



# **OUR MUSICAL AGE OF ASSIMILATION**

By Wild Guevara

# INTRODUCTION

## *TWO KEY DEFINITIONS*

1. Vertical Transmission:
  
2. Horizontal Transmission:



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1. **Vertical Transmission:** Passed from **generation** to **generation**
2. **Horizontal Transmission:**



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1. **Vertical Transmission:** Passed from **generation** to **generation**
2. **Horizontal Transmission:** Passed from **culture** to **culture**



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- ❖ Trends in popular music for pitch, timbre, and loudness, (*Joan Serra et al., 2012*)



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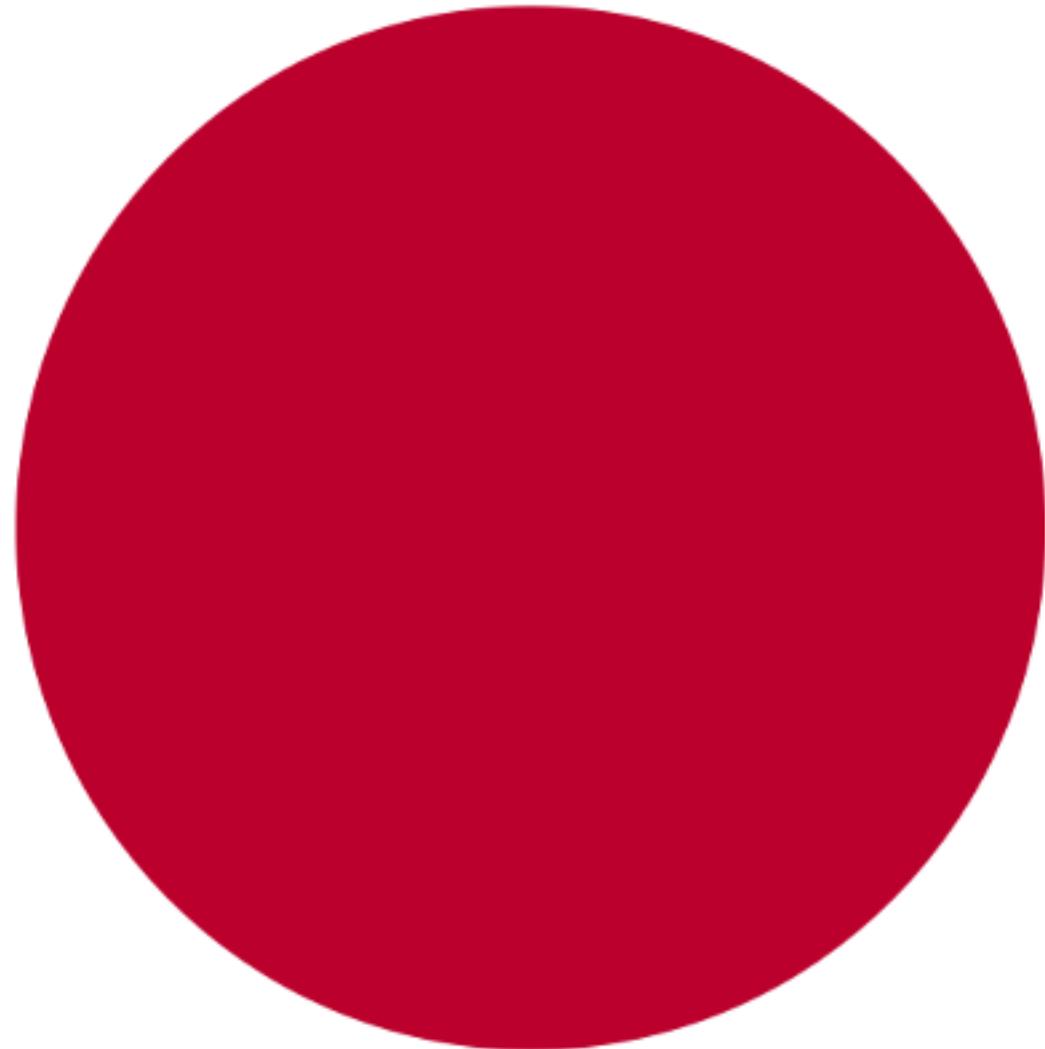
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- ❖ Collaboration and horizontal transmission remains important to sampling, (*Youngblood, 2019*)



A **homogenization** of  
modern music is **not**  
**occurring** due to the  
**strong vertical**  
**transmission of music**



*THE CASE OF JAPAN*



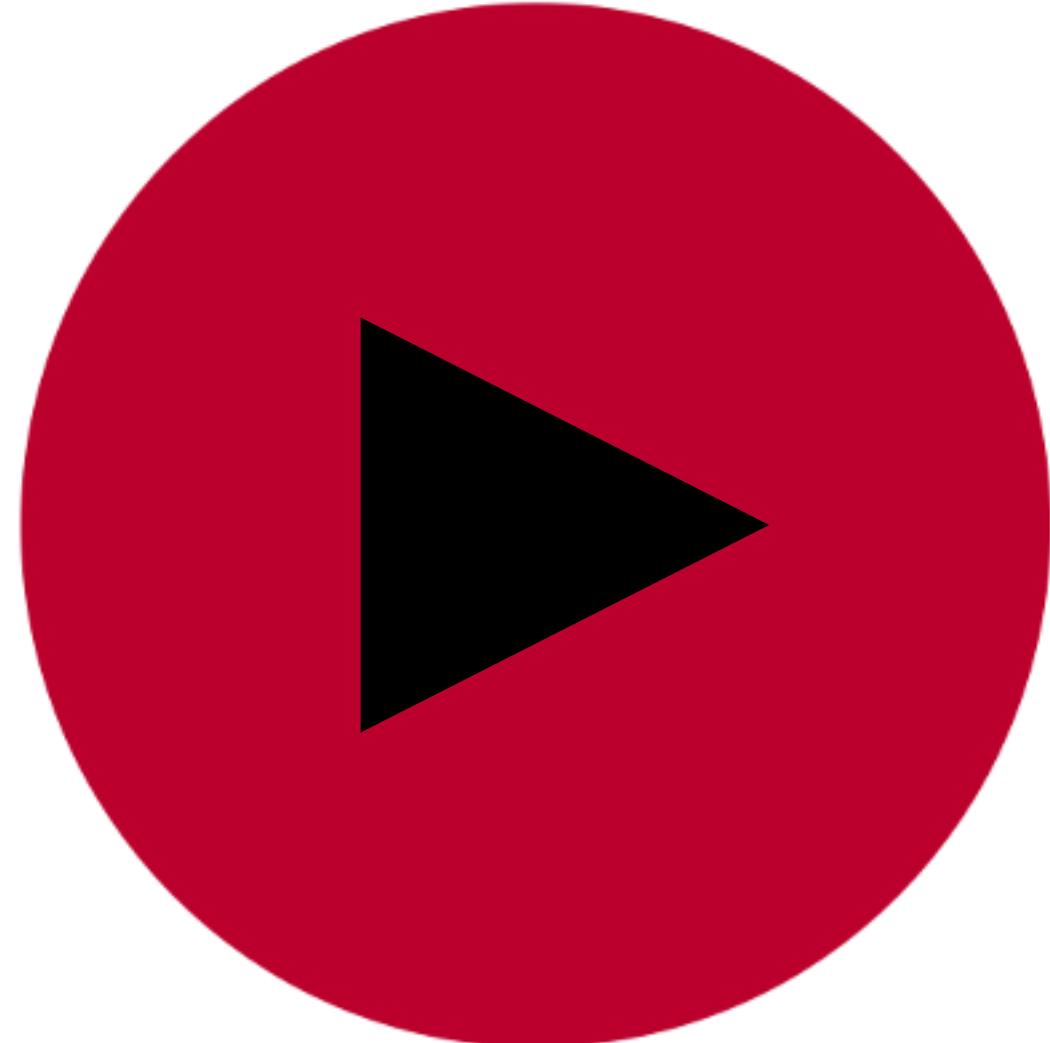
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- ❖ Japan faced **two moments of isolationism**, (*Music Educators Journal*, 1950)



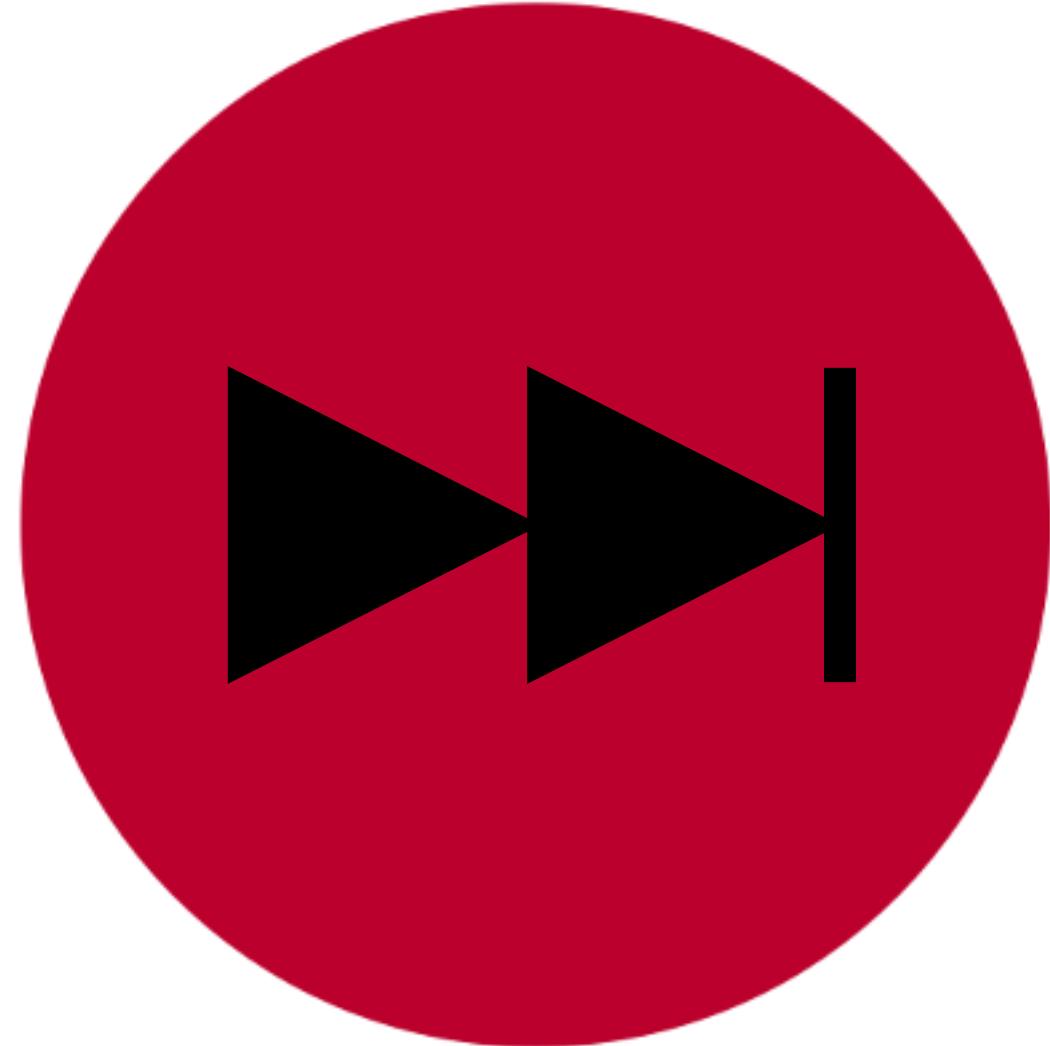
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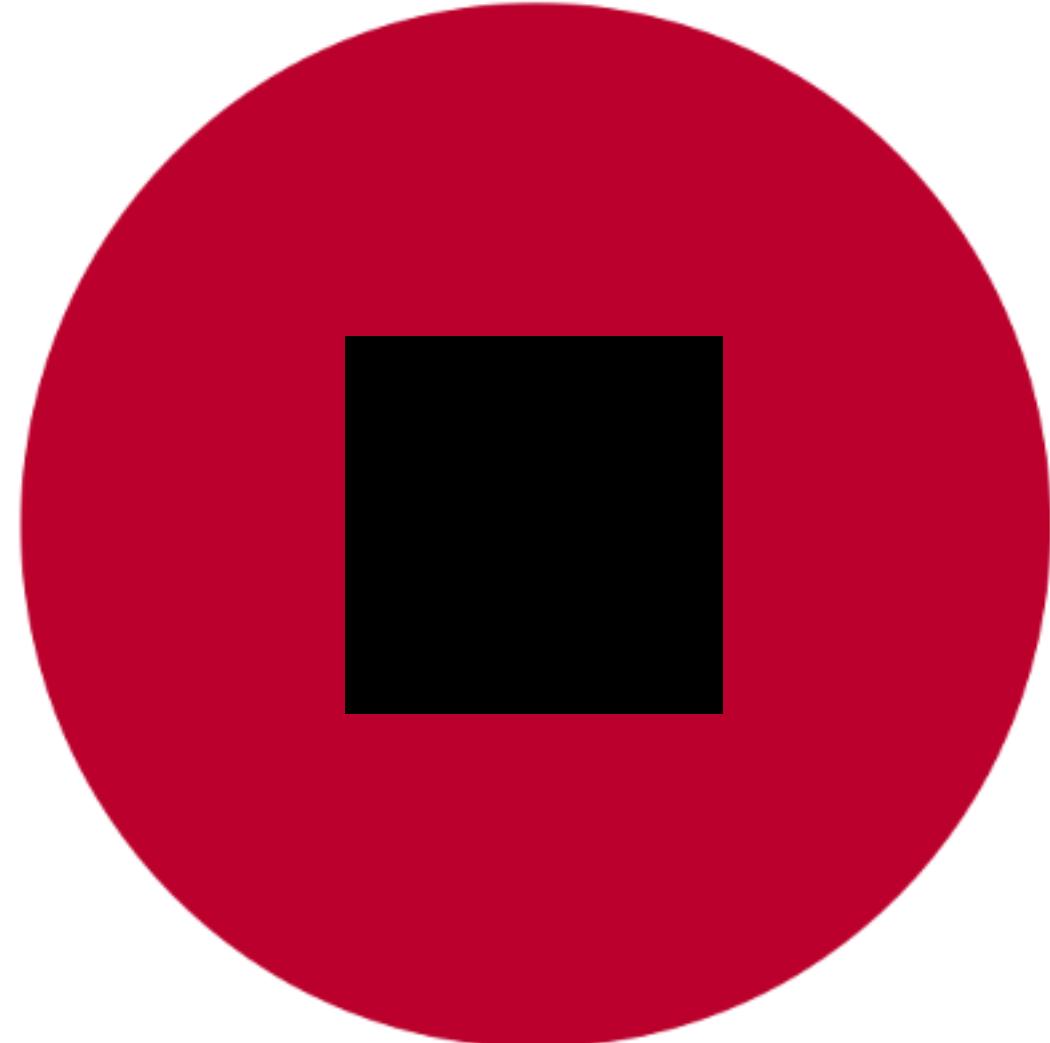
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- ❖ Japan faced **two moments of isolationism**, (*Music Educators Journal*, 1950)
- ❖ The significance of **identifying with an image**, (*Herd*, 1984)
- ❖ **Low cohesion** between **western artists and Japanese people**, (*Guy de Launey*, 1995)
- ❖ But **is this enough...**



**METHOD**



*“The ultimate reference for all  
music lovers...”*



*“The ultimate reference for all  
music lovers...”*



*“We use algorithms with a  
human touch...”*

*“The ultimate reference for all  
music lovers...”*



*“We use algorithms with a  
human touch...”*

*“Optional for the user to  
provide demographic  
information (such as  
income level and gender),  
and unique identifiers  
(such as social security  
number), but  
encouraged...”*

272 lines of



webscrape.py



1,363 pages on



22,230 cells of



HellOnEarth.xlsx



# *PARTICIPANTS*



## PARTICIPANTS

- ❖ 25 countries:
  - ❖ 16 in Europe
  - ❖ 3 in South America
  - ❖ 2 in Asia
  - ❖ USA & Canada
  - ❖ Australia & New Zealand
- ❖ 43 weeks (*January – October 2019*)



# RESULTS



???

nCk

L

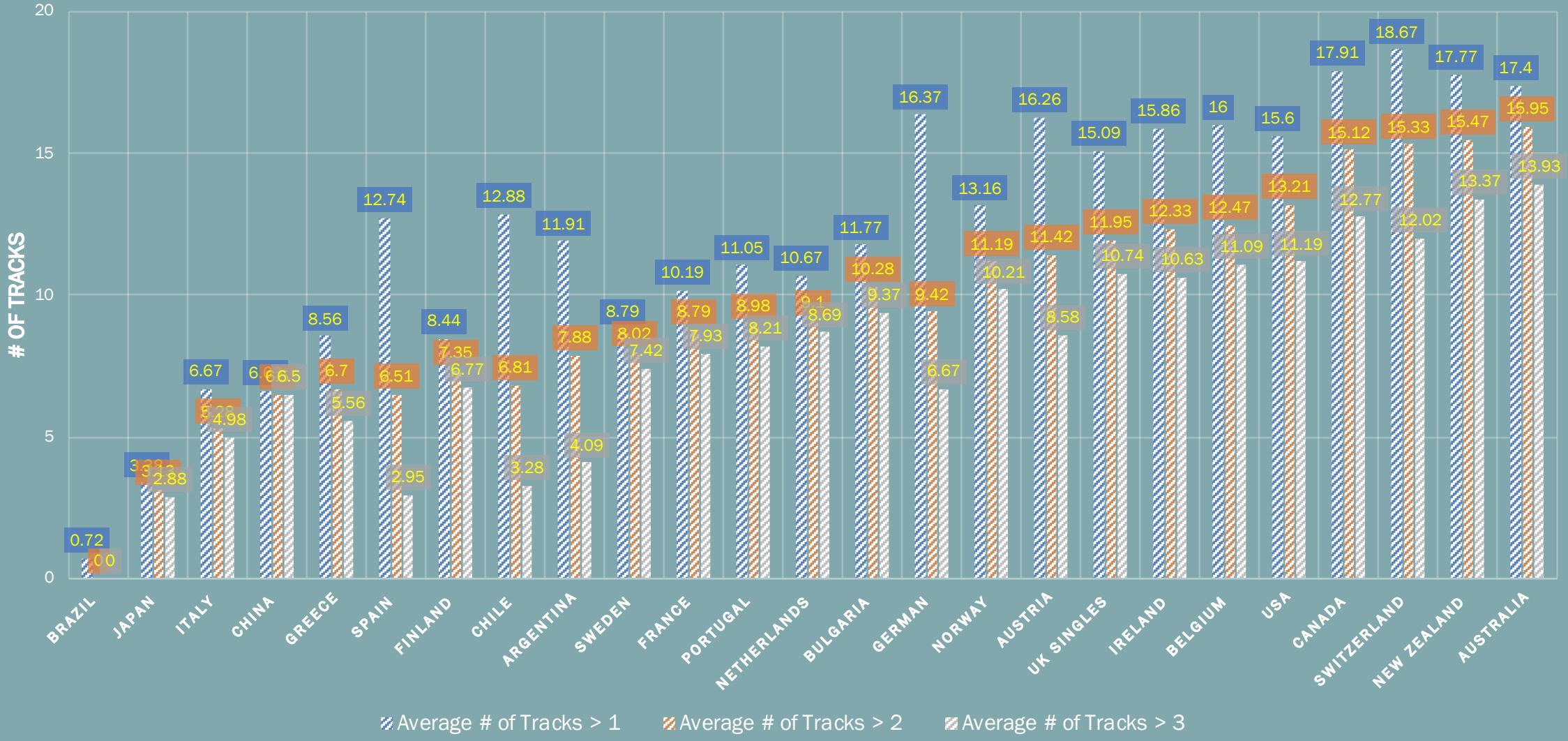
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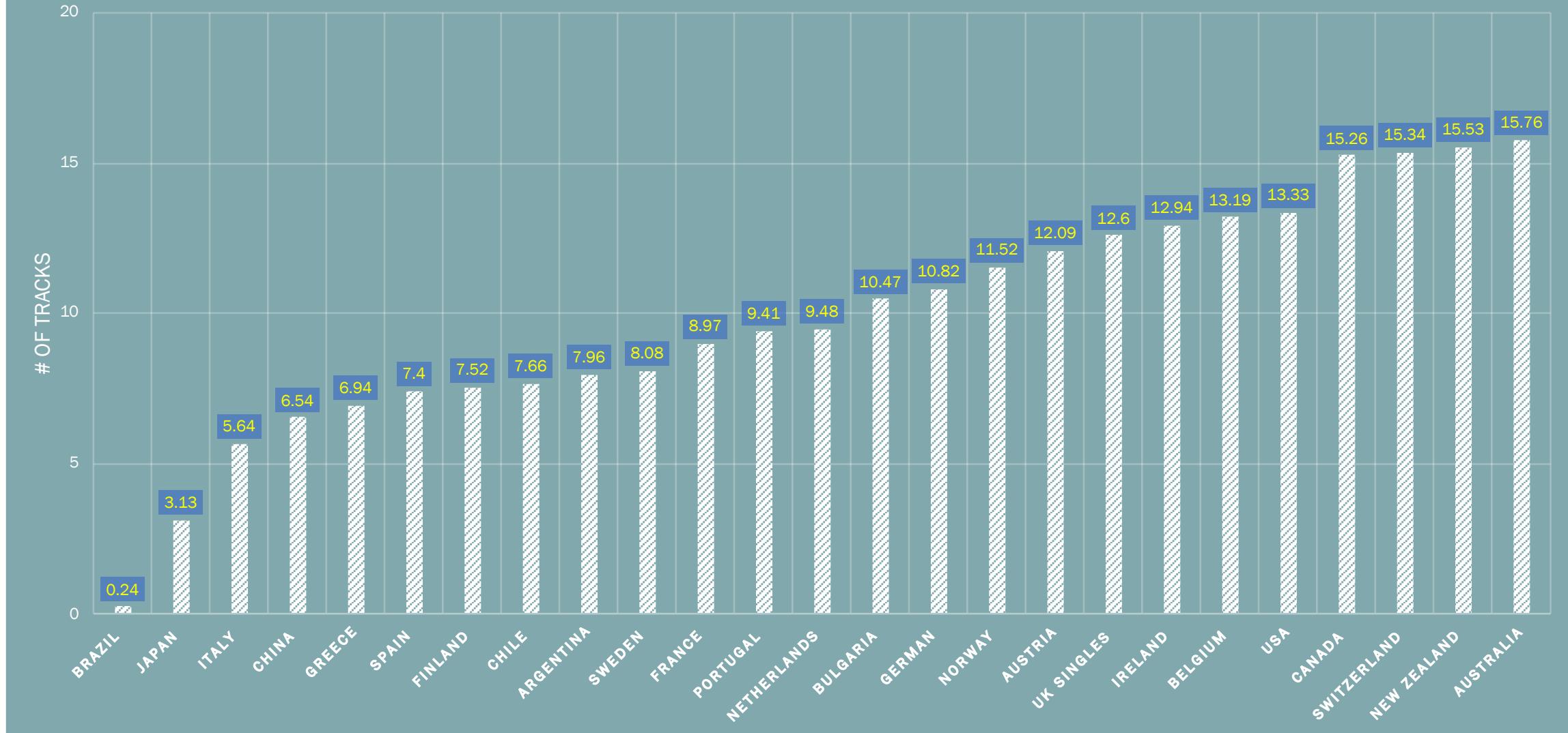
E=mc<sup>2</sup>

PHI

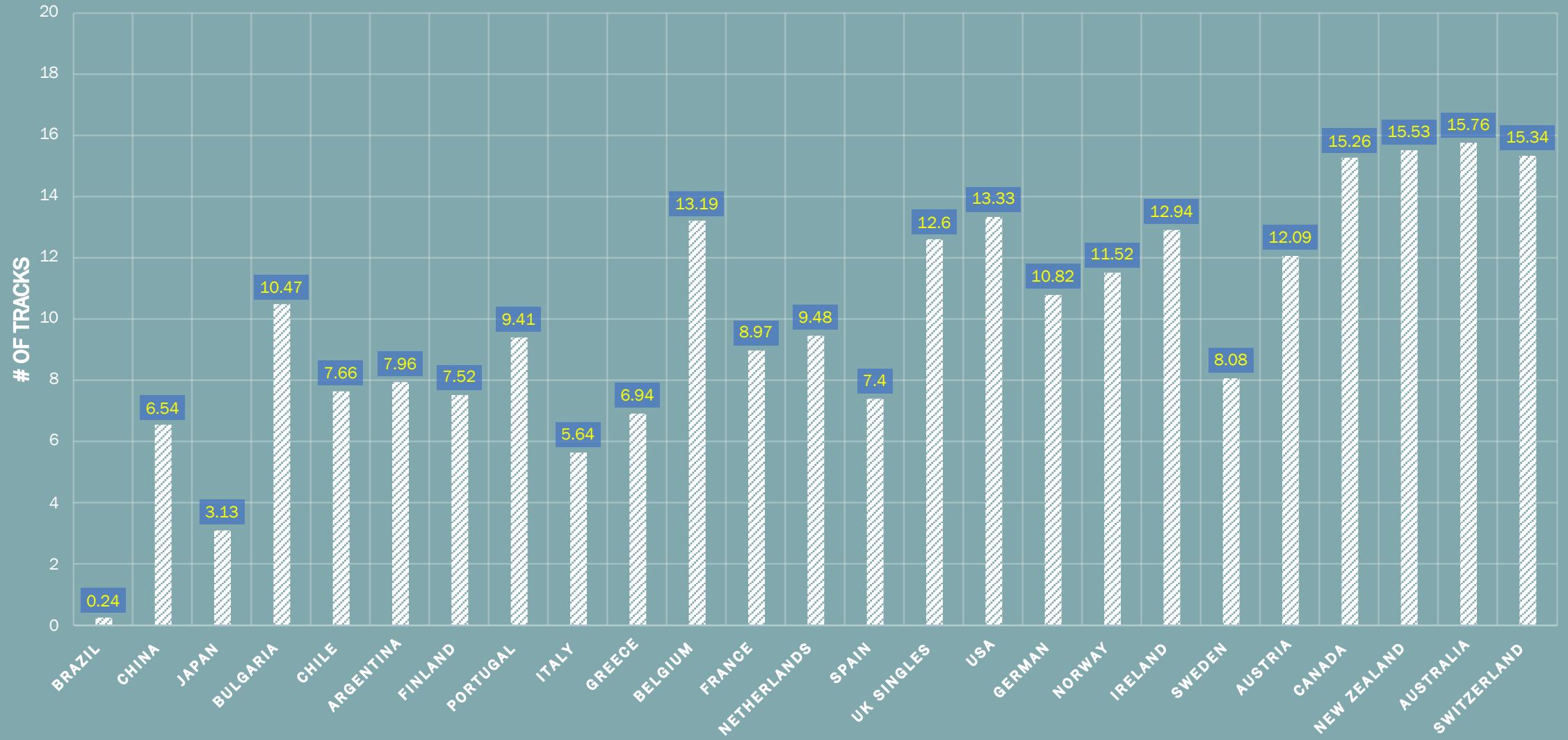
## AVERAGE # OF TRACKS THAT APPEARED > 1 - 3 TIMES PER COUNTRY



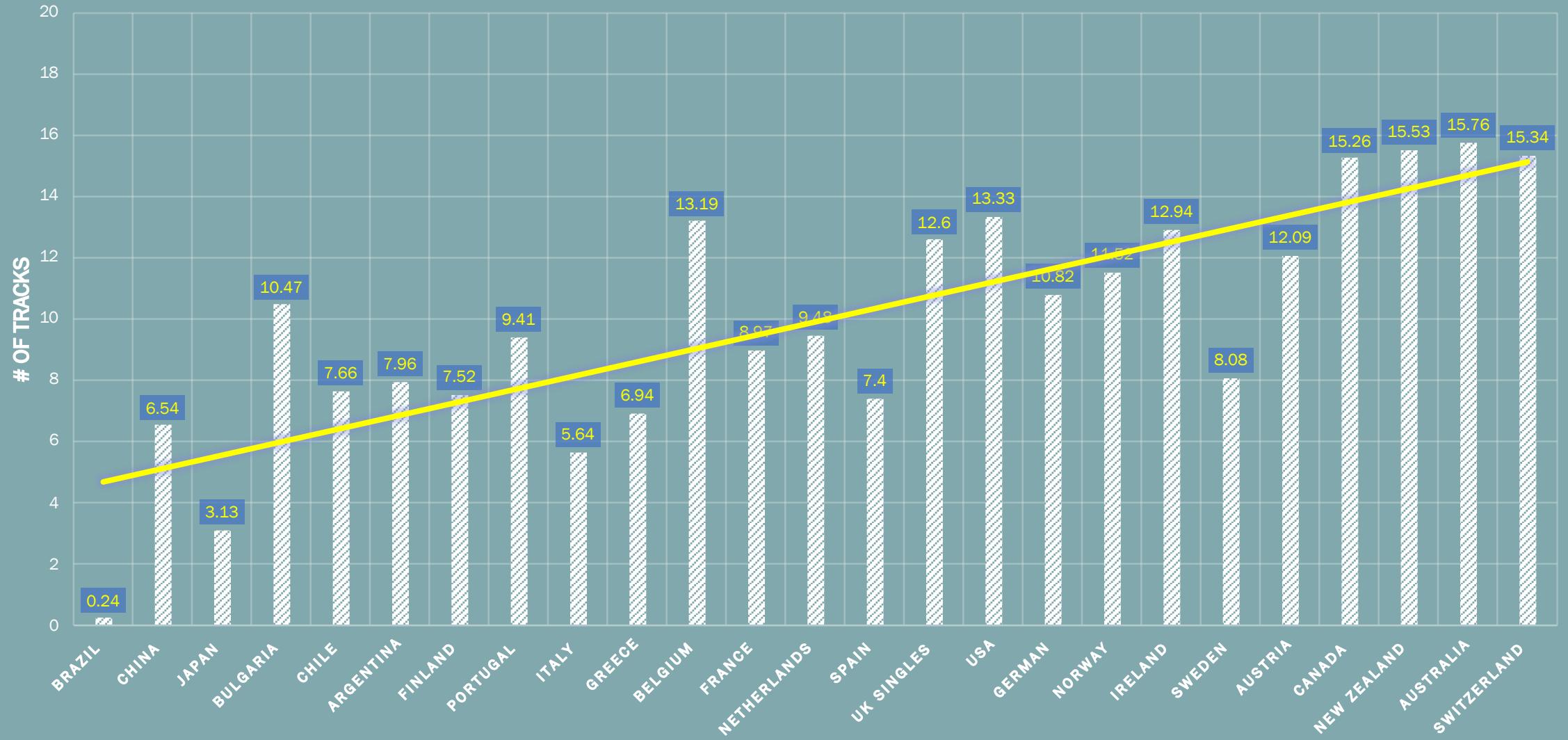
## AVERAGE # OF SHARED TRACKS PER COUNTRY



## AVERAGE # OF SHARED TRACKS PER COUNTRY SORTED BY % OF IMMIGRANTS

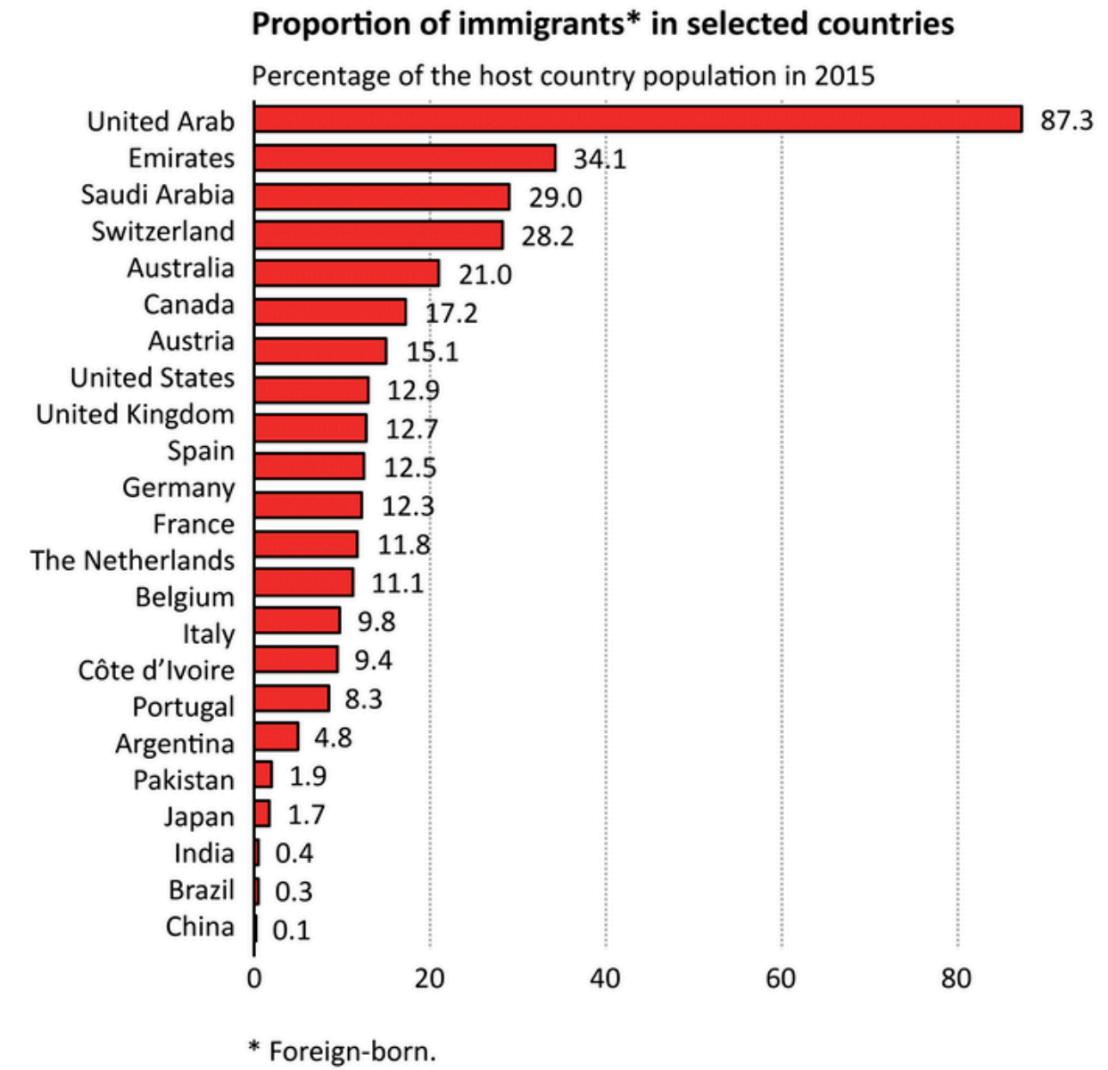


## AVERAGE # OF SHARED TRACKS PER COUNTRY SORTED BY % OF IMMIGRANTS



# CONCLUSIONS

*Populations with a  
**higher percentage of  
immigrants** may have  
a **higher amount of  
shared songs?***



*SIGNIFICANCE*



## *SIGNIFICANCE*

1. Insight into the **modern evolution of music**



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2. Better understanding of how **music is transmitted**



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1. Insight into the **modern evolution of music**
2. Better understanding of how **music is transmitted**
3. Furthers **music as a social function**
4. Data on modern music is **scarce**



## *FUTURE WORK*



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- ❖ More charts from more years



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- ❖ More charts from more years
- ❖ More information on musical genres



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## *FUTURE WORK*

- ❖ More charts from more years
- ❖ More information on musical genres
- ❖ Origin of popular songs vs. emigration
- ❖ Real statisticians to check work



# REFERENCES

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