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# Music logos drive digital brands: an empirical analysis of consumers' perspective

Subhankar Das <sup>a</sup>, Kamaljeet Sandhu <sup>b</sup> and Subhra Rani Mondal <sup>a</sup>

<sup>a</sup>The Honors Programme, Duy Tan University, Da Nang, Vietnam; <sup>b</sup>UNE Business School, University of New England, Armidale, New South Wales, Australia

## ABSTRACT

Universally digital music is believed to be the most appealing, and relaxing experience generator for the human mind. Different brands use music as a strategic tool for gaining consumer attention by providing a sense of association, loyalty, and assurance of quality to connect with brands. Fewer studies have focused on music logos, start-up chyme, and sonic logos, with very little information on the practical aspects of adopting digital tunes. The authors employed structural equation modeling to analyze data for the moderation effect of awareness, loyalty, and association on brand equity of prominent brands in this study. Results of the study reveal that consumers showed high brand recognition awareness and positive associations regarding the brands which employed digital music logos in their promotions. This study suggests a new digital transformation or repositioning of promotional campaigning with music logos that can help in enhancing brand equity with help of these digital tunes.

## ARTICLE HISTORY

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## 1. Introduction

Digitalization transformed brand-consumer behavior. Brand marketing is tricky which affected buyers' habits (Waqas et al., 2022). It ensures brand content is market-relevant and media frequency matches recognized content (Sreejesh et al., 2020). Sonic branding produces marketable brand assets. Perception and usage experiences affect brand attribute weights (Park & Chang, 2022). Despite music's relevance, consumers do not perceive audio branding. Lack of awareness of client interactions with digital platforms causes complexity of solutions. It suggests examining their digital viewpoints (Duan et al., 2022). Digital networks improve music's marketing relevance (Grünewald-Schukalla, 2019). Digital cinema lets theaters build digital identities by responding to audience demand (Yang et al., 2021). Client targeting affects digital platforms (Hyun et al., 2022). Companies adjust their corporate identities and rebrand their websites and apps to engage customers. Visual closure and openness are linked to Digital music logos, which try to attract clients to the digital realm (Chen, 2019). Sensory aspects affect consumer experience. These cues thrill and relax customers, affecting customer loyalty and satisfaction (Zha et al., 2022).

Sonic branding connects a brand's audience with sound. Brand management and consumer perception of non-digital companies changed digital music logos for new goods. This study assesses digital music trademarks' impact on consumers and brands digitally. Munsch (2021) argues that sonic branding harnesses consumers' musical instincts to create quick, comical digital marketing. Digital music advertising promotes nostalgia. According to studies, music increases social cohesion (Costa Gálvez, 2020). Group music socializes and improves communication and teamwork, and music can fulfill many social purposes. It meets consumer needs and strengthens ties; human evolution may have required social cohesion, depicting Digital Music Logos. This study examines digital music's effectiveness on millennial brand equity and the role of digital music-induced on brand equity.

### **1.1. Research gap**

Digital music-induced brand recall has not been studied, and perception-induced brand identity and consumer nostalgia are not considered. Digital music and distinctive melodies have given new customers brand ownership. This study explores this brand's memory and nostalgia. Many sectors have investigated digital music's effects on brands. The music and sound brand equity study are fragmented. Their judgments lack brand characteristics. It is unclear how music affects perceptions and experiences. Although music boosts brand recall and loyalty, it is unclear how it increases brand equity (Keylin, 2020). Digital music logos (DML) do not have adequate studies on Brand Equity (BE), Brand Awareness (BAW), Brand Loyalty (BL), Brand Association (BAS), and Brand Quality (BQ).

This study adds to digital music logo research; the analysis lacks empirical data to examine sonic branding. This study builds music logo-based and consumer-based brand equity models. It assesses digital music logos' brand equity. The focus is on identifying brand value through music consumption at the managerial level. Digital music has helped advertisers reinvent themselves and gain a competitive edge.

## **2. Literature review**

Digital music logos have been studied. Sound's impact on brand equity is not well-documented. Researchers study sound effects on perceptions, but not brand qualities. Grünewald-Schukalla (2019), researched musical branding and brand memory, while Kelly (2017) focused on consumer experience.

### **2.1. Sonic logo**

Music and sound express emotions (Bazi et al., 2020), and message-related brand assets can be created. Visual effects were used in movies and TV shows. Sonic branding is new despite sound's growing prominence as a marketing tool. With an unknown impact on customers, sonic logos (Sogos) have increased brand awareness & promotes strong brand positioning. Brand goals maintain brand equity.

## **2.2. Branding by sonic effect**

Sonic branding identifies a brand through sound. Brand-consumer interactions increases brand loyalty that connects consumers emotionally like brand jingles. It helps start-ups but can affect psychics by evoking memories with pleasant sensation (Park & Chang, 2022). Donthu et al. (2020) argued that memorable brands use all five senses. Customers can respond emotionally to a brand's messaging and communicate through audio branding by their pleasant experience (Mamun et al., 2020; Martin & Strong, 2015).

## **2.3. Sonic brand equity**

Acoustic branding helps boost unique brand equity. Sonic branding may inspire, different form of brand equity & boosts brand awareness in consumers' minds. Sonic branding is underutilized despite its potential. Digital technology helps promote music and sound (Grünewald-Schukalla, 2019). Few understand how this affects brand recognition. Datta et al. (2018) suggest that digital music consumption has shifted music. It investigates elements that affect innovation. Interconnected are music, design, and technology (Martin et al., 2018). Digital Music's expansion has resulted in online-distributable genres. In this research researchers concentrate on some prominent brands like Apple, MacDonald's, etc. which demonstrate their associated digital music logos prominently. Marketing psychology can control these cognitive impacts. This study concerns marketing psychology, which companies utilize to improve brand recognition. Jackson (2003) deems sound a storytelling method, while Pathak et al. (2019) calls a logo a brand metaphor. Brand sounds can affect consumer impression as websites with CRM and personalization enhanced revenue, studying digital sound's business ramifications (Hyun et al., 2022; Singh et al., 2020).

## **2.4. Digital music logos**

Logos identify products and services. Branding's effect on purchasing is uncertain. Music streaming's impact on individual consumption is unstudied. Digital music branding should complement brand graphics (Grünewald-Schukalla, 2019). Music starts feelings and recollections where brands benefit from music logos (Moreira et al., 2017). Acoustic branding emphasizes trust, touchpoints, and emotions. Effective communication requires acoustic listening since music affects moods and purchases.

## **2.5. Brand equity**

Brand equity is a marketing priority. Controversy surrounds brand equity's meaning and content. Music and education can build brand recognition (Kim & Manoli, 2020). Brand architecture and association can help customers value it. Researchers claim brand equity can compensate for a product's services or goods (Riedel et al., 2021). Brand equity and consumer-based principles boost engagement; Social media brand promotion might be affected services (Imaningsih & Vega, 2020). Awareness, quality, loyalty, affiliation, and

distinctive assets establish brand value (Lan & Giang, 2021). Entrepreneurial orientation, unlike market orientation, drives new-age brands' high brand equity (Anees-Ur-Rehman & Johnston, 2018). They develop customer-focused policies (Tsordia et al., 2017) for sports events.

## **2.6. Brand awareness**

Brand awareness helps shoppers recognize a brand where class and involvement are linked (Imaningsih & Vega, 2020). It connects a brand to different memories. Learning about the brand's beginnings and building brand associations can help (Kaytaz Yigit & Tigli, 2018). It influences consumers' decisions and impressions. Pranata and Permana (2021), linked brand awareness with loyalty, and found that brand awareness influences brand loyalty.

## **2.7. Brand association**

Brand association is a consumer-brand link. It differentiates a brand, explains its stance, and builds positive brand views (Doyle et al., 2021). Brand associations boost a brand's reach and goodwill (Erjansola et al., 2021). Brand associations inform customer decisions. They aid in sensible buying (Chen, 2019). Imaningsih and Vega (2020), states that a brand association can help a company create lasting distinctiveness by connecting emotionally with people. Brand-consumer ties can be built. Brand image comprises associations (Muhammad & Muath, 2018). According to Kelly (2017), like-minded people create good brand associations. Optimistic brand associations boost client loyalty and brand equity (Severi & Ling, 2013).

## **2.8. Brand loyalty**

Brand loyalty is how a brand's image affects buying decisions (Sharma, 2017). It allegedly leads to brand repurchase. Brand loyalty is how a brand's image affects buying decisions (Singh et al., 2019). Creating a unique and authentic brand experience improves brand loyalty. Brand managers seek substantive, emotional, and practical consumer loyalty.

## **2.9. Brand quality**

Chen (2019) indicated that buyers prioritize quality. Brand success depends on appearance, taste, and marketing (Chen & Bei, 2018). These affect brand image. Brand quality influences loyalty and equity. Buyers respect quality that measures the influence of loyalty and equity (Terason et al., 2021).

## **3. Theoretical model and hypotheses development**

Digital music logos are brand-equity-related. Digital music logos and brand equity were moderated by brand awareness, loyalty, quality, and association. The following section demonstrates how relationship hypotheses were made.

### **3.1. Digital music logo and brand equity**

Today's consumers are more sensitive to sound's brand image as they want nice sounds (Bose et al., 2016). Sensory inputs affect brand impressions and engagement. According to Kim and Manoli (2020), Sonic's logo tones can affect consumer buying. Sensory stimulation can increase brand experience and equity, suggest (Moreira et al., 2017). This concept can improve various hospitality and tourism domains. Music creates a memorable brand experience (Costa Gálvez, 2020).

**Hypothesis 1 (H1):** *Digital music logo has a positive and robust effect on related brand equity*

### **3.2. Brand awareness as a moderator for digital music logo and brand equity**

Profitability and brand value depend on brand awareness. The customer-focused practice uses logos as brand identity. A well-designed logo can boost brand recognition (Correia, 2017). Brand equity is used to study consumer buying habits. It reveals the worth of products & services. Time affects consumers' decisions in digital markets (Pinar et al., 2020). Brand loyalty, perceived quality, and awareness influence brand equity; these factors raise a company's brand equity by increasing its effectiveness. According to this study, brand awareness influences digital music-induced brand equity and moderates the digital music logo's brand equity.

**Hypothesis 2 (H2):** Brand awareness has a positive and robust effect on digital music-related brand equity

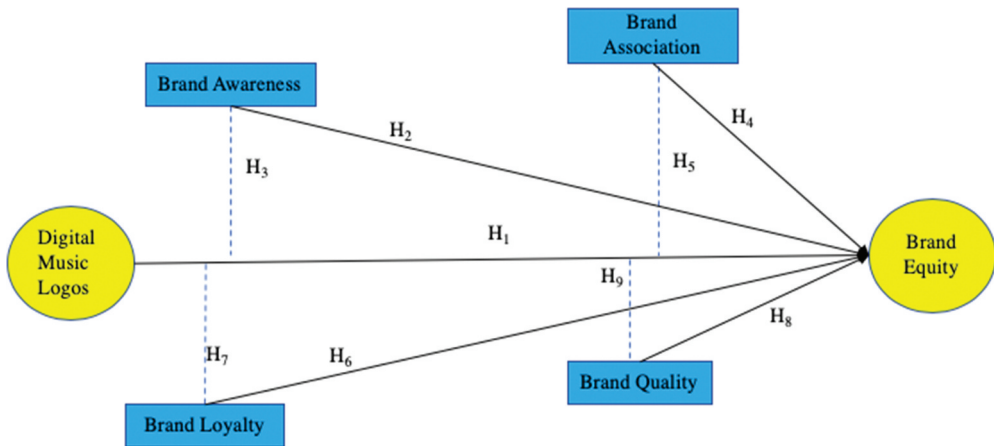
**Hypothesis 3 (H3):** Brand awareness modifies the relationship between digital music logo and brand equity.

### **3.3. Brand association as a moderator for digital music logo and brand equity**

Recognizability generates brand loyalty and increased brand awareness (Jain & Bagdare, 2011); Studies demonstrate that musical company logos can quickly influence purchasing decisions (Moreira et al., 2017). Experts say that branding can moderate digital music's brand equity. Researchers infer that brand association boosts digital music-induced brand equity and alters the connection between digital music logos and brand equity.

**Hypothesis 4 (H4):** Brand association has a positive and robust effect on digital music-related brand equity

**Hypothesis 5 (H5):** Brand association modifies the relationship between digital music logo and brand equity.



**Figure 1.** The conceptual model for the study.  
Source: Authors' own conception

### 3.4. Brand loyalty as a moderator for digital music logo and brand equity

Brand loyalty comes from solid consumer relationships. Associating products and services with a musical genre shows it with music, and brands are remembered. Brand loyalty shows a company's market position and customer retention. Good brand perceptions boost brand loyalty. According to studies, brand loyalty is people's attachment to a company's brand; core Brand values (Das et al., 2019). Researcher finds that Brand loyalty may moderate digital Music logo-induced brand equity.

**Hypothesis 6 (H6):** Brand loyalty has a positive and robust effect on digital music-related brand equity

**Hypothesis 7 (H7):** Brand loyalty modifies the relationship between digital music logo and brand equity.

### 3.5. Brand quality as a moderator for digital music logo and brand equity

Subjectively, brand quality affects equity which determines value. Purani and Jeesha (2021), said that consumer-brand interactions affect brand quality. Brand quality may be positively associated with digital music-induced brand equity and moderate the link between digital music logos and brand equity (Schivinski et al., 2019; Veritonic Audio logo survey, 2016). Figure 1 shows our theoretical model.

**Hypothesis 8 (H8):** Brand loyalty has a positive and robust effect on digital music-related brand equity

**Hypothesis 9 (H9):** Brand quality modifies the relationship between digital music logo and brand equity.

## 4. Research methodology

This study examines customer perceptions of brand equity and digital music logos. As the sample size is undetermined, the study used convenience questionnaires. Nearly 4000 consumers of trustworthy companies were asked to rank the top 25 digital music logos. This letter questions digital music logo brand equity. WhatsApp, Messenger, and other apps collected data from January-May 2019. We analyzed 2632 responses (65.8%) from 4000 individuals. Internet, Phone, Mail, and Mixed-Mode Surveys: the customized design method (Dillman et al., 2014) and SurveyMonkey, which participants can use on smartphones and other devices (e.g. tablets, laptops, and desktops).

### 4.1. Research components, survey instrument, and measures

The study is based on data obtained through an online poll of 25 reputable businesses or organizations' consumers. Using previous literature and Likert scale, researchers measure primary data where respondents provide responses to the questionnaire as per their knowledge where '1' signifies strongly disagree, and '5' implies strongly agree. Data analysis uses correlation and regression. Researchers used common method bias (CMB) to arrange items, reverse code, and explain their function and relationship (Podsakoff et al., 2003). Harman's single-factor approach for CMB showed 39.2% variance below 50% and eliminated CMB. Table 1 explains the research constructs for this study.

## 5. Results

### 5.1. Research model assessment for reliability and validity

The study model has an adequate fit index ( $\chi^2/df = 2.225$ ,  $p < 0.001$ , RMSEA = 0.035, GFI = 0.93, AGFI = 0.91, CFI = 0.98) based on Hair et al. (2016) recommended threshold values as shown in Table 2.

The authors employed outer loadings, composite reliability, average variance extracted, convergent validity, and discriminant validity to understand the model's reflective measurement and internal consistency (Table 3). First, factor loadings, CR, and AVE examined convergent validity with all crossroads above 0.7 (Hair et al., 2016). Cronbach's alpha explains item impacts on the latent construct. AVE shows latent concept variance above 0.5 (Shiau et al., 2019).

Discriminant validity is established by (Table 4) low correlations between focus and construct measurements. Each construct's AVE (diagonal value) is more prominent than its correlation coefficient, showing discriminant validity (Hair et al., 2016).

Skewness tested data normality, and correlation measured the relationship between digital music logos and brand equity characteristics and determinants. Consumers knew the brands based on brand awareness and brand connection. They like the musical logos.

### 5.2. Descriptive data analysis

The digital survey was designed for usability. The sample includes 24-to-40-year-old postgraduates working in universities and colleges (Table 5).



**Table 1.** Survey instruments developed from the comparative research literature.

| Construct         | Items  | Source from Previous Researchers' study                         |
|-------------------|--|---|
| Brand Awareness   | (a) Do you identify the brand lined with this sound?   | (Correia, 2017; Pinar et al., 2020)                             |
|                   | (b) I can identify this brand in comparison with other brands.                                 |   |
|                   | (c) I can identify this sound but do not recall the brand name.                                |   |
|                   | (d) I know this brand has appeared in my media.  |   |
|                   | (e) I can quickly identify and recall the brand name.  |   |
| Brand Loyalty     | (a) I refer to the product or brand in all my social media interactions.                       | (Severi & Ling, 2013; Waqas et al., 2022)                       |
|                   | (b) I love to use this product or brand  |   |
|                   | (c) I will never switch to another product or brand shown on my social media.                  |   |
|                   | (d) I get satisfaction from this brand/product.  |   |
|                   | (e) I shall recommend others try this.   |   |
| Brand Association | (a) I trust the organization that owns this brand or product.                                  | (Hyun et al., 2022; Jain & Bagdare, 2011; Moreira et al., 2017) |
|                   | (b) This brand has a personality that appeals to me.   |   |
|                   | (c) This brand caters to my interests.   |   |
|                   | (d) I am confident that this company has an excellent corporate image.                         |   |
|                   | (e) This product is different in comparison to its rivals.                                     |   |
| Brand Quality     | (a) This brand handles customer complaints effectively.  | (Purani & Jeesh, 2021; Zha et al., 2022)                        |
|                   | (b) This brand provides prompt services and excellent products.                                |   |
|                   | (c) This brand gives individual customer attention.  |   |
|                   | (d) I can vouch for the superior product quality offered by this brand.                        |   |
|                   | (e) I am confident in getting absolute value for money regarding this brand's products.        |   |
| Brand Equity      | (a) You quickly identify the brand after listening to its digital tune.                        | (Anees-Ur-Rehman & Johnston, 2018; Bose et al., 2016)           |
|                   | (b) You always remember the digital tune and its associated brand.                             |   |
|                   | (c) You often feel happy to listen to the digital tune or music of the brand and its products. |   |
|                   | (d) You always feel optimistic about the attraction of the brand and its digital music.        |   |
|                   | (e) You encourage others to use the brand whose digital tune is attractive.                    |   |

Source: Authors' presentation of construct table from previous studies.

−1 to +1 skewness indicates typical data. Digital music logo, brand recognition, brand loyalty, brand association, quality, and equity have substantial connections. The high correlation is above 0.50 to 0.75. All *P*-value-significant relationships. Table 6 indicates a strong positive association between the four brand equity components.

### 5.3. Structural model evaluation and main findings from hypothesis testing

Bayesian structural equation modeling tests hypotheses and explores assumptions (SEM). The Bayesian analysis combines initial distribution data to build a model-parameter posterior distribution. Bayesian estimating has advantages over structural equation modeling, including explicit adjunction of preliminary data with current model parameter data, a remarkable performance for small samples, and testing hypotheses and estimates with any model parameter function. Table 7 compares regression coefficients; the

**Table 2.** Model fit criteria and acceptable fir interpretation for this study.

| Model fit Criterion                             | Acceptable Level            | Actual Value In this Analysis | Interpretation |
|---|-----------------------------|-------------------------------|----------------|
| Chi-square                                      | 2.0 to 5.0                  | 2.225                         | Accepted       |
| Goodness of fit index (GFI)                     | 0.90–0.95                   | 0.93                          | Accepted       |
| Adjusted Goodness of fit index (AGFI)           | 0.90–0.95                   | 0.91                          | Accepted       |
| Comparative Fit Index (CFI)                     | $\geq 0.95$ or Closure to 1 | 0.98                          | Accepted       |
| Root mean square error of approximation (RMSEA) | 0 to 0.08                   | 0.035                         | Accepted       |

Source: Hair et al. (2016).

**Table 3.** Research model assessment: factor loading, average variance extracted (AVE), constructed reliability (CR), and alpha.

| Construct  | Items | Loadings |
|--|-------|----------|
| Brand Awareness - $\alpha = 0.869$ ; CR=0.930; AVE=0.668   |       |          |
|  | BAW1  | 0.823    |
|  | BAW2  | 0.861    |
|  | BAW3  | 0.872    |
|  | BAW4  | 0.863    |
|  | BAW5  | 0.832    |
| Brand Loyalty - $\alpha = 0.813$ ; CR=0.881; AVE=0.671     |       |          |
|  | BL1   | 0.734    |
|  | BL2   | 0.783    |
|  | BL3   | 0.871    |
|  | BL4   | 0.868    |
|  | BL5   | 0.738    |
| Brand Association - $\alpha = 0.752$ ; CR=0.891; AVE=0.625 |       |          |
|  | BAS1  | 0.734    |
|  | BAS2  | 0.768    |
|  | BAS3  | 0.811    |
|  | BAS4  | 0.879    |
|  | BAS5  | 0.869    |
| Brand Quality - $\alpha = 0.834$ ; CR=0.879; AVE=0.754     |       |          |
|  | BQ1   | 0.798    |
|  | BQ2   | 0.799    |
|  | BQ3   | 0.812    |
|  | BQ4   | 0.823    |
|  | BQ5   | 0.765    |
| Brand Equity - $\alpha = 0.814$ ; CR=0.864; AVE=0.683      |       |          |
|  | BE1   | 0.798    |
|  | BE2   | 0.799    |
|  | BE3   | 0.812    |
|  | BE4   | 0.823    |
|  | BE5   | 0.765    |

Source: Authors' presentation of survey data.

**Table 4.** Discriminant validity<sup>b</sup>.

|                         | BAW                | abb5569'>BL | BAS   | BQ    | BE    |
|-------------------------|--------------------|-------------|-------|-------|-------|
| Brand Awareness (BAW)   | 0.838 <sup>b</sup> |             |       |       |       |
| Brand Loyalty (BL)      | 0.497              | 0.792       |       |       |       |
| Brand Association (BAS) | 0.567              | 0.544       | 0.864 |       |       |
| Brand Quality (BQ)      | 0.501              | 0.642       | 0.612 | 0.858 |       |
| Brand Equity (BE)       | 0.791              | 0.787       | 0.783 | 0.779 | 0.813 |

<sup>b</sup>square root of AVE for every multi-item construct (Diagonally shown the first and Second order)

**Table 5.** Consumers demographic profile (N = 2632).

| Demographic variables | Categories                           | Frequency | Percentage |
|-----------------------|--------------------------------------|-----------|------------|
| Age                   | <25 Yrs.                             | 528       | 20.1%      |
|                       | 24–40 Yr.                            | 1778      | 67.6%      |
|                       | 40–55 Yr.                            | 326       | 12.4%      |
| Gender                | Male                                 | 757       | 28.8%      |
|                       | Female                               | 1875      | 71.2%      |
| Education             | Graduate                             | 897       | 34.1%      |
|                       | Post-Graduation                      | 1196      | 45.4%      |
|                       | Professionals/Ph.D.                  | 126       | 4.8%       |
|                       | Doctoral students                    | 413       | 15.7%      |
| Occupation            | Govt. Employees                      | 1126      | 42.8%      |
|                       | Private Employees                    | 1387      | 52.7%      |
|                       | Semi Govt./Contractual               | 119       | 4.5%       |
| Sector of Job         | Academician                          | 958       | 36.4%      |
|                       | Banking and Insurance<br>and Telecom | 465       | 17.7%      |
|                       | Hospitality and Tourism              | 688       | 26.1%      |
|                       |                                      | 521       | 19.8%      |

Source: Authors' presentation of survey data.

**Table 6.** Descriptive statistics and result of correlation analysis.

| Variables | Mean | Standard Deviation | Skewness | DML  | BAW  | BL   | BAS  | BQ   | BE |
|-----------|------|--------------------|----------|------|------|------|------|------|----|
| DBL       | 3.57 | 1.185              | 0.12     | 1    |      |      |      |      |    |
| BAW       | 3.92 | 1.225              | 0.27     | 0.73 | 1    |      |      |      |    |
| BL        | 3.17 | 1.311              | 0.165    | 0.71 | 0.66 | 1    |      |      |    |
| BAS       | 3.88 | 1.282              | 0.207    | 0.74 | 0.69 | 0.64 | 1    |      |    |
| BQ        | 3.02 | 1.12               | 0.055    | 0.7  | 0.69 | 0.72 | 0.63 | 1    |    |
| BE        | 3.12 | 1.214              | 0.135    | 0.72 | 0.71 | 0.68 | 0.74 | 0.69 | 1  |

Source: Authors' presentation of survey data.

hypothesis is accepted with standard regression coefficients below 0.05 and rejected above. [Figure 2](#), illustrating each hypothesis's path validation where non-zero confidence intervals points out that the hypotheses are supported.

#### 5.4. Moderation effect of regression analysis

[Table 8](#) shows moderating effects of BAW, BAS, BL, and BQ. The moderated regression analysis evaluates moderating variables' influence on DBL and BE. This study includes DBL, BAW, BAS, and BL. Sixthly, they use the brand name DBL & BQ. All BE constructions repeat this. BAW moderates DBL and brand equity. BAW, BAS, BL, and BQ moderate the digital music logo's brand equity in H3, H5, H7, and H9. According to the data, BAW, and BAS moderate DBL-induced brand equity more than BL and BQ.

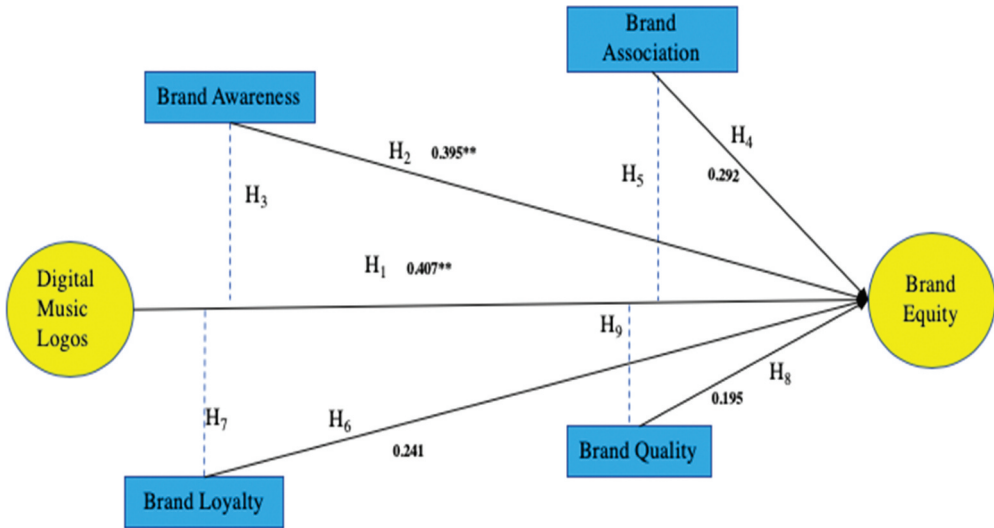
Four brand equity variables are studied. Multiple regression measures brand equity's four components. Four alternative models were developed at four levels of regression analysis; final regression model 4 was chosen as the best-suited model based on significant loadings and explained variance, 64.9%. Brand awareness, connections, loyalty, and quality account for 64.9% of brand equity variation. The corresponding regression equation is given below.

$$BE = 0.302 + 0.396(\text{BAW}) + 0.195(\text{BL}) + 0.293(\text{BAS}) + 0.242(\text{BQ}) + \epsilon \quad (1)$$

**Table 7.** Hypotheses outcome after testing.

| Hypotheses | Standard regression Co-efficient | Standard Error | Standard deviation | Lower Band | Upper Band | Outcome   |
|------------|----------------------------------|----------------|--------------------|------------|------------|-----------|
| H1         | 0.407**                          | 0              | 0.022              | 0.746      | 0.832      | Supported |
| H2         | 0.395**                          | 0.002          | 0.044              | 0.351      | 0.525      | Supported |
| H4         | 0.292**                          | 0.002          | 0.039              | 0.462      | 0.615      | Supported |
| H6         | 0.241**                          | 0.002          | 0.051              | 0.084      | 0.285      | Supported |
| H8         | 0.195**                          | 0.001          | 0.034              | 0.159      | 0.292      | Supported |

Source: Authors' survey data analysis.  $p < 0.05$ .



**Figure 2.** Hypotheses testing and path validation of the conceptual model.

Source: Authors' presentation of survey data analysis

All four brand equity components have robust and positive route analysis regression coefficients. According to the regression coefficient, brand awareness contributed most to brand equity, whereas brand quality contributed less.

## 6. Discussion and implications

Millennials prefer online, social media, and smartphone brand awareness (Meier, 2017). To boost brand revenue, they picked digital music logos over brand equity. The study shows how digital music logos affect brand equity. Brand awareness and affiliation showed higher mean values (3.92 and 3.89), indicating better brand recognition and association with respectable enterprises. The study suggests a good correlation between digital music logos and brand equity, suggesting a more significant influence on customers' perception of digital music logos. Findings indicates regression study indicated digital music branding' positive impact on brand equity and consumer perceptions (Waqas et al., 2022).

Positive and significant core element intercorrelation; Brand awareness, loyalty, association, and quality have alpha values over 0.70, making them reliable.; These four factors influence brand equity by 64.9%. These four factors affect brand equity. Brand

**Table 8.** Moderating effect of brand awareness (BAW), brand association (BAS), brand loyalty (BL), and brand quality (BQ) on digital music logo (DML) induced brand equity.

| Study Variables | $\beta$ | T       | F         | R <sup>2</sup> | Adjusted R <sup>2</sup> |
|-----------------|---------|---------|-----------|----------------|-------------------------|
| Step 1          |         |         | 444.558** | 0.389          | 0.342                   |
| DML             | 0.267   | 3.272** |           |                |                         |
| BE              | 0.287   | 3.891** |           |                |                         |
| Step 2          |         |         | 382.81**  | 0.523          | 0.408                   |
| BAW             | 0.487   | 9.523** |           |                |                         |
| BAS             | 0.472   | 9.428** |           |                |                         |
| BL              | 0.391   | 8.665** |           |                |                         |
| BQ              | 0.351   | 8.164** |           |                |                         |
| Step 3          |         |         | 350.544** | 0.537          | 0.526                   |
| DBL* BAW        | 0.262   | 3.564** |           |                |                         |
| BE* BAW         | 0.249   | 3.345** |           |                |                         |
| Step 4          |         |         | 320.924** | 0.602          | 0.508                   |
| DBL * BAS       | 0.292   | 3.875** |           |                |                         |
| BE*BAS          | 0.275   | 3.896** |           |                |                         |
| Step 5          |         |         | 301.118** | 0.612          | 0.563                   |
| DBL * BL        | 0.262   | 3.336** |           |                |                         |
| BE*BL           | 0.204   | 3.891** |           |                |                         |
| Step 6          |         |         | 289.558** | 0.649          | 0.582                   |
| DBL * BQ        | 0.241   | 3.301** |           |                |                         |
| BE*BQ           | 0.236   | 3.698** |           |                |                         |

Source: (Authors' presentation of survey data analysis \*\*p<0.01.

awareness (0.395), brand association (0.292), brand loyalty (0.241), and brand quality (0.195) are positively associated with brand equity comparable to study of Hoffman et al. (2021).

This study presents audio branding for brand Equity. Findings reveal that companies should study digital music logos to gauge client response. Marketing affects activities differently than practitioners expect (Biyalogorsky et al., 2022). Poor digital music branding can hurt brand equity. Digital music logos could pose brand equity issues. Current music sounds will be used even if their effect on brand equity has not been examined. Hoffman et al. (2021) say new technology creates new marketing tools and techniques. These resources give the best brand-building ROI, leading to innovation. Strategic marketers lack a branding view for digital music logos.

### 6.1. Suggestions & limitations

This research can help organizations envision digital music logos in different brand-building stages. Customers will be drawn to this acoustic event, and music branding can be memorable since it affects the senses and the brain, costing-effective sonic branding (Doan, 2020; Erjansola et al., 2021). This study suggests digital-age managers to take benefit of audio branding for increasing brand equity. Here researchers also indicated that mediocre, inconsistent digital music might lead to forgettable brand equity. Digital music moderates brand recognition, affiliation, loyalty, and quality in web 4.0 and 5.0 service industries (Duy et al., 2020; Van et al., 2020). This study helps to manage digital music logo concept production and execution for retaining consumer-based brand equity acoustically.

This study only looks at music-based electrical and digital products. Other dimensions do affect brand equity and vary. Research frameworks on digital platforms and their effect on customer behavior need further exploration.

## **6.2. Future research orientations**

Digital marketing must assess how successfully digital music logos can sell products/services with 'high appeal' to consumers (Schivinski et al., 2019). Future studies should examine digital brand slogans, characters, and color. The same question applies to other updated digital symbols. Future researchers should validate these results in digital situations where digital music branding is used for products/services. Interviews, focus groups, and case studies will strengthen the empirical analysis for further exploration. This study reveals digital natives' brand equity; examines how digital music logos affect brand knowledge and repurchase decisions. It helps digital business owners, managers, policy-makers, marketers, and other practitioners learn about customer perceptions of digital music logos and brand equity.

## **7. Conclusion**

Studies show that digital music branding affects product/service purchases and expands on traditional brand equity models. The research shows that enterprises embracing digital music and brands' sensory aspects need brain simulations to transcend customers' ideological changes. Digital technological developments have led to digital music logos and light music tones when making purchasing decisions, boosting consumer awareness, and influencing social indices. These strategies would connect stakeholders. Everyone enjoys music. It identifies with the brand, drives consumer desire for it, and sustains buying intent. This research could be used to boost brand health and capitalize on brand equity's many dimensions. This survey found that companies and brands focus more on brand equity and breathing brands. Digital music branding controls consumer excitement. The results help firms to boost digital brand product customers' profitability, stability, and sustainability.

## **Disclosure statement**

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## **ORCID**

Subhankar Das  <http://orcid.org/0000-0001-7344-4583>

Kamaljeet Sandhu  <http://orcid.org/0000-0003-4624-6834>

Subhra Rani Mondal  <http://orcid.org/0000-0003-1194-5678>

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