

Annotated Bibliography

Avery, Lanice R., et al. "Tuning Gender: Representations of Femininity and Masculinity in Popular Music by Black Artists." *Journal of Black Psychology*, vol. 43, no. 2, 2017, pp. 159–91, <https://doi.org/10.1177/0095798415627917>.

This source argues that the gender messages in contemporary Black music tend to push the stereotypes of hypermasculinity and hyperfemininity, especially in the genres of rap and hip-hop. For evidence, this resource uses several outside sources providing data and psychological reasoning behind the impact of music and media on Black youth, and it also cites several studies that analyzed lyric content of Black music. This resource is important because it illustrates the correlation between prevailing social norms and how those norms are incorporated into and even amplified through music. This source can help us explore the question, "In what ways has globalization affected the influence of music across different regions and countries since the 1960s until now?" because it provides evidence that as Black artists, both male and female, increased in prominence over time, they both drew from and perpetuated distinct gender stereotypes in their music. The globalization of gender beliefs and the spread of these beliefs in popular culture is certainly something we can track and analyze over time to help construct a better narrative of how trends in the wider world affect music.

Ben Mna, Ilias. "Between the Bogside and Boy Bands: Pop Music and Place-Based Identities in *Derry Girls*." *Journal of European Popular Culture*, vol. 14, no. 2, 2023, pp. 109–24, https://doi.org/10.1386/jepc_00058_1.

This analysis of the British teen sitcom *Derry Girls* discusses how the show's setting: 1990s Derry, Northern Ireland interweaves with its soundtrack to portray themes of identity and nostalgia. The narrative occurs against the backdrop of the Northern Irish 'Troubles', as well as broader cultural shifts due to neoliberal globalization and European integration. The show represents adolescent identity and how they were during the time, universalized it and naked it by cosmopolitan, White cultural norms. This study provides a thoughtful analysis of how *Derry Girls* uses popular music as a cultural device to situate adolescent identity. This work is valuable for the group to have more conception of the media, cultural memory, and popular music.

Bonneville-Roussy, Arielle, et al. "Music Through the Ages: Trends in Musical Engagement and Preferences From Adolescence Through Middle Adulthood." *Journal of Personality and Social Psychology*, vol. 105, no. 4, 2013, pp. 703–17, <https://doi.org/10.1037/a0033770>.

This study argues that musical engagement and preferences change with age, influenced by developmental shifts in psychosocial factors, personality, and auditory perception. The researchers analyzed data from two large cross-sectional studies with over 250,000 participants, investigating age trends in musical engagement and preferences. This is important because it highlights how age and personality shape music preferences, emphasizing how experiences over time can affect what music people prefer to listen to. This is helpful for our topic because we can understand how cultural shifts over time may also align with shifts in music tastes among different age groups. This supports exploring how generational and cultural contexts affect music trends, especially for less-known artists whose music may appeal to different age-based audiences.

Carbone, Luca, et al. "Status Markers in Popular Music Across Six Countries: A Content Analysis of Gender, Race/Ethnicity, Genre, and Capital in Music Lyrics." *Sex Roles*, vol. 90, no. 7, 2024, pp. 891–909, <https://doi.org/10.1007/s11199-024-01483-0>.

The resource argues that there are tangible ways in which songs convey economic, social, and cultural status, particularly those from Black and Brown male artists, and this reflects the gender and race patterns of the time. This article extracted evidence from 3 sources—Spotify, Genius, and Wikipedia—which showed a variety of song and lyric data from the US, UK, Netherlands, Australia, Canada, and New Zealand. This source is important because it provides well-structured content analysis of songs and makes connections to wider trends in socioeconomic status, gender, genre of music, and ethnicity of the musicmakers. In terms of our overall thesis, this source provides a way for us to connect several overarching themes of the late 20th and early 21st centuries by analyzing the music produced during that time. We can support our argument that the way in which broader society viewed race and gender is reflected in the messages that musicians were spreading through their work.

Coulter, Andi. "Marketing Agile Artists: How Music Labels Can Leverage TikTok's Virality." *MEIEA*, vol. 22, no. 1, 2022, pp. 135–61, <https://doi.org/10.25101/22.5>.

This paper argues how TikTok is shifting music marketing from collaboration between artists and fans to a more social media, influencer approach. The researchers reference data from TikTok's marketing strategies and draw from case studies to describe the platform's success in helping lesser known artists go viral while highlighting how bigger names such as Harry Styles and Lizzo successfully used TikTok in their marketing strategies. This is important because the researchers emphasize TikTok's unique role in helping artists rise and the evolution of music marketing, showing the platform's significant impact on industry practices. This is relevant to our topic because we can connect how smaller artists might utilize these dynamics to reach audiences and influence

musical trends, particularly through cultural/generational shifts related to social media and user-generated content.

Donze, Patricia Lynne. *Pop Stars and Gender: The Relation of Representation, Promotion, and Listener Preferences to Artist Success*. University of California, Los Angeles, 2011, <https://www.proquest.com/docview/900577464?pq-origsite=primo>.

The resource argues that women musical artists are noticeably underrepresented on the charts in comparison to men because of several factors, including the differing opportunities afforded to them in their childhoods as well as how the commercial music industry treats them. For evidence, this dissertation provides quantitative data showing the disparity between men and women in the popular music industry, based on a sampling of pop artists' styles and promoters. This source is important because it highlights how industry promoters contribute to the increased popularity of female artists in pop music over time, but this trend was also reinforced by consumer preferences. This resource helps us address our question regarding the change in musical preferences from generation to generation, and it also provides solid evidence showing the rise of female pop artists as part of a larger social trend where women began expressing themselves more freely.

Jovanovska, Lidija, et al. "Demographic Analysis of Music Preferences in Streaming Service Networks." *Complex Networks XI*, Springer International Publishing, pp. 233–42, https://doi.org/10.1007/978-3-030-40943-2_20.

This paper argues that specific demographic characteristics such as language and geographic location influence music streaming trends on Spotify. Global leaders and followers are present in music trends, but global music influence is not strongly directional because leaders are not necessarily trendsetters. The researchers used community analysis of music streaming data across countries to demonstrate demographic impacts on music trends and to identify prominent trendsetters and followers. This research is important because it offers insight into how culture can shape music trends. This paper's results about music trends and demographic influence could help frame how cultural elements affect the global prevalence of different music genres over time, especially by highlighting leader-follower dynamics that may reveal patterns of underrepresented artists in popular music.

Lopez, Lori Kido, editor. *Race and Media: Critical Approaches*. New York University Press, 2020.

This paper argues how race plays a huge centralized role when it comes to shaping the perception in media through representation, how the audience views engagement, and the production of things. For the resources, the paper uses a collection of essays which includes case studies and critical theories. These resources are important as it allows us to have insights and proof as to how race plays a huge role in terms of influencing trends in the entertainment industry which also includes the music industry. This resource is especially important for our thesis, as it helps one contextualize how the differences in race and culture from the last hundred plus years, have impacted music trends such as the mainstream of certain artists alongside how for example hip hop came to life. Additionally, the article also focuses on the presence of artists from those who are in marginalized communities and how those play a key factor in how music is to be developed.

Milburn, Kevin. "Rethinking Music Geography through the Mainstream: A Geographical Analysis of Frank Sinatra, Music and Travel." *Social & Cultural Geography*, vol. 20, no. 5, 2019, pp. 730–54, <https://doi.org/10.1080/14649365.2017.1375550>.

This paper argues that Frank Sinatra's music and who he was was deeply connected with the idea of geography and traveling which in return had influenced how a music's place of origin has been represented in the mainstream. For the resources, this paper uses geographical analysis which includes one's travel routes, etc which was connected to Frank Sinatra's career. This resource is especially important because it highlights the connection between music and geography by showing how when artists are in different locations, they are going to naturally pick up different landscapes, and are influenced by many things beyond the sounds which they are going to be using in their music. This resource is especially important for our thesis because it allows a creative way to explore how the movement of music trends are not only solely shaped by social factors but additionally due to one's shift in geographic regions. As our paper is studying how music has changed over the last 100 years with data trends it is important to take into account all things for the reason for the change.

Monteith, Sharon. *American Culture in the 1960s*. 1st ed., Edinburgh University Press, 2008, <https://doi.org/10.1515/9780748629039>.

This book argues how the 1960's was a pivotal and transformative decade in terms of shaping American social movements, which also includes the topic of music. For the resources, this book uses historical analysis, artifacts, and media from the 1960's in order to explore how Americans had lived their life in this time frame. This resource is especially important as it provides some sort of historical foundation and relevance in order to understand how Americans had lived their life and can help us connect it with

their music. This resource is especially important for our thesis as it provides some sort of insight of music movements and having it compared to how Americans had lived their lives at that time to help us paint some sort of full picture. It can help us connect how the past social and political movements in American history helped shape lyrics, how the resurgence of protests had influenced music.

Morris B. Holbrook, Robert M. Schindler, Some Exploratory Findings on the Development of Musical Tastes, *Journal of Consumer Research*, Volume 16, Issue 1, June 1989, Pages 119–124, <https://doi.org/10.1086/209200>.

This source argues that music preferences are influenced by the music people listen to during late adolescence and early adulthood, known as the critical period. This study utilized survey data to connect participants' current preferences to popular music released during their formative years. The findings revealed that people preferred the music they were familiar with and had frequent exposure to. This source is crucial for understanding generational differences in music preferences. It explains why each generation typically favors music popular during their youth, influenced by the cultural context of that time. This article supports the thesis, "Why do musical preferences differ between generations, and what might account for such differences in musical tastes?" by clarifying why musical preferences differ between generations. It emphasizes that preferences are shaped by exposure to specific music during certain life stages, which changes over time. This shows how personal experiences and cultural shifts influence music tastes, helping us understand how preferences evolve while still being rooted in early life experiences.

OpenAI. ChatGPT, version GPT-4, 2024. Accessed 8 Dec. 2024

Stafford, Paul Edgerton. "The Grunge Effect: Music, Fashion, and the Media During the Rise of Grunge Culture In the Early 1990s." *M/C*, vol. 21, no. 5, 2018, <https://doi.org/10.5204/mcj.1471>.

This article argues that the rise of grunge music and culture in the early 1990s is deeply intertwined with cultural context at the time, shaping the values, music, and fashion industries of that generation. The article uses different media representations from the 1990s such as music videos, magazine articles, fashion campaigns and interviews as evidence. This resource is important because it shows how music, culture, and values interact, explaining how generational music preferences are shaped by cultural movements. It offers insight into how music reflects and responds to the social environment, helping to understand differences in musical tastes across generations. In terms of our thesis, this source provides a way to understand how generational music preferences can be influenced by the cultural contexts of a generation such as the

prevalence of grunge in the 1990s. This helps explain why certain genres may resonate with specific age groups and how these cultural influences can create lasting impact.

Tom F.M. ter Bogt, Marc J.M.H. Delsing, Maarten van Zalk, Peter G. Christenson, Wim H.J. Meeus, Intergenerational Continuity of Taste: Parental and Adolescent Music Preferences, *Social Forces*, Volume 90, Issue 1, September 2011, Pages 297–319, <https://doi.org/10.1093/sf/90.1.297>

This source argues that music preferences often show continuity across generations, shaped by both family relationships and social background. It suggests that family identity and social status influence music choices, which explains why certain tastes can be passed down through generations while others may not. The source uses a multi actor design and gathered music preferences from 325 adolescents and their parents, linking these preferences to their educational levels. The source examined how the influence of parental preferences in genres such as Pop, Rock and Highbrow music impact adolescent taste. The findings are also supported by different sociological theories to reveal different family dynamic findings. This resource is crucial for understanding how music preferences may differ or align across generations. This resource is essential for understanding how music preferences may differ or align across generations, as it provides empirical evidence that musical tastes are shaped not only by individual preference but also by cultural and social inheritance. This article helps clarify the reasons behind differences in musical tastes, supporting the thesis by showing how family influence contributes to the intergenerational continuation of musical preferences.

Schedl, Markus. “Genre Differences of Song Lyrics and Artist Wikis: An Analysis of Popularity, Length, Repetitiveness, and Readability.” *The World Wide Web Conference*, ACM, 2019, pp. 3201–07, <https://doi.org/10.1145/3308558.3313604>.

This study argues about genre-based variations in song lyrics and music artist descriptions on Wikipedia and analyzes data from several online resources, including LyricWiki Last.Fm, and Wikipedia. The analysis focuses on four main characteristics: popularity, length, and repetitiveness. Popularity is measured through song play count (LC), while length, repetitiveness, and readability are assessed using word count, text compression ratios, and the Simple Measure of Gobbledygook(SMOG) metric, respectively. This large-scale study provides a detailed description, which will contribute valuable insights into the complexities of musical popularity and lyrical content for our project.

Sergeant, Desmond C., and Evangelos Himonides. “Performing Sex: The Representation of Male and Female Musicians in Three Genres of Music Performance.” *Psychology of Music*, vol. 51, no. 1, 2023, pp. 188–225, <https://doi.org/10.1177/03057356221115458>.

The article argues that disparities in gender presence in various different areas of music performance (orchestra, pop, etc) are not necessarily the cause of sexism, but often sprout from the complex contexts of each situation. The article draws on roster data from various music groups like symphonies and pop bands as well as previously written articles to analyze various genres and areas of music. The resource provides some pre-existing research for us to go off of and have some idea of what to expect with regard to female and male representation in music. We have not quite analyzed this for the data set, but the article will provide good context for our observations regarding the presence of females and males in our dataset. If the ratio is very even, that might be an indication that the extreme end of popular artists behaves differently from the general industry, and, if the ratio aligns more closely to the articles, we can say that what the article observes can also be seen with our data.

Susino, Marco, and Emery Schubert. "Cultural Stereotyping of Emotional Responses to Music Genre." *Psychology of Music*, vol. 47, no. 3, 2019, pp. 342–57, <https://doi.org/10.1177/0305735618755886>.

This article argues about the impact of cultural stereotypes on emotional responses to music genre through a two-part study. Participants listened to music samples from eight different genres: Fado, Koto, Heavy Metal, Hip Hop, Samba, Bolero, and Western Classical, and recorded their emotional responses and spontaneous cultural associations. The result highlighted a correlation between specific emotional reactions to music genres and stereotypical cultural emotions. This study introduces the Stereotype Theory of Emotion in Music (STEM), proposing that listeners, mainly those unfamiliar with a genre, rely on stereotypes as emotional filters, simplifying their interpretation of the music's emotional tone. This research would provide important insights into how cultural stereotypes intersect with psychological elements in shaping emotional perceptions of music, particularly for unfamiliar genres.

Werner, Ann, et al. "Broadening Research in Gender and Music Practice." *Popular Music*, vol. 39, no. 3–4, 2020, pp. 636–51, <https://doi.org/10.1017/S0261143020000495>.

The article claims to identify 3 key problems with music research regarding the role of women in music: assumption of a gender binary, failure to address power dynamics, and sidestepping of material processes. The article draws on numerous other articles to critique them or critique others and build upon previous writings. The resource helps aggregate writings that have previously been done on gender in music as well as showing some critiques that could help deepen our understanding of the topic. I think the article would help us have a better understanding of why certain discrepancies in gender

presence exist in the data and would help us draw a more qualitative conclusion than we could from just looking at the data.

Wolfe, Paula. *Women in the Studio : Creativity, Control and Gender in Popular Music Production* / Paula Wolfe. Routledge, an imprint of the Taylor & Francis Group, 2020, <https://www.taylorfrancis.com/books/mono/10.4324/9781315546711/women-studio-paula-wolfe>.

The book argues that a patriarchal framework is still the backbone of the music industry, but that women have still made their influence known despite that. For resources, the book draws upon the writer's personal experience as well as work by previous feminist scholars who have studied women in music. This source could help to provide further context for potential discrepancies in gender presence in the data, and it helps to further explain gender-related flaws in the music industry. For our overall narrative, this article illustrates a potentially more sinister and directed reason for gender disparities in music.