

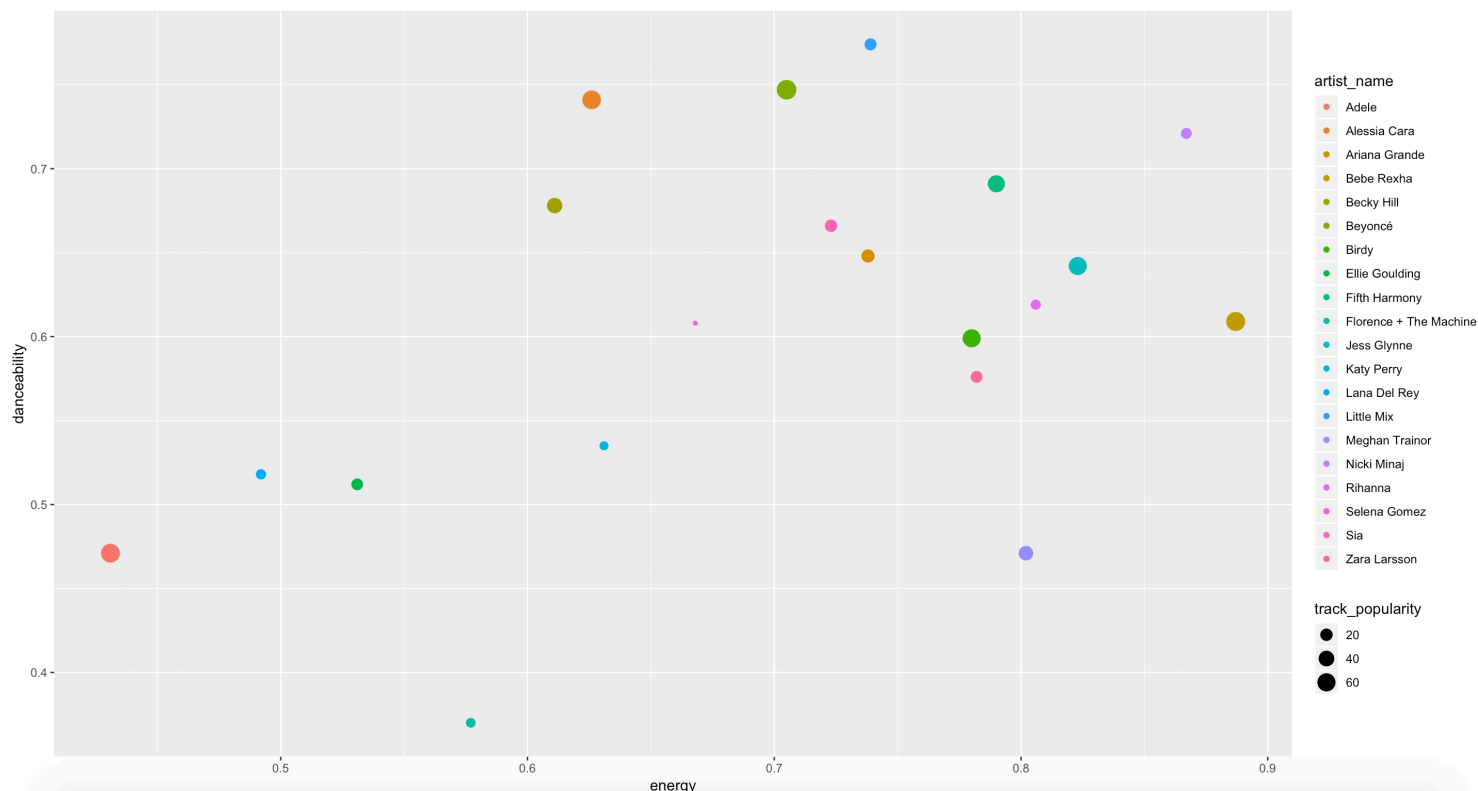
# Woman in music

## Can we start looking at the data?

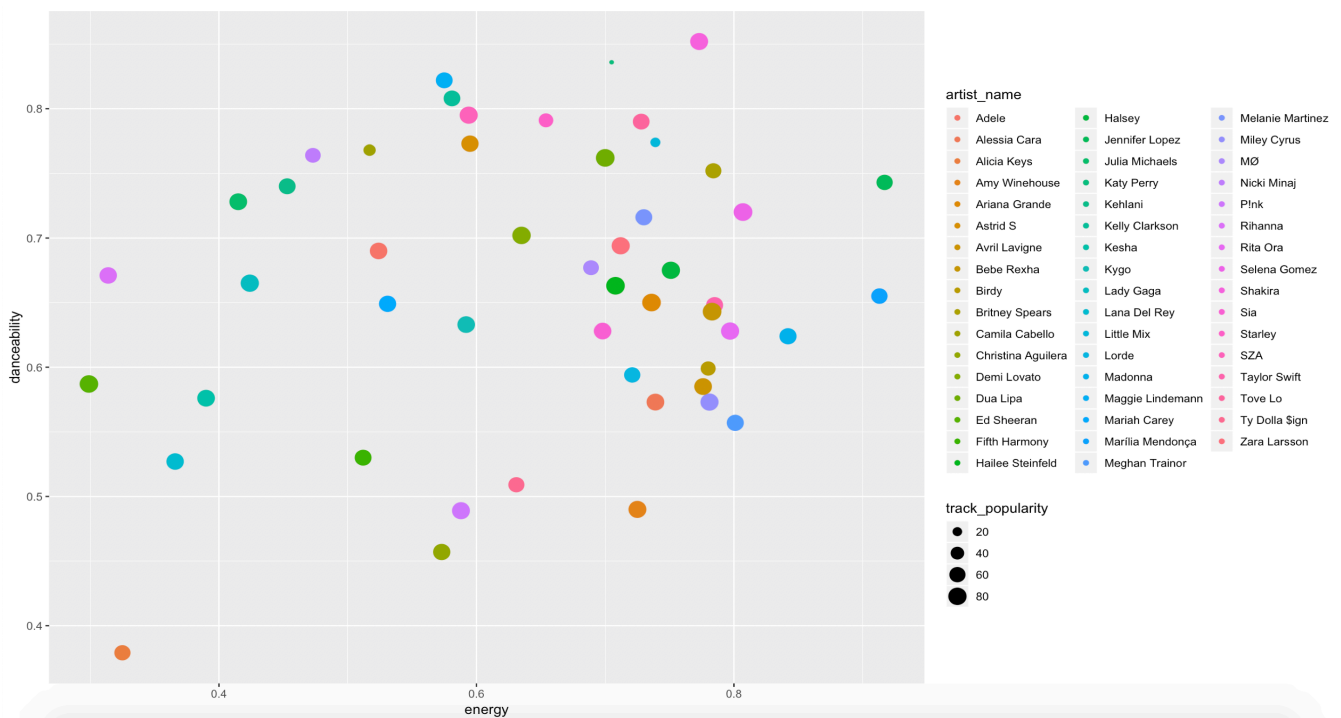
Having read the criticisms made by my colleagues, I decided to focus more questions than I had previously elaborated in order to be able to elaborate better on the subject. So now, I have focused the research on the last three years according to the list of: Top Female Artist, 2016, 2017 and 2018. In addition, the questions to be answered will be: Who is the most listened to woman or group of women each year? Does any woman repeat being the most listened to artist? Has the number of women residing in that Top music list increased? What do the 3 most listened to songs of the last 3 years have in common and what is the difference between them?

Thanks to the knowledge acquired since the beginning of the course, I have been able to begin to deepen this research. I have to go back to the list of the most listened to songs every year because I made a small mistake that led me to the mistake. In the top 3 list of the most popular in 2016 we have a: Adele with Hello in number 3, Bebe Rexha with I got you in two and Beyoncé in first position with 7/11. Regarding 2017, in third place is Dua Lipa with New Rules, in second Bebe Rexha is again this time with Meant to be and in first place Hailee Steinfeld with Let Me Go. And finally we have the top 3 of 2018 to Hailee Steinfeld again, this time with Capital Letters, to Stefflon Don with Senseless and finally Dua Lipa with Want to. This recapitulation comes, apart from by mistake, because it will make us easier to understand the graphics below.

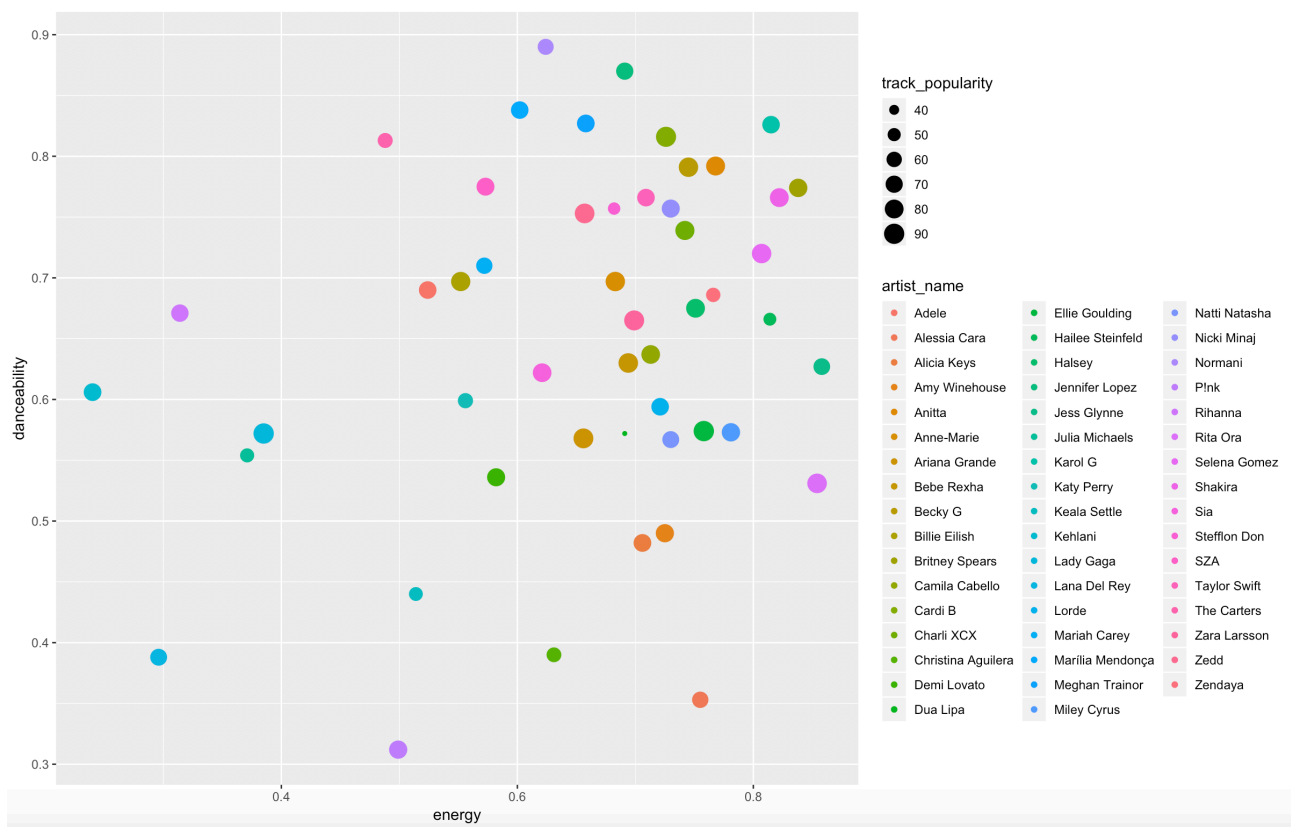
I have been analyzing according to different parameters for the last three years, this first graph is focused on measuring the popularity of each song depending on its energy and danceability, as well as classified by artist. During the year 2016, as can be seen in the graph, normally the more energetic and the more danceability was the more popular it was. In addition, that complies with the top 3 songs I mentioned earlier.



With respect to the year 2017, we can observe that the number of women listened to has increased considerably, and that therefore, the variety of the songs has increased considerably. As we can see, in 2017 many more female artists enter than the previous year. Although some of the names are masculine it means that the song is a collaboration, that is to say, in the songs there is a feminine singer. Using the same parameters, we can observe that the songs have lowered a little energy compared to the average of 2016 and that now the songs most listened to are by the central segment, besides that we can observe the top 3 of songs equally.



And finally, in this small comparison we enter the year 2018, we can begin to observe that the most listened songs have returned to rise of danceability and of energy in general, and they return to be the most listened to, thus also seeing the top 3 before mentioned equally.



I think I have maximized the amount of data possible with consistency, because all data are correlated with each other and provide enough information to provide relevant information. And I really think it does tell a story that can be easily understood and explained.