats (A: activities)
- Q27: \_\_\_\_ like politics, might make you want to buy votes (A: interests)
- Q28: If your \_\_\_\_ are strong about animals being wronged (A: opinions)
- Q29: What are the four bases of segmentation? (A: geographics, demographics, psychographics, behavior)
- Q30: How many P&G laundry detergents are named in the song? (A: 7)
- Q31: What kind of branding does P&G use? (A: individual branding)
- Q32: What kind of branding does Harley-Davidson use? (A: family branding)
- Q33: Tide is what kind of brand? (A: manufacturer brand)
- Q34: Kirkland Signature is what kind of brand? (A: private label brand)
- Q35: Intel and Taco Bell is presented as what type of branding strategy? (A: co-branding)
- Q36: In the product development process, *specify features* is step number \_\_\_\_\_. (A: 3)
- Q37: The *launch* is the also the first stage of the \_\_\_\_\_ (A: product life cycle)
- Q38: Eventually the market will mature, and that the \_\_\_\_\_ will occur (A: decline)
- Q39: Distribution intensity matching exercise (A: Intensive for Twix and Colgate; Selective for Levi's and Sony; Exclusive for Rolex and Tesla)
- Q40: Ships are really \_\_\_\_ (A: slow)
- Q41: For \_\_\_\_\_ and gases, this transportation mode abounds (A: liquids)
- Q42: For the most part they (pipelines) don't \_\_\_\_\_ (A: leak)
- Q43: First thing is to formulate the \_\_\_\_\_ (A: problem)

- Q44: You crunch the numbers till you find the meaning, being careful not to \_\_\_\_\_ (A: lie)  
 Q45: Cause your sample would be \_\_\_\_\_ (A: nonprobability)  
 Q46: What kind of data is available in the library? (A: secondary data)  
 Q47: Market research design matching exercise (A: Exploratory-Interviews; Descriptive-surveys; Causal-experiments)  
 Q48: Promotion mix definitions (A: 1<sup>st</sup> advertising, 2<sup>nd</sup> sales promotions, 3<sup>rd</sup> selling, 4<sup>th</sup> direct marketing, 5<sup>th</sup> public relations)  
 Q49: Using \_\_\_\_\_, cause it's more expedient (A: modern media)  
 Q50: Strive for \_\_\_\_\_, add a bit of comedy (A: authenticity)  
 Q51: Optimize and make it stick, with the \_\_\_\_\_ (A: SEO)  
 Q52: With a smart and \_\_\_\_\_ plan, you just might watch it go viral (A: honest)  
 Q53: Objections are based on what four issues? (A: price, product, source, time)  
 Q54: Real objections might be \_\_\_\_\_ (A: hidden)  
 Q55: Write in the first word of each objection step. (A: listen, respond, confirm)  
 Q56: Match the loyalty effect to its definition (A: longevity & blocker in row 1, spreader & accelerator in row 2)  
 Q57: When we run out of milk or \_\_\_\_\_ (A: eggs)  
 Q58: I will wonder how the \_\_\_\_\_ can be so very, very nice. (A: price)  
 Q59: It's on a shelf that's hard to \_\_\_\_\_ (A: find)  
 Q60: Wasn't that nice? (A: yes or no)

<p><b>EVOLUTION OF MARKETING</b></p> <p>Q1: _____ Q2: _____</p> <p>Q3: (2 words) _____</p> <p>Q4: _____</p> <p>Q5: Write in any of the names we used for today's era: _____</p> <p>Q6: Give your opinion (circle one): Yes No</p> <p>Q7: SONG REVIEW QUESTION</p> <p>1st: _____ era 2nd: _____ era</p> <p>3rd: _____ era 4th: Today's era</p> <p><b>THE MACRO ENVIRONMENT</b></p> <p>Q8: S _____ P _____ P _____</p> <p>Q9: _____ Q10: _____</p> <p>Q11: _____ Q12: _____</p> <p>Q13: _____</p> <p>Q14: SONG REVIEW QUESTION</p> <p>1. E _____ 2. Political &amp; Legal</p> <p>3. T _____ 4. Social &amp; Cultural</p> <p>5. N _____ R _____</p> <p><b>MASLOW'S THEORY</b></p> <p>Q15: _____ Q19 Song Review Question</p> <p>Q16: _____ 5. S _____ A _____</p> <p>Q17: _____ 4. E _____</p> <p>Q18: _____ 3. S _____</p> <p>2. S _____</p> <p>1. _____</p> <p><b>BUYING CENTER SONG</b></p> <p>Q20 Matching: Draw a line to match each person with their one buying center role.</p> <table border="0"> <tr> <td>Person</td> <td>Buying Center Role</td> </tr> <tr> <td>Regional Mgr/Boss (Michael)</td> <td>-Initiator</td> </tr> <tr> <td>Receptionist (Pam)</td> <td>-Buyer</td> </tr> <tr> <td>Accountant (Oscar)</td> <td>-Gatekeeper</td> </tr> <tr> <td>Purchasing Agent (Meredit)</td> <td>-Decider</td> </tr> </table> <p>Q21 Circle one: B2B Marketing B2C Marketing</p>	Person	Buying Center Role	Regional Mgr/Boss (Michael)	-Initiator	Receptionist (Pam)	-Buyer	Accountant (Oscar)	-Gatekeeper	Purchasing Agent (Meredit)	-Decider	<p>Your name: _____</p> <p><b>BASES OF SEGMENTATION</b></p> <p>Q22: Good segment for bikinis/martinis: M _____</p> <p>Q23: Good segment for umbrellas: L _____</p> <p>-Good segment for lamb meat kabobs: Pakistan</p> <p>-Segments for balls, dolls: boys, girls?</p> <p>Q24: Good segment for pills: Folks who are O _____</p> <p>Q25: Rich people have different ways of buying than people who are P _____</p> <p>Psychographic segments can be based on any of these:</p> <p>Q26: A _____ Q27: I _____ Q28: O _____</p> <p>Q29: The four bases of segmentation are:</p> <p>1. G _____ 2. D _____</p> <p>3. P _____ 4. B _____</p> <p><b>BENEFITS OF BRANDING</b></p> <p>Q30: Write in number: _____</p> <p>Q31: P&amp;G uses (circle one): Individual Branding Family Branding</p> <p>Q32: Harley-Davidson uses (circle one): Individual Branding Family Branding</p> <p>Q33: Tide is a (circle one): Manufacturer Brand Private Label Brand</p> <p>Q34: Kirkland Signature is a (circle one): Manufacturer Brand Private Label Brand</p> <p>Q35: Intel and Taco Bell are presented as a (name) example of a _____ strategy</p> <p><b>WHEN IT'S TIME FOR SOMETHING NEW</b></p> <p>Q36: Specify Features is step # (circle one): 1 2 3 4 5 6 7</p> <p>Q37: Launch (Step #6) corresponds to the first stage of the (write in 3 letters): _____</p> <p>Q38: The fourth and last stage of the Product Life Cycle is: _____</p>	<p><b>DISTRIBUTION INTENSITY</b></p> <p>Q39 MATCHING: Place I or E or S beside each of these products to indicate whether it's normally distributed via Intensive (I), Exclusive (E), or Selective (S) distribution.</p> <p>_____ Levi's blue jeans _____ Twix candy bars</p> <p>_____ Rolex watches _____ Sony televisions</p> <p>_____ Tesla cars _____ Colgate Toothpaste</p> <p><b>DON'T FORGET ABOUT THE PIPELINE</b></p> <p>Q40: Ships are really _____</p> <p>Q41: For L _____ and gases</p> <p>Q42: ...and for the most part they don't _____</p> <p><b>MARKET RESEARCH PROBLEM</b></p> <p>Q43: First thing is to formulate the _____</p> <p>Q44: Being careful not to _____</p> <p>Q45: ...your sample would be _____</p> <p>Q46: Primary Data / Secondary Data (circle one) ...was collected by someone else earlier — and so, might be available in a library.</p> <p>Q47: Draw a line to match the 3 research designs to the relevant marketing research tool/technique</p> <table border="0"> <tr> <td>Research Design</td> <td>Mktg Research Tool/Technique</td> </tr> <tr> <td>1. Exploratory</td> <td>-Experiments</td> </tr> <tr> <td>2. Descriptive</td> <td>-Interviews</td> </tr> <tr> <td>3. Causal</td> <td>-Surveys</td> </tr> </table> <p><b>PROMOTION MIX</b></p> <p>Q48: Write in the promotion mix element for each: _____</p> <p>_____ Messages paid for and sent to large groups of the population at one time to promote an identified organization or brand.</p> <p>_____ Activities like coupons, contests, rebates, samples, discounts, and mail-in offers.</p> <p>_____ An interactive, personal, paid promotional approach between a buyer and a seller.</p> <p>_____ Delivering personalized promotional materials directly to individual consumers — typically delivered via mail, catalogs, Internet, email, telephone, or in-person.</p> <p>_____ Process of creating a positive image for a company or brand by various means, including media coverage and word of mouth.</p>	Research Design	Mktg Research Tool/Technique	1. Exploratory	-Experiments	2. Descriptive	-Interviews	3. Causal	-Surveys	<p><b>DIGITAL MARKETING</b></p> <p>Q49: _____ Q50: _____</p> <p>Q51: _____ Q52: _____</p> <p><b>OBJECTIONS SHOULD BE WELCOMED</b></p> <p>Q53: Objections are often based on these 4 issues:</p> <p>P _____ S _____</p> <p>P _____ T _____</p> <p>Q54: Real objection might be _____</p> <p>Q55: Write in the first word of each objection step: L _____ R _____ C _____</p> <p><b>LOYAL CUSTOMERS</b></p> <table border="0"> <tr> <td>Q56: Write in Blocker, Longevity, Accelerator, Spreader to match loyalty effect to its description.</td> <td>Effect: Loyal customers have higher lifetime value and switching costs. So those who love Apple will likely never change over to Microsoft.</td> <td>Effect: Loyal customers don't notice your competitors' message. So those who love Pepsi will ignore the ads of all the other beverages.</td> </tr> <tr> <td></td> <td>Effect: Loyal customers will buy more of the other stuff that you sell. Like Starbucks' coffee lovers will step up how much they purchase to attain the level of free french fries.</td> <td>Effect: Loyal customers buy more and more frequently the closer that they get to a prize. Like MyMcDonald users will step up how much they purchase to attain the level of free french fries.</td> </tr> </table> <p><b>LOSS LEADER NOW</b></p> <p>Q57: _____ Q58: _____</p> <p>Q59: It's on a shelf that's hard to _____</p> <p>Q60: Circle one: Yes No</p>	Q56: Write in Blocker, Longevity, Accelerator, Spreader to match loyalty effect to its description.	Effect: Loyal customers have higher lifetime value and switching costs. So those who love Apple will likely never change over to Microsoft.	Effect: Loyal customers don't notice your competitors' message. So those who love Pepsi will ignore the ads of all the other beverages.		Effect: Loyal customers will buy more of the other stuff that you sell. Like Starbucks' coffee lovers will step up how much they purchase to attain the level of free french fries.	Effect: Loyal customers buy more and more frequently the closer that they get to a prize. Like MyMcDonald users will step up how much they purchase to attain the level of free french fries.
Person	Buying Center Role																										
Regional Mgr/Boss (Michael)	-Initiator																										
Receptionist (Pam)	-Buyer																										
Accountant (Oscar)	-Gatekeeper																										
Purchasing Agent (Meredit)	-Decider																										
Research Design	Mktg Research Tool/Technique																										
1. Exploratory	-Experiments																										
2. Descriptive	-Interviews																										
3. Causal	-Surveys																										
Q56: Write in Blocker, Longevity, Accelerator, Spreader to match loyalty effect to its description.	Effect: Loyal customers have higher lifetime value and switching costs. So those who love Apple will likely never change over to Microsoft.	Effect: Loyal customers don't notice your competitors' message. So those who love Pepsi will ignore the ads of all the other beverages.																									
	Effect: Loyal customers will buy more of the other stuff that you sell. Like Starbucks' coffee lovers will step up how much they purchase to attain the level of free french fries.	Effect: Loyal customers buy more and more frequently the closer that they get to a prize. Like MyMcDonald users will step up how much they purchase to attain the level of free french fries.																									

## REFERENCES

- Allison, L., Blair, J., Jin Ho Jung, & Boutin Jr., P. J. (2020). The Impact and Mediating Role of Personal Brand Authenticity on the Self-Actualization of University Graduates Entering the Workforce. *Journal for Advancement of Marketing Education*, 28(2), 3–13.
- Alpert, F., & Hodkinson, C. S. (2019). Video use in lecture classes: Current practices, student perceptions and preferences. *Education & Training (London)*, 61(1), 31-45. <https://doi.org/10.1108/ET-12-2017-0185>
- Bryant MM, & Riley J. Can You Find the Marketing in the Music? An Interactive Concept-Matching Activity. *Marketing Education Review*. 2024;34(2):130-136. <https://doi.org/10.1080/10528008.2024.2337344>
- Beckman, P. (2002). *Strategy Instruction*. Retrieved August 16, 2023, from ERIC Digest Web site: *Journal for the Advancement of Marketing Education*, Volume 32, Issue 2, Fall 2024

- <http://www.eric.ed.gov> (<https://eric.ed.gov/?id=ED474302>)
- Brewer, C. B. (1995). *Music and learning: Integrating music in the classroom*. New Horizons for Learning.
- Engstrom, E. (1995). Schoolhouse rock: Cartoons as education. *The Journal of Popular Film and Television*, 23(3), 98-104. <https://doi.org/10.1080/01956051.1995.9943695>
- García, I. M., & Juan, A. D. (2015). The use of rhymes and songs in the teaching of English in primary education. *Docencia e Investigación*, 25 (2), 83-101.
- Gardner, H. (2011). *Frames of mind: The theory of multiple intelligences*. Basic Books.
- Hallam, S., & Himonides, E. (2022). *The Power of Music: An Exploration of the Evidence*. Cambridge, UK: Open Book Publishers.
- Krishnan, V., Machleit, K. A., Kellaris, J. J., Sullivan, U. Y., & Aurand, T. W. (2014). Musical intelligence: explication, measurement, and implications for consumer behavior. *Journal of Consumer Marketing*, 31(4), 278–289. <https://doi-org.ezproxy.bgsu.edu/10.1108/JCM-01-2014-0843>
- Peterson, M. (2018). Experiential learning in the age of web 2.0: The rap video project. *Marketing Education Review*, 28(2), 109-114. <https://doi.org/10.1080/10528008.2018.1428107>
- Petkus Jr, E., Budeva, D., Chung, C., & Dzhogleva, H. (2011). Marketing outputs as art? Bringing an aesthetic sensibility to the marketing curriculum. *Marketing Education Review*, 21(2), 113-123.
- Plato. (1998). *The Republic*. Translated by Benjamin Jowett. The Project Gutenberg eBook. <https://www.gutenberg.org/files/1497/1497-h/1497-h.htm>
- Rauscher, F. H., Shaw, G. L., & Ky, K. N. (1993). Music and spatial task performance. *Nature (London)*, 365(6447), 611. <https://doi.org/10.1038/365611a0>
- Saarikallio, S. (2011). Music as emotional self-regulation throughout adulthood. *Psychology of Music*, 39(3), 307-327. <https://doi.org/10.1177/0305735610374894>
- Shanahan, K. J., Hermans, C. M., & Haytko, D. L. (2006). Overcoming apathy and classroom disconnect in marketing courses: Employing karaoke jeopardy as a content retention tool. *Marketing Education Review*, 16(1), 85-90.
- Shank, M., Young, J. A., & Lynch, J. (1992). Teaching to the beat: The pedagogical value of music videos. *Journal of Marketing Education*, 14(3), 30–39. <https://doi.org/10.1177/027347539201400305>
- Suman, S., & Khan, B. A. (2022). Global Technology Trends and the Future of Digital Marketing. *Journal of Information Technology & Economic Development* 12 (2): 1–12.
- Tam, K. Y. Y., Van Tilburg, Wijnand A. P., & Chan, C. S. (2023). Whatever will bore, will bore: The mere anticipation of boredom exacerbates its occurrence in lectures. *British Journal of Educational Psychology*, 93, 198-210. <https://doi.org/10.1111/bjep.12549>
- Tanner, J. and Raymond, M. (2019). *Principles of Marketing*. (4<sup>th</sup> ed.). FlatWorld.
- Taylor, J.M. & Row, B.J. (2012). The “Mozart Effect” and the Mathematical Connection. *Journal of College Reading & Learning*, 42(2), 51-66. Doi: 10.1080/10790195.2212.10850354
- Torras-Vila, B. (2021). Music as a tool for foreign language learning in early childhood education and primary education. Proposing innovative CLIL music teaching approaches. *CLIL Journal of Innovation and Research in Plurilingual and Pluricultural Education*, 4(1), 35- 47. <https://10.5565/rev/clil.60>
- Whiting, A., Ritz, W., & Hain, J. S. (2021). Exploring the Effects on Students from Converting On-Campus Classes to Online due to the COVID-19 Pandemic. *Journal for Advancement of Marketing Education*, 29(1), 13–24.
- Young, S., Nichols, H., & Cartwright, A. (2020). Does lecture format matter? Exploring student preferences in higher education. *Journal of Perspectives in Applied Academic Practice*, 8(1), 30-40.
- Zahay, D., Pollitte, W. A., Reavey, B., & Alvarado, A. (2022). “An integrated model of digital marketing curriculum design.” *Marketing Education Review* 32 (3): 205–23. Doi:10.1080/10528008.2021.1947856.

---

For further information contact:  
 Gregory A. Rich  
 Professor of Marketing  
 Department of Marketing  
 Bowling Green State University  
 Bowling Green, OH 43402  
 (419) 202-6296  
[garich@bgsu.edu](mailto:garich@bgsu.edu)