

EXPLORING POPULARITY AND EXPLICITY OF 2010s MUSIC THROUGH MUSICALITY.

Eric Rios, Emma Wang, Pragya Raghuvanshi, Lorna Aine

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Abstract

The rise of music streaming, algorithms and the ubiquity of ear buds and headphones in the 2010s decade forever changed the way in which we consume music. Beyond the feelings it invokes in us, music is a combination of different qualities that often cannot be easily discerned by the untrained human ear. With the advent of technology and innovations in the music industry, producers and artists changed the way different aspects of music are recorded, successfully adapting to the new streaming market. In turn, major players in the streaming market like Spotify use these musical aspects, translated through a lens of streaming metrics to gauge popularity, as well as other indicators of a song's performance (Spotify, 2022).

For this study, we subset a Spotify dataset, with an assortment of descriptors focusing on the 2010s decade to investigate which qualities have been key to making songs popular and if they can be used to classify explicit and non explicit music, a phenomenon that has been rising during the past decade (Tayag, 2017). We found that one of the key predictors of a song's popularity is its instrumentality, a metric that is high when a song has more instruments and low when a song has more vocals. For every 0.001 unit increase in a song's instrumentality, a song's average popularity decreased by 0.03. However, this model's predictors could only account for approximately 31% change in a song's popularity. With predicting a song's explicitness we found that for every 1% in a song's speechiness, the likelihood of a song being explicit increases by 9% conforming with preconceived notions of explicitness being expressed in words.

Introduction

With over 433 million, monthly active users as of July 2022 (and increasing), Spotify is one of the largest music streaming service providers that pioneered use of algorithms to optimize for user preferences and monetizing the music streams and ads (ProductBlogs). Labels and producers always looked to the Billboard and streaming charts to produce songs that would sonically mimic successful songs or alter trends and with coming Spotify to the market added streaming metrics and analytics to this strategy (Hogan, 2018). Spotify's algorithm remains one of the unrivaled enigmas of music recommendation, the company builds large databases of tracks on the platform with granular details on the tracks' sonic characteristics, which are synthesized by the algorithm. With these informational touchstones, we were able answer our research questions.

The subset of data used in this research contained 104,767 of observations/ tracks and 23 of variables for songs between 2010 and 2019, obtained from a larger spotify dataset that contained 586,672 tracks. These variables describe the sonic characteristics of songs and were defined below from Spotify's API documentation (Spotify, 2022).

-Popularity is calculated by an algorithm that is based on how many times a track has been played and how recent those plays were. This is the response variable of interest for research question 1 (Spotify, 2022).

-Explicitness is whether a song contains inappropriate words such as curse words and sexually explicit content that are unacceptable to play in some public settings. 1 is the value identifying a song as explicit, while 0 implies that a song is non-explicit. This is the dependent variable for the second research question (Spotify, 2022).

-**Acousticness** is a confidence measure from 0.0 to 1.0 of how much of the track is composed with acoustic instruments. 1.0 represents high confidence that the track is acoustic (Spotify, 2022).

-**Danceability** is a rating of a track's suitability for dancing. This metric is based on a combination of musical elements including tempo, rhythm stability, beat strength, and overall regularity. A value of 0.0 is least danceable and 1.0 is most danceable (Spotify, 2022).

-**Energy** is a perceptual measure of intensity and activity. Energetic tracks typically feel fast, loud, and noisy (Spotify, 2022).

-**Instrumentalness** pertains to whether a track contains no vocals. “Ooh” and “aah” sounds are treated as instrumentals in this context, while Rap or spoken word tracks are considered “vocal”. If the instrumentalness values is greater than or equal to 0.5, the track is very likely to have no vocal content (Spotify, 2022).

-**Tempo** refers to the overall estimated tempo of a track in beats per minute (BPM). In musical terminology, tempo is the speed or pace of a given piece, which derives directly from the average beat duration (Spotify, 2022).

-**Loudness** measures the overall loudness of a track in decibels (dB). Loudness values are averaged across the entire track and are useful for comparing relative loudness of tracks. Loudness is the quality of a sound that is the primary psychological association of physical strength (amplitude). The values typically range between -60 and 0 db (Spotify, 2022).

-**Speechiness** detects the presence of spoken words in a track. The more speech-like the recording (e.g. talk show, audio book, poetry), the closer to 1.0 the attributed value. Values above 0.66 describe tracks that are probably made entirely of spoken words. Values between 0.33 and 0.66 describe tracks that may contain both music and speech, either in sections or layered, including such cases as rap music. Values below 0.33 most likely represent music and other non-speech-like tracks (Spotify, 2022).

Research Questions and Justification of Variable Selection

For this research, we sought to investigate two research questions. The first was which musical attributes gauged the popularity of songs in the 2010s, and the following predictors were chosen : acousticness, danceability, energy, instrumentation, tempo, loudness, and speechiness. The second was to what extent could the danceability, energy, speechiness, and tempo of a song predict whether it was explicit or non-explicit. The different variables combinations for the relationships of interest were chosen based on prior, domain knowledge of music with the following justification.

Popular songs, whether they are an emotional ballad or a dance track, all have certain features that keep the listeners engaged and interested in replaying these tracks (Leviatan, 2017). The tempo, energy and loudness indicate the pacing and sonic impact and pleasantness of the track. The speechiness, danceability and instrumentation (which also includes acoustic choices or “acousticness”) dictate melody choices, chord progressions, instrument choices, wordings, vocal lines and more types of sonic layers or arrangements. However, the latter is very nuanced because it pertains to the genre choice of the producers. There are very popular songs with high instrumentation, no words and low danceability, such as songs from classical music. On the other hand, Pop and Rock songs vary their levels of instrumentation and acousticness and speechiness. Lastly, if the song is aimed towards a festive audience, such as a club song, then prioritizing danceability governs the levels of instrumentation and speechiness and lack of acousticness, and this prioritization varies by genre (Androids, 2017). In conclusion, the interplay of these factors influences the popularity of songs by making them memorable and enticing.

The explicitness of tracks is strongly swayed by other factors. A very logical approach to predicting explicitness was first looking at the high levels of speechiness in songs. For example, rap songs rank high in this metric because the verses are composed of a spoken word format over a series of 8 or 16 bars, and each bar is a rap line (Edwards), while singing doesn't have to adhere to the “1 bar = 1 line” rule; thus, speechiness became the metric of most importance. In addition, songs in this genre tend to include explicit content, often sexual, in the lyrics (Tayag, 2017). Second to this measure, the other predictors of danceability, energy and tempo were considered as helpful in predicting explicitness. The energy and danceability of the song collude with speechiness to infer if a track could have explicit language. For example, a song with low energy and

low danceability may or may not be less likely to have explicit language than a song with high energy and danceability, holding the speechiness level constant, and this is a relationship we wish to investigate as well. As for tempo, music genres that are known to include explicit language follow specific tempos. For instance, Trap songs usually have a tempo of 140 bpm (Burchell, 2019).

Methods

Data

The original data set was cleaned so that only observations and variables relevant to the relationships of interest remained. To isolate the songs from the 2010 decade, we extracted all of the release years from the release date column. To distinguish songs from podcasts and other non-musical audio, we used the speechiness and tempo metrics. Speech tracks with speechiness values greater than 0.66 are podcasts and poetry, and tracks with tempo values of 0 are real songs with missing tempo values or tracks of rain sounds and white noise. Following the completion of these cleaning processes, our final subset contained a total of 104,767 records. We then used charts, graphs, and a table to provide a detailed examination of each of the variables in relation to the research questions.

Models

For the relationship between popularity and acousticness, danceability, energy, instrumentation, tempo, loudness, and speechiness, we used multiple linear regression. Popularity, the response variable, was regressed on the predictors. The predictors were mean centered to improve the interpretability of the model results, with an increase in any predictor causing a change to the average popularity of a song. Additionally, predictors energy, danceability, speechiness and instrumentalness were scaled because their values were recorded with higher precision.

For the relationship between explicitness and danceability, energy, speechiness, and tempo, we chose to use multiple logistic regression because explicitness was a categorical variable that followed a binomial distribution, meaning a song is either explicit or non explicit. The explicitness variable was factored as 1 for explicitness and as 0 for non-explicitness. For the predictors, to improve interpretability as well, danceability, energy, and speechiness were transformed into percentages. Lastly, the data was split between a train set using tracks released from 2010-2017 and tested on a test set comprised of tracks released from 2018 to 2019.

Model Assessment

The linear regression was checked for the assumptions of linearity, equal variance and independence of error terms, and normality of residuals. Using cooks distance we determined and removed influential points, and the model was refit to accommodate the changes. A Variance Inflation Factor (VIF) test was run to investigate if there was multicollinearity in the model predictors. For the final step, the model coefficients, p values, t values and confidence intervals were assessed and the model results were interpreted.

The logistic regression coefficients and confidence intervals were exponentiated to determine the odd ratios and subsequently interpreted. A Variance Inflation Factor (VIF) test was run to test for multicollinearity in the predictors. The model was then used to predict the likelihood of a song being explicit or non-explicit in the test set. A confusion matrix and ROC curve were generated and the model accuracy, sensitivity, specificity and the Area Under the Curve (AUC) value were examined. Finally, we used used examine the the binned residuals plot to test the independence assumption and the linearity assumption to verify that the data falls within the band of a 95% confidence interval.

Results

Exploratory Data Analysis

We kicked off the EDA by creating a correlation matrix (*see Appendix 1*) to ascertain the weight of association amongst the predictors, and the variables were not strongly correlated except for acousticness and energy, which had a fairly strong correlation. To better understand the data set in the context of the first research

question, all songs with popularity below 80 were compared to those with popularity above 80, ideally those between 100 and 80 popularity index score (*see Appendix 2*). In this comparison we sought to understand what set apart the top 20% of the popular songs. In Figure 1, we observed that more popular songs have a higher average danceability than less popular songs. In Figure 2, we observed that, as songs became more popular, the energy remained evenly distributed, but the instrumentalness is reduced with the exception of a few outliers, although the relationship between the two variables became insignificant.

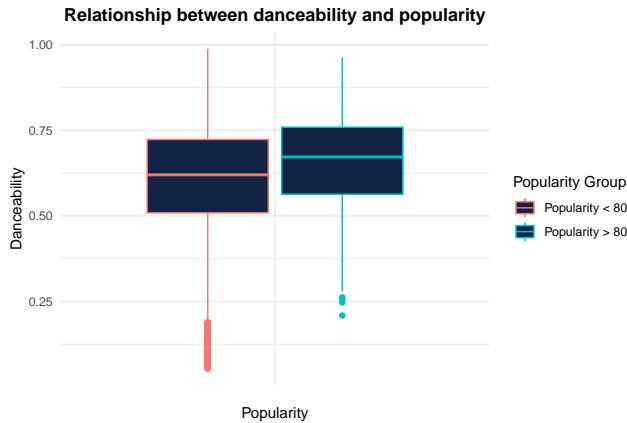


Fig 1

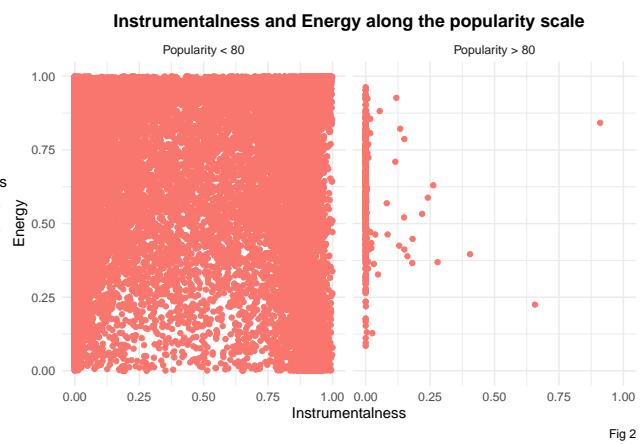


Fig 2

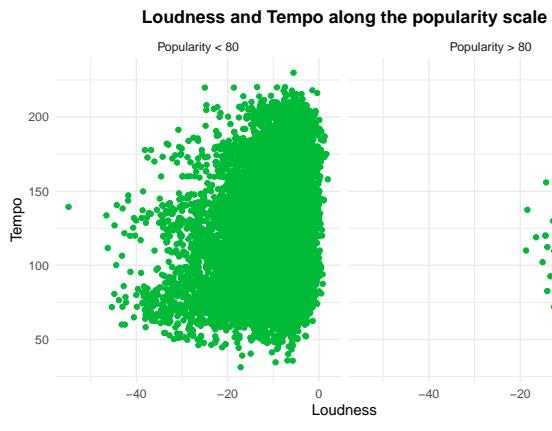


Fig 3

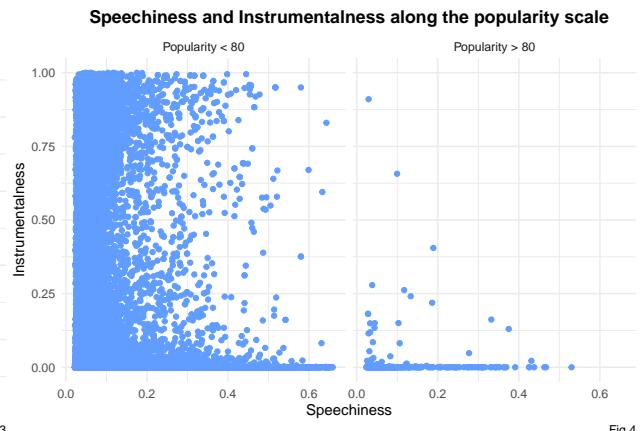


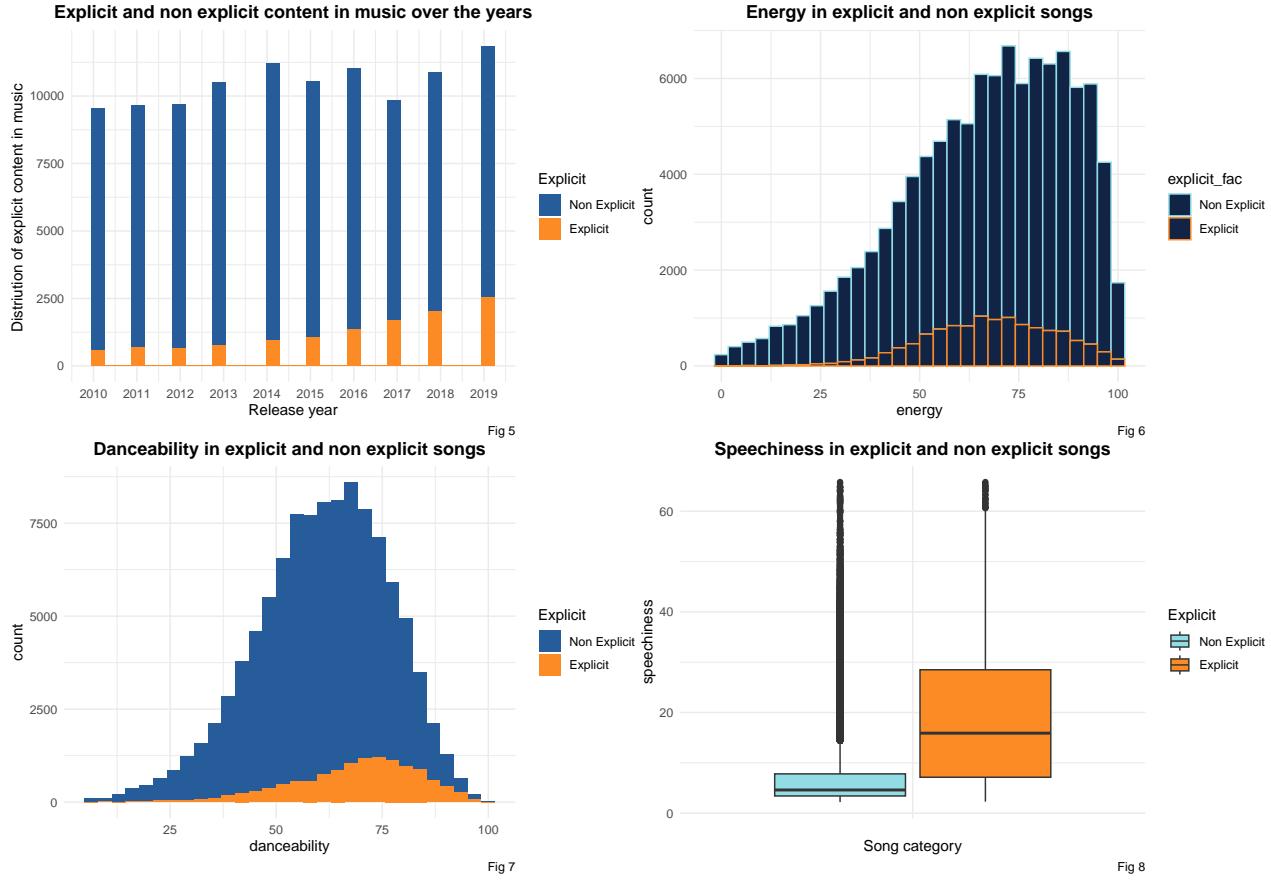
Fig 4

For Figure 3, the relationship between tempo and loudness revealed a very specific recipe for the most popular songs. The popularity greater than 80 group had tempo between 50-200 BPM (beats per minute) and loudness between -20 and 0 dB, while other group's tempo and loudness profiles remained spread out across the axes of tempo and loudness. Similarly, for Figure 4, although the speechiness values remained evenly distributed, the most popular songs exhibited a massive reduction in values in instrumentation. Overall, the insights showed that there seems to be an assortment of musical attributes that define an extremely popular song, yet they seem to be less pronounced for the less popular groups of songs. In other words, the most popular song profiles demonstrated an absence of instrumentalness and a specific range of tempo and loudness values.

For the second research question, we explored the basic statistics of the variables of interest. In the table (*see Appendix 3*), we categorized the mean, median, standard deviation, minimum and maximum values of variables by explicit and non explicit. While mean values of acousticness, instrumentalness, tempo are higher for non explicit songs, values for energy, danceability, loudness and speechiness were higher for explicit songs. In addition, we could infer that popularity of explicit songs is quite higher than non explicit songs. High values for standard deviation for tempo and popularity indicate that the data points were spread out in relation to the mean value, whereas low values for danceability, energy, speechiness indicate that the data points were clustered around the mean. Lastly, nearly equal values of median and mean for danceability, energy and tempo indicate that the data points were more or less evenly distributed.

For Figure 5, it is clear that the explicit content in music rose over the past decade. As for Figure 6, the

energy in explicit songs centered around a mean of 0.680, while the non explicit songs was skewed to a higher energy metric. In terms of Figure 7, the danceability of songs was centered around the mean of 0.687 for explicit songs and 0.599 for non-explicit songs. As for Figure 8, on average, explicit songs were found to be less speechy than non-explicit songs. In conclusion, the chosen variables would give us a good metrics to classify explicit and non explicit songs moving forward.



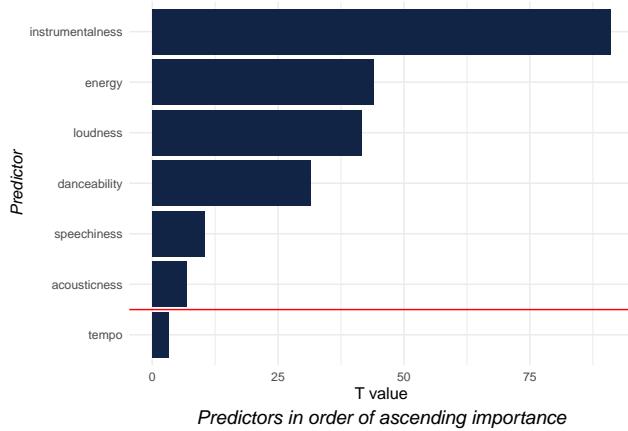
Model Results

RQ1 : Linear Regression Model

Observations	104767		
Dependent variable	popularity		
Type	OLS linear regression		
F(7,104759)	3121.87		
R ²	0.17		
Adj. R ²	0.17		
	Est.	S.E.	t val.
(Intercept)	39.21	0.05	714.70
acousticness	1.79	0.26	6.92
danceability	1.17	0.04	31.44
energy	-0.02	0.00	-44.06
instrumentalness	-0.02	0.00	-91.00
tempo	-0.01	0.00	-3.25
loudness	0.98	0.02	41.67
speechiness	0.64	0.06	10.37

Standard errors: OLS

From the above model results, acousticness, danceability, energy, instrumentalness, loudness, speechiness and tempo are all significant predictors of a song's popularity score at the $\alpha = 0.05$ significance level ($p < 0.001$). For mean value of acousticness, danceability, energy, instrumentalness, tempo, loudness and speechiness, the popularity score of a track is 39. For every 1 unit increase in acousticness and loudness, a song's average popularity will increase by 1.79 and 0.98 respectively. For every 0.1 unit increase in danceability and speechiness, the song's average popularity will increase by 1.17 and 0.64 respectively, and, for every 0.001 unit increase in a song's energy and instrumentalness, a song's average popularity will decrease by 0.02 in all cases holding all other factors constant. Additionally the model fit has R^2 value of 0.1727, meaning that almost 17% of the change in a song's popularity is explained by these predictors. We are 95% confident that the intervals (see Appendix 3) contain the true value for the significant predictors. The predictors in this model were found to be important in the order visualized below with significance cut off at acousticness.



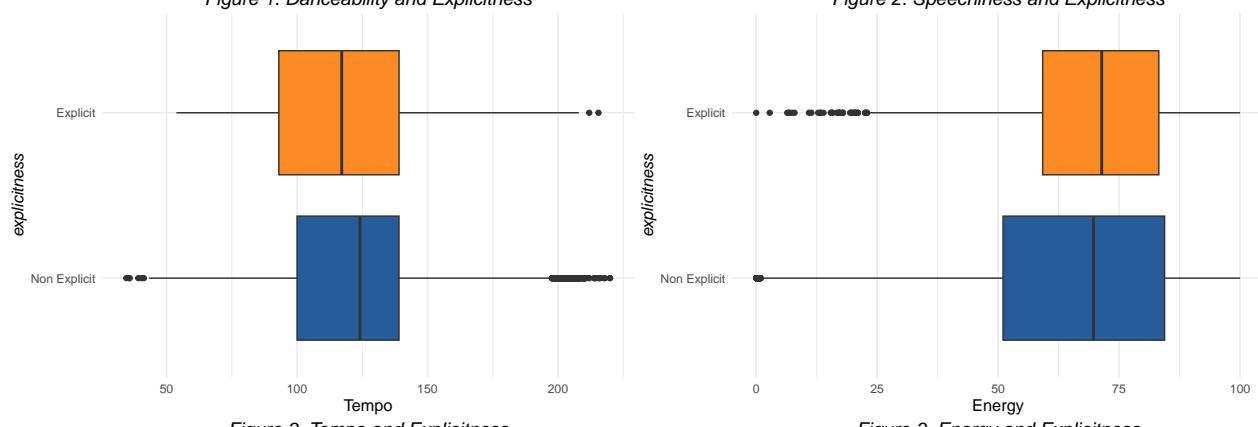
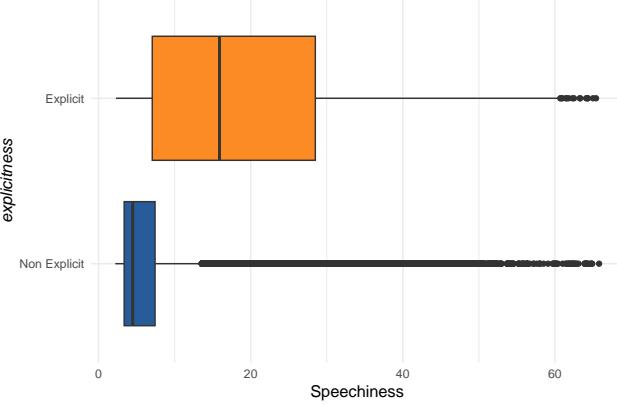
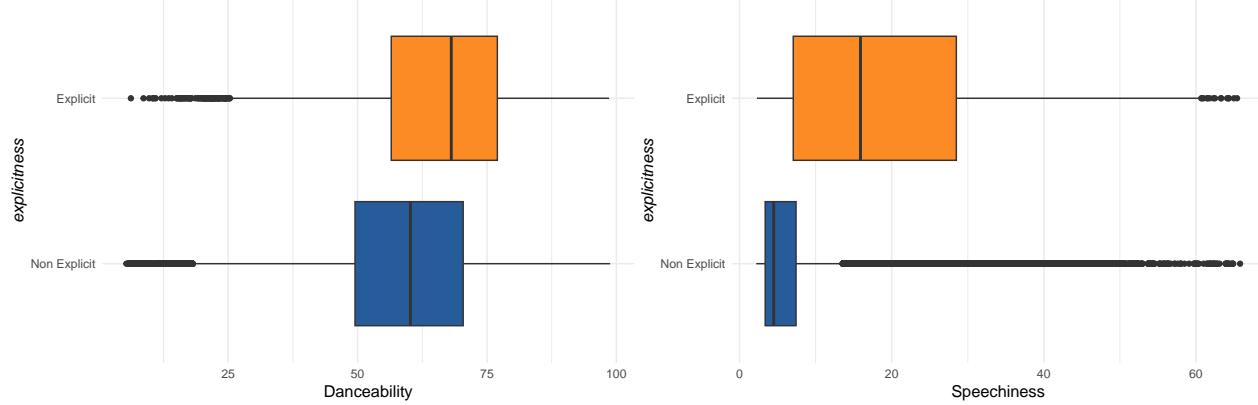
RQ2 : Logistic Regression Model

From the model results above, the model predictors are all statistically significant in predicting a song's explicitness at $p < 0.05$. holding all other variables constant, the odds of a song being explicit compared

Table 1: Odds Ratio and Confidence intervals

	Odd_ratios	X2.5..	X97.5..
danceability	1.02	1.02	1.02
energy	1.01	1.00	1.01
speechiness	1.09	1.09	1.10
tempo	1.00	0.99	1.00

to being non-explicit is 1.022 times for 1% increase in the danceability; 1.006 times for 1% increase in the energy predictor; 1.09 times for 1% increase in the speechiness; 0.996 times for 1 BPM increase in the tempo. We are 95% confident that the true exponentiated coefficients for our predictors lie between the values in our confidence interval.



From the bar graphs above in relation to the odd ratios from the model, we can see that only tempo has a slightly negative effect on explicitness.

Model assesment

Checking Assumptions for the linear Model

- **Linearity:** The residuals vs fitted plot shows that there is no clear pattern between the two variables, and, the data points do not move in a non-linear manner.
- **Independence of error terms :** The points on the residual vs fitted plot are randomly spread, so there was no clear violation of this assumption. In addition, it is also assumed that Spotify recorded this data meticulously during their data collection process, which is validated by this plot.
- **Equal Variance of error terms :** The points on the residual vs fitted plot are equally spread around

the ab line(0,0); therefore, we can conclude that there is homoscedasticity.

- **Normality of residuals:** The points on the quantile-quantile plot are mostly clustered along the 45 degree line, even though a minimal amount of points are trailing off at the beginning and the end of the line.

All in all, the assumptions of the model do not appear to be strongly violated.

Multicollinearity in the linear model

The model predictors were tested for multicollinearity using the Variance Inflation Factor. We observed that there was no multicollinearity as all the VIF scores were below 5. *see Appendix 4*

Outliers and Influential points

We used Cook's Distance to check the data for outliers and influential points. All points having distance above $4/N$, where N is the sample size, are influential points, and those were excluded from the data points, which reduced the data set to 98,380 observations. *see Appendix 5* After removing the influential points the model's R^2 increased from about 17% to 31%, and the tempo predictor became statistically insignificant.

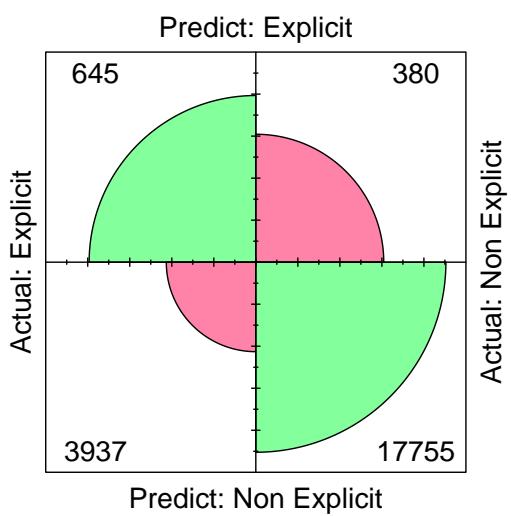
Multicollinearity in the logistic model

The model's predictors were tested for multicollinearity using the Variance Inflation Factor. In the table below, no multicollinearity was found to be present, as all the VIF scores were hardly above 1, which means the predictors were independent. *see Appendix 4*

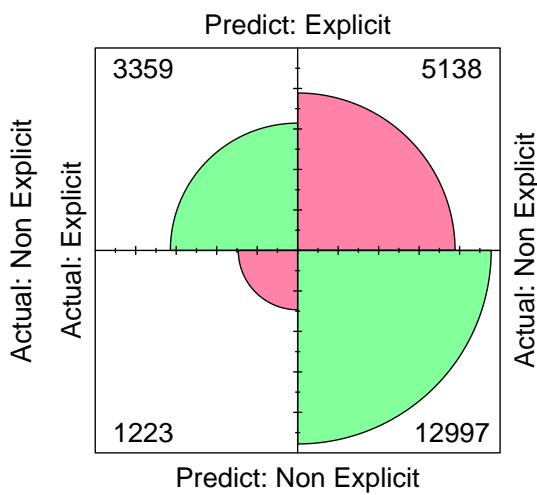
Evaluating and Testing the model

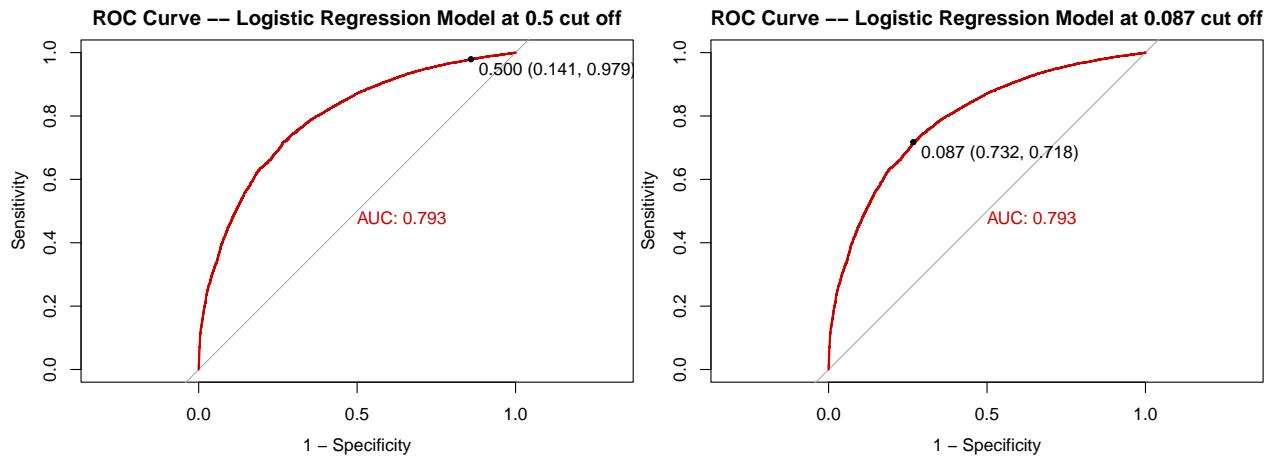
The model was used to predict explicit or non-explicit songs from 2018 to 2019 (test set). From the confusion matrix below, the model had an overall accuracy of 81% and taking Explicit as the Positive class the model had a sensitivity of 14% which is the proportion of songs that were correctly identified as explicit and a 97.9% specificity which is the proportion of songs correctly identified by the model as non-explicit. The model was able to distinguish explicit and non-explicit songs 79% of the time. However, the ratio of explicit to non-explicit in the data was 1:7, so we used the inbuilt ROC threshold argument to find the best threshold that maximizes the sensitivity and the specificity. At a new threshold of 0.087 the sensitivity dropped to 71.8%, and the specificity rose to 73.2%, while overall model accuracy decreased to 72%. This is a conscious trade-off to increase model accuracy for the explicit songs.

Confusion Matrix : 0.5 threshold



Confusion Matrix : 0.087 threshold





Checking assumptions of the logistic regression

For the binned residuals plot (*see Appendix 5*), Overall, it shows that we have a good fit for our data since most points fall within the bands of the 95% confidence interval. However, there were five outliers having residuals larger than a 0.1 difference. Nonetheless, given that our sample size is large enough, we would not need further actions for only 5 outliers, so our linearity assumption appears to not have been violated. For our independence assumption, we surmised that it is completely satisfied because the data points were collected independently from each other, and there seems to be no pattern to the clustering of the data.

Conclusion

Key Insights

While analyzing popularity, we found that instrumentalness is the most important attribute influencing the popularity of the song in 2010s decade. A track with high levels of instrumentalness is likely to be least appealing to the audience followed by energy, loudness, danceability, speechiness and acousticness in that order. For a track's popularity to be high, instrumentalness and energy, the most significant musical attributes should have low values. A track with high levels of acousticness, danceability, loudness and speechiness is likely to have a higher popularity score. Moreover, loudness was the predictor with the highest coefficient, which is not surprising. During music mastering, adjusting loudness commands high prioritization due to the human ear's sensitivity (Sage Audio).

Based on the second research result, we conclude that the four chosen predictors, danceability, energy, speechiness and tempo, are indeed related to and can predict explicitness to some extent. Overall, the model at the 0.5 threshold is a good fit with a good, overall accuracy score, but a bad success rate at identifying explicit songs. However, when adjusting the cutoff to a best threshold of 0.087, the overall accuracy dropped, but the ability to predict explicit songs rose significantly, at the trade-off cost of less accuracy when classifying non-explicit songs. We conclude that we need better, more robust predictors to have better accuracy. Yet, we still remain with a pressing question. Why do we prioritize correctly classifying explicit songs? An ill classified explicit song should not play in a setting for children. Conversely, a misidentified, non-explicit song should not be penalized and lose potential profits by not being allowed to play in a general, public setting. Our model should be as accurate as possible to account for these scenarios.

Limitations

For the first research question, the predictors chosen were only able to explain 31% variable in popularity. This indicates a possibility of other significant predictors, which have not been taken into account for the analysis. For example, besides the attributes of a track, popularity could also be quite dependent largely on who is the artist. Secondly, the different genres have different combinations of musical attributes that make them popular within their respective frameworks. Therefore, this analysis doesn't integrate genre classification into its context. Lastly, we initially theorized that energy and tempo were both statistically significant, but

only tempo was not, according to the results. Also, even though it seems that popular songs should have higher energy levels to drive higher engagement with the audience, our model analysis suggests otherwise. These discrepancies might indicate a possibility of an interaction term, which we haven't considered in the analysis. For the second research question, our model is weak at distinguishing explicit from non-explicit songs because of the unequal distribution of the two categories in our dataset, which is reflective of real word patterns in regards to music consumption. The majority of songs are simply non-explicit; however, such distribution might hinder the training process when desiring to correctly categorize explicit and non-explicit songs. Secondly, more or better predictors may have been needed for this particular research question, such as lyrics, genre, popularity, duration, amongst others. Thirdly, Spotify likely employs the use of speech recognition models to flag the explicitness of songs, but we used statistical methods. Thus, the research where we used the four predictors to statistically predict the nature of a such a "latent" variable may have already been fraught with much difficulty since the beginning. To conclude, these results do prove that any variant of our model, even after adjusting the thresholds, is insufficient for predicting the explicitness of songs (there are 19% of errors in predicting for the former and 28% for the latter), but, at least, it is successful overall when classifying the explicitness and non-explicitness of songs. For both questions, there are two glaring limitations that were overlooked during the process of this study. First and foremost, Spotify translated a numerous set of musical attributes into a few variables for streaming algorithms. This means an immeasurable amount of musical information was lost, such as silences, crescendos, instrument classes, among others. Even singer vocal types could have served as a predictor. Key changes in a song could have been another predictor. For the second question specifically, an oversight was attempting to predict explicitness while overlooking the fundamental human element. Songwriters are the people who are making songs explicit and non-explicit. Maybe predictors can be added that address the types of songwriters and the destinations for these tracks, which will be addressed in recommendations.

Recommendations/Future Studies

For the first research question, in future studies, we can achieve better explanatory power by including more predictors crucial to understanding the popularity of the tracks, which may have not been included in this investigation despite our most careful approach when selecting variables with prior domain knowledge. We propose the inclusion of duration, genres as it may give a better understanding of how the popularity can be inferred. The time period of the research can be expanded to incorporate 1990s and 2000s decade for a better understanding of how the significance of musical attributes has changed over a period of time. We may also check the model for possible interaction terms that may influence the outcome variable, popularity, and subsequently improve the explanatory power of the model. For our second research question, we can also incorporate predictors like language, duration, and genre and even interaction terms to aid the predictive power of the model. For example, an interaction term could be speechiness and tempo, given that trap songs follow certain tempo and speechiness levels (Burchell, 2019). A final recommendation, specifically due to the hurdles faced with this research question, is accessing another Spotify dataset that may contain more insightful predictors for this particular response variable. In this same thread of thinking, a way to address the songwriters who make these songs explicit and non-explicit is by adding variables that code their record labels, since the number of labels is finite when compared to the amount of songwriters. Variable ideas like these can help make the predictions more accurate when we choose to refit the model. As for other avenues of study, there are some variables that could have been relatively interesting in terms of prediction or inference. To illustrate, one could predict the scale of or duration or tempo of a song based on the popularity, in addition to other predictors. There are many possibilities, but some predictors are not good choices. Time signature was improperly coded and has an extremely limited set of plausible values (lacks signatures like 6/8). Another suggestion is investigating the datasets of other streaming giants, like Apple music, to see how they translate musical features into streaming metrics.

Appendix

Appendix 1: Table 1

	Explicit (N=12327)	Non Explicit (N=92440)	total (N=104767)
acousticness			
Mean (SD)	0.227 (0.224)	0.295 (0.300)	0.287 (0.293)
Median [Min, Max]	0.151 [0.00000115, 0.993]	0.181 [0, 0.996]	0.176 [0, 0.996]
danceability			
Mean (SD)	0.687 (0.147)	0.599 (0.154)	0.609 (0.156)
Median [Min, Max]	0.708 [0.0620, 0.986]	0.609 [0.0532, 0.988]	0.620 [0.0532, 0.988]
energy			
Mean (SD)	0.680 (0.162)	0.657 (0.224)	0.660 (0.217)
Median [Min, Max]	0.685 [0.0000202, 1.00]	0.692 [0.0000203, 1.00]	0.691 [0.0000202, 1.00]
instrumentalness			
Mean (SD)	0.0212 (0.110)	0.0975 (0.254)	0.0885 (0.243)
Median [Min, Max]	0 [0, 0.989]	0.00000368 [0, 1.00]	0.00000251 [0, 1.00]
tempo			
Mean (SD)	120 (29.4)	123 (28.2)	122 (28.3)
Median [Min, Max]	120 [46.7, 220]	124 [31.3, 230]	124 [31.3, 230]
loudness			
Mean (SD)	-6.71 (2.56)	-7.32 (3.90)	-7.25 (3.77)
Median [Min, Max]	-6.40 [-29.0, 1.26]	-6.52 [-54.8, 1.93]	-6.50 [-54.8, 1.93]
speechiness			
Mean (SD)	0.188 (0.130)	0.0752 (0.0754)	0.0885 (0.0912)
Median [Min, Max]	0.159 [0.0229, 0.658]	0.0461 [0.0220, 0.658]	0.0497 [0.0220, 0.658]
popularity			
Mean (SD)	47.7 (17.4)	38.1 (19.5)	39.2 (19.5)
Median [Min, Max]	50.0 [0, 94.0]	42.0 [0, 92.0]	42.0 [0, 94.0]

Appendix 2: Correlation Matrix

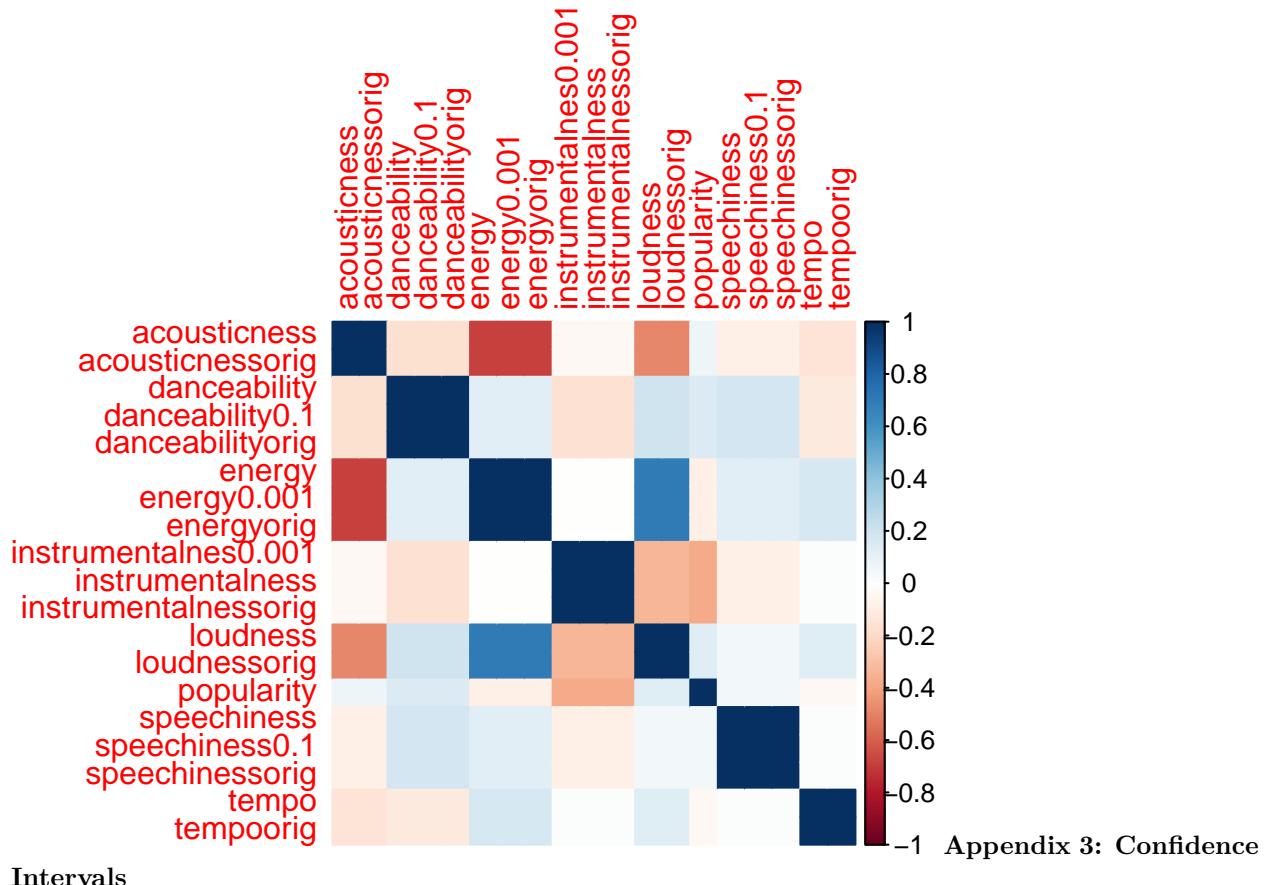


Table 2: Confidence interval ranges for popularity model

	2.5 %	97.5 %
(Intercept)	39.1024137	39.3174705
acousticness	1.2837324	2.2979914
danceability	1.0989881	1.2451274
energy	-0.0205070	-0.0187601
instrumentalness	-0.0239516	-0.0229416
tempo	-0.0103805	-0.0025724
loudness	0.9337513	1.0259219
speechiness	0.5218759	0.7651280

Appendix 4: Variance Inflation Factor for the models

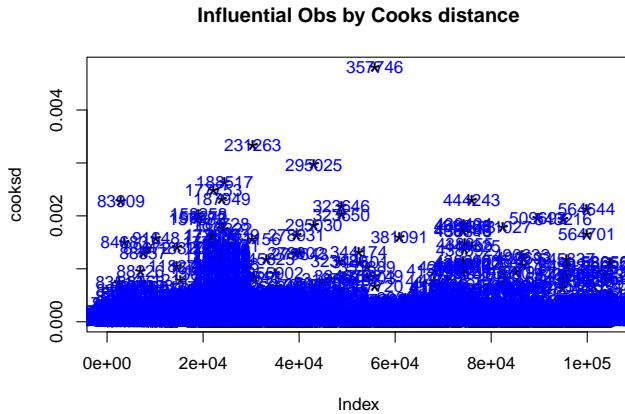
Table 3: VIF Results for linear regression

	x
acousticness	1.903273
danceability	1.124483
energy	3.116837
instrumentalness	1.304161
tempo	1.057378
loudness	2.608143
speechiness	1.064685

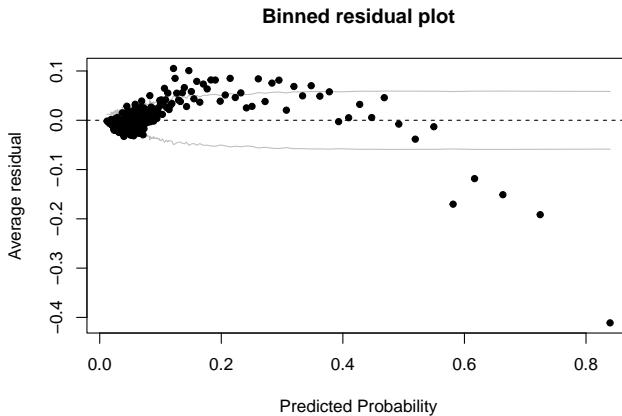
Table 4: VIF Results for logistic regression

	x
danceability	1.019711
energy	1.031062
speechiness	1.006210
tempo	1.042395

Appendix 5: Cooks distance plot for influential points



Appendix 6: Binned Residual Plot



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