1. 论文研究出了音乐界三次革命的时间 1964年，1983年和1991年

“1964 was the most complex, involving the expansion of several styles—1, 5, 8, 12 and 13(Hip Hop/Dance,Pop/Rock,Electronic,R&B,Rock)—enriched at the time for soul- and rock-related tags. These gains were bought at the expense of styles 3 and 6(Easy Listening/Country,Vocal), both enriched for doowop among other tags”

“In the early 1980s timbral topics T1 (drums, aggressive, percussive) and T5 (guitar, loud, energetic) become increasingly dominant; the subsequent recovery of diversity is due to the relative decrease in frequency of the these topics as T3 (energetic, speech, bright) increases. Put in terms of styles, the decline of diversity is due to the dominance of genres such as new wave, disco, hardrock;”

Mauch Matthias, MacCallum Robert M., Levy Mark and Leroi Armand M. 2015The evolution of popular music: USA 1960–2010R. Soc. open sci.2150081

1. 蓝调音乐的流行与变革是由于文化交互和种族交流的影响

“Our main purpose here is to offer evidence that blues music itself,

and the culture responsible for its evolution, is the result of multiple forms of

cultural exchange and spatial interaction, some of which have been ignored in

the literature”

Strait J B, Fujimoto-Strait A R. The Impact of Multi-Layered Diffusionary Processes on Musical Evolution: The Global Nature, and Hawaiian, Spanish and African Roots of Delta Blues Culture[J]. European Scientific Journal, 2017: 257-276.

1. 摇滚打破了种族隔阂，促进文化融合（task7分析）

“Expanding on Meyer, the presence of pop-rock music in world culture is discussed as a major manifestation of expressive isomorphism.”

Pop-Rock Music as Expressive Isomorphism: Blurring the National, the Exotic, and the Cosmopolitan in Popular Music

Motti Regev

American Behavioral Scientist

Vol 55, Issue 5, pp. 558 - 573

Issue published date: May-01-2011

10.1177/0002764211398079

1. 摇滚促进了文化

“Popular music, and especially pop-rock music, is a key cultural form in this regard. The flourishing of domestic pop-rock music styles in many different countries has transformed the cultural uniqueness of each one of them”

Ethno-National Pop-Rock Music

Motti Regev

Cultural Sociology

Vol 1, Issue 3, pp. 317 - 341

Issue published date: November-01-2007

10.1177/1749975507082051

5.1950s到1990s人们思潮与音乐出现的变化

“The section on “Rock and Roll,” which accounts for the 1950s, stresses the music's importance in breaking down racial barriers and the various counter attempts to contain, or even stamp out, this miscegenation. The 1960s focuses on cultural developments, or “the search for new identities and communities,” which ranged from the “assertive image” of female country singers like Tammy Wynette to the political activism of the counterculture. The 1970s concentrates on industry growth and popular music's proliferation and partitioning into discrete styles, such as southern rock, disco, and punk. With the 1980s, new technologies move to the forefront. Synthesizers and sampling dominate the pop soundscape and the mass-mediated dissemination of music videos and spectacles, such as Live Aid and USA Africa, reinforce the music industry's star power. In the 1990s, the rise of alternative styles, from grunge and gangsta rap to world music and electronic dance music, presages the long tail and niche marketing that have become the staples of consumption in the new millennium”

CATEFORIS, T. (2015). Popular Music and Jazz, 1950–Present. Journal of the Society for American Music, 9(4), 505-512. doi:10.1017/S1752196315000449