

**The usage of music in marketing and services marketing: a systematic review**

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# THE USAGE OF MUSIC IN MARKETING AND SERVICES MARKETING: A SYSTEMATIC REVIEW

## 1 INTRODUCTION

It is said that from the sixties on music has attracted scholars, researchers to its influencing function in many fields of knowledge just as marketing, which means that for businesses music might have already been used. Many studies (Gorn, 1982, Kellaris & Cox, 1989, Yalch & Spangenberg, 1990) have been pointing out situations in which music could be considered sometimes crucial, sometimes a possible strategy to explain consumers' responses to products in advertisements and retail, to purchase intentions, to brands, and its effectiveness as a mnemonic tool, by means of quantitative (i.e. surveys, experiments, etc.) and qualitative approaches (documents, interviews, etc.).

In the context of service environments, for example, studies have been considering music as an element of experiential marketing, embracing either the relation or the influence the music characteristics (tone, volume, valence, etc.) have on customers' purchase behavior while in retail and specialized stores, on customers' responses, on time perception, and on other behavior outcomes such as arousal and pleasure (Areni & Kim, 1993; Kellaris & Kent, 1992; Mattila & Wirtz, 2001). Moreover, it is known that some companies have been offering the service of customizing music for businesses (InStore, 2017; ListenX, 2017).

Hence, it becomes clear that music can be considered a strategic tool for the marketing activities once scholars have been studying music in marketing, and companies having this application as a business core. Based on that, knowing the main and most relevant scholars who have music-in-marketing as their research field turned to be the aim of this current article, under the perspective of the systematic reviews. Therefore, the article brings a brief presentation of music-in-marketing studies in the Literature Review, the comprehension of the systematic review conducted as the Methodology for this study, and also the findings resulted from this systematic review.

### 1.1 Definition of the Research Problem and Objective

Based on the above contextualization, the research problem is found to be **what are the most relevant scholars and areas of the music-in-marketing studies?** According to the research problem, the research objective is found to be investigating the most relevant authors and areas of music-in-marketing studies throughout: classifying the main authors into decades; classifying the most frequent music-in-marketing scholars; presenting the most relevant authors, articles and journals discussing the usage of music in marketing; classifying the main issues/areas investigated in this field.

## 2 LITERATURE REVIEW

### 2.1 The music in marketing and services marketing

During many years music had been used as a background sound in some service environments and also in some product promotions, although it did not have its results maximized for neither being used in the most appropriate manner nor being recognized as a

marketing tool. Better to say, music started to be an investigation object in marketing researches as a tool for marketing activities only in the sixties (Smith & Curnow, 1966). From that time to the current one, marketers have been more closely looking at music in order to better understand how to improve its results in advertising and branding products, and also in enhancing experiences in service environments (Ballouli & Heere, 2014; Gorn, 1982; Kellaris & Kent, 1992; Milliman, 1982; Smith & Curnow, 1966).

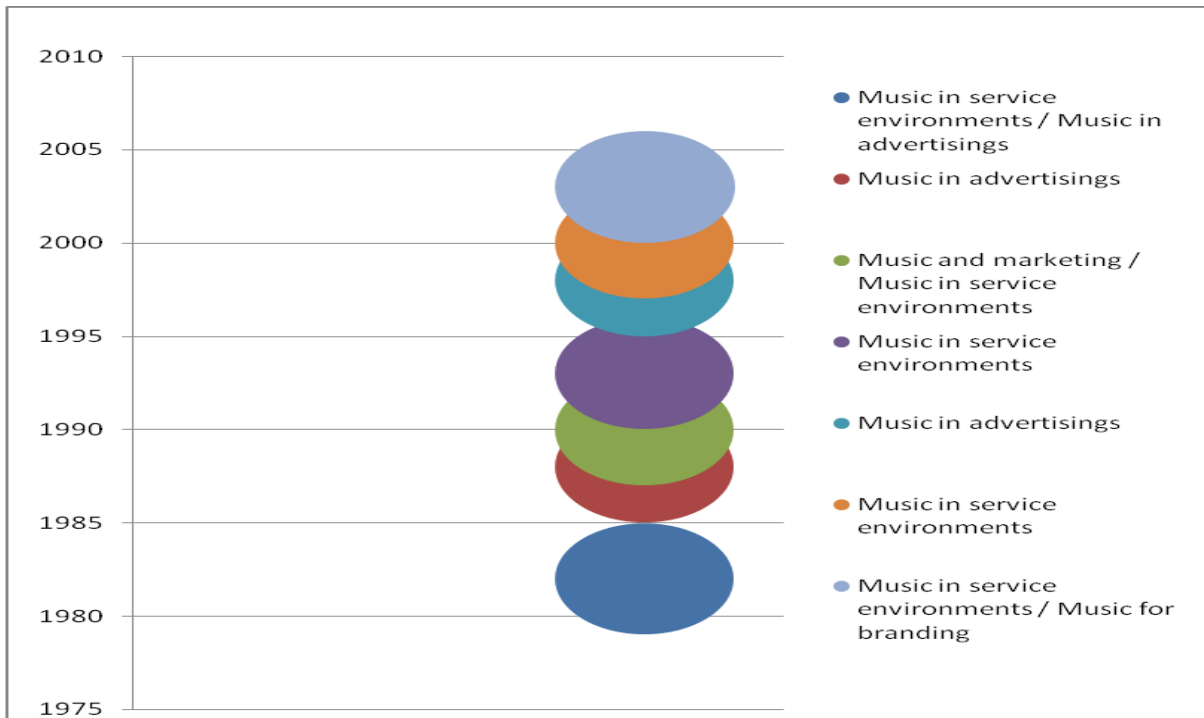
In 1966, music had its effects analyzed on purchase behavior, by means of the arousal hypotheses perspective (Smith & Curnow, 1966), despite it appeared only once in studies until almost two decades. That is to say, it would be only in the eighties that songs, in general, would come back to topic of investigation in marketing researches: as background music in stores and restaurants (Milliman, 1982; 1986) and its impact either on advertisements or consumers' responses to them (Gorn, 1982; Pitt & Abratt, 1988; Kellaris & Cox, 1989).

It was in the nineties that a higher concentration of studies relating music to marketing could be found, though. At that time, besides being related to marketing more superficially as well as studied in other advertisements' experiments (Bruner II, 1990; Stewart, 1998; Tom, 1990) further applications of music started to be investigated: its influence on mediators of service environments and consumer behavior just as time (Kellaris & Kent, 1992) and waiting time (Hui, Dube, & Chebat, 1997); and the influence of its characteristics as genres (classical; top music) and formats (tempo, mode, pitch) on consumers' emotions and behavior (Areni & Kim, 1993; Dube, Chebat, & Morin, 1995; Kellaris & Rice, 1993; Yalch & Spangenberg, 1990) also for services.

From the year 2000 to 2009, music increasingly had its effects explored in the context of services. Despite the fact of being found in some studies having it related to branding, music turned to be better understood as an official powerful tool for service transactions as it kept on being the main issue of many profound researches (see Areni, 2003; Chebat, Chebat, & Vaillant, 2001; Chebat & Vaillant, 2000; Mattila & Wirtz, 2001; Yalch & Spangenberg, 2000), including the one which brought the concept of "Musicscape" as being the usage of music in service settings (Oakes, 2000).

In other words, music was not only associated to emotions, feelings and moods of customers anymore, but either combined with other stores' atmospheric factors to have its impact verified; besides having its influence on store evaluation analyzed and even its impact on sales people's persuasiveness (Areni, 2003; Chebat, et al., 2001; Chebat & Vaillant, 2000; Mattila & Wirtz, 2001; Yalch & Spangenberg, 2000). In addition, from 2010 to current times, music has been more intensely investigated still as a marketing tool for services and also for branding purposes (Ballouli & Heere, 2014; Gustaffson, 2015; Morrison, Gan, Dubelaar, & Oppewal, 2011; Roberts, 2014).

Thus, based on the above mentioned studies (Areni, 2003; Areni & Kim, 1993; Ballouli, 2014; Bruner II, 1990; Chebat et al., 2001; Chebat & Vaillant, 2000; Dube et al., 1995; Hui et al., 1997; Gorn, 1982; Gustaffson, 2015; Kellaris & Cox, 1989; Kellaris & Kent, 1992; Kellaris & Rice, 1993; Mattila & Wirtz, 2001; Milliman, 1982; 1986; Morrison et al., 2011; Pitt & Abratt, 1988; Oakes, 2000; Roberts, 2014; Smith & Curnow, 1966; Stewart & Punj, 1998; Tom, 1990; Yalch & Spangenberg, 2000), it can be said that since music became a topic of marketing investigations, advertisements and service settings have been the most expressive marketing contexts in which music could strongly be associated to, given the few appearances of the marketing general studies and the branding ones; and that service environments have taken the lead of marketers' attention, as showed in Figure 1.



**Figure 1:** Main marketing issues related to music over the years

**Source:** Adapted from the authors presented in the text.

Based on that, it can be verified that it was not presented all marketing researches related to music in this text, given this discussion was extracted from only some of the most relevant authors involved into this research field. It is also important to mention that as the music-in-marketing issues were the target, some authors appeared more than once, since they investigated music in marketing under different applications or perspectives; and that the following subsection brings some possible trends for this field.

### ***2.1.1 New trends for music in marketing***

It is clear that new perspectives and concepts of music in marketing would appear as the research developments in this field progressed, as it has already been presented in the previously text of this literature review. Based on it, Ballouli and Heere (2014) as well as Gustaffson (2015) lead the discussion about new perspectives music is likely to represent in marketing researches by means of what they call “Sonic Branding” (music for marketing/branding purposes), besides giving orientation for future researches around the concept; and Roberts (2014) along with Oakes (2000) in turn continue the discussion, bringing the concept of Musicscape as being the usage of music in physical locations for marketing ideals, gathering the idea of branding and the responsibility of places’ factors on marketing all together.

As previously said, Ballouli and Heere (2014) analyzed the relation of music to service environments (sport businesses), having the brand associations as a consumer orientation. By exploring an amount of studies relating music to marketing under the perspective of branding, Ballouli and Heere (2014) state that all music-induced associations that consumers could have to a brand as well as the creation of music for marketing purposes were the base to conceptualize Sonic Branding. That is, Ballouli and Heere (2014) contextualized marketing music usage in service settings in a way they would already bring a new concept to this field.

By way of explanation, the authors explain Sonic Branding as being based on music for branding (as being either the usage of music for consumers' brand associations or an attempt to make brands be more tangible), and brand music (as the songs created for marketing communication). Once contextualizing the concept in sports, Ballouli and Heere (2014) recommended sport business to positively benefit from Sonic Branding to make their consumers' experiences more related to sport brands themselves, given businesses tendency to enhance associations of consumers to singers instead of enhancing the sport service experience and image when having music played in stores, commercials, outlets, festivals, and stadiums.

And as a second recommendation being that all studies investigating Sonic Branding in sport contexts were few and at their first stages, pointing out researches to go further into music as a marketing communication tool, and more empirical studies evaluating manners in which sport marketers could effectively count on music to better influence consumer behavior (Ballouli and Heere, 2014). Then, maintaining her study on this field, Gustaffson (2015) also went through a theoretical study in which she better discussed the origin, the concept definition and the future implications of Sonic Branding, consequently complementing the findings of Ballouli and Heere (2014).

Showing that this concept could be found in literature under different labels (such as Sound Branding, Audio Branding, Elevator Music), Gustaffson (2015) suggested Sonic Branding to be the usage of music and sound (even the silence) for marketing purposes. That is, differently from Ballouli and Heere (2014) who focused on the application of music for the sport context and had the concept be music in branding, Gustaffson (2015) suggested this concept to include all studies relating music and sound to marketing perspectives once all of them had the branding purpose at the end of their interests.

An example of this suggestion can be found through Oakes' (2000) study. However, rather to having this research only given as an example of Gustaffson's (2015) statement, Oakes (2000) appeared to be one more conceptualist in the music-in-marketing area, given he went for a depth literature review exploring music in places, bringing the topic to service environments, and presenting the concept of "Musicscape". Arguing that previous frameworks which investigated music in service places were not enough to understand the role music by itself would have on consumers, the scholar brought this concept as being an improvement of the previous servicescape framework that - according to him - would be beneficial to service organizations which intended to apply music in its settings (Oakes, 2000).

It is important to note that the musicscape framework presented by Oakes (2000) included the music variables (tempo, harmony, genre), the valence moderators (demographic and familiarity), internal responses (cognitive and emotional) and behavioral outcomes (approach behavior), recommending all variables that might interact to each other to be investigated separately in a way these studies could better complement and somehow support his framework, besides expecting the framework to serve as a stimulus to future researches including the analysis of music in service settings.

Herein, Roberts (2014) came up with a different application of Musicscape which went beyond service environments. Relating music to place marketing, he had United Kingdom as a Musicscape as a means of the territory economy to gain more consumers (travelers) around. According to him, music-heritage is comprehended to be a tourism driver of United Kingdom, being directly related to all associations travelers would do to this territory. That is, the fact of places being famous due to their music-heritage, and travelers enhancing this fame through viral marketing (what the author calls sympathetic magic) made United Kingdom a Musicscape that in turn contributed to the territory branding, supporting

Gustaffson's (2015) statement that music in marketing would generally exist for branding purposes.

Thus, Gustaffson (2015) summarized Sonic branding to be the area of future studies, recommending qualitative and quantitative studies to support the understanding of music and sound being a strategic tool for marketing activities, pointing out that better and more complete comprehension and definition of the concept would benefit scholars who have been studying the concept under many different approaches. Moreover, the author says more studies related to the area would also benefit businesses, which would be empirically motivated to have their consumers participating in the process of enhancing their brands through music and sound, besides suggesting researches focusing on the "branding" part of the concept in order to broaden all possibilities related to the usage of music for branding (Gustaffson, 2015).

Hence, according to these scholars (Ballouli & Heere, 2014; Gustaffson, 2015; Roberts, 2014; Oakes, 2000), it can be seen that music went through different paths other than only music in advertisings, once it was found as a research subject in researches about consumer outcomes, branding, and applications just as service settings. On the other hand, it becomes clear to comprehend that music is indeed a strategic marketing tool given marketing activities have the chance of counting on music to gain positive marketing results (as the objective as subjective ones) (Ballouli & Heere, 2014; Gustaffson, 2015; Roberts, 2014; Oakes, 2000).

Moreover, it can be said the concept Musiccape (Roberts, 2014; Oakes, 2000) is likely to appear in more marketing researches, once both researches brought to this discussion were either limited to being based on previous experimental studies therefore ignoring more studies which would appear next and might be relevant for the concept of Musiccape (Oakes, 2000; Roberts, 2014). Therefore, despite the fact Musiccape was considered as part of the Sonic Branding comprehension (Gustaffson, 2015), its definition proposed by Oakes (2000) seems to have a lot to be developed, and its role for organizations better comprehended.

### **3 METHODOLOGY**

#### **3.1 The systematic review of literature**

Systematic review of literature is found to be an important tool for reducing the biases of a literature review in a certain way it becomes a more based, consistent, and reliable presentation (Kitchenham, Brereton, Budgen, Turner, Bailey, & Linkman, 2009). It is relevant to count on systematic reviews to show the theoretical research does not reside on the researcher presumptions, but either on what systems (normally software and databases) and its programmed criteria or on criteria pre established by the investigator of the research topic (Kitchenham et al., 2009).

Furthermore, Sampaio and Mancini (2007) highlight the steps all systematic reviews should follow, as being: the definition of the scientific question; the establishment and selection of the databases that will be used to the searching process; the conduction and comparison of different searching tools; the definition of the criteria for the articles selection; the application of the selection criteria; the conduction of critical analyses on the review; the presentation of a synthesis and conclusion of the findings

Based on that, the platforms that were used in this literature research were Scopus (2017), Web of Science (2017) and Google Scholar (2017); and Mendeley Desktop, Start and Excel to manage all references resulted by the research tools. The criteria for the articles selection were based on the variables music and marketing being related to the usage of music in marketing (see details in the subsections below). The criteria for the analyses, in turn, were

the synonym keywords analysis based on the Zipf Law, the number of citations and H-Index by authors based on the Lotka Law, and the number of citations of the journals, based on the Bradford Law (Guedes & Borschiver, 2005). By that, for this systematic review: the “main authors” are found to be the first authors of the studies (considering the first authors as the most involved into the researches) with an H-Index higher than 20; the most “relevant authors” and “relevant studies” as being the ones with the higher authors’ H-Indexes and the higher studies’ number of citations.

It is important to mention that the authors’ H-Indexes were extracted from Google Scholar (2017), and from Scopus (2017) and Web of Science (2017) when authors were not registered into Google platform, besides the number of studies’ citations being extracted also from Google Scholar (2017). Nonetheless, it is relevant to remember that this systematic review is ongoing and that despite the fact some bibliometric criteria were used for the analyses (Guedes & Borschiver, 2005), it is not properly characterized as a bibliometric study since it does not go further into more quantitative analyses.

### ***3.1.1 The investigation through Scopus and Web of Science***

A research was conducted through Scopus (2017) and Web of Science (2017) with the variables “music” and “marketing”. As no study was expected to be forgotten or excluded due to the system criteria, at this first moment the criterion used for searching was having the research filtered by all subject areas but the ones that presented only one study (if the study was not related to the search process). It is important to mention that either Scopus (2017) or Web of Science (2017) by themselves seek for all references with the variables defined by the researcher. It means both search tools analyze the keywords of all studies, their titles and their abstracts in a way that if keywords are not identified in their databases, Scopus (2017) and Web of Science (2017) go to the studies titles, and abstracts.

By that, Scopus (2017) listed 1174 studies (books, journals, conferences, proceedings, etc.) and Web of Science (2017) listed 1374, resulting in 2548 studies, despite these results presented researches that were classified more than once for the different areas and journals (the same study sometimes appeared in more than one subject area). Because of that, all these references brought by the two platforms according to the first pre-established criterion (all subject areas rather than having them filtered by only the business field) were exported to the software Mendeley and to Start. For this case, Mendeley and Start were in charge managing the exported references and excluding all possible duplicities from the list. Therefore, the number of references became 979 (Scopus, 2017) and 1349 (Web of Science, 2017).

Then, these 2328 references were manually cleaned such that the studies that had no relation to the investigation topic could be removed, supported by Start and Excel. This exclusion was based in the criterion which determined studies that related music to issues other than the combination of “marketing” and “music” as well as those with no names to be removed from the list. It means that through an analysis on the studies’ titles and keywords, studies that had “marketing” and “music” in their abstracts but did not have the two variables clearly presented in their titles and keywords were eliminated from the list of references, getting the number to 293 (Scopus, 2017) and 290 (Web of Science, 2017) valid studies for “music” and “marketing”.

It is also relevant to mention that the criterion for this stage was based on the mentioning of “marketing” and “music” as by the study title as by its keywords. That is, by verifying the studies, it was possible to see that some studies had these two variables in their abstract but did not make any reference to them neither in their titles nor in their keywords, being then, removed. In some cases, the combination of variables appeared in the keywords but did not in the title (or vice-versa), so that the Journal was also analyzed (if a study

mentioned only one of the variables in its title (music, for instance), but had the two in its keywords, and was published by a marketing journal, the study would be considered a valid study for the list criteria.

Hence, given that for these situations in which the variables were not clearly mentioned but the study was matching the established criterion, so many “marketing” and “music” synonyms were identified and taken into consideration just as:

- “MARKETING”: products, music products, advertising, consumer behavior, music marketing, branding, music label, sonic branding, music software, music downloads, retailer strategies, market, product lifecycle, consumer spending, value, sales data, selling music, buying, personalization/customization, niche, consumer ethics, music making, audience, bundling strategy, online shopping, distribution, delivering, services, territorial marketing, consumption, music categories, consumer memory, nostalgia, segmentation, place marketing, audio branding, sponsorship, communication campaign, image making, destruction of music, consumer attraction, social media, expenditure of music visitors.
- “MUSIC”: media formats, music styles, songs, music label, sonic, music video, sensor marketing, music festival, singing, musicians, records, mp3, idols, music bands/singers, discs, music downloads, audio, tune.

Secondly, from the list with 583 studies (Scopus and Web of Science), all studies having marketing in music instead of music in marketing were removed. This second selection phase resulted in 137 studies, being 88 from Scopus (2017) and 49 from Web of Science (2017).

### ***3.1.2 The investigation through Google Scholar***

Once new terms related to the issue topic (marketing and music) could be identified, a second research was conducted through Google Scholar (2017). At this time, the terms “Music” and “Consumer Behavior” were the keywords considered for the investigation, and the main criterion was starting the selection of the results by the Qualis grade of the Journals brought by Google Scholar (2017). By that, an article from each one of the following Journals was selected:

- Journal of Marketing
- Journal of Consumer Research
- Journal of Retailing
- Journal of Services Marketing
- Journal of Consumer Marketing
- Journal of Marketing Research
- Journal of Consumer Psychology
- Journal of Advertising Research
- Journal of Business Research

Having these 9 studies, an accurate analysis based on the “marketing” and “music” synonyms was done on the studies’ references such that new articles could be identified and catalogued in the list of references. It is important to highlight that for this snowballing



process which resulted in 104 articles having music in marketing, the criterion was having a perfect combination of the topic variables or their synonyms in the articles' titles and having the Journal area support, in case these articles were not clear with their titles.

#### 4 ANALYSES AND RESULTS

Given the 137 articles presenting the usage of music in marketing, the analysis was based on having all studies grouped according to the criteria for the selection and presentation of the studies. Herein, the studies were firstly divided into decades, such that they could be organized according to the H-Index of the authors (higher than 20); secondly the studies were filtered by the amount of appearances of the authors (more than 5 times), resulting in the two most frequent authors over the years; by that, the studies were organized respecting the criterion of the number of citations (higher than 500 for the years before 2000, and higher than 200 for the years after 2000); and finally, the main authors were categorized according to the issues of their researches.

The Table 2, therefore, has the article found in 1966 as the first study presenting music as a marketing tool, and the only one for almost two decades. Moreover, it can be noted that the other scholars appeared afterwards, from the year 1980 on. It is important to mention that Table 2 presents only the first authors of the studies once these authors were the ones analyzed in terms of their H-Indexes, having C. Whan Park as the most relevant for the eighties, Brian Wansink for the nineties, Morris Holbrook for the next decade (2001-2010) and Brian Primack, from the year 2011 to current days.

**Table 2:** Main authors and studies distributed in decades

Decades	First Author	H-Index	Title	Year	Journal
1961 - 1980	Patricia Smith	21	Arousal hypothesis and the effects of music on purchasing behavior	1966	Journal of Applied Psychology
1981 - 1990	C. Whan Park	45	Consumer response to television commercials: the impact of involvement and background music on brand attitude formation	1986	Journal of Marketing Research
	Gerald Gorn	33	The effects of music in Advertising on choice behavior: a classical conditioning approach	1982	Journal of Marketing
	James Kellaris	29	The effects of background music in advertisement: a reassessment	1989	Journal of Consumer Research
	Gordon Brunner II	23	Music, Mood and Marketing	1990	Journal of Marketing
1991 - 2000	Brian Wansink	70	Listen to the Music: Its Impact on Affect, Perceived Time Passage, and Applause	1992	Advances in Consumer Research
	Laurette Dube	50	The Effects of Background Music on Consumers' Desire to Affiliate in Buyer Seller Interactions	1995	Psychology and Marketing
	David Stewart	49	Effects of using a nonverbal (musical) cue on recall and playback of television advertisement: implications for advertising tracking	1998	Journal of Business Research
	Adrian North	47	The effects of music on responses to a dining area	1996	Journal of Environmental Psychology

	Adrian North	47	Responses to Music in a Dining Area	1996	Journal of Applied Social Psychology
	Adrian North	47	In store music affects product choice	1997	Nature
	Adrian North	47	The Effect of Music on Atmosphere and Purchase Intentions in a Cafeteria	1998	Journal of Applied Social Psychology
	Adrian North	47	The Influence of In-Store Music on Wine Selections	1999	Journal of Applied Psychology
	Adrian North	47	The Effects of Music on Atmosphere in a Bank and a Bar	2000	Journal of Applied Social Psychology
	Jean Chebat	46	Interactive effects of musical and visual cues on time perception: an application to waiting lines in banks	1993	Perceptual and Motor Skills
	Jean Chebat	46	Does background music in a store enhance salespersons' persuasiveness?	2000	Perceptual and Motor Skills
	Hans Baumgartner	42	Remembrance of Things Past: Music, Autobiographical Memory, and Emotion	1992	Advances in Consumer Research
	James Kellaris	29	Exploring tempo and modality effects on consumers' response to music	1991	Advances in Consumer Research
	James Kellaris	29	Consumer esthetics outside the lab: preliminary report on a musical field study	1992	Advances in Consumer Research
	James Kellaris	29	The experience of time as a function of musical loudness and gender of listener	1992	Advances in Consumer Research
	James Kellaris	29	The influence of music on consumers' temporal perceptions: does time fly when you are having fun?	1992	Journal of Consumer Psychology
	James Kellaris	29	An exploratory investigation of responses elicited by music varying in tempo, tonality and texture	1993	Journal of Consumer Psychology
	James Kellaris	29	The Influence of tempo, loudness and gender of listener on responses to music	1993	Psychology and Marketing
	James Kellaris	29	The effect of background music on ad processing: a contingency explanation	1993	Journal of Marketing
	James Kellaris	29	Shaping Time Perceptions with Background Music: The Effect of Congruity and Arousal on Estimates of Ad Durations	1996	Psychology and Marketing
	James Kellaris	29	Decibels, Disposition, and Duration: the Impact of Musical Loudness and Internal States on Time Perceptions	1996	Advances in Consumer Research
	Charles Areni	22	The Influence of Background Music on Shopping Behavior: Classical Versus Top-Forty Music in a Wine Store	1993	Advances in Consumer Research
	Clare Caldwell	22	Play That One Again: the Effect of Music Tempo on Consumer Behaviour in a Restaurant	1999	European Advances in Consumer Research
2001 - 2010	Morris Holbrook	78	Ambi-diegetic music in films as a product design and -placement strategy: The sweet smell of success	2004	Marketing Theory
	Anna Mattila	58	Congruency of scent and music as a driver of in-store evaluations and behavior	2001	Journal of Retailing

	Laurette Dube	50	Background music pleasure and store evaluation intensity effects and psychological mechanisms	2001	Journal of Business Research
	Adrian North	47	The effect of musical style on restaurant customer's spending	2003	Environment and Behavior
	Adrian North	47	The effects of musical and voice "fit" on responses to advertisements	2004	Journal of Applied Psychology
	Adrian North	47	Music and consumer behaviour	2008	The Oxford Handbook of Music Psychology
	Jean Chebat	46	Environmental background music and in-store selling	2001	Journal of Business Research
	Michael Beverland	43	In-store music and consumer-brand relationships: Relational transformation following experiences of (mis)fit	2006	Journal of Business Research
	Charles Areni	22	Exploring managers implicit theories of atmospheric music: comparing academic analysis to industry insight	2003	Journal of Services Marketing
	Chris Gibson	42	Tamworth, Australia's 'country music capital': Place marketing, rurality, and resident reactions	2004	Journal of Rural Studies
	Jillian Sweeney	40	The role of cognitions and emotions in the music-approach-avoidance behavior relationship	2002	Journal of Services Marketing
	Nicholas Wilson	33	Laments and serenades: Relationship marketing and legitimation strategies for the cultural entrepreneur	2004	Qualitative Market Research: An International Journal
	Eric Spangenberg	32	It's beginning to smell (and sound) a lot like Christmas: the interactive effects of ambient scent and music in a retail setting	2005	Journal of Business Research
	Patrick Rau	29	Effects of watermark and music on mobile message advertisements	2006	International Journal of Human Computer Studies
	Charles Areni	22	Examining managers' theories of how atmospheric music affects perception, behaviour and financial performance	2003	Journal of Retailing and Consumer Services
	Clare Caldwell	22	The Influence of Music Tempo and Musical Preference on Restaurant Patrons' Behavior	2002	Psychology and Marketing
	Charles Areni	22	Examining managers' theories of how atmospheric music affects perception, behaviour and financial performance	2003	Journal of Retailing and Consumer Services
	Nader Tavassoli	21	The differential interaction of auditory and visual advertising elements with Chinese and English	2003	Journal of Marketing Research
	Preeti Patel	21	Bringing 'light, life and happiness': British American tobacco and music sponsorship in sub-Saharan Africa	2009	Third World Quarterly
	Irena Vida	20	The Effects of Background Music on Consumer Responses in a High-end Supermarket	2007	International Review of Retail, Distribution and Consumer Research
2011 - 2017	Brian Primack	34	Alcohol brand appearances in US popular music	2012	Addiction
	Brian Primack	34	Receptivity to and recall of alcohol brand appearances in U.S. popular music and alcohol-related behaviors	2014	Alcoholism: Clinical and Experimental Research

Giana Eckhardt,	21	The erasure of antagonisms between popular music and advertising	2014	Marketing Theory
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**Source:** Developed by the authors of this analysis.

In terms of the amount of times the scholars appeared in all years analyzed, it can also be noted that James Kellaris and Adrian North were the researchers who really had music as their investigated variable in marketing contexts since they own more than five different studies relating music to marketing. As showed in Table 3, James Kellaris was the main author (first author) of 10 different studies where while Adrian North appeared in 09 different studies verifying music as a marketing tool. It can also be seen that the most cited article was mainly conducted by Adrian North (1999), published by the Journal of Applied Psychology.

**Table 3:** Main authors according to the number of studies over the years

First Author	Title	Year	Journal	Citations
James Kellaris	The influence of music on consumers' temporal perceptions: does time fly when you are having fun?	1992	Journal of Consumer Psychology	325
	The effect of background music on ad processing: a contingency explanation	1993	Journal of Marketing	272
	The effects of background music in advertisement: a reassessment	1989	Journal of Consumer Research	256
	An exploratory investigation of responses elicited by music varying in tempo, tonality and texture	1993	Journal of Consumer Psychology	217
	The Influence of tempo, loudness and gender of listener on responses to music	1993	Psychology and Marketing	162
	Exploring tempo and modality effects on consumers' response to music	1991	Advances in Consumer Research	127
	The experience of time as a function of musical loudness and gender of listener	1992	Advances in Consumer Research	122
	Shaping Time Perceptions with Background Music: The Effect of Congruity and Arousal on Estimates of Ad Durations	1996	Psychology and Marketing	101
	Consumer esthetics outside the lab: preliminary report on a musical field study	1992	Advances in Consumer Research	46
	Decibels, Disposition, and Duration: the Impact of Musical Loudness and Internal States on Time Perceptions	1996	Advances in Consumer Research	45
Adrian North	The Influence of In-Store Music on Wine Selections	1999	Journal of Applied Psychology	427
	The Effect of Music on Atmosphere and Purchase Intentions in a Cafeteria	1998	Journal of Applied Social Psychology	207
	The effects of music on responses to a dining area	1996	Journal of Environmental Psychology	194
	In store music affects product choice	1997	Nature	184
	The effect of musical style on restaurant customer's spending	2003	Environment and Behavior	156
	The effects of musical and voice "fit" on responses to advertisements	2004	Journal of Applied Psychology	97

	Responses to Music in a Dining Area	1996	Journal of Applied Social Psychology	51
	The Effects of Music on Atmosphere in a Bank and a Bar	2000	Journal of Applied Social Psychology	51
	Music and consumer behaviour	2008	The Oxford Handbook of Music Psychology	0

**Source:** Developed by the authors of this analysis.

Also organizing the studies according to their number of citations, it can be verified that the studies of Milliman (1982; 1982), Gorn (1982), Bruner II (1990), and Park and Young (1986) were the top-five cited articles, for example. This finding can be explained by the fact all these studies are somehow old and were published by top journals, considering all of them are from the years 1982, 1986 and 1990 and can be found in the Journal of Marketing, Journal of Consumer Research and Journal of Marketing Research. Besides that, the Table 4 also shows that some specialized journals just as the Journal of Retailing, Journal of Information Technology, and Psychology and Marketing seem to be relevant in terms of number of citations and deserve attention while music in marketing is being investigated.

**Table 3:** Main studies according to the number of citations

Citations	Title	Authors	Year	Journal
1192	Using background music to affect the behavior of supermarket shoppers	Milliman, R.	1982	Journal of Marketing
1060	The effects of music in Advertising on choice behavior: a classical conditioning approach	Gorn, G.	1982	Journal of Marketing
1053	The influence of background music on the behavior of restaurant patrons	Milliman, R.	1986	Journal of Consumer Research
936	Music, Mood and Marketing	Bruner II, G.	1990	Journal of Marketing
918	Consumer response to television commercials: the impact of involvement and background music on brand attitude formation	Park, C. & Young, S.	1986	Journal of Marketing Research
546	Effects of Store Music on Shopping Behavior	Yalch, R. & Spangenberg, E.	1990	Journal of Consumer Marketing
615	The Influence of Background Music on Shopping Behavior: Classical Versus Top-Forty Music in a Wine Store	Areni, C. & Kim, D.	1993	Advances in Consumer Research
501	The Effects of Music in a Retail Setting on Real and Perceived Shopping Times	Yalch, R. & Spangenberg, E.	2000	Journal of Business Research
500	The impact of music on consumers's reaction to waiting for services	Hui, M., Dube, L., & Chebat, J.	1997	Journal of Retailing
254	The Influence of Music Tempo and Musical Preference on Restaurant Patrons' Behavior	Caldwell, C. & Hibbert, S.	2002	Psychology and Marketing
245	Effects of media formats on emotions and impulse buying intent	Adelaar, T., Chang, S., & Lancendorfer, K.	2003	Journal of Information Technology
236	The diagnostic role of signals in the context of perceived risks in online shopping: Do signals matter more on the web?	Biswas, D. & Biswas, A.	2004	Journal of Interactive Marketing
216	Background music pleasure and store evaluation Intensity effects and psychological mechanisms	Dube, L. & Morin, S.	2001	Journal of Business Research

200	The role of pleasant music in servicescapes: A test of the dual model of environmental perception	Morin, S., Dube, L., & Chebat, J.	2007	Journal of Retailing
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**Source:** Developed by the authors of this analysis.

When presenting the main studies according to the H-Indexes of the authors, and the number of citations that each study presents, it can be seen that the Journal of Marketing, Journal of Marketing Research, Advances in Consumer Research, Psychology and Marketing and Journal of Business Research appear to be the most relevant journals given the studies of Gorn (1982), Bruner II (1990), Park and Young (1986), Areni and Kim (1993), Caldwell and Hibbert (2002), and Dube and Morin (2001) – holding the higher authors' H-Indexes and studies' number of citations – were published by them, as follows in Table 4. In other words, these previously mentioned scholars and journals carry the most relevant studies, considering the pre-established criteria for this analysis presentation:

**Table 4:** Most relevant studies

Citations	Title	Authors	Year	Journal
1060	The effects of music in Advertising on choice behavior: a classical conditioning approach	Gorn, G.	1982	Journal of Marketing
936	Music, Mood and Marketing	Bruner II, G.	1990	Journal of Marketing
918	Consumer response to television commercials: the impact of involvement and background music on brand attitude formation	Park, C. & Young, S.	1986	Journal of Marketing Research
615	The Influence of Background Music on Shopping Behavior: Classical Versus Top-Forty Music in a Wine Store	Areni, C. & Kim, D.	1993	Advances in Consumer Research
254	The Influence of Music Tempo and Musical Preference on Restaurant Patrons' Behavior	Caldwell, C. & Hibbert, S.	2002	Psychology and Marketing
216	Background music pleasure and store evaluation Intensity effects and psychological mechanisms	Dube, L. & Morin, S.	2001	Journal of Business Research

**Source:** Developed by the authors of this analysis.

Hence, while analyzing the issues of the main studies of music in marketing, they can be grouped into five different topics: Services (the usage of music in service environments), Advertising (the application of music in advertisings), Consumer Outcomes (the impact music has on either consumer behavior or more general consumer outcomes, such as consumers' arousal), Branding (the relation music has to branding purposes), and Marketing Management (general marketing variables, just as communication). By that, it becomes possible to see the main authors of each marketing research's issue, as follows in Table 5:

**Table 5:** Main authors classified according to the researches' issues

Issues	Scholars
Services	Brian Wansink, Laurete Dube, Adrian North, Jean Chebat, Michael Beverland, Eric Spangenberg, James Kellaris, Charles Areni, Clare Caldwell, Patricia Smith
Advertising	Adrian North, C. Whan Park, Gerald Gorn, James Kellaris, Patrick Rau, Nader Tavassoli, Giana Eckhardt
Consumer Outcomes	Brian Wansink, Adrian North, Hans Baumgartner, Jillian Sweeney, James Kellaris, Gordon Bruner II, Charles Areni, Patricia Smith

Branding	Chris Gibson, Brian Primack
Marketing Management	Preeti Patel, Nicholas Wilson

**Source:** Developed by the authors of this analysis.

Thus, by these analyses, it can be verified that the first relevant study investigating music as a marketing tool was published in 1966; that the main scholars who appear as the authors of more than five studies investigating music in marketing are found to be James Kellaris and Adrian North; and that even though these scholars are more representative in terms of number of published studies, their publications are not the most cited ones. That is, by this current verification, it is noted that Milliman (1982; 1982), Gorn (1982), Bruner II (1990), and Park and Young (1986) were the five most cited studies although it is not all of these authors who can be considered the most relevant music-in-marketing authors.

That is to say, according to the analyses, Gorn (1982), Bruner II (1990), Park and Young (1986), Areni and Kim (1993), Caldwell and Hibbert (2002), and Dube and Morin (2001) represent the most relevant studies and authors in terms of authors' H-Indexes and studies' number of citations; and Adrian North and James Kellaris can be mentioned as the most relevant authors in terms of number of appearances in music-in-marketing studies (Services, Advertisings, and Consumer Outcomes). Moreover, it can be said that relations of music to branding are beginning to be conducted and are expected to be future concerns of music in marketing, and that the area of Services seems to be the most relevant area for the music-in-marketing field given it carries more studies having music as an investigated variable.

## 5 CONCLUSION

Based on the analyses and results presented by this article, it can be concluded that the music-in-marketing studies started to gain relevance only in 1966, and that there are new concepts around the theme being discussed and developed in order to contribute with new knowledge to this field. In other words, it can be said that also this current systematic review allows for all previous studies to be organized, classified and generate new thoughts, discussions, and contributions to the music-in-marketing area of researches. However, it is important to remember that this systematic review has its limitations that need to be worked on besides demanding complementary studies.

Firstly, it can be seen that this article is limited to the usage of Scopus (2017), Web of Science (2017) and Google Scholar (2017) as searching tools as well as to the pre-established criteria for the selection and presentation of the music-in-marketing articles. That is, besides the criteria for the selection of the 137 articles analyzed in this systematic review, all authors and studies that do not have a relevant H-Index (higher than 20) and a considerable number of citations (higher than 500 for articles published before the year 2000; higher than 200 for the ones published after the year 2000) are not brought as valid results.

Secondly, the literature review do not present all relevant authors raised by the systematic review conducted in this research, limiting the discussion to just some of the relevant studies and only a few scholars that are out of the systematic review criteria, which means that some other possible interesting studies are not included in the literature discussion.

By that, it becomes known that either deeper systematic reviews or bibliometric studies based on the usage of other databases and more open criteria are expected in a way more profound information can complement the findings presented by this selection and presentation of the most relevant music-in-marketing studies, the same way it is suggested

researches embracing the trends in the field of music in marketing, in order to have issues just as musicscape and sonic branding more academically explored.

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