Music journalism remixed
A study of music journalism after the web

Laetitia Abbenes
S2349957
MA Journalism
Rijksuniversiteit Groningen
Supervisor: Michael Stevenson
Second reader: Ansgard Heinrich
Word count: 22,453
Abstract

This study aims to give some insight into what music journalism looks like after the upheaval of the web. It has been established that music journalism is affected and even threatened by various web media, but it is unknown how these web media actually construct the roles and functions of music journalism. Thus, rather than looking at it from a ‘death of music journalism’ point of view, the question is asked how the roles of music journalism are continued, constructed and extended by other music-oriented web media. The research question is answered by a close reading of five cases. These cases are the audio application Spotify, the blog Cruel Rhythm, the blog The Deli Magazine, the vlog The Needle Drop and the crowd-sourced website Rap Genius. The results show that the five web media are able to construct the roles of music journalism in their own way and that they also extend these functions, which makes these web media hybrid actors. It is also discussed how this web media have changed the landscape of music journalism and to signal opportunities, threats and trends.

Key words: music journalism, close reading, web media, journalistic roles, hybrid actors, music journalism after the web.
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Acknowledgements

Ever since I started studying journalism in Zwolle in 2007, I have focused on music journalism. So, finishing the master with this thesis (and having done my internship at FaceCulture) seems like a perfect way to end my time as a student. My gratitude goes out to Michael Stevenson, for his time and supervision during the past year, for his enthusiasm about this project and the extensive feedback. Many thanks go out to my parents, who have always supported me and believed in me. I also owe thanks my friends, especially Ingrid, Tabitha and Monica, my sister Kassandra and her family, for their support and putting up with my questions, complaints and well, all of it.
1. Introduction

“If magazines are dropping like heroin-munching flies, is music journalism dead?”

Once it was a thriving branch in journalism, now questions about the death of music journalism are asked by music fans, scholars and music journalists themselves. Alike other branches in journalism, music journalism has changed due to the rise of the internet and social media in the past decades. The relationship between the music journalist and the music fan as a consumer shifted. Social audio applications like Soundcloud and Spotify allow music fans to explore new artists on their own account, instead of relying on the opinion of a music journalist. There are many music blogs that offer album reviews and interviews with musicians free of charge, which means that the work of the music journalist is now also done by amateur writers (Kearney, 2010) (Schüren and Katz, 2012). The relationship between music journalism and the music industry and artists changed as well. Websites and social media platforms like Facebook and Twitter allow bands to interact directly with their fans, instead of reaching out to them via a music magazine.

With these developments in the back of the mind, it is not strange that academics talk about an uncertain future for music journalism, or even the end of music journalism in its current form. In this study, the current form of music journalism is explained as follows: music journalists are attributed several roles. The key roles that are featured in this research are that of the gatekeeper, the promoter, the consumer guide and the cultural intermediary (Schüren and Katz, 2012: 160). This thesis aims to examine these four traditional roles of music journalism in relation to blogs, social media and crowd-sourced websites: the types of sites that are supposedly a factor in the decline of music journalism. The connection between the functions and roles of traditional music journalism and how music-oriented web media construct and extends these roles is not often made. This research aims to fill that gap. In other words, this research aims to look at this issue from a different angle. Rather than ask whether or not music journalism and

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1 http://drownedinsound.com/in_depth/4137359-music-journalism-r-i-p-an-introduction
these roles are under threat, the question is how the web extends the roles and functions of music journalism, albeit in different forms.

When academic research turns to (online) music journalism, the focus mainly placed on blogs. This is a logical starting point, since music blogs like Pitchfork have become more influential than many other music critics who write for newspapers or music magazines (McLeese, 2010). Yet there are other web media that construct the functions and roles of traditional music journalism in their own way. Therefore, this study aims bring something new into this field of study by taking into account a variety of web media, such as audio applications and crowd-sources websites. Lastly, this research also wants to give an idea of what music journalism looks in its current state, after the upheaval of the web. This is necessary because the current situation that music journalism is in, can get overlooked by predictions that are made about the future. As was argued, it appears to be a good moment to start with this research. Not only because of the mentioned arguments above, but also because of the timing. It can be argued that music journalism is in an transitional phase. Traditional music journalism still exists, but there are many different music-oriented web media to be found as well. Even though it is unsure what music journalism will look like in the future, it can be useful for other academic researchers to have a study that explores the intermediate phase.

§ 1.1 Research question
The research question that will be asked in this thesis is: How is music journalism reconstituted and transformed in new online media? Some components of the research question need to be defined. The term social network sites can be explained in a lot of ways and there is no common description for it. In this thesis, the following definition is employed: “Social network sites are web-based services that allow people to create a (semi)public profile within a delimited online space. These sites feature lists of other users with whom the user has connected and there is a possibility to look at the list of connections of other people within the social network site” (Boyd and Ellison, 2007: 211). The term blog(s) refer to diary-like web pages of individuals. Characteristics of blogs are that they are interactive and they can feature posts with commentary on for example news events. They may also feature articles based on original reporting (Singer, 2003). For this research, only blogs dedicated to music are taken into account. Another type of website that is featured in this study are crowd-sourced websites. In this study
the term of crowd sourcing is explained as a model wherein the knowledge of an online community is utilized for a specific purpose (Brabham, 2012). In relation to music journalism, one can think of obtaining music reviews from an online community or using the knowledge of the people in the community to explain events or to interpret music.

The research question will be answered by doing a textual analysis on five different music-oriented web media, namely the blog Cruel Rhythm, the audio streaming service Spotify, the vlog The Needle Drop, the blog The Deli Magazine and the crowd-sourced website Rap Genius. Furthermore, this research consists of a theoretical background that situates music journalism in occupation of journalism in general. It will provide an overview of the roles of music journalism and discusses the impact that new media technologies have had on the field. In the methodology section, it will be explained how this study was conducted. The results of the textual analysis are included in the results section and a discussion will follow that tries to give an image of the state of music journalism after the web. In the conclusion some advice will be given on how music journalists may learn something from this study and the case studies and opportunities for further research are signalled.
2. Theoretical Framework

The traditional roles of the music journalist as a gatekeeper, promoter, consumer guide and cultural intermediary are arguably adopted and extended by web media such as social network sites, algorithms, blogs and crowd-sourced sites. However, these web media construct and distribute various elements of traditional music journalism, such as authority, knowledge, criticism and access in different ways. In order to explore this current transformation of music journalism, it is necessary to establish how music journalism may be defined in relation to journalistic practice in general.

§2.1: Situating music journalism

Music journalism is generally regarded as soft news. Soft news is seen as the opposite of hard news journalism, which covers politics, breaking events and conflicts. Soft news journalism deals with news in the private sphere. This means that it reports on topics such as entertainment and human interest (Kristensen and From, 2012) (Hanusch, 2012). Journalism that covers music, literature, theatre and movies also belongs to this category, although it is sometimes distinguished as cultural journalism.

Contemporary cultural journalism increasingly adopts characteristics from lifestyle journalism and consumer journalism (Kristensen and From, 2012). Lifestyle journalism provides the readers with information they can use in their daily lives. For example, advice on what products to buy or on what a reader could do. Thus, lifestyle journalism provides a service (Hanusch, 2012). It is argued that the boundaries between these two types of journalism are fading, since the typical forms of cultural journalism, namely reviews, reports and interviews do “not only include information on cultural expressions and product characteristics, but also provide discussions of taste and aesthetics and thus, at different levels, guide the citizen and/or consumer in his or her way of life,” (Kristensen and From, 2012: 20). For the sake of clarity, analytical purposes and in order to take into account the stated developments of the blurring of boundaries between the aforementioned journalistic types, music journalism is regarded as a part of lifestyle journalism in this research.
§2.1.1: Lifestyle journalism

Lifestyle journalism is the subject of much academic debate, from whether it is worthy of study, to how it relates to traditional conceptions of journalism practice. Lifestyle journalism is somewhat neglected when it comes to the study of journalism. The focus is generally placed upon news journalism, which covers current and political affairs. These are argued to be more relevant for the public than lifestyle journalism (Hanusch, 2012). Fürsich (2012) states that lifestyle journalism is equally worthy of study. Certain types of lifestyle journalism, for example travel journalism and music journalism, are better equipped to deal with the social and cultural impact of globalization than traditional news journalism (Fürsich and Avant-Mier, 2009). In other words, lifestyle journalism is popular, it follows trends and it obscures the boundaries between news and entertainment. Therefore it attracts audiences, which makes it a suitable and accessible space for negotiation between different cultures. Hanusch (2012) adds that lifestyle journalism can play an important role in maintaining and developing national identities. One can think of stories about traditional foods as an example. Furthermore, to understand journalism as a field, other journalistic sub fields, like lifestyle journalism, need to be researched as well (Hanusch, 2012). Fürsich (2012) identifies another reason why lifestyle journalism is often disregarded by academics: its proximity to commercialism. For example, a lifestyle journalist may be urging a reader to buy a certain product. When one looks at the traditional notions of journalism practice, this feature is inconsistent with at least two of the ideal-typical values, namely objectivity and autonomy (Deuze, 2005). These values and their relation to lifestyle journalism are discussed in the following sub paragraph.

§2.1.2: Values and dimensions

The traditional roles, values and characteristics of the music journalist are a key component of this research. Therefore it is necessary to establish what the overarching ideal-typical values of journalism are. However, lifestyle journalism also has its own roles, values and characteristics. These are often referred to as dimensions by academics (Hanusch, 2012) (Fürsich, 2012). Both need to be discussed in order to determine the roles, traits and characteristics of the music journalist. Thus in the following paragraph, the ideal-typical values of journalism and the dimensions of lifestyle journalism are discussed, as well as their relation to one another.
Journalists are generally attributed several ideal values. According to Kovach and Rosentiel (2001) journalists should: “provide a public service, they should be objective, journalists should work autonomous, they should have a sense of ethics and they should have a sense of immediacy,” (Deuze, 2005: 447). Some of these ideal values can be identified in lifestyle journalism as well, although they are described in different concepts. Some of the five values of journalism do not necessarily correspond with the characteristics that are allocated to lifestyle journalism. In a study of travel journalism Hanusch (2010) identifies five main roles for travel journalists. Travel journalism is categorized as lifestyle journalism and most of these dimensions can be applied to other types of lifestyle journalism as well. These roles are: cultural mediators, critics, entertainers, information providers and travellers. Each of these roles is summarized below.

The first dimension that Hanusch names is that of the cultural mediator. This dimension refers to the way in which lifestyle journalists mediate between cultures. At first sight, it might not seem that being a mediator between cultures is applicable to all lifestyle journalists. Not all lifestyle journalists mediate between foreign cultures and their own, but they may mediate between elite and mass culture (Fürsich, 2012). Being a cultural mediator can be connected to Kovach and Rosentiel’s ideal of serving the public. Lifestyle journalists interpret news or events that may originate from another culture. The journalists mediate that information and afterwards they spread it among their audiences. The second dimension that Hanusch describes is that of being a critic. This dimension can also be connected to the ideal of serving the public. When reviewing a product or an event, the journalist helps the audience by discussing flaws, mistakes or strengths. This dimension can also collide with the journalistic ideals of objectivity and autonomy. When a journalist reviews a product, he or she has to give an opinion. Since objectivity means that a journalist needs to take a neutral stance, these values are difficult to match. Furthermore, autonomy can be compromised when a lifestyle journalist depends on other companies for products or events to write about. In travel journalism for example, the trips may be paid by a tourist agency that benefits from a positive article (Hanusch, 2010). The dimension of entertainment concerns how lifestyle journalists entertain their readers. The dimension of providing information describes in which ways lifestyle journalists inform their readers. The consumer or market-
orientation aspect of lifestyle journalism is embedded in these two dimensions. Providing the audience with information can be connected to the ideal of public service. However, writing articles because they are entertaining and popular, conflicts with the value of autonomy, because a journalist would ideally be free to write anything, despite market forces or the taste of the audience. According to Deuze (2005) the journalists who work for popular or gossip magazines would contradict this idea. Even though their work differs from mainstream or news journalism in some respects, they nevertheless adhere to the same values of the journalistic professional ideology. Journalists who write for popular or gossip magazines serve the public in the sense of paying attention to what the public wants to read. Thus, they do not feel that their autonomy is comprised by serving the readers needs. Deuze (2005) states that these journalists perceive autonomy as being able to write creatively, without being held back by the conventions of news or mainstream journalism.

The dimensions of Hanusch do not cover the ideals of immediacy and behaving ethically. Nevertheless, these values do play a part in lifestyle journalism. The ideal of immediacy constitutes that journalists should work as quickly as possible to bring the latest news as soon as they can. Time does play a role within lifestyle journalism, but the notion of actuality has a different meaning. Lifestyle journalists do not have to break news in real time, but they can publish articles within a specific time frame. For example, reviews of products can be published near a release date, or reviews of events are published soon after the event takes place (Kristensen and From, 2012). It can be assumed that the idea of behaving ethically and committing to truth is also applicable to lifestyle journalism. Still, this value is not undisputed. A specialized type of journalism like travel journalism has close ties to the tourism industry. According to Hanusch (2012) this relationship has consequences: “travelling and reporting from distant lands costs a lot of money and few, if any newspapers seem able to pay for every trip abroad needed to fill a 40-page travel supplement every week. Thus, travel journalism relies heavily on sponsorship from the tourism industry, an uneasy marriage which carries with it immense ethical implications,” (Hanusch, 2012: 73). Among these ethical implications is the idea that editorial work may be influenced by the company that pays the bill. Such close relations between an industry and journalism also appear in other types of lifestyle journalism, like fashion, beauty and music journalism.
Hanusch and Hanitzsch (2013) investigated how lifestyle journalists in Germany and Australia perceived these dimensions and how they view their roles. They concluded that lifestyle journalists see themselves as providers of entertainment, service/advice, inspiration, exemplars of lifestyle and as guides for consumers when it comes to buying products. These aspects can be related to Hanusch’ dimensions of entertainment, critics and information. When these lifestyle journalists compared themselves to their colleagues in news journalism, they would state that they share core journalistic skills and values. However, they would also argue that lifestyle journalists need a more specific subset of skills that news journalists do not need. Thus, lifestyle journalists identify themselves with the journalistic profession at large, while they also acknowledge lifestyle journalism as a field with its own skills and values.

In the current journalistic landscape, both the ideal-typical values and practices of journalism (Deuze, 2005) and those of lifestyle journalism are challenged. The development of new media technologies is often named as one of the causes. These technologies have upset several key elements of traditional journalism, including a shift in the traditional journalist-audience relationship. In the following paragraph, it will be discussed how new media technologies have upset journalistic truths and practices.

§2.2: New media

The term new media technologies is often used to encompass various web-based communications technologies, for example: blogs, social media and networking sites and virtual worlds (Friedman and Friedman, 2008). Such media are often called new media in contrast to old or traditional media, such as the radio, the newspaper, magazines and books. In order to find out how the new media affected (music) journalism, it is necessary to explore how they changed traditional journalism. When the new media emerged, it was argued that these media would replace the old media entirely (Jenkins, 2006). When one looks at the media landscape today, it can be concluded that something else happened. Old media and new media are currently co-existing and it can be said that some of these new media have blended with their old counterparts. For example, the function of the telephone (although it still exists) has been taken over by the smart phone, which also turned into a device for watching movies, playing games and social activities. A way to understand this change is by employing Jenkins concept of
convergence. The concept can be described as the territory where old and new media come together. However, convergence is not limited to technology. It is also about different media industries working together, the fact that content is not limited to one media platform anymore and the behaviour of the audience, who can search for information across media platforms and who can now participate in the creation of content (Jenkins, 2006). As a result, some of the established analytical concepts like a journalist, an audience member, a telephone, that are attributed a single function, are undermined.

The audience is a good example. People have become active participants in the creation and distribution of news and meaning. Thus they are now consumers, writers, editors and they distribute news themselves. According to Friedman and Friedman (2008) this mainly has to do with the digitization of media, since digitization has made the editing of materials When an audience member interacts with news from another news actor, the news is transformed into something new (Turner, 2005). The creator takes on and blend several practices that were previously carried out by different actors. The sites where such activities take place are called hybrids by Turner (2005). By adopting Bruno Latour’s Actor Network Theory (ANT), such hybrids can be studied. ANT acknowledges both technologies and humans as actors, that collaborate to create such new formations (Turner, 2005). The concepts of convergence and the concept of a hybrid are relevant to this research, because it allows for the understanding of the cases that are featured in this study as the hybrids that they are, instead of categorizing them as old or new media.

It can be said that fan cultures often produce these kind of hybrid sites. These cultures are a very active segment of the media audience. The participation of the fans is based on engaging with official texts, but the texts that are adjusted by the fans offer alternative or additional information. Thus, a new representation of the text is created. According to Jenkins (2006) these fan practices are not new. They have become more visible because of new media technologies. Music has often been connected to fan cultures (Laing, 2006). Music fans engage with the original text of an artist in their own way and these fan-constructed texts are published in fanzines, online or they are posted in an internet community. The creators of these texts have adopted journalistic forms such as the review and the interview. Such content causes the boundaries between the
music press and content produced by fans to blur, which has implications for professional music journalism. Before expanding on this topic, it needs to be established what music journalists do and what characteristics are attributed to them. This will happen in the following paragraphs.

§2.3.1 Characteristics of the music journalist

As the starting point of the exploration of the traits of the music journalist, four roles have been adapted from a master thesis on popular music journalism by Katz and Schüren (2012). These roles are that of the promoter, the gatekeeper, the consumer guide and the cultural intermediary. It was decided to employ these functions instead of formulating different ones, because these four roles provide a helpful overview of the various functions that are attributed to music journalism in different studies. Even though these four roles are emphasized, the more general practices and properties that are ascribed to the music journalists are discussed as well, in order to get a sense of what a music journalist is. The table of roles, properties and practices that is shown below is by no means complete as other academics may highlight, or add different roles and properties. However, it should give an overview of what are seen as the principal characteristics of the music journalist. It is likely that some of the described roles, properties and practices overlap with each other to a certain extent. This table has been created by drawing upon the descriptions of the four roles that can be found in the following sub paragraphs.
<table>
<thead>
<tr>
<th>Roles</th>
<th>Properties</th>
<th>Practices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gatekeeper</td>
<td>- Provide a platform for artists</td>
<td>- Include or exclude artists</td>
</tr>
<tr>
<td></td>
<td>- Editorial vision</td>
<td>- Weigh availability, popularity etc. in decision for publication.</td>
</tr>
<tr>
<td></td>
<td>- Relay between industry and consumer</td>
<td>- Withhold or grant access to audience/consumers</td>
</tr>
<tr>
<td>Promoter</td>
<td>- Industry cheerleader</td>
<td>- Mainly publish positive reviews</td>
</tr>
<tr>
<td></td>
<td>- Association with labels</td>
<td>- Coverage of acts at associated labels, yet maintain autonomy.</td>
</tr>
<tr>
<td></td>
<td>- Support (local) acts</td>
<td>- Promote underground genres and artists, write less critically.</td>
</tr>
<tr>
<td></td>
<td>- Monopoly position as a promoter</td>
<td>- Getting advertisements from the music industry.</td>
</tr>
<tr>
<td>Consumer Guide</td>
<td>- Entertain, inform audiences</td>
<td>- Be a proficient, creative writer.</td>
</tr>
<tr>
<td></td>
<td>- Criticism, authoritative voice</td>
<td>- Detached voice, measure against objective standards.</td>
</tr>
<tr>
<td></td>
<td>- Consumer advice</td>
<td>- Value for money guide/rating, persuade people to buy.</td>
</tr>
<tr>
<td></td>
<td>- Opinion leader/tastemaker</td>
<td>- Build a relationship with the audience.</td>
</tr>
<tr>
<td>Cultural Intermediary</td>
<td>- Historicizing</td>
<td>- Record music history in books and archives.</td>
</tr>
<tr>
<td></td>
<td>- Legitimate music</td>
<td>- Debate and acknowledge genres and artists.</td>
</tr>
<tr>
<td></td>
<td>- Education, cultural elevation</td>
<td>- Inform readers, discipline their taste with tone and style.</td>
</tr>
<tr>
<td></td>
<td>- Produce and circulate meaning</td>
<td>- Studying the subject, compare artists, interpret information for readers, provide interviews and background pieces</td>
</tr>
</tbody>
</table>
§2.3.2 Gatekeeper

The term gatekeeper refers to the way in which journalists select and shape information that is ultimately turned into news. According to Shoemaker, Vos and Reese (2009: 73) it is: “the process of selecting, writing, editing, positioning, scheduling, repeating and otherwise massaging information to become news.” By doing this, the journalist has a role in deciding which information is relayed to the audience. The gatekeeper study of White in 1950, which examines the factors that play a part in the editorial selection process, is one that is referred to often by journalism scholars. He found that the gatekeeping process is subjective, as the decisions are based upon “experiences, attitudes and expectations,” (Shoemaker, Vos and Reese, 2009:76). The theory of White has in turn been expanded with the notion that the gatekeeping process is more complicated. The amount of space, the number of stories about the event on a day and whether or not the story returns on a later date are matters that are considered as well (Shoemaker, Vos and Reese, 2009:76).

When it comes to the music journalist, the gatekeeper could be an editor who selects what records will be reviewed by the staff. Of course, the journalists could also make these decisions themselves by determining what music news to publish, what acts to interview and which artists they will not feature in the magazine. All in all, the music journalist or the editor has to have an editorial vision when it comes the gatekeeping function. Selection thus depends on availability, time, newness, popularity of the artist, ties with the label or artists, stories of other publications and so forth. Furthermore, the music journalist offers artists a platform, but as a gatekeeper, the music journalist decides which artists would actually be featured on such a platform. According to Laing (2006: 335) the music journalist as a gatekeeper functions as a “relay between the producer (the musician and the music industry) and the consumer (the audience for popular music).” This position was solely reserved for the music journalist and Katz and Schüren (2012) state that this granted him or her a powerful position. Music fans depended on the journalists for news, interviews, album reviews and concert reviews. The music industry relied on the music journalists for access to the audience via publications.

Applying the notion of the gatekeeper to the music journalist is not entirely unproblematic as Katz and Schüren (2012) have pointed out. They argue that
gatekeeping is traditionally linked to the ideals of objectivity and public service. Since
the writings of music journalists sometimes contain an opinion, this aspect of
gatekeeping does not apply in music journalism. Furthermore, the role of the music
industry is not as idle as it appears to be. They may withhold news or deny access to
certain artists. These are also factors that count when it comes to deciding whether or
not an article will be made, or whether or not it will appear in a publication.

Katz and Schüren (2012) state that the role of the music journalist as a
gatekeeper is under pressure. Musicians and the music industry do not necessarily have
to rely on a music journalist to get press releases published. They may do so via their
own websites and social media channels or they could employ the help of music blogs.
Music journalists have in turn lost the monopoly on access to labels and bands, which
they now have to share with bloggers. The audience does not have to rely on the
judgment of a music journalist either. They can listen to new music easily via the
internet, they can find new artists via friends, blogs or social media, or employ social
audio applications such as Last.fm or Spotify to discover new artists (Katz and Schüren,

What these arguments do not take into account is that the function of the
gatekeeper is still in play. As Shoemaker, Vos and Reese (2009) write, algorithms such as
Google News are gatekeepers just as well, as it selects news from a pile of news. The
same can be said for the radio and/or discover function of Last.fm and Spotify: a track is
selected from a collection of music. Thus, it can be said that the role of a gatekeeper is
still important, since there is too much - sometimes inaccurate - information and too
much music available online. As Nineham (2013) says about the gatekeeping function of
music critics: “they sift through an incredible amount of music so we don’t have to,
letting us know which artists to avoid like Swine Flu and which albums are worth
treating ourselves to.” It may eventually not be the music journalist who will keep on
fulfilling these functions, but blogs, social media pages or algorithms. Therefore it is
important to examine in what ways such audio applications sites carry out the
gatekeeping function.

§2.3.2 Promoter

Music journalism is another example of a type of lifestyle journalism that has close ties
to an industry. After all, without access to promotional materials like albums, or without
access to the artists, this type of journalism might not even exist. Similar to travel journalism, the connection between the music industry and music journalists has implications. Klein (2005) even argues that music journalists are cheerleaders of the music industry, rather than critics. There are several reasons for this. For example, the financing of music magazines may partially rely on advertisements of record labels and this could affect whether or not negative reviews are published. Publicists and labels also control the access to promotional material and the artist. As a result, a music journalist may be inclined to write positively about the artists on the roster of the label, in order to preserve the connection. Furthermore, Klein (2005) argues that music journalists predominantly write positive reviews, because of space constraints. According to her, editors of music magazines prefer to publish positive reviews when the space is limited, unless a bad review is about a well known artist or when it is an anticipated release. Lastly, the relationship between an artist and a writer may result in more coverage of the act, or a positive review. When it comes to local or small acts, music journalists may promote them by writing a story that is informative, rather than critical. They do this to with regard for the local scene or as mentioned, to maintain their connection with the artists (Klein, 2005).

Like travel journalists, who claim that they are aware of their connection to the tourism industry, but who do not feel that their editorial output is necessarily influenced by it (Hanusch, 2012), many music journalists do not feel pressured by the music industry. Klein (2005) states that they see themselves as taking a stand against labels, since the music critic is there to examine the quality of the records that are released. When the music journalist does promote an artist, they do so because they are enthusiastic about the album or act. In these instances, they do not feel that their autonomous position is compromised (Klein, 2005).

There are several more examples of the promotional function of the music critic. The monopoly position of the music journalists granted them power. When they would give attention to an unknown artist, it would be possible that the record would appear in the charts shortly after (Katz and Schüren, 2012). Critics also believe that they can support lesser known artists by providing them with substantiated, supportive reviews. This would improve the status of the artists at their record labels (Klein, 2005). In the case of unsigned acts, such reviews would make them more visible for record companies.
that would be willing to sign them. Furthermore, as a promoter, the music journalist helped to develop music and audiences in the 1980's (Laing, 2006). The specialist magazines would promote different music styles that could not be found in the mainstream press.

Partially because of the rise of online music publications, the relationship between the music journalist and the industry has changed. Labels, artists and publicists have more promotion channels than before. This means that the music journalist has to share access to promotional material and artists with bloggers and sometimes with people behind social media pages (Katz and Schüren, 2012). This used to be a prerogative for the music press.

However, the proliferation of new media technologies also means that a magazine is no longer prohibited by space constraints to publish reviews. If an editor would also decide to use that space for critical reviews, it could function as a counterargument against the view that the music journalist is a cheerleader of the industry.

As was mentioned, the role of the promoter is contested in music journalism. Nevertheless, it is as Klein (2005:15) says: “the publicist needs the critic, just as the critic needs the publicist.” This is true, even today. Labels and publicists still need media to reach a larger audience for their artists. Thus, the connection between the industry and a music journalist, or more generally writers, is still important. Furthermore, being supportive of, or being involved with local artists and underground genres without being a lapdog of the industry seems to be the main aspect of the role as a promoter. This research aims to examine how blogs, social media and crowd-sourced pages construct these same aspects of the promoter.

§2.3.3 Consumer Guide

The role of the consumer guide is closely related to consumer journalism and service journalism. These types of journalism: “provide the reader with guidance on matters of consumption and choices of softer aspects of life in an increasingly complex society and everyday life, and thus addresses the reader as an individual rather than a member of the public and as a consumer rather than as a citizen,” (Kristensen and From, 2012:28). A music fan assumedly bases his or her decision of what records they should listen to and buy on the opinion of the music critic.

Therefore, ascribing the music journalist the role of a consumer guide seems
logical. According to Klein (2005) this is also the most prevalent way in which academics think of music journalists. Being a consumer guide entails several more things. The music journalist performs quality control by rating and reviewing albums or performances. The review as a journalistic genre is the most common in sports journalism and cultural journalism. However, services and commodities are sometimes reviewed as well (Lindberg et al, 2005). A review can be seen as a product of criticism on a performance or product by a journalist, who then disseminates his or her opinion through a medium (Lindberg et al, 2005) (Katz and Schüren, 2012).

In a music review, the critic may provide a service to the reader by advising whether or not to purchase music from the artist. They can do this in two ways. The music journalist criticizes an album by writing about it with a disinterested voice and holds it against objective standards. Secondly, the critic may describe the music in ‘value for money’ terms (Laing, 2006). Inherent to the role of the consumer guide is the proximity to commercialism. A music critic may want to persuade the reader to buy a record or a concert ticket.

The music journalist as a consumer guide also informs the reader about the artist and about the context and culture in which the music was made. Furthermore, the consumer guide simultaneously entertains the audience, by writing pieces that both provide information and entertainment. In order to do this, the journalist needs to be proficient as a writer and with that he or she cultivates authority (Klein, 2005). There are several more ways in which the music journalist establishes authority. First of all, the reputation of the publication may boost the work of the music journalist. Secondly, even though a review is mostly based on an opinion, music journalists cultivate authority by being informed and by being as fair and objective as they can be (Klein, 2005). By employing an individualistic style, the music journalist may be seen as a master of taste or opinion leader by the audience. According to Laing (2006) readers develop a connection with the writer, that may involve trust or antipathy, as the reader gets to know the tastes and prejudices of the critic. In such cases, a music fan may turn to articles of a specific music journalist when a new album comes out, to seek out his or her opinion.

Katz and Schüren (2012) state that because of the internet, the function of the music critic as a consumer guide will become less. The audience is now able to stream,
or download an album before buying it and the reviewer takes no part in that process. Additionally, it is uncertain how many people have actually bought or still buy records based on the advice of a reviewer. According to Klein (2005) music journalists themselves believe that their influence on album sales is minimal. For those reasons, Katz and Schüren (2012) argue that music journalists should perhaps not be seen as consumer guides. They should rather be seen as explorative guides that lead the music fan through everything that can be found on the internet. It can be said that these days social media, blogs and music algorithms like Last.fm and Spotify do this as well. However, as was seen, the role of the consumer guide is more complex than just being a guide in a (digital) record store. It entails criticising, having insight into trends and the taste of the audience, informing, entertaining, providing a service, constructing authority and writing proficiently. Whether or not the previously named web media fulfil the multi-faceted functions of a consumer guide is something this study aims to find out.

§2.3.4 Cultural Intermediary

The cultural mediator is a dimension that is inherent to some forms of lifestyle journalism (Hanusch, 2012). It is closely related, if not the same as the cultural intermediary. The concept of cultural intermediary was introduced Bourdieu. It refers to the people who are occupationally engaged in producing and circulating symbolic goods and services. The context in which Bourdieu saw the cultural intermediary was that of a growing cultural economy in Western societies after the war. These workers included producers of cultural programs on TV and radio or the critics of quality newspapers and magazines and all writer-journalists or journalist-writers (Adkins, 2011). Bourdieu used the term to define the emergence of a new middle class, who were employed in these industries (Adkins, 2011) (Laing, 2006). According to Laing (2006) the concept is now used widely in media studies and it is still a useful term when it comes to journalism. He describes it as: “the journalistic interpretation of cultural products to their potential audience” (Laing, 2006:335). The role of the consumer guide and that of the cultural intermediary are somewhat connected. In both functions, the music journalist is the link between the music industry and the consumer. However, when it comes to the role of the consumer guide, commercial aspects are emphasized. When it comes to the cultural intermediary, cultural elevation of the audience is the main aspect (Katz and Schüren, 2012).
As mentioned, music journalists as cultural intermediaries play a part in producing and circulating meaning, they provide judgment and interpret the music for their audiences (Laing, 2006). These properties are articulated by Jones and Featherly (2002) as well. They argue that music journalists create meaning by evaluating the music and expanding their readers frame of reference by informing them (Katz and Schüren, 2012). The music critics try to interpret the music themselves with a 'scholarly approach,' they study the subject until they understand it (Klein, 2005).

When interpreting and evaluating music, the music critic may need to expand on the historical, societal and cultural context in which the music is made. According to Klein (2005) music journalists should possess a knowledge with which they can place an artist within a music genre and also situate the artist in the larger cultural context. There are several ways in which a music journalist can do this and among them is interviewing artists. The journalistic genre of the interview was invented in America around the year 1860. According to Schudson (1994) the interview has become the main practice in contemporary journalism. The interview is often employed when a journalist wants to find out the truth or seeks information. When it comes to music journalism, much knowledge about the history of for example jazz, folk and blues has become known through interviews. Another type of interview that can often be found in the popular music press originates from the American film star culture in the 1930's and the 1940's. The fans wanted to know what the actors were like off screen and the press responded to that desire by publishing articles that were aimed at revealing the habits, tastes and real lives of movie stars. The music press adopted this formula, which meant that for some time, these interviews were about the personality of the artist, rather than art. Since the musician preferred to talk about his or her art, the interview turned into a power struggle wherein the journalist would try uncover personal information about the artist (Laing, 2006). This type of interview may nevertheless unveil information about the context, societal or historical circumstances in which the music was created.

The music critic also performs somewhat of an educational role. The music critic may aim to teach the readers about the artist, the music and the context, but also to educate them in the sense of acquiring taste. That means, taste in the eyes of the critic. Laing (2006) states that this was especially the case in Britain in the 1970's. A certain writing style or tone was employed to shape the taste of the audience. That taste would
then be ‘disciplined’ by using rhetorical means.

Another function that is ascribed to the music journalist as a cultural intermediary is that of an arbiter of history. The music critic has a voice in the written history of popular music, because he or she determines how the artist will be recorded in that history. If an album is labeled as a classic by a group of critics, it will be recorded as such in publication archives and books. The same applies when the record is seen as a waste of time (Klein, 2005). This does not only apply for individual records, but for music styles as well. According to Laing (2006) the legitimization of rock as a genre is an example. He quotes reviewer Robert Christgau, who claims that he continuously had to argue that rock ‘n roll was an equally worthy genre as jazz, classical music and folk music. Eventually, it became commonly accepted as a popular music genre.

It is also Laing (2006) who argues that because of the availability of music on the internet, the influence of the music critic as a cultural intermediary has lessened. A listener does not have to rely on the music journalist for background information or to record music history any longer. Nevertheless, features such as historicizing, legitimizing, giving meaning, cultural elevation, the discussion of art and awareness of the context of music are worth to be maintained because they are there to document a part of the history of a society, to educate and to make sense of cultural forms such as music. Therefore, it is necessary to examine how the web media that are currently seen as a threat to music journalism, construct those same functions of the cultural intermediary.

With an overview of the traits of the music journalist in mind it is possible to explore how (and to what extent) blogs, algorithms, social media and crowd-sourced websites construct these same roles, properties and practices. Simultaneously, this research aims to address a larger question: how aspects of music journalism such as authority, knowledge, criticism and access are constructed differently and how they are distributed among the aforementioned web media.

§2.4: Relation to previous research

Studies of journalism in relation to social media, blogs and other web media are not uncommon. When it comes to bloggers, a question that is raised is whether or not bloggers challenge journalistic professionalism. According to Singer (2003) that is indeed the case. Professionalism is based on the idea that a certain group of people is
qualified to fulfill a certain occupation. However, bloggers can do the same as a journalist, without the training and commitment to journalistic ideal values, often on a different media platform: the internet (Singer, 2003). In a way, this study builds on that conclusion. A blogger may indeed be able to do the same as a journalist and thereby threaten journalism as a profession. However, one may also ask how the functions of a journalist are continued by others, or through other media forms, which is one of the main questions in this research. A somewhat related matter is the question whether or not blogs can be a substitute for news media. According to Lacey et al. (2010) blogs and news sites do not necessarily replace news media such as newspapers. In a study of news sites and blogs run by citizens, they conclude that these kind of websites complement rather than replace daily newspapers, because they have a different focus and less means to report the news than an editorial staff. In the case of music journalism, the question if music-orientated blogs can be seen as a replacement, addition, or neither remains unanswered. This is one of the things this study aims to find out.

Even though it may seem that in this research one is ready to ring the death bell for music journalism by investigating new forms, the opposite is the case. The results of the study might be helpful for (music) journalists, in giving some insights into how and which role they can still play in a field that has been flooded with amateur writers, contributors, audio streaming services and social networking sites.

The field of music journalism has been studied throughout the years, though not as intensively as some other forms of journalism. There are studies on the past of music journalism and mostly the role of the music critic is a subject that has been investigated by scholars before (Klein, 2005). However, how these roles have shifted when the audience started producing their own form of music journalism online has not been investigated thoroughly. Two theses that touch upon this subject were found and used as sources for this study: Could the Professional Music Journalist Vanish in the Digital Age by Kearney (2010) and Landscaping Popular Music Journalism by Schüren and Katz (2012). These studies concentrate on giving a prediction on the uncertain future of the professional music journalist. This is a relevant focus, as it not only concerns music journalism, but it could also reveal something about the prospects of other specialized forms of journalism that are dealing with similar problems. What this study aims to add to the research of the two theses is an outline of the current development in music
journalism and in what ways the functions of music journalism may be continued.

Furthermore, the aforementioned studies are somewhat restricted as they only take into account music blogs instead of also looking at social media and crowd-sourced websites. Even though such sites or social media pages are not necessarily journalistic undertakings, they may fulfil certain journalistic functions. Therefore, this research aims to provide a more complete view by also examining these other types of online media.
3. Methodology

I. Research design

In order to find out how the roles of music journalism are constructed and extended by music-oriented web media, a qualitative research design is employed. While there is no universal agreement on what qualitative research exactly entails, it is often referred to as a type of research that focuses on the interpretation of data, rather than analyzing data with statistical instruments (Strauss and Corbin, 1990). Such an approach is suitable for this study, as there is little known about how the aforementioned web media construct and carry out the functions of music journalism. By studying a couple of cases in-depth, some groundwork can be laid for other research in this field. Employing a quantitative method seems unsuitable for that purpose, since there is no defined research area yet. The choice for a qualitative research design has implications. There is no set of rules when it comes to doing using a qualitative method, which means that every researcher has his or her own approach. In order for the study to makes sense to others, each step needs to be written down carefully. Furthermore, a qualitative research design is sometimes regarded as time consuming, because of the detailed study of the subject and in some cases expensive. It may also be difficult for this type of research to be reproduced by another, since the analysis of the data is based on the interpretation, personal experiences, background or knowledge may influence the project (Bryman, 2012).

The relation between the theory and this research is inductive, with a deductive element. The data in this research is not tested against existing theories about music journalism on the web. The deductive element in this research is the framework that is employed. The framework is drawn from previous research about music journalism in order to interpret how the roles, properties and practices of music journalism are constructed and extended by web media. The combination of these approaches seems appropriate for this study. Since this study can be seen as an exploration into the field of (online) music journalism and web media, it is important to keep an open mind in relation to the sample, rather than view them from a previously determined theoretical angle. However, in order to not disregard previous academic research a framework based on earlier research is used as well.
This research also employs a comparative case study design. Examining a number of cases will allow for a comprehensive understanding of how social media, blogs, algorithms and crowd-sourced pages carry out the functions of music journalism in practice. The cases that are studied in this research are music-oriented web media. In order to examine this case, five different web media are analyzed in terms of their content and structure. Which web media were selected and the reasons behind these choices will be discussed in the next subsection.

A case study approach suits this research. By examining a case, one can get an image of how the web media currently construct the functions of music journalism. Furthermore, employing a case study approach allows the researcher to study the case in its own context (García Avilés, José A., et al, 2009). In the research of Schüren and Katz (2012), two music journalism organisations are selected as cases for ethnographic research, for the same reasons. Even though the cases in this research are not analyzed by means of ethnographic research, the grounds for selecting a case study method are similar. Employing a case study method is appropriate because each of the web media have their own characteristics, structures and functions. These elements should be considered in this research. This study provides a snapshot of how these web media construct the functions of music journalism. Since the web media are subject to change, it is unclear how and through what media these functions will be fulfilled long-term. Information on how web media constructed these roles at this particular time may form the basis for future research.

This study also has an comparative element. The results will be compared to the way in which music journalism has performed the four roles, in order to conclude how these web media have changed music journalism.

II. Cases

This study seeks to arrive at a better understanding of music-oriented web media. Five web media were picked for the analysis, with the aim of covering a diverse range. The chosen media include blogs, audio streaming applications, social media pages and crowd-sourced media. By taking into account a variety of websites and applications, this research gives a more holistic view of how the roles of the music journalist as a promoter, consumer guide, gatekeeper and cultural intermediary are (or are not) extended by the web media. The choice to select specific cases also has some
implications for the research. There are many different types of websites, social media, audio streaming services, blogs and so forth on the internet. The five media that are represented here are a selection. It could mean that there are other web media that are not included. These web media might construct the functions of music journalism in other ways than the five selected cases. Also, by relating non journalistic web media to functions of traditional music journalism, it is possible that other characteristics of the web media are not considered.

The media featured in this research are the audio streaming application Spotify, the social media page of Cruel Rhythm, the website The Deli Magazine, the music blog/vlog The Needle Drop and the crowd-sourced website Rap Genius.

**Spotify**

Spotify is a well-known audio streaming service where one can listen to music for free. The application was created in 2006 in Sweden. One can download the Spotify application free of cost and listen to music. There is also the option to get a premium account, which has certain benefits. The current database of Spotify exists of about 18 million songs. Spotify is included in the study, because it is the largest online audio streaming service. It can be argued that Spotify cuts out the music journalist as the middle man and as a gatekeeper, which makes it a suitable case to examine for this study. Spotify will be connected to the role of the gatekeeper in this study.

**Cruel Rhythm**

Cruel Rhythm is the name of a collection of social media pages ran by Jamila Scott. Cruel Rhythm presents songs that are embedded via YouTube or Soundcloud or a link is posted. Cruel Rhythm has a presence on Facebook, Tumblr, Twitter and a playlist/profile on the streaming service Spotify. It was decided to include Cruel Rhythm in this study, because it is active on various social media sites. This may give a more comprehensive image of how different social media construct and carry out the functions of music journalism. Furthermore, social media pages that are dedicated to music are generally linked to a website or blog. Since Cruel Rhythm is only active on social media, it could be interesting to see how the functions of music journalism are constructed within the delineated structures of social media websites. Cruel Rhythm will also be connected to the role of the gatekeeper, as Jamila Scott aims to help music fans to
discover new music. Since Jamila Scott works in the music industry, her position as a relay between the industry and her audience on social media will be analyzed as well.

**The Deli Magazine**
The Deli Magazine is the overarching website that consists of a collection of eleven local blogs in the United States. It covers the following regions in these blogs: Austin, Chicago, DC area, Kansas City, Los Angeles, Nashville, New England, New York city, Philadelphia, Portland, San Francisco Bay Area and Toronto. These blogs are dedicated to promoting local and upcoming artists. The Deli Magazine was selected because of this network of local blogs and the focus on local music scenes, which is unusual. Music blogs are often independent, meaning that they are usually not a part of an extensive network and such blogs are mostly focused on an international audience, instead of a local scene. By including a blog that does have a local focus, it might be able to say something about the ways in which local music journalism is continued by blogs.

**The Needle Drop**
The Needle Drop is a blog/vlog that is owned and created by Anthony Fantano in 2007. Anthony Fantano reviews albums by discussing them in videos. It was decided to select The Needle Drop as a case in this study because of the innovative form Fantano uses. Reviews are one of the most common forms in music journalism. However, reviewing records on video and publishing them online is not typical in traditional music journalism. Therefore, it can be investigated how these reviews are constructed in relation to traditional music journalism. The vlog is also selected because of its popularity. On social media and on The Needle Drop's YouTube channel, the vlog has thousands of followers. The Needle Drop will be connected to the role of the consumer guide, because reviewing is The Needle Drop's main focus, which is also one of the key aspects of the consumer guide.

**Rap Genius**
Genius is a website that started under the name Rap Genius. It is a crowd-sourced community where rap lyrics are annotated and interpreted by users. Since 2014, the site has been renamed Genius, because they have expanded the concept onto other genres, such as news, rock, pop and poetry. It was selected as a case for this study because music
blogs or sites are often the creation of one person or by a group of editors. Genius is open to anyone. Therefore it could be interesting to see how the functions of the cultural intermediary are constructed and distributed when it is carried out by a group of people. Thus, Rap Genius is relevant to include in this study because of its innovative way of organization and the production of content.

III. Sample

For this study a non-probability sample method is used. It was decided to select the sample by employing purposive sampling. This means that the samples were picked strategically, with the aim to come up with a sample that is relevant for the research question (Bryman, 2012). This approach seemed more suitable than a probability or random sampling method, because when random posts, articles or reviews are picked, one may end up with a sample that eventually will not say anything about the way in which these web media construct the functions of music journalism, or on how the functions are distributed among these web media. Thus, this method of sampling will allow for the research question to be answered (Bryman, 2012). The non-probability sample method also suits this research because this study can be seen as exploratory in the field of music journalism. There is currently not much literature about how web media construct the functions of music journalism. Employing a non-probability sample is useful here, because it allows the researcher to select cases in which this development is more likely to occur.2

This sampling method has its weaknesses. By making a selection based on purposive sampling, the judgement of the researcher plays a part in the process. For that reason, it cannot be completely ruled out that the background of the researcher has affected the choices when it comes to picking the samples.

The sample will consist out of the content of the websites and their overall structure. This means that an amount of the most recent posts, the mission statements and the structure of the web media will be analyzed. By choosing this as a sample, the researcher purposefully leaves other pages or elements of the web media and a large amount of posts out of the equation. This could mean that one only gets a partial image of what these web media are about or how they extend the functions and roles of music

2 http://dissertation.laerd.com/non-probability-sampling.php
journalism. Furthermore, there may be other functions built-in on the web media that could also indicate how these web media construct the functions of music journalism. For each of the web media, the sample is slightly different, because the web media are all organized differently. Therefore the sample is described below for each of the cases.

**Spotify** - Spotify is a database of music rather than a website with posts where one can collect samples from. For that reason, the streaming application is analyzed as a whole, with an emphasis on its different functions. These include the playlists, the browsing options and the radio function. It is also the aim to describe how Spotify works, so the mission statement of the company will be taken into account, it will be analyzed how the company makes money, it will be analyzed how open Spotify is to artists and the researcher will look at the business partners of Spotify.

**Cruel Rhythm** - The sample of Cruel Rhythm will consist of the latest ten posts of the Tumblr page. The latest posts are taken into account because it should give an up to date reflection on how the function of the gatekeeper is constructed through the social media page. Since the entries on the social media page are very limited in the sense that they only feature (links to) music and a very short description or no description at all, two interviews with the creator of Cruel Rhythm are considered as well. This should ensure that the researcher gets a clear image of the activities of Cruel Rhythm, the aim of Cruel Rhythm and the person behind it. It is necessary to analyze the interviews in order to understand how Cruel Rhythm constructs the role of the gatekeeper to a better extent.

**The Deli Magazine** - The sample of the Deli Magazine will consist of the ten latest posts from the all cities aggregator page. This means that each post originates from a different local blog. By selecting the posts in this way, the analysis will give a more complete image of how The Deli Magazine constructs the function of the promoter, rather than how one of the local blogs of The Deli Magazine does this. What will be taken into account as well is the about page, as it says something about the people behind The Deli Magazine and their goal. Another feature of The Deli Magazine that will be analyzed is the local charts page. Since this is one of the main activities of The Deli Magazine it will
probably also give some insight in how this magazine constructs the role of the promoter.

*The Needle Drop* - The sample of The Needle Drop will consist of the latest ten video reviews. By selecting the most recent reviews one should get an up to date image of how the role of the consumer guide is constructed by this blog/vlog. If there are comments posted under the reviews, they will be considered as well. The comments might reveal something about the relationship between the blog and the audience, which is an important aspect of the consumer guide. The Needle Drop also features pages with new music and videos. The posts on these pages contain a short description, the video or sound clip and often a suggestion whether or not you should check it out. These posts are basically short reviews, thus they will not be analyzed separately. The about page of The Needle Drop will also be taken into account, because it may give some more insight into how the blog/vlog constructs the role of the consumer guide.

*Rap Genius* - The sample of Rap Genius will consist of the ten latest annotations that are featured as ‘hot on Rap Genius’. These posts contain the most annotations provided by users, which makes them the most interesting in analyzing its characteristics of the cultural intermediary. Since a lot of different people have contributed to the annotation of the lyrics, it is interesting to see what different aspects of the cultural intermediary these users may have carried out. Rap Genius contains a lot more pages, with news and annotations of for example rap names. However, to limit the sample and because they are based on the same system as the annotation of the lyrics, they will not be included in the sample. Similar to the other cases, the page that explains the mission statement of Rap Genius will be taken into account, since it might say something more about how and why this website constructs the role of the cultural intermediary.

**IV. Instrument**

In order to find out how Spotify, Cruel Rhythm, The Deli Magazine, The Needle Drop and Rap Genius construct the roles of music journalism, a textual analysis will be performed upon the designated samples. In this research, the term text stands for anything that people use in their lives to create meaning with. It does not only refer to posts on
websites, but also to video reviews and the interface of an audio streaming application such as Spotify.

The textual analysis will consist of a close reading of these texts. The textual analysis will allow for more than an analysis of the manifest content of the web media. According to Fürsich (2009), this type of analysis enables researchers to discover ideological and cultural themes, ideas and issues within in a cultural context (Brennen, 2013). Thus, in the readings the researcher aims to look at social practices, conventions, representations and assumptions behind such texts. Phillipov (2013) mentions the study of Walser (1993) in her essay that defends textual analysis as an instrument. Walser analyzes heavy metal. His interviewees mention that they value this type of music for its truthfulness and that they use it to make sense of challenges in life. Walser’s textual analysis concludes that the music represents the social conditions of heavy metal fans indirectly and via (musical) metaphors. The structure of the music, such as tempo, complexity, technicality and song structures, provide security and reassure listeners that struggles in life can be overcome. Thus, the text does not only reflect the social world on the surface, but it also gives a deeper insight into how social life is reflected in the music. This study does not analyze music as a text, but by investigating the web media as texts, the analysis could reveal issues, themes or concepts that are related to how web media construct and extend the functions of music journalism. It can also reveal bigger issues, such as the implications that the change of music journalism has for journalism in general or in society.

By applying textual analysis as an instrument, this research focuses on the social representations of music: how people makes sense of it and how they explain it to one another, for example via reviews. This fits the aim of the research, since it is the goal to reveal how web media construct and extend represent music and whether or not that is similar to traditional music journalism.

Employing textual analysis also has some limitations. By only examining the texts that are produced by these specific web media, it is not taken into account how the audience receives and interprets these texts and how they use them. The results may say something about how the people behind these web media make sense of music, which limits the results to that group of people. Furthermore, the intentions of the creators of these texts are not taken into account. Fürsich (2009) states that textual analysis is a
good starting point in spite of that. By considering the text first, a researcher is not influenced by judgements or opinions of journalists or the audience about a text. When a researcher starts the analysis based on earlier drawn conclusions, it may turn into a search for evidence. It can be argued that the mind of the researcher is still open to new findings. Studying the producers of the texts and the audiences are options for follow-up research.

Other limitations are that there is a danger that the greater context of a particular text is overlooked. When it comes to this research, one can think of Rap Genius, which is only a part of the site Genius. Or, the cultural context in which developments are happening, like the struggle of the music industry and the willingness to pay for music by people. Furthermore, there is no specified or correct way to perform a textual analysis and interpretation by the researcher is an important factor in the study. As a result, certain knowledge, views or a cultural background may influence the analysis.

V. Data analysis
The table that can be found in the theoretical framework will serve as the analytical framework for the readings. It means that during the multiple readings of the texts, the traits of music journalism that are mentioned in the table function as a guide when analyzing the samples. Thus, the reading of the texts is aimed at describing how the five cases perform the properties and practices of music journalism.

The starting point of the data analysis was Wednesday, the 29th of October. On that day, ten posts were collected from the designated web media. This means that for Cruel Rhythm, The Deli Magazine and The Needle Drop, the posts that were posted on the 28th of October and backwards are part of the sample. Since the activity on these sites varies greatly, the dates of these posts vary from September to October 2014. It was decided to start in the middle of the week, because it was initially assumed that during the week, these sites would be most active. The dates of publication of the texts are not visible on Rap Genius, so the texts that were listed on the website as the most recent ones were analyzed. When it comes to Spotify, it was the aim to analyze the entire application instead of a sample. The reading consisted of an exploratory reading, going back and forth between the texts and the table and another revision once the first analysis was done.
VI. Archiving, organizing and managing the data
The ten posts and the texts from Cruel Rhythm, The Deli Magazine and Rap Genius were copied and saved in documents. Since the content of The Needle Drop mainly exists out of video’s, the links to these video’s, their names and the dates on which they posted were stored. In the case of Spotify, where no posts or texts were used, the functions, structure and mission statement were saved in a document. With these documents and the websites opened up on the computer, the readings were done. On drafts and on copies of the table that is featured in the theoretical framework, it was written down how the web media construct the functions of music journalism. These drafts were revised during the second reading and served as the starting point for the results section.

VII. Limitations
Aside from the limitations that have already been mentioned in the subsections of the research design, the instrument and the sample, there are some other limitations of this research that need to be mentioned. One of them is the that the researcher has limited experience with exploratory research. Therefore this study might not be without flaws. Also, the object of study, being music-oriented web media, is subject to change which makes a reproduction or a follow-up study more difficult. Lastly, the findings of this research may be true for these specific web media, but that does not mean that they are true for similar blogs, social media, audio streaming applications, crowd-sourced websites or different web media altogether.
4. Results

This study aimed to find out how the practices of professional music journalism are constructed and carried out by various music-oriented web media. In order to answer the research question, five different web media were analyzed: the audio streaming service Spotify, the blog Cruel Rhythm, the blog The Deli Magazine, the vlog The Needle Drop and the crowd-sourced website Rap Genius. The results of the analysis are described in the following paragraphs.

§4.1 Spotify

The traditional music journalist is often attributed the role of the gatekeeper. The journalist would decide which artists were given a platform. In other words, the music journalists determined which artists were included or excluded in their publications. The role of the gatekeeper differs from the role of the promoter, consumer guide and cultural intermediary in the sense that it is the first function of music journalism that is performed. In order to promote artists, mediate between the industry and the consumer, or to act as a cultural intermediary, the musicians need to select among the myriad of artists out there. This happens in the gatekeeping process. It is argued in this study that the role of the gatekeeper will be continued, even though the profession of the music journalist is threatened. Web media such as blogs continue and extend the function of the gatekeeper, although they construct these practices in a different manner. In order to examine this argument, the audio streaming application Spotify and the blog Cruel Rhythm were analyzed.

Spotify as a platform for artists

In traditional music journalism, it was up to the music journalist to decide whether or not a platform was given to artists. When one looks at Spotify, it appears that this is not the case. The audio streaming service presents itself as a platform on which all musicians can be featured. According to the website of Spotify, artists can arrange to be featured on Spotify by contacting their label or uploading their music via online music aggregators that are connected to the audio streaming platform. This would mean that the decision to be featured on Spotify is in the hand of the musicians. Thus, the

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3 https://www.spotifyartists.com
gatekeeping function would not seem applicable here and Spotify could be seen as a
decentralized music database.

However, when one examines Spotify in more detail, it can be argued that there is
an aspect of gatekeeping at work in the streaming application. The degree in which
artists are exposed to users on the audio streaming platform differs. This will be
explained in the following section. Furthermore, Spotify may appear to be a platform
that is open to all artists, but further investigation demonstrates that this not exactly the
case. The online music aggregators that Spotify works with are Tunecore, CDBaby, EMU
bands and Record Union. Each of these aggregators has their own set of conditions for
signing up independent artists. So first of all, it is the question whether or not the artists
want to agree with such terms and work with such companies. If a musician wants to
join, there are several more requirements.

The requirements of the four online music aggregators are somewhat similar.
First of all, for an independent artist to get their music on Spotify via one of these
aggregators, payment is required. TuneCore, EMU Bands and Record Union ask an
annual fees per release and that payment also ensures that the music remains active in
the digital stores such as Spotify. TuneCore asks for a one time set-up fee of $29,99 and
added to that $9,99 for a single release and $49,99 for an album release yearly.\(^\text{4}\) The
online music aggregator CDBaby also ask a set-up fee, $14,95 for per single and $59 for
an album, these are not annual fees.\(^\text{5}\) The aggregator EMU bands also asks for a set-up
fee per release. A single costs $42.50, an EP costs $59,95 and an album costs $84,95.\(^\text{6}\)
Lastly, Record Union also asks a yearly fee per release. A single costs $7, an EP costs $10
and an album $10.\(^\text{7}\) Furthermore, each of the aggregators has an age limit, which is
eighteen years old. The exception is CDBaby, where the artist has to be thirteen years
old.\(^\text{8}\)

All of the aggregators have requirements when it comes to the files that are
uploaded and the artwork that accompanies the releases. At TuneCore, the following
types of composition are not allowed: those that fall under sound effects, spoken word
tracks to a certain degree, royalty free music and meditation sounds. Songs that fall

\(^{4}\) http://www.tunecore.com/index/pricing
\(^{5}\) http://members.cdbaby.com/cd-baby-cost.aspx
\(^{6}\) https://www.emubands.com/prices/
\(^{7}\) https://www.recordunion.com/Pricing
\(^{8}\) http://members.cdbaby.com/faq.aspx#generalheader
under another (perhaps previous) agreement cannot be uploaded on TuneCore either.\(^9\) Furthermore, both TuneCore and CDBaby state that they and their digital distribution partners review the content and that tracks that are uploaded have to meet their standards and that of their partners.\(^10\) If these standards are not met, the music will not be uploaded or distributed. EMU Bands\(^11\) and Record Union\(^12\) do not provide much information on how they specifically mediate with digital stores such as Spotify. The last requirement of all four aggregators is that the artist has the copyright of the songs that he or she wants to distribute. Thus, it is not the case that every independent artist can or perhaps wants to be featured on Spotify. This may have to do with financial means, quality of the recordings, the use of certain samples in a song or because of the age of the artist.

As said, Spotify also has partnerships with several record labels. However, it is unknown to the researcher what the agreements entail. Since not all labels and artists are, can be, or even want to be connected to Spotify, the platform is not as open as it claims to be.

*Editorial vision versus algorithms*

In the theoretical framework it was argued that music publications select news on the basis of the following criteria: availability, time, newness, popularity of the artist, ties with the record label/artists and the stories of other publications. Spotify does not select artists in the way that a music journalist does, but the streaming service does feature some artists more prominently than others. The discover and browse tabs in the application for example, are algorithmically based on streaming data. When music fans in a certain area listen to a specific artist a lot, the music will likely be recommended to other users in that area as well. Also, the more an artist will be followed and shared by fans, the more their music will appear in the feeds.\(^13\) This means that some acts are more likely to be discovered because of the activity around them.

A similar algorithmic principle applies for the radio function of Spotify. Acts are associated with one another, based on what people listen to. Thus, certain acts are more

\(^9\) [http://pub.help.tunecore.com/app/answers/detail/a_id/342/kw/spoken%20word](http://pub.help.tunecore.com/app/answers/detail/a_id/342/kw/spoken%20word)

\(^10\) [http://members.cdbaby.com/membercontract.aspx](http://members.cdbaby.com/membercontract.aspx)

\(^11\) [http://www.emubands.com/terms-conditions/](http://www.emubands.com/terms-conditions/)

\(^12\) [http://helpdesk.recordunion.com/knowledgebase](http://helpdesk.recordunion.com/knowledgebase)

\(^13\) [http://www.spotifyartists.com/faq/#how-do-i-get-on-the-discover-or-browse-page](http://www.spotifyartists.com/faq/#how-do-i-get-on-the-discover-or-browse-page)
likely to appear in certain radio stations. Artists can try to influence this process by creating playlists in which they associate their music with other music, for example from more popular artists. In this way, the amount of streams of their music might increase. Thus, rather than being based on an editorial vision of a music journalist, artists are more likely to be featured prominently on Spotify if they are popular and if the users activity around those artist is at a high level, which increases their chances of being selected by the algorithm.

**Spotify as a relay between industry and consumer**

Music journalists granted the music industry access to consumers by featuring artists in articles and by publishing advertisements in their publications. Music fans sought out music journalists for news, interviews, album reviews and concert reviews. Spotify functions as a relay between the industry and the consumer in several ways. First of all, the streaming service takes over some functions of the traditional music journalist. When a user follows an artists, the user gets notified about new releases and upcoming concerts of these acts. This is the same information that a music publication would print. Spotify functions as a relay between the music industry and the consumer in an entirely different way as well. It is focused on bringing music to the listener in a legal way and with the aim to generate money for the music industry. It means that Spotify also extends the practices of the music industry. The goal of the audio streaming is to steer music fans away from piracy and generate more royalties for the affiliated artists. Furthermore, Spotify functions as a market, where the music industry and artists offer their music and where the consumer can get (paid) access to a large database of music. The market of Spotify is not a neutral one. Even though anyone has access, people who have a premium account have certain benefits. A listener with a premium account is not interrupted by commercials, he or she can listen to music offline and in better quality. Spotify is not a neutral market for the artists either. As argued in the previous subsection, some artists are featured more prominently. Furthermore, record labels may advertise certain releases or artists on Spotify, which may give them a head start in comparison to independent artists.

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16 [https://www.spotifyartists.com/spotify-explained/](https://www.spotifyartists.com/spotify-explained/)
Beyond gatekeeping

The audio streaming application Spotify seems to offer a database of music in which every artist has the same chance opportunity to be found. However, the gatekeeping process is still at work in the application. Instead of the music journalist deciding which musicians to give a platform, algorithms based on user activity now decide which artists are highlighted. The role of Spotify is not limited to being a platform for the music industry. It constructs several traits of music journalism and it also incorporates other traits that are not necessarily associated with the journalistic profession. Spotify also functions as a monetary and information relay. The audio streaming service offers information in the form of displaying a biography of the featured artist and the concert dates of the artist in the country of the listener. By paying the artist or record label per stream and by means of advertisement, Spotify also functions as a monetary relay. Furthermore, Spotify can be seen as a market where the artists and the record labels offer goods and the consumer can get access to those goods, although there are variations in the privileges of the consumers and the exposure for the artists. Lastly, it should not be forgotten that Spotify is a portal for listening to music. In conclusion, it can be argued that Spotify does carry out the gatekeeping function that was previously attributed to the music journalist, but it performs different roles as well. In a way, it has taken the place of the middle man: the mediator between the industry and the consumers.

§4.2 Cruel Rhythm

The Tumblr page of Cruel Rhythm, a music blog focused on music discovery, was also connected to the role of the music journalist as a gatekeeper. The results of the analysis can be found in the following paragraphs.

Platform for artists

According to Katz and Schüren (2012) the traditional music journalist had to rely on the music industry for news, products and access to artists. Whether or not an act was given a platform depended on the needs of the record labels and on the decision of the music journalist or the editor. It can be argued that the music journalist or the editor often included the artists. Music journalists are also promoters who are inclined to write often
and positively about acts of associated record companies, in order to maintain their relationship (Klein, 2005). The relationship between record companies, artists and music journalists has changed. Record labels still mediate between artists and music writers, but via social media and websites it has become easier for people to find music on their own. It has become easier for amateur writers to get access to artists as well. This can be seen when one looks at the Tumblr page of Cruel Rhythm. Jamilia Scott, who runs the blog, always embeds music via YouTube or Soundcloud. This indicates that Scott has searched for music on her own account. This argument can be substantiated by two interviews with Scott. In an interview with the website Societe Perrier, the blogger explains how she finds the music for her page:

Interviewer: “How do you find out about cool acts?
Scott: Just by talking to people and seeing what they're into at the moment! There is actually this really cool page called #Unknown and they post an exclusive track to SoundCloud without the title or artist and once it reaches a certain number of plays they reveal who it’s by. Keeps me engaged and going back for more! I get sent a lot of stuff plus I go to a huge amount of shows and I occasionally trawl soundcloud/YouTube for things.”  

In an interview with the website Pluck Magazine, she gives a similar answer:

“PM: What is your favorite source for up and coming bands?
JS: Talking to people! There's never a better recommendation than from someone whose ears you already trust. Other bloggers are an endless source as you’d expect, but up and coming bands also usually have great tips.”

From these snippets, it can be concluded that rather than depending on the needs or on the marketing efforts of a record label, the artists that are featured on Cruel Rhythm are found by Scott herself or by recommendation of other people. Two things need to be noted however. In one of the interviews, it becomes apparent that Scott works as a talent scout for a record label in London. Thus, the blogger may also receive music from labels which she then features on her Tumblr page. The music that can be found on Cruel

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17 Attachment 1: Interview: Better know a blogger: Jamila Scott of Cruel Rhythm.
18 http://www.pluckmagazine.com/articles/article_cruelrhythm_01.php
Rhythm is a reflection of Scott’s musical taste. In the case of professional music journalism, personal taste was not necessarily a factor in the decision whether or not to give attention to the artist. It is however the main consideration for Scott. This becomes clear in the interview with Pluck Magazine:

“PM: Any advice for aspiring music bloggers? JS: [...] But most importantly, never post music you don’t want to post, even if the PR is offering you free festival tickets!”

Secondly, when one examines the posts on Cruel Rhythm, a lot of the taglines indicate that Scott mainly features music that she likes. The tagline in the following post demonstrates that.

19 http://www.pluckmagazine.com/articles/article_cruelrhythm_01.php
Thus, for the blog Cruel Rhythm taste seems to be a more important factor for giving artists a platform than what the record label has to offer. However, since Scott does work as a talent scout for a record company, it is difficult to say if or to what degree she includes the music that she finds as a talent scout on her own platform.
Editorial vision

Another aspect of the gatekeeping function is having an editorial vision on which someone bases the selection. The traditional music journalist selected which news or music would be published based on the following elements: availability, time, newness, popularity of the artist, ties with the label or artists and the stories of other publications. It is argued that an editorial vision, or something similar to it, also exists in the case of Cruel Rhythm. However, this editorial vision is constructed out of different elements. As was seen above, musical taste is an important factor for Scott to take into account when posting music on her Tumblr page. Another factor that is a part of the editorial vision of Cruel Rhythm is newness. This is evidenced by descriptions of her blog, but also by the posts on the page. For example, the interview of Societe Perrier describes Cruel Rhythm as having a focus on emerging artists in London. On the Tumblr page, new music is posted often:

Image 2: Cruel Rhythm - Tumblr post 6
The focus on new music and emerging artists could be explained by Scott's work in the music industry. In the interview with Societe Perrier, she explains that she works as an artist scout for the record company Polydor in London. This means that Scott searches for new talent for her label. Newness does not mean that Scott only focuses on the newest releases. She also seems to mean new music in the sense of music discovery. Scott expresses in the interview with Pluck Magazine:
“PM: I notice that you initially started out with your blog Fucking Dance and then eventually moved on to Cruel Rhythm? Why did you start a new blog and what is the key difference between the two?

JS: [...] Cruel Rhythm is less formal – it’s more like a musical scrapbook than a blog. I tend to get quite excited when I hear something amazing and the new blog allows me to show that enthusiasm as well as post more thought out pieces.”

Thus, newness in the sense of music discovery is also a part of Cruel Rhythm’s editorial vision. This will be discussed more thoroughly in the following sub paragraph. Availability can also be seen as a part of the editorial vision of Cruel Rhythm. Since Scott embeds music from Soundcloud and YouTube, it needs to be available on those platforms. An element of the editorial vision of the traditional music journalist was considering the popularity of the artist. That value does not seem applicable to Cruel Rhythm. As described in this paragraph, newness and emerging artists are important to Scott and upcoming artists are not by definition popular and well known. Whether or not elements such as time, ties with record labels and the stories of other (web) publications are part of Cruel Rhythm’s editorial vision remains unclear, as it is not possible to draw such conclusions from the sample or the interviews. What can be concluded is that newness, availability and taste are significant factors for Cruel Rhythm.

Relay between industry and consumer
Another function of the professional music journalist as a gatekeeper is that of being a relay between the music industry and the audience. As argued in the theoretical framework, professional music journalism has lost that monopoly. Granting access, or rather getting the word out about certain artists to a bigger audience, now lies in the hands of bloggers and social media users as well. However, this does not mean that being the link between the industry and the consumer is a function that is lost. The main way in which Cruel Rhythm is a relay between the music industry and the audience is as a guide to music discovery. Scott selects music that she likes among the material she finds and receives, which she then distributes to her followers via Tumblr. Her aim is to

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20 http://www.pluckmagazine.com/articles/article_cruelrhythm_01.php
expose as much music that she likes to her readers as she can, instead of deliberately withholding access to certain artists. Scott is also a relay between the industry and the consumer in a more literal way, by working as an industry employee and by acting as a gatekeeper in her spare time.

Another way in which Cruel Rhythm functions as a relay between the music industry and the audience is by being recognized as a credible and popular blog amongst the myriad of music blogs on the internet. Scott says the following about this in the interview with Societe Perrier:

Interviewer: “The role of music bloggers and blogging has changed so much over the years. How would you categorize it? Do you still think there’s a community?
Scott: Bloggers have become like credibility distributors. The cooler your blog, the more credibility you pass on to the artists you feature.”[..]\(^{21}\)

Thus, by being a credible music blogger, the featured artists are more likely to be picked up by the followers of such a blog. On the Tumblr page this can be recognized by the shares and likes that posts get.

Music discovery
It can be said that Cruel Rhythm constructs the role of the gatekeeper by being a guide for music discovery. Inclusion of artists on Scott’s platform is based on recommendations she gets and based on her own findings. Scott selects the music based on her own taste and the newness of an artist or track. As a talent scout for the music industry, Scott has a somewhat different position than other music bloggers. She is a relay between the music industry and the consumer in a literal way, since she may receive music from bands or labels or discovers music for her job, which she possibly includes on Cruel Rhythm. Furthermore, by being a credible source for music fans, a blog like Cruel Rhythm gives more weight to the function of being a relay between the music industry and the audience. Scott’s job as a talent scout may give her more credibility, since music discovery is her profession. However, Scott does not advertise her work on her blog, so it is uncertain if her followers are aware of this. The blog Cruel Rhythm

\(^{21}\) Attachment 1: Interview: Better know a blogger: Jamila Scott of Cruel Rhythm.
performs the functions of the gatekeeper that were previously attributed to the music journalist. Since the founder of the blog, Jamilia Scott, also works in the music industry, she is a hybrid actor that performs the function of the gatekeeper. The same applies for Spotify, that is not only a database, but also a market, a listening application, a gatekeeper and a relay between the industry and the consumer.

§4.3 The Deli Magazine
It is hard for music journalism to exist without the cooperation of record labels, artists and other parties in the music industry. It is argued by Klein (2005) that this relationship results in the idea that music journalists promote the music industry in order to retain a good working relationship. The role of the promoter is an important one for artists, because it helps them to spread the word about their music. The role of the promoter differs from that of the gatekeeper, because the process of gatekeeping happens before promotion. First, an artist is selected and after that an article with promotional features may be written. Furthermore, the process of gatekeeping is based on an editorial vision, which should ensure some distance from the artist. When it comes to the role of the promoter, the distance between the music journalist and the artists and the industry is smaller as will be argued in this sub paragraph. In order to find out how a blog constructs this function, the blog The Deli Magazine was analyzed.

Promotion
Klein (2005) has argued that music journalists are cheerleaders of the music industry, rather than critics. The main reason for this argument is that music journalists predominantly write positive reviews about records. Most of the posts on the website of The Deli Magazine are not really reviews. The articles give attention to the artist and they are published to support that artist, without any substantiated argument to explain why they are backing up this musician. An example of such an article will follow on the next page.
Klein (2005) also argues that when music journalists like an artist, they will promote them because they are enthusiastic about the music. Furthermore, the journalists feel that they provide quality control on the releases of the record labels. When one examines the posts of The Deli Magazine, they are mostly descriptive, rather than critical or based on a well-formulated argument. Thus, it can be said that this blog promotes the music industry by being informative, uncritical and supportive about the acts that they feature.

The website of The Deli Magazine also has a page with charts, on which a visitor can see which bands are the most popular in which regions. The charts are based on web
buzz and popularity, which is based on Facebook likes and Last.fm likes. The artists that make it into the top 20 of the region and the scene, will be featured more prominently on the local Deli blog. The website also displays international charts and internationally well-known acts. On the charts pages, one can also find information, music and links to social media pages of the listed bands. The charts can be seen as another way in which the blog constructs the role of the promoter, since it is another way in which The Deli Magazine provides (uncritical) support to the associated artists.

Association with labels
The close connection between the music industry and music journalism ensures that music journalists have to rely on labels for promotional materials and access to artists. According to Klein (2005) a music journalist tends to write about artists on the roster of a specific record label more frequently because of that. Thus, the music journalist functions as a promoter of that label and their artists because of that association. The Deli Magazine does not seem to have many connections with labels. They are not listed as partners and they are hardly mentioned, if at all, in the posts. When one takes a look at the mission statement of The Deli Magazine that seems logical. It says that the focus of the blog is: “To expose local musical artists that have not yet reached a level of international fame.” It can be assumed that many of the artists on The Deli Magazine have not been signed. Thus, if the blog has any partnerships with a record label remains unclear. However, as the mission statement showed, the blog focuses on local and upcoming artists and it is possible to examine how The Deli Magazine constructs the relationship with local artists and the local music industry, which will happen in the following two sub paragraphs.

Support (local) acts
As a promoter of the music industry, a music journalist may support (local) acts by writing stories about them that are informative, rather than critical. In such a way, they have regard for the local music scene or are able to maintain their relationship with local musicians (Klein, 2005). The Deli Magazine constructs this aspect of the promoter in a similar way as music journalists. For example, on the local scene blogs, posts can be

22 http://national.thedelimagazine.com/about
found that inform readers about live dates of local artists and upcoming releases. It was argued earlier that as a promoter, a music journalist could support artists by writing substantiated reviews, since this would improve the status of an artist at their label, or would make unsigned artists more visible to record labels. When a promoter does not provide this supportive, yet critical feedback, it may not benefit the artist in getting noticed in the music industry. Also, when it comes to feedback about the public reaction to certain artists or records, it might not be beneficial for the record companies to receive articles without substantiated feedback.

Monopoly position as a promoter
Being the main link between the consumer and the music industry granted the music journalists power. They could help make the artist more popular by giving the artist attention and that could lead to the artist appearing in the charts (Katz and Schüren, 2012). It also means that the music publications could count on financial backing of the music industry, by means of advertisements. The monopoly position as a promoter of the music journalist was compromised when music blogs were recognized as legitimate platforms by record labels. As a result, the amount of advertisements in music publications decreased. The Deli Magazine has managed to construct its own (monopoly) position as a promoter by focusing on local music scenes, which makes it interesting for the local music business to advertise on their platform. This is demonstrated by the advertisements on the blog. For example, The Deli Magazine features a page where studio can list themselves for a fee and a blog about gear that is sponsored by music equipment stores or brands. Being supported by the local music industry and having an uncritical attitude towards the local music scene may also have implications. This topic will be examined in the discussion section.

Network
The main way in which The Deli Magazine constructs the role of the promoter is by being an artist supporter, rather than a music industry supporter. The blog aims to help local, non commercial artists rather than labels and the (financial) support that they do receive also comes from the local music businesses. However, the work of The Deli Magazine is not limited to promoting artists. The blog is also a publication. It is a
network for musicians and the local music industry, who may be able to find one another via this blog. Furthermore, The Deli Magazine functions as a network of (amateur) music writers in different places in The United States, who do not collaborate directly, but nevertheless communally take care of the existence of this blog. Lastly, The Deli Magazine also aims to advise local musicians about things as recording, promoting and performing music through their separate pages, the Delicious Audio blog and the listings section. Alike Spotify and Cruel Rhythm, The Deli Magazine appears to be a hybrid web media that partially performs the functions of the music journalist.

§4.4 The Needle Drop

The music journalist provides the audience with guidance on what music to listen to and on which records to buy. Therefore, the music journalist is attributed the role of a consumer guide. The role of the consumer guide differs from that of the gatekeeper, because it is focused on giving music fans advice on what products to buy, rather than deciding which artists get featured in the first place. The consumer guide also differs from the role of the promoter, since the consumer guide should analyze the music objectively, rather than promote artists and their music. In order find out how music-orientated web media construct this role, the vlog The Needle Drop was analyzed.

Entertain and inform audiences

The website of The Needle Drop features filmed reviews, in which a reviewer discusses the music. The format of the review is different from the traditional music review, since they were usually published on paper. Furthermore, the music journalist informs the reader about the artist and entertains the reader in a review. The Needle Drop entertains its viewers by using several (visual) means. They use graphics. For example when the album title is named, a graphic that displays title will appear. In the background, one sees an image on a wall (often an album cover) that changes when other albums are mentioned. The reviews are also made playful by using sounds, by video editing and by imitating the music. In two of the reviews that were analyzed, a bit of role playing took place. The reviewer dressed up as another character and explained the band name Alt J. The same happens in the review of My Brightest Diamond, where the character and the reviewer mock the album title This Is My Hand by naming several
other body parts, such as: “This is my chin.” These entertaining pieces challenge the regular process of reading, or in this case watching, a review. Normally, a reader starts to read and finishes. In the video reviews, the entertaining parts function more as an interruption. It can be argued that this is done to keep the attention of the viewers.

**Criticism and authoritative voice**

The music journalist cultivates authority by writing informative, fair reviews and by reviewing the music against objective standards. In the reviews of The Needle Drop, the main reviewer Anthony Fantano tries to be objective. However, he talks about how he loves the music, or dislikes it every now and then. He then uses his tone of voice to give the words more weight. However, he simultaneously emphasizes that this is his opinion and therefore creates some distance by adding sentences such as: “At least that is what I felt,” in the review about the Foxygen album.

Furthermore, the reviewer uses hand movements and facial expressions to back up his words. By doing this, Fantano underlines his opinion and becomes more convincing.

Fantano does aim to give an informed opinion about the records as he discusses the background of the bands and compares it to previous releases, which is arguably an objective approach to analyzing music. Another way in which The Needle Drop creates authority is by the consistency in production values. The video’s of The Needle Drop use the same graphics, setting and format. By doing this, Fantano and his video’s have become a (successful) brand for video reviews as ‘the internet’s busiest music nerd’, which adds to the authority of The Needle Drop. In conclusion, The Needle Drop entertains the viewers with the use of visual means and cultivates authority by emphasizing the review with gestures, vocal means and production.

**Consumer advice**

The music journalist gives the music fans consumer advice in two ways. First of all, the journalist could try to persuade the reader to buy the record. Secondly, the music journalist could rate the music by giving a grade or discuss it in ‘value for money’ terms.

In the reviews of The Needle Drop, watchers are not urged to buy a record. Nevertheless, the reviewer does provide a grade for each record, which is shown with graphics at the end of each video. Thus, the consumer advice is constructed in similar ways as consumer
advice of the music journalists.

Opinion leader and tastemaker
As a consumer guide, the music journalist also functions as a tastemaker and an opinion leader. By employing an individualistic style, the music journalist develops a connection with the audience, who get to know the tastes and prejudices of the critic. The music fan may turn to the work of a specific music journalist to seek out his or her opinion about a release or artist. The Needle Drop constructs this function in several ways. First of all, the website gives the viewer the opportunity to comment. However, comments are hardly posted on the website. Viewers do post comments under the videos on the YouTube channel of The Needle Drop. The music fans use this space to discuss music, or ask Fantano to review a specific record. For example, the comments under the video review of Godflesh contain a request to review the new Slipknot album. Furthermore, at the end of each review, Fantano asks the viewer what he or she thought about the record and links to different social media channels of The Needle Drop appear. The Needle Drop actively urges people to comment and like the content of The Needle Drop, which aimed at creating a community around the YouTube-channel of The Needle Drop. The review of Sir Michael Rocks album Banco also demonstrates the ability of The Needle Drop as a tastemaker and opinion leader. Fantano refers to a conversation on Twitter with the artist, who asks him jokingly not to review the album, since he would like to have some confidence and self esteem left. Another, perhaps unintentional, way in which a connection with the audience is established, is the frame in which the reviews are filmed. The reviews are shot in close-ups and medium close-ups. According to Creeber (2006) such shots may give the viewer a sense of intimacy with what is taking place on the screen.

Community
The Needle Drop constructs the role of the consumer guide by entertaining and informing audiences, with means of video effects and acting. It constructs authority by using a recognizable format and the reviewer expresses informed opinions and uses facial and vocal expressions to strengthen them. The Needle Drop also functions as a consumer guide by rating music and acts as an opinion leader by promoting engagement
among audience members and by using certain production values. Aside from acting as a consumer guide, The Needle Drop has become a brand, a vlogger and the YouTube-channel of The Needle Drop has become a place where viewers can interact with each other and thus create a community.

§4.4 Rap Genius

Another function of the music journalist is to interpret cultural products, such as music, for the audience. They do this in several ways. For example, by historicizing music, producing and circulating meaning, legitimate music and by educating the public. These functions are allocated to the role of the cultural intermediary. The difference between the cultural intermediary and the gatekeeper is that the gatekeeper only selects music or artists. The cultural intermediary interprets the music and gives it meaning. The cultural intermediary differs from the role of the promoter, because this role does not have anything to do with promoting artists or the music industry. It is aimed at explaining the context behind the music. Lastly, the role of the cultural intermediary differs from that of the consumer guide, since the cultural intermediary focuses on explanation, rather than rating. In order to find out how a crowd-sourced website about music constructs the role of the cultural intermediary, a subsection of the annotation website Genius was analyzed, namely Rap Genius. The website is set-up as follows: when one is reads a text, it is possible to click on a certain passage. An annotation appears which explains what you are reading and why the text is important. Anyone can register on Rap Genius to edit already existing annotations or to create new ones.

Historicizing

The music journalist is an arbiter of music history. The music journalist determines how an artist or their music will be recorded in archives and in books. It can be argued that Rap Genius fulfills a similar function, since interpretations of music are recorded here. However, the history gets recorded on what Rap Genius calls living documents. The articles are continuously updated by anyone who wants to. They are somewhat comparable to Wikipedia texts. This also means that the history is perishable. If an article is taken offline or contributions are deleted, they may simply be lost. While it used to be the music journalist who decided how the history got recorded, it is now up
to the crowd. Anyone can write or edit an annotation and all modifications are recorded in a change log. For example, in the lyrics of Rae Sremmurd’s - No Type: “Chop the top off the Porsche, that’s a headless horse”

Image 4: Rap Genius - Changelog - No Type
Which annotation will appear when someone clicks on a passage is decided by up voting and down voting. The annotation with the highest score gets displayed as the current version. Writing annotations, up voting and moderating gives a Genius user IQ points. With more points, a user may appear on a leader board or the user may become a top scholar on a certain subject, text, author or artist. Furthermore, adding contributions means that a user gets more possibilities. When reaching a higher rank, a user gets more possibilities, such as rejecting suggestions, delete annotations or even get control over Genius social media channels.

On Genius, an artist or author gets a say in how the lyrics are recorded as well. They have certified profiles and can approve annotations and add them. For example, the lyrics of Dej Loaf’s song Try Me feature verified lyrics and annotations. The artist explains the following passage in a video that appears in the annotation section.

Even though albums are not reviewed on Rap Genius and therefore not classified as good or bad, artists can get judged in a certain way. The annotations can feature possibly sarcastic or other unserious annotations. This may affect how other people perceive the artist or the music. For example, when one looks at the following passage of Can't Stop by Theophilus Londen and Kanye West: “And unless your money talkin’ keep your mouth closed”.

"And unless your money talkin’ keep your mouth closed".
Thus, Rap Genius constructs the historicizing aspect of the cultural intermediary by drawing on the community and on interactions. They provide the annotations and determine what are good annotations or which ones are bad. Furthermore, the artists have a say in how they are recorded on those documents as well. Even though Rap Genius is not necessarily about recording history in the sense of determining how music or the image of an artist gets recorded, it is something that nevertheless, perhaps unintentionally happens.

*Legitimizing music*

Music journalists also legitimize music by arguing for the importance of a certain music style, or for certain artists. An example is the music style rock ‘n roll. Not all music journalists took this style seriously at the time when it became popular. However, now it is accepted as a popular music genre (Laing, 2006). Genius mainly deals with music genres that are already generally classified as popular music. The actual debating of genres, styles or artists by the contributors is not something that was detected in the annotations on Rap Genius.
Education, cultural elevation

It was argued that the music journalist performs an educational role. The critic may want to teach the reader something about the music genre, the artist and or the context in which the music was made. On Rap Genius, the readers are informed through the annotations, which are provided by the community on the website. Rather similar to the historicizing function of the cultural intermediary, it is mainly the contributors that construct the educational function in similar ways. For example, the contributors make sense of certain lyrics and with that they educate the reader. For example:

“Trout and trees remind me of my
Darling 'D the Diver,'
Diver D was a satyr”

Image 6: Rap Genius - Annotations - Idle Delilah
It does not seem like the users are trying to culturally elevate each other by discussing styles and tastes. However, one can distinguish some (rhetorical) devices in the annotations. Such devices, like morality and sarcasm, seem to be employed for amusement rather than education. For example: in the song Can’t Stop by Theophilus London and Kanye West, the following passage seems to be explained in a sarcastic manner: “The grass is always greener when there’s bumblebees”.

Unreviewed Annotation by S3anDon. more

In Greek Mythology, A satyr is a creature who looks like a man, but has hooves as feet as well as the tail of a goat. It also has horns on its head.
Image 7: Rap Genius - bumblebees

Genius Annotation by Brian Duricy  more

SAVE THE (BUMBLE)BEES!

Bumblebees are found in far nicer climates than their counterparts, inevitably leading to better grass to frolic in. Theophilus is getting his romantic on throughout the verse.
Produce and circulate meaning

As cultural intermediaries, music journalists play a part in producing and circulating meaning, and they interpret the music for their audiences (Laing, 2006). It is argued that music journalists create meaning by evaluating the music and expanding their readers frame of reference by informing them. The music critics try to interpret the music themselves with a ‘scholarly approach’. They study the subject until they understand it (Klein, 2005). When interpreting and evaluating music, the music critic may need to expand on the historical, societal and cultural context in which the music is made. According to Klein (2005) music journalists should possess a knowledge with which they can place an artist within a music genre and also situate the artist in the larger cultural context. The annotations on Rap Genius feature similar ways of producing meaning. They feature comparisons, background information, sometimes quotes and links to interviews or videos. Thus, the production of meaning is quite similar to how music journalists do this, although the contributors use newer forms such as videos and links. The circulation of meaning is constructed by employing the website and the database as platform to publish the annotations on.

Reference work

A crowd-sourced website such as Rap Genius constructs the role of the cultural intermediary by documenting interpretations of music on living documents. These living documents are created and edited by users, rather than by a music journalist. The characteristics of a cultural intermediary also include legitimizing specific genres, artists or music styles, but that is not something that happens on Rap Genius. The users do not try to elevate each other in matters of taste through the annotations. Educating, producing and circulation of meaning does happen, by users who give context to the lyrics. This also makes Rap Genius a reference work for lyrics, although the references are partially interpretations of people and these references are only partially based on facts. Lastly, Rap Genius is also a fan community, where fans of a certain genre interact with the texts of their favourite artists.
§4.6 Properties and practices of the web media

As demonstrated in this analysis, the five web media seem to be able to construct the functions of music journalism in their own way. In order to give an overview of how the web media construct the functions of music journalism, another table is added. This time the properties and practices of the web media are shown in the table. Furthermore, as was mentioned in the analysis, all the web media that were researched perform various tasks not necessarily bound to music journalism. This makes these web media so-called hybrids actors, among which the journalistic roles are distributed. This may mean that music journalism is not being threatened, rather the profession of the music journalist. Opportunities and other threats for music journalists, as well as a first glance into what music journalism looks like after the upheaval of the web are discussed in the following section.
<table>
<thead>
<tr>
<th>Web media</th>
<th>Functions</th>
<th>Properties</th>
<th>Practices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spotify</td>
<td>Gatekeeper</td>
<td>- Provide a platform for artists</td>
<td>- Music market</td>
</tr>
<tr>
<td></td>
<td>Platform</td>
<td>- Algorithm</td>
<td>- Selects music based on user activity</td>
</tr>
<tr>
<td></td>
<td>Industry</td>
<td>- Relay between industry and consumer</td>
<td>- Monetary and information relay</td>
</tr>
<tr>
<td>Cruel Rhythm</td>
<td>Gatekeeper</td>
<td>- Provide a platform for artists</td>
<td>- Inclusion based on recommendations and findings</td>
</tr>
<tr>
<td></td>
<td>Industry scout</td>
<td>- Editorial selection process</td>
<td>- Based on newness, availability, taste</td>
</tr>
<tr>
<td></td>
<td>Consumer</td>
<td>- Relay between industry and consumer</td>
<td>- Guiding music discovery</td>
</tr>
<tr>
<td>The Deli Magazine</td>
<td>Promoter</td>
<td>- Industry cheerleader</td>
<td>- Provide uncritical support</td>
</tr>
<tr>
<td></td>
<td>Publication</td>
<td>- Support local acts</td>
<td>- Informative articles</td>
</tr>
<tr>
<td></td>
<td>Network</td>
<td>- Networking</td>
<td>- Doing business with local music organizations</td>
</tr>
<tr>
<td>The Needle Drop</td>
<td>Consumer Guide</td>
<td>- Criticism, authoritative voice, advice</td>
<td>- Informed opinion, rating, recognizable production</td>
</tr>
<tr>
<td></td>
<td>Vlogger</td>
<td>- Entertain, inform audiences</td>
<td>- Acting, graphics, sounds, editing in video reviews</td>
</tr>
<tr>
<td></td>
<td>YouTube-Community</td>
<td>- Opinion leader, tastemaker</td>
<td>- Brand, frame, requests for reviews</td>
</tr>
<tr>
<td>Rap Genius</td>
<td>Cultural Intermediary</td>
<td>- Historicizing</td>
<td>- Living documents, created by contributors</td>
</tr>
<tr>
<td></td>
<td>Reference work</td>
<td>- Education</td>
<td>- Contributing annotations</td>
</tr>
<tr>
<td></td>
<td>Fan Community</td>
<td>- Produce, circulate meaning</td>
<td>- Crowd contextualize, interprets the subject</td>
</tr>
</tbody>
</table>
6. Discussion

In order to make sense of the findings that were presented in the previous chapter, four themes are discussed in the following section. The aim is to give an idea of what music journalism looks like after the web, to discuss the cases more thoroughly and to signal opportunities, threats and trends.

Lack of criticism

An often heard complaint against contemporary music journalism is that it is no longer critical. According to Gioia (2014) music journalism is increasingly becoming like lifestyle journalism. In the theoretical framework of this research, this argument was already supported. It was stated that the boundaries between music journalism and lifestyle journalism are fading because of the focus on commercialism. According to Gioia, music journalism is degenerating into lifestyle journalism because it covers spectacle, controversy and the personal life of the artists, rather than the art and the technical capabilities of musicians. Since it was not the aim of this study to examine the content of articles in music publications, it is impossible to endorse such a statement without any backing. However, Gioia also mentions that no in-depth reporting is done by music journalists. The lack of in-depth and uncritical reporting is something that surfaced in this study as well. The blog The Deli Magazine comes to mind. As was seen, this blog does not provide a critical edge and that has implications for both the readers, the artists and the music industry. The blog mainly provides the audience with information about certain artists. No quality control takes place and artists do not receive supportive, yet critical backing, which is arguably an important aspect of the role of the promoter. For the readers, this could mean that they are flooded with articles that do not give them any idea of the quality of the music or the artist. Furthermore, a record label does not get any critical feedback about their artists. Similar arguments are made in the article of Gioia (2014). It is stated that music fans abandon the search for new artists, because there are no reliable guides out there. Record labels need feedback and need to be held accountable. What also should be added is that there is not much investigative reporting happening in the music business. In the case of The Deli Magazine, if issues in a local music scene with stores, venues or studio’s would arise, the blog could support it by doing investigation. Local artists would
also benefit from reviews about good studios and music stores rather than lists with their addresses. The lack of criticism and in-depth articles in contemporary music journalism can be seen as an opportunity for music journalists and other bloggers. A meaningful contribution could be made by covering such subjects.

**Digital gatekeeping**

In contemporary music journalism, there are several options for music fans to find new music. As was seen in this study, there are human guides, but also applications such as Spotify. Spotify can be categorized as a digital gatekeeping system. Some functions on Spotify, such as the browse, discover and radio features are based on an algorithm. Research on algorithms and their ways of selecting news or in this case music, is limited. However, it can be argued that digital gatekeeping affects the kind of content that the audience receives. This was demonstrated in a study to the news aggregator Google News and the way in which the use of this digital gatekeeping system resulted in different content about cancer news on a variety of websites. Hurley and Tewksbury (2012) concluded that the websites that employed Google News were less likely to feature news about cancer politics. This study examined a different digital gatekeeping system, that is based on a different algorithm than Google News and it focuses on news rather than music. Nevertheless, these conclusions can be extended to Spotify in a way. The algorithm of Spotify selects music from a database and as argued in this study, it is based on user activity around an artist. It would seem logical that one gets different music when one relies on a human gatekeeper, whose selection process is based on newness, taste and availability, like the blogger behind Cruel Rhythm. Whether an algorithm or a blogger guides a music fan to new music does not seem to matter much on the surface. However, as Hurley and Tewksbury (2012) argue, there are indirect implications for the audience that need to be taken into account. They state that people need to consider how the use of digital aggregators may affect a person’s life. News selection and music selection can be regarded as simple choices, but by employing a digital gatekeeping system, the outcome of the choice will be measurably different in comparison to a human making such choices. Since aggregators are based on an algorithm, they make the same choice when they are given a set of criteria every time (Hurley and Tewksbury, 2012). Whoever has listened to the radio of Spotify, may have had the idea that certain songs are repeated ever so often. Since a human brain
does not necessarily make the same choices repeatedly, one might consider these factors when one is searching the internet with the aim to discover new music. Thus, in contemporary music journalism, both human and audio applications have become important as guides. Since there is not much research done on audio applications as music guides, it is too early to draw conclusions on the better alternative.

**Wisdom of the crowd**

Crowd-sourced websites such as Rap Genius, Urban Dictionary and Wikipedia draw on users to provide content. The audience is given the opportunity to become an active contributor in an online community, rather than a passive information consumer. This does not seem like a bad thing, but there are sometimes issues that need to be taken into account with these kind of initiatives. According to Bruns (2003) a criticism that is sometimes raised against such websites is that they are constructed around the sharing of knowledge of members and that such models are open to accidental misinformation or abuse. However, he concludes that open websites have managed to be consistent in publishing quality content, since they make us of rating and the up and down voting of comments. While Rap Genius works with such a system, it can be argued that the annotations are still highly interpretational (Holmes, 2015), very off-base (Harvey, 2013) and therefore sometimes incorrect, which could lead to issues when using the website as a reference work. Furthermore, Harvey (2013) adds that the lyrics on Rap Genius are taken out of context. The meaning of the lyrics may be annotated, but the vocal style in this music genre is said to be just as important. From a more ideological point of view, Holmes (2015) raises the point that scrutinizing every word in a lyric degenerates art, since art is not something that should be explained, but felt. Another question that is raised about such websites is what influence their content may have on their audiences. Bruns (2003) argues users of such websites with may come to rely on the information and views that are represented in the articles. Consequently, this may affect the views of a person. In the case of Rap Genius, this may take form of how certain subcultures are thought of and how they are represented in both the lyrics and the annotations provided by users. Furthermore, in some cases, the economical aspect of crowd-sourced sites needs to be taken into account. Sites such as Wikipedia and Rap Genius rely on quantity over quality. The more content they offer, the more attractive they are for advertisers and the more likely they will be found on Google. According to
Harvey (2013) music fans basically end up working for the profit of website owners, which seems questionable.

**Access and audiences**

It was argued in this study that the relationship between the music industry and music journalism shifted when music blogs became more common and when social media ensured that the music industry does not have to rely on the music journalist to reach the audience any longer (Katz and Schüren, 2012). Even though this study does not focus on the relationship between labels and music journalism, some arguments can be made based on literature and on the findings of this research in regard to that relationship present-day. Katz and Schüren (2012) interviewed the Dutch music magazine OOR and a few online music platforms about their connection with the music industry. In their research, they state that the magazine is still a household name, but the staff gets less offers from record labels for interviews. Journalists from online-based music journalism companies in the Netherlands signal a different trend. Platforms like the Dutch website 3VOOR12, the music section of the news website NU.nl and the video production company FaceCulture are growing and increasingly get offers from promoters and record labels (Katz and Schüren, 2012). When one also looks at the cases of this research, such as Spotify and The Needle Drop, it can be argued that record labels are willing to work with (amateur) writers and new online platforms to try and reach music fans. Both of these web media have a large audience. Spotify counts millions of users and The Needle Drop nearly has half a million subscribers on its YouTube-channel. This seems to be in accordance with another argument that Katz and Schüren (2012) make: record labels mainly work with publications with a large audience and a credible reputation. However, this is not always the case. Smaller blogs with a thousand readers or even less, sometimes get access to the same events, promotional materials and artists as printed music magazines do. The willingness of the music industry to cooperate with even the smaller, amateur blogs can be attributed to their own weakened position. MP3-blogs, the illegal downloading of music and arguably also audio applications such as Spotify caused a downfall in the revenues for the music industry, a loss of jobs (Sheenan, Tsao and Pokrywczynski, 2012) and with that, it decreased its influence. Furthermore, the proliferation of new media technologies allows artists to record and release music on their own account and social media allow that artists and their fans
come together online (Sen, 2010). Thus, in contemporary music journalism, music-orientated web media have grown in influence, while traditional music journalism struggles with these newcomers for access.
7. Conclusion

This research aimed to find out how social network sites, audio applications, blogs and crowd-sourced pages construct the roles of a music journalist as a promoter, gatekeeper, consumer guide and cultural intermediary. The main findings of this research are that the five web media are able to construct these functions and that they also extend these functions. Each of the cases is a so-called hybrid actor that constructs one or more functions of music journalism. For each of the cases, the findings will be described again shortly. The audio streaming service Spotify functions as a gatekeeper, but at the same time it is a market place for music, a guide for music discovery, a listening portal and a relay between the music industry and the consumer. The blog Cruel Rhythm performs the role of the gatekeeper by being a guide in music discovery. Furthermore, as the owner of the blog works for a record label, the blogger behind Cruel Rhythm can be seen as a relay between the music industry and the audience as well. The blog The Deli Magazine constructs the role of the promoter by supporting artists rather than the music industry. The blog is also a publication and a network for musicians and the local music industry. The vlog The Needle Drop was connected to the role of the consumer guide. Alike the role of the music journalist as a consumer guide, The Needle Drop rates music and can be seen as an opinion leader. Furthermore, The Needle Drop has become a brand and its YouTube-channel has become a community for music fans. The last case that was featured in this research is the website Rap Genius. This crowd-sourced website constructs the function of the cultural intermediary by being a platform on which interpretations of music are documented. Rap Genius is also a reference for lyrics and an online fan community, where fans can interact with the texts of their favourite bands and artists.

It was argued in this study that these web media have changed how music journalism looks today. The implications are that there is a lack of in-depth and critical reporting. Furthermore, digital gatekeepers have gained importance. It was argued that there will be a difference between what music a human gatekeeper or a digital gatekeeper will recommend. Websites such as Rap Genius encourage the public to become active by contributing interpretations of lyrics. However, several issues are raised with these kind of websites, such as the economical aspect, the representations of (other) cultures and possible degeneration of art. Lastly, the relations between the
music industry, audience and music journalism have shifted, because there are more media among which the audience and the access to artists has to be divided. As a consequence, the influence of the music journalist and the music industry has declined.

This research aimed to look at music journalism from a different perspective. Rather than focusing on the threats to the profession, it was asked how the roles of music journalism are constructed and extended. Because of this approach, this study can be seen as a contribution to the academic study of (music) journalism. The research gives new insight into how (music) journalism may be continued by other media when media companies and publishers may become unable to finance their publications. Furthermore, it is relevant for academic theory because this study made a start with the examination of other web media than blogs in relation to music journalism, which has not been done before.

This results of this study could also be useful for journalistic practice. As was concluded before, the functions of music journalism might not be threatened, rather the profession of the music journalist. This research will not provide a solution for that issue, but music journalists or bloggers may be able to learn something from these cases. In two of the five cases, there was a single person behind the music blogs: The Needle Drop and Cruel Rhythm. It was already argued that The Needle Drop has become some sort of brand. The reviewer Anthony Fantano and his video reviews have a distinctive style. This may be one of the reasons for his success. It is not uncommon for journalists to become a brand, even apart from their news organization. Breiner (2014) argues that the individual journalist will become more important in the future, since the audience is looking for a credible source to guide them through the information on the internet. Cruel Rhythm may not have a ‘face’ like The Needle Drop has, but the blog has a simplistic, consistent and recognizable style, which may be part of the brand that has (perhaps unconsciously) been developed. This does not mean that creating a brand is the key for every journalist or blogger to start to earn money with their work or the way to become well known.

The Deli Magazine is built by various contributors who all have their own writing style. What this blog offers is a focus on the local music scene, which makes it attractive for local music fans, bands and the local music industry to connect with them. Thus, having a niche could help music journalism platforms in standing out. The (business)
model behind Rap Genius was shortly mentioned above. By publishing a lot of content, which is created by music fans in a sort of game environment, Genius manages to attain a high rank in Google. As a result, it attracts more visitors and becomes an attractive web media for people to invest in and advertise on. What Rap Genius does might not result in serious and in-depth content, but the model of involving the audience could give an indication of how (music)journalism could work with an increasingly active audience.

This study can be seen as an exploratory study into music journalism after the web. In order to get a fuller picture of the fate of music journalism, more research needs to be done. This research lacks the input of bloggers, hobby writers and music journalists themselves. Follow-up questions that could be asked are if music journalists feel that their profession is threatened, whether or not (and how) they use some of the web media to do their work and if they feel that these web media are capable of constructing the functions of music journalism. One could also include bloggers and hobby writers and ask how they position themselves against traditional music journalism. It could also be compared to what extent bloggers and music journalists make use of web media. This study did not examine if the content of music journalism has changed with the rise of the web media. It could be interesting to investigate how articles, reviews, news articles have changed in terms of being critical, in length and the tone of voice for example. This would complement the current research by giving a broader image of the state of music journalism. Furthermore, this study was done in a short period of time and it analyzes several cases. What could benefit this field of study is an in-depth study into (one of) these cases. For example, one could investigate a case over a longer period of time in order to fully comprehend how they construct and extend the different functions of music journalism. Also, cases such as Spotify and Rap Genius are not without controversy. It could be beneficial to map these issues and to examine how they threaten the norms of journalism, how they might influence how the public perceives (other) culture(s), or what kind of information they distribute.
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Attachment 1: Interview with Cruel Rhythm

Music - February 19, 2013

https://www.societeperrier.com/blog/better-know-a-blogger-jamila-scott-of-cruel-rhythm/

Better Know A Blogger: Jamila Scott of Cruel Rhythm

By Nilina Mason-Campbell

Self-described as someone who is “very, very passionate about music and discovering new things,” Jamila Scott shares her musical taste with the world at large via her domain Cruel Rhythm. Originally from Manchester, Scott moved to London nearly six years ago in pursuit of higher education. However, she “fell in love with the fact there is something different to do every night of the week” and it’s with that spirit that she posts YouTube clips and songs from SoundCloud that represent music worldwide, but with a special focus on the music scene London of emerging artists the capital is constantly giving birth to.

Before Cruel Rhythm, she hosted another notable music blog Fucking Dance, but sought to start a new title in order to start “afresh and widen the types of music and acts” she blogs and posts about. Even with the transition, she hasn’t been lost in the increasingly heavy web of music
blogs. She's continued to stand out, contributing best-of lists to a myriad of other sites all while holding down the job of scout for Polydor records. We spoke to Scott about her penchant for artists like James Blake and newly Twigs, the process of discovering new music and how the music blogging community has developed over the past few years.

**How would you describe your musical taste?**

Jamila Scott: Quite varied but I’ll probably love anything that sounds like its been inspired by either Arthur Russell, Talking Heads, Destiny’s Child or James Blake. And I’m quite into my house/garage!

**How has it evolved over the years?**

My taste has become much broader as I’ve heard new things and discovered whole new worlds of music. Ten years ago I was listening to a lot of UK garage and 2-step, and ten years later I’m still listening to UKG but from a new set of producers and artists. There’s always some new musical tangent you can find yourself on and now I feel more receptive to that.

**How would you describe the UK music scene at present?**

Incredibly exciting. There is so much quality out there, and I think that’s predominantly because the force of the Internet makes it quite hard for the bad acts to stick around long. You have people like Disclosure, AlunaGeorge and **Bondax** writing new scripts for the electronic pop scene. Then there’s acts like Rudimental, King Krule and Kwes who are so individual but all quintessentially British. We’ve always been good at bands; Alt J and Arthur Beatrice prove that’s still the case. Plus the underground dance scene is positively booming full of super young geniuses like Happa, Taneli and Applebottom.

**How do you find out about cool acts?**

Just by talking to people and seeing what they’re into at the moment! There is actually this really cool page called #Unknown and they post an exclusive track to SoundCloud without the title or artist and once it reaches a certain number of plays they reveal who it’s by. Keeps me engaged and going back for more! I get sent a lot of stuff plus I go to a huge amount of shows and I occasionally trawl soundcloud/YouTube for things.

**Who would you name you be your top artists to watch out for in 2013?**

Disclosure, Twigs, Joel Compass, Laura Welsh and Toyboy & Robin.
What act are you hoping makes a comeback?
I’m very excited about the new The Knife album and the return of Daft Punk! I’d love to hear that Late Of The Pier were coming back.

What led to you start blogging in the first place?
I ran a print music magazine but it became very expensive. I was at school at the time so I decided to switch to something that was free and less time consuming.

The role of music bloggers and blogging has changed so much over the years. How would you categorize it? Do you still think there’s a community?
Bloggers have become like credibility distributors. The cooler your blog, the more credibility you pass on to the artists you feature. It still feels like there is a community out there but it’s growing and expanding out of just blogs — YouTube channels are becoming huge parts of music discovery for a lot of people so you have to stay connected to people across more than one platform now.

You also work as a scout for Polydor. How would you describe your role there and how did the opportunity come about?
My role is to find new artists for the label, so that involves listening to demos, talking to managers/agents/lawyers/PRs about anyone they’re working with and seeing a lot of gigs.

What are your life and creative ambitions?
I’d love to help make some phenomenal albums as an A&R. Most of my aims are geared towards helping expose as much incredible music as possible. I’d love to have my own radio show one day too.

What do you do for fun when you’re not blogging?
I’m really getting into DJing at the moment, it is unbelievably fun to play music and make people dance. I’ve been helping run sporadic band and club nights too, they’re always challenging but great to do.

*Image by Joseph Brotherton*
Attachment 2: Posts of Cruel Rhythm on Tumblr

Post 1 - October 18, 2014
no better.

Source: 🎧 SOUND CLOUD

#CHANGE THE RAPPER #NO BETTER BLUES

← themixtapeofficial likes this
лизелаглен reblogged this from cruelrhythm
so-ulstic likes this
lovndsgaur likes this
cruelrhythm posted this
Post 2 - October 16, 2014
Tourist bringing life on this new one. Debut album forthcoming.

Source: Soundcloud

#Tourist #Wait

@cajunjordan reblogged this from cruelrhythm
@cajunjordan likes this
@thenortheasterner likes this
@cruelrhythm posted this
Post 3 - October 15, 2014

Kali Uchis - Know What I Want

Oct 15, 2014

i notice everything, i just act like i don't. yessssssss Kali Uchis.

#KALI UCHIS #KNOW WHAT I WANT
completely utterly obsessed, serious stuff from Sylas.

Source: SOUNDCLOUD

#SYLAS #SHORE

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Post 5 - October 1, 2014

Anonymous said: your ultimate beginner guide to music discovery?

“Second to the right and then straight on till morning.”

have fun. get Spotify premium. bookmark Hype Machine. follow your favourites on Soundcloud. listen to absolutely everything on Pigeons & Planes, Disco Naïvete, Crack In The Road, Hilly Dilly. listen to the radio here or here or here. go see something you’ve never heard of before. never dismiss a friend’s recommendation. dance in various dark rooms with strangers. press play.
Probably the best advice I've ever read.
oooo... new Lapsley, beautiful.

Source: SOUNDCLOUD

#LAPSLEY #FALLING SHORT
Londoner Alex Burey makes an understated debut.

Source: soundcloud

#alexurey #unspoken
wait on me.

Source: SOUNDCLOUD

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#DANIEL_WILSON #HEARTBREAKER
woiii. new FlyLo is a killer (.. geddit?).

Source: Soundcloud

#FlyingLotus #FLYLO #WOWZA #CoronusTheTerminator

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New Video: “Go Away” (Live - Feat. Frances Quinlan) - Weezer

Hop Along’s Frances Quinlan had an amazing weekend. She was asked to join Weezer on stage at their sold-out concert this past Saturday at The Troc. They performed the song “Go Away,” which can be found on the new Weezer album, *Everything Will Be Alright In The End*. Check out the footage below! On the record, you’ll find that the track features Best Coast’s Bethany Cosentino. Hop Along has plans to go into the studio next month to record the follow-up to 2012’s *Get Disowned*. 

_Published: October 27, 2014_
Whoa Dakota, "The Sand"

In case you missed Whoa Dakota’s unveiling of this video for "The Sand" earlier this month, here it is for your Monday morning. It’s a quick number with a slow burn; we dig the gopro action and their gradual creep up to a vengeful crescendo. They may look like kids, but they can sing some mean blues. Stay tuned to this band for an upcoming single as a follow-up to their six-song EP earlier this year, and catch them at The 5 Spot on December 2nd. - Terra James-Jura

Hey! I actually got out of my house before 2! Progress, man. I suppose I stopped drinking early enough the night before that it made for a somewhat conventional nights' sleep, odd hours. I woke up to a barrage of text messages from last night. My phone had died and I was playing catch-up on my life while trying to make it to Baby's for the Captured Tracks unofficial day party. Jesus I think this thing’s starting to take a toll on me. I’m uncharacteristically writing this on the fly, on my rejuvenated telephone, trying not to fall behind. Or asleep. - keep reasing JP Basileo's report of Day 3 of the CMJ Music Marathon 2014 (picture by Micah Weisberg)
Krust Toons: "Halloween Decorations" by Teddy Hazard

Krust Toons: "Halloween Decorations" by Teddy Hazard - please feel free to drop him a line at teddandthehazards@gmail.com if you dig or have any funny ideas. You can also check out more of his illustrations HERE.
Debut Blowdryer EP Available for Streaming & Purchase

New fuzzed-out pop-punk trio Blowdryer (featuring Sarah Everton of Bleeding Rainbow) just released its debut EP, Deprogrammed, that is available for streaming and purchase below. The album was recorded by Rob Garcia at Hobo Camp on a Tascam 388. The group will be performing at Johnny Brenda’s this Sunday, November 2, serving as the opener of Split/Red’s record release show, which will also feature The Bad Doctors.
Video: Magic Bronson, “Fences”

Michael Nicastro and Matthew Lieberman, the genre ambiguous duo known as Magic Bronson, are releasing their first full length album, Wildlife, on November 4th. The album, a follow up to their May 2013 EP, Nor’easter, is filled with the band’s fresh mix of hip hop and indie rock. “Fences”, the lead single off Wildlife is a heartfelt homage to family. The corresponding video is comprised of sunny shots of their LA lives and vintage family moments. With lines like, “So take a look around you, these people founded you”, “Fences” is not only an intimate portrayal of Nicastro and Lieberman’s lives, but also an invitation to re-examine our own. - Jennifer Mergott
New Track: "The Ballad Of Freer Hollow" - Chris Forsyth & The Solar Motel Band

Chris Forsyth & The Solar Motel have shared the second single, "The Ballad Of Freer Hollow," from their new album Intesty Ghost. Well, it's definitely not what you'd consider a typical single in the traditional sense, clocking in at over 11 minutes with a drone-y feedback segment. The record is available today via No Quarter Records, and their Philly release show will take place on Wednesday, November 5 at Boot & Saddle.
Jake's CMJ 2014 Days 4: Sharpless, Attic Basement, Mitski, Small Wonder

My Friday night was spent primarily at The Silent Barn (pictured) for the Miseenart and Father/Daughter Records showcase. I'll add that I spent all of the next day there as well, having spent the most time there than any venue, Silent Barn had my favorite bills of CMJ by far, and none of them were official. Although I was particularly exhausted that day/night and ended up leaving earlier than I would've liked, I did catch some great acts that I had been meaning to see for a while. I will say that this was a stacked bill, I'm only going to talk about a few of the bands that really stood out to me. - Keep reading Jake Saunders report of Day 4 of the CMJ Music Marathon 2014.
Communion

Communion makes lo-fi gritty basement rock that will either leave you crying or cheering. They recently leased a collection of demos on their soundcloud that are raw and raucous.

You can catch Communion at The Mutiny Chicago on Nov. 8th with Blackout Manor and Flaccid Pickle.
Vortis

Vortis released their new album, Safety First, this week. Vortis features a pretty famous drummer with the last name DeRogatis and blazing rock n’ roll.

You can catch Vortis at Cairo Ale House in West Chicago on November 1st with 13 Monsters and several other bands.
Attachment 4: Annotations of Rap Genius

The annotations by the users are added in cursive.

1. Earl Sweatshirt - 45

[Verse 1]

Open up the case on 'em, set his own pace
Peeped the rats, wasn't racing with 'em
Made it out the maze

Genius Annotation by Nefski & Tyrant.

Earl compares the rap game to a rat race. He wasn't into mainstream hip hop (the rat race), and developed his own unique style along with Odd Future.

Unlike the lab rats stuck in the maze, Earl's not stuck in the studio making radio records. He has the artistic freedom many don't.

Haze with the stanky odor simmer down my brain
When I can't control it

Genius Annotation by Nefski & Tyrant, more

Haze is strong weed. Earl smokes when he can't control what's going on around him. Playing on simmer — the blunt burns slow, just like a sensation slowly spreading across his brain and body.

Nigga, where your chips, you should bet 'em on him
Call the vet he barkin', hear him and the mess he started
Nigga they keep an eye on me, I am not a child artist
I raise the bar and hit a chin-up for a while on it

Genius Annotation by Tyrant, SmilinProphet & itsdbutters.

Fuck with the Wolves, we starting to bark viciously

Earl describes his evolution as an artist. From stirring up hip hop with tracks like "Earl" at age 16, Thebe is almost 21. He sounds more mature than his previous work, the infamous monotone is noticeably less prevalent.
Breaking the image of a child prodigy is the monkey Earl has to shake. He’s risen the bar in terms of lyricism, and wants to prove he’s here to stay. Wordplay like — “keep on eye on me, I am not a child artist”, alludes to the common saying “keep on an eye on the children”, and warns the rap game to watch him conquer the world in the same breathe. In typical Earl fashion, the warning comes with his showcase of skill!

Like a long ride, my niggas up for it
My bitch is down for me cause I stay a buck-fifty

Genius Annotation by TheodoreSupertramp & Tyrant.

Not only are Earl’s Odd Future brethren in the game for the long run, so is his girlfriend.
Earl’s girl likes him cause he stays at 150 lbs, to be exact!

Angel City drought time, why the fuck I’m up fifty
Playing like I’m down five, they can’t really fuck with me
Let a nigga sizzle in the pan if he wanna

Genius Annotation by Tyrant & TheodoreSupertramp, more

Times are tough in Los Angeles (The City of Angels). Despite coming from a not-so-great neighbourhood, Earl’s doing pretty well for himself. Thebe continues with the wordplay, alluding to the song’s name which seems comes from this line. He’s up fifty, then down five — which equals 45!

Considering the aggressive nature of the track, and the play on sizzle; Earl may have named this track after a .45 bullet

Los Angeles area annual summer, we burning under it
Learn from taking chances and fumbling

Genius Annotation by Tyrant.

The 3rd annual Odd Future Carnival is this weekend in LA. Earl uses the Carnival as a status symbol — OF’s risked everything for what they have today. Now they’re hosting their 3rd event in as many years and have childhood idol Pharrell Williams headlining!
Nigga I was taught to take your rations and guzzle 'em, bitch

*Genius Annotation by* RonaldRichburgII *& Tyrant, more*

*Earl was taught to eat. That means his plate, your plate, your cousins plate, it doesn’t matter! The rap game is on notice.*
2) Theophilus London Ft: Kanye West - Can’t Stop

*Description by [IRob123.]*

*This is the 4th track on Theophilus' sophomore album, Vibes, which is due to drop on October 28, 2014. On this track he collaborates with good friend and executive producer of the album, Kanye West.*

[Refrain: Theophilus London]
To grow old in my arms, oh, girl
Take all, can’t stop, my love

*Genius Annotation by Drizzy1419 & Tyrant.*

*His affection runs so deep, he wishes she will spend her life with him, to grow old in his arms.*

[Hook: Theophilus London] x2
Can’t stop, you can’t stop
Can’t, can’t stop, you can’t stop my love
Can't stop, you can’t stop my love

[Verse 1: Kanye West]
Everything she was doin' was cool, but it ain’t Ralph though

*Genius Annotation by streetlights.*

*In arguably his most well-known interview, Kanye went off on Sway on Sway in the Morning, using this phrase that instantaneously became an internet sensation: And that and that ain’t Ralph though! It ain’t Ralph level!*

Originally, “Ralph” referred to Ralph Lauren in comparison to Sway’s no-name clothing line. This analogy carries over to the predicament that Kanye speaks of throughout his verse — this girl is cool but he wants better.
Might have gave me head in the pool, that ain't your mouth though

*Genius Annotation by The Fresh Prince ...*

Kanye is talking to his new girl. The old one may have given him head int the pool, allowing him to live out one of his dark, twisted fantasies. However, it wasn’t “your mouth” as in this new girl he’s with.

*One good girl is worth a thousand bitches*

He’s pointing out these past events as in “Yes, she did this in the past, but it’s time to move on — you’re the one I want” in hopes of her realizing no matter what happened in the past, it doesn’t add up to the others maintaining their spots as his number one girl. She is.

Might have caught you clappin’ every Sunday at church
You still ratchet cause they play your favorite song and you twerk

*Genius Annotation by sho, JPaulo-R & antOn.*

This is likely a shot at his ex-girlfriend Amber Rose.

Although she was married (now divorced) to rapper Wiz Khalifa and they have a kid together, she often postew videos of herself twerking even while she was still married, the most recent was her doing it to celebrate her ex-husband’s new album reaching number one on the charts.

Designer purse on your arm, ’bout the size of a duffle bag

*Genius Annotation by KTAHectie & MarquisProj.*

Kanye loves his designer wear just as much as Kim (maybe more). Kim shows that by wearing huge designer bags that can be sort of compared to duffle bags. Kanye even gave her a Hermes bag painted by the artist George Condo, the bag is pretty big.

And them brand new titties cost a couple racks
Your titties, let 'em out, free at last

The national average cost for breast implants is $3,694, which is technically a few racks. Regardless, this is a clever double entendre by Ye — breasts and money ($1000) are commonly known as racks. Ye previously rapped about implants on his “Throw Some D’s” freestyle.

Feelin’ on a girl’s ass with a troubled past
Chainsmokin’ every day, at least a couple packs

Here, Kanye is referring to how Kim was caught up in a few troubles before meeting Ye’, the biggest one being the obvious Ray J sex tape scandal. But Kanye is now there for her, comforting her and grabbing her seemingly huge ass.

Seeing as to how he loves grabbing it, this could reference this line, sort of: I wanna dip that ass in gold, I wanna dip that ass in gold

Chain smoking refers to smoking multiple cigarettes in a succession, Kanye could be referring to how all these scandals and troubles Kim (or maybe him) has faced made her start smoking cigarettes.

You know I always hit you deeper than a baritone

A baritone is the second deepest singing voice — think Tom Jones or Johnny Cash, for example. Ye compares the depth of a baritone to having sex, where he would put his PHD deep inside of the girl. Kim seems to agree...

Bone you with my jewelry on, that’s a herringbone

A Herringbone chain is a flat chain that has little pieces pushed together with little space between. A lot of artist like this fashion of jewelry, from 2Pac to ASAP Rocky.
Kanye like to have sex with girls the way 2 Chainz says he likes to fuck girls in 2 Of Everything.

I’m a rapper so I fucked her with my chains on

Also recognize the wordplay between “bone with jewelry” and “herringbone”.

Hotter than Arizon’, fresher than aerosol

Unreviewed Annotation by mccccccc.

Arizon is a very hot place, as is the sex Ye is rapping about. Aerosol is used to make someone fresh, just like Kanye’s style.[Slum Village (Ft. John Legend & Kanye West) - Selfish]

These condom rappin' ass niggas wasn’t ever raw

Genius Annotation by streetlights.

When I go raw, I like to leave it in

Having sex raw is without a condom, as opposed to “wrapping it up.” Kanye plays with this term, comparing “condom wrappers” to “condom rappers” — artists who are trapped in a certain lifestyle and are afraid to step out of their shell. These rappers are the opposite of raw, which is a common hip-hop term used to define an artist (Kanye) who is real, passionate, and makes dope music.

It's aight but it ain't Ralph though

And unless your money talkin' keep your mouth closed

Genius Annotation by sho.

The only thing on Yeezy’s mind is doubling his dollars, something he probably learned from his mentor, Hova. If you aren’t talking about money then don’t even try to speak.

We smokin' indo outdoor, in Palo Alto

Genius Annotation by sho & JPaulo-R. more
*Indo* is another term for marijuana, and since he is in Palo Alto, where *Facebook* headquarters are located, he might link up with its CEO *Mark Zuckerberg* and smoke (it has been *rumored before that he enjoys pot*).

Not to forget that in *2010 Ye performed at the company's headquarters*, when he debuted new songs to its workers.

There's also a wordplay between *indo, and outdoor*.

If this party ain't got hoes, my intro's my outro

    *Genius Annotation by streetlights.*

*Kanye when there's no hoes*

[Hook] + [Refrain] (simultaneous)

[Verse 2: Theophilus London]
Please spend the night forever
The silence in my room is louder than kaboom

    *Unreviewed Annotation by JaedonGray.*

London can't spend the night alone thinking about his lover, so much so that the silence in his room is still too loud for him.

Let's skip the north freeze for the southern breeze

    *Unreviewed Annotation by mp2957*

Could mean two things, obviously could literally mean, let's go to the south, where it's warmer. Or it could mean that he wants to skip a relationship's awkward beginning and skip to the prime of it.

The grass is always greener when there's bumblebees

    *Genius Annotation by Brian Duricy.*

*SAVE THE (BUMBLE)BEES!*
Bumblebees are found in far nicer climates than their counterparts, inevitably leading to better grass to frolic in. Theophilus is getting his romantic on throughout the verse.

She said to bring the flower seeds, I’ll bring the pumpkin seeds
Shorty on the German foreign shit, she fuck, recede
We set alarm clocks just to wake and bake

*Unreviewed Annotation by Drizzy1419.*

They wake up early to just get high. Know as “Waking” and “Baking”

She cooked up a salt fish and I fry the bake
Dresses by Margiela, lookin' so heavenly

*Unreviewed Annotation by NnewtonOAdidi.*

Martin Margiela is a Belgian fashion designer. He graduated from the Royal Academy of Fine Arts in 1979. He has over the years built a respectable name and often designs for celebrities.

She one step ahead of me, jewelry by Jenavi

*Unreviewed Annotation by NnewtonOAdidi.*

*Jenavi is the largest manufacturer of jewellery with Swarovski crystals and gold and silver plating in Europe.*

Start sittin' by the lake, don't have no enemies
We'll have epiphanies, take you to Tiffany's

*Unreviewed Annotation by JAltDelete.*

*There is no problem that can’t be fixed by a trip to the jewelry store*

Wake you up early when the boat leaves, baby
Call you on the dock, you can smoke trees, baby
Livin' that life, you up in the air
Don't care, you can't, you can't stop it, baby
3) Rich Gang - Lifestyle

Description by streetlights, MeekMeL & KTAHectie.

Birdman’s Rich Gang is back at it with their first single since their debut album last year.

For “Lifestyle,” Baby turns to the next generation: Young Thug and Rich Homie Quan. This one is sure to turn your afternoon up, as Thug and Quan bring their unique energy to the London On Da Track-produced record.

[Produced by London On Da Track]
[Intro: Both]
London On Da Track bitch
Rich Homie, Thugga Thugga in this mothafucka'
Rich Homie, Thugga Thugga in this mothafucka'
Rich Gang Thugga Thugga baby

Genius Annotation by EliPort3r & BRKRDDEAL.

Rich Homie Quan wants the audience to understand that this heartfelt soliloquy is from him — not a ghost. His emotional tone underscores the passion and depth of his soft heart. However, the alliteration used signifies a hard exterior and his acknowledgement of his environment.

[Hook: Young Thug]
I've done did a lot of shit just to live this here lifestyle

Genius Annotation by MoneyMays & CaptainDinga.

Young Thug simply means he’s put in the work to deserve to live the lavish lifestyle of his.

We came straight from the bottom to the top, my lifestyle

Genius Annotation by migm, BVT

Here, Young Thug channels his inner Drake:

Started from the bottom, now we’re here

All three members (Birdman, RHQ and Young Thug) grew up under poor conditions and got to know the “bad sides” of life pretty early.
That being said, at the time of this release, Birdman has a net worth of $170 Million — making him the 6th richest rapper on the planet. While RHQ and Young Thug’s career now is only in it’s beginning stages, they are well on their way to becoming rich as fuck as well.

Also notice the possessive (my lifestyle) — inferring no one else could live the same way, they’re ballin’ like only they can.

Nigga livin’ life like a beginner and this is only beginnin'

Genius Annotation by streetlights, CJGray

BREAKING NEWS, THE TRUTH UNVEILED BY THUGGER HIMSELF!

In an extraordinary performance at the 2014 BET Hip Hop Awards, Thugger decided to take an alternate approach to the song and perform it in a clear voice, bringing this lyric to light for the first time

Though Thugger’s had successes already, he believes he’s still a beginner relative to the success he wants to have. At the release of this song, Thugger already had two highly popular songs, "Danny Glover" and "Stoner". The reaction to these songs helped Thugger get a deal with his idol’s label, Cash Money. In some eyes, Thugger’s already successful, but in his mind this is only the beginning.

I’m on the top of the mountain,

Genius Annotation by chaotic_order & C-Note89. more

This can be viewed two ways...

1. Young Thug is so high (from weed) that he feels that he is on top of a mountain.
Or 2. Being that he says “THE Mountain”, he could be comparing the competition to a mountain ; and he’s on top... above the competition

puffin’ on clouds and niggas still beginnin'

Genius Annotation by Boogeyman, BVT & patelracal.

Here Young Thug uses a double entendre, “puffin’ on clouds”, meaning:

- He is physically high, enough so that he is reaching the clouds in the atmosphere (as referenced earlier in the line)
- He is mentally high, due to the marijuana he is smoking (puffing)
The point being made here is that he has reached a high level of success and is no longer at the bottom struggling. Meanwhile, the same cannot be said for his competition (beginners).

[Verse 1: Young Thug]
Million 5 on the Visa card

*Genius Annotation by sho & 47gc.*

Thugger has 1.5 million dollars on his credit card, so you already know that he's gonna ball.

Hundred bands still look like the fuckin' Titans (football player)

*Unreviewed Annotation by Ofwgta.*

Reference to hundred dollar bills stacked up with bands around them

Nigga servin' great white like I'm feedin' sharks

*Genius Annotation by streetlights.*

This simile plays off of the dual meaning of "great white" — top notch cocaine and a type of shark.

I won't do nothin' with the bitch, she can't even get me hard

*Genius Annotation by KTAHectie, Brian Gonser*

Thugger won't have sex with this female, maybe she's ugly or something. *Nevertheless, Thug isn't gay, if that's what you thought this line meant.*

Somethin' wrong with the pussy

*Genius Annotation by burbra, NickShine69 & JacobTexas.*

Simply put, something’s wrong with this girl’s genitals, probably a matter of hygiene. Whatever it is, Thug’s steering clear of it. Young Thug is also possibly proposing his opinion on the pussy. Young Thug clearly has respect for the pussy but does not necessarily like it in a sexual way.

Even though I ain't gon' hit it, I'ma still make sure that she gushy

*Genius Annotation by KTAHectie.*

Thugga isn't going to have sex with this female but he's going to make sure her vagina is full of all kinds of sexual juices.
Me and my woadie, we don't get caught up like that, no way

We ain't got time to go see doctors, J (Who said money?)

*Genius Annotation by EmmittSmith22, KTAHectie & Bloody-Ice-OKLM.*

Thugger says he and his boys don't have the time to catch STDs fucking with these hoes. This also a reference to Julius Erving, the basketball player who was referred to as 'Dr. J'.

*Genius Annotation by apimpnamedoj.*

Thugga is asking who said money because when "money" is said it obviously peaks his curiosity.

Hop up in my bed full of forty bitches and yawnin'

*Genius Annotation by AdamWess & Bloody-Ice-OKLM.*

Such a pompous lifestyle has bred a lackadaisical attitude towards attractive women. Young Thug characterizes an event that most men fantasize about as something to merely yawn at.

Further analysis shows that Young Thug chose the number 40 to show that he could have more than half of the 72 virgins allotted to Islamic martyrs. The reasoning behind just having over half of the 72 virgins is that he is 55% straight to a mere 45% gay. Young Thug is therefore mostly straight.

Hey, think this a show bitch, I'm performin'

*Genius Annotation by AdamWess & Bloody-Ice-OKLM.*

Here he talks about how his life is similar to a show where he has to keep going and "performing". If he were to stop then his money would stop coming in and he wouldn't be able to feed all the daughters and sons he references in the next line.

I do this shit for my daughters and all my sons, bitch

*Genius Annotation by AdamWess & Bloody-Ice-OKLM.*

He raps and possibly even hustles all for his family. This is a continuation of the line above where he says he can't stop performing because his life is like a show. If he were to ever stop his money would stop coming and he would not be able to provide for his family. A family that could be pretty extensive if he is sleeping with forty women each night.
Kendrick Lamar has the same realization on the track Real. Were his father talks to him and tells him what being real really means

Any nigga can kill a man, that don’t make you a real nigga.
Real is responsibility.
Real is taking care of your motherfucking family.
Real is God, nigga

Young Thug goes on to call himself an OG because instead of spending money on himself he’s saving it for his family.

I’m a run up them bands, I’ll take care their funds, bitch

Genius Annotation by Tre1995 & MikeSupercold.

Young Thug will spend lots of money, and make sure his family is straight. “All you eatin’” is also his ad-lib behind this line, indicating his family will be eating, and eating well.

I got a moms, bitch, she got a moms, bitch

Genius Annotation by KTAHectie.

Thugger has a mother and a grandmother to help out, he helps them financial wise with his new found fame and wealth, no, he isn’t calling them bitches.

I got sisters and brothers to feed
I ain’t goin' out like no idiot, I'm a OG

Genius Annotation by thatharrishoul & MZQ.

Young Thug has people to “feed” or provide for. He calls himself a OG because he feels like he’s wise enough to last long and be successful in this business. He knows better than to act out and ruin his chances at getting wealthy.
[Hook]

[Verse 2: Young Thug]
Still screamin' "F*ck the otherside"

*Genius Annotation by ADONIS2156 & MikeSupercold.*

F*ck his enemies, he's still down for his boys from day one.

I'ma ride for my nigga, aye (Quan voice)
And I'ma die for my nigga, aye (Quan voice)

*Genius Annotation by migm, streetlights & bthdo35532343.*

Young Thug is referring to the highly popular hook on YG's "My Nigga", where Rich Homie Quan says these lines:

*I said that I'mma ride for my motherfuckin' niggas
Most likely I'mma die with my finger on the trigger

This isn't the first time Thugger has used this concept — in "Stoner" he did the same thing while referring to Young Ralph. *I'm back at it, Juuq man voice (Yung Ralph)*

Ain't gonna be latching on my niggas aye

*Genius Annotation by migm & SLR.*

There have been a lot of rumors that Young Thug might be gay. He responded to those rumors with this post on Instagram. He just likes to dress *special* sometimes.

Niggas couldn't see me if they had a genie

*Genius Annotation by chaotic_order.*

This is a reference to an *slang expression*. Young Thug is saying that not even a genie could make his competition as fresh as himself.

I'ma live my life like Bennie, R.I.P. my brother Bennie
Young Thug is referencing his older brother Bennie who was shot and killed in front of their home in 2000. With Young Thug new found success he’s going to make sure that his brother didn’t die in vain by living just like him.

I stack them racks to the ceiling, now these niggas can't beat me

After Young Thug attained a new lifestyle he makes so much money it goes up to the ceiling. Also, now Young Thug works with Cash Money Records and Rich Gang and this group is arguably the richest and most inclined group in hip-hop there is today.

I just might wake wantin' Chanel and these bitches can't see me

When Young Thug wakes up he may want to put on his designer clothes and accessories cause of his expensive lifestyle

I'm in a whole other league

Young Thug can’t be compared to these bitches because Young Thug is on a higher level!

I ain't got AIDS but I swear to God I would bleed ’til I D.I.E

Thug is a Blood, which also explains him yelling “suwoop”, a gang call for Bloods.

28 floors up I feel like I could F.L.Y.E.E

He’s so much “higher” than his competition — also a reference to him being high in general.
A not-so-subtle reference to R. Kelly’s infamous sextape with a 14-year-old girl in which he urinated in her mouth.

The R. Kelly reference ties into the line before in which he says he feels like he could fly, which is a reference to R. Kelly’s song “I Believe I Can Fly.”

God told me they can never stop me so they ain't gon' stop me

Genius Annotation by Abstract_DNIM.

God told thug he was gonna succeed and you can’t go against what god says so haters can’t touch thugga!

I’m in that Corvette with baby mommy gettin’ sloppy toppy

Genius Annotation by ThatN.

He is in the car getting head from a baby momma

I’m bleedin' red like a devil, I see these bitches plotty

Genius Annotation by bthdo35532343.

If you didn’t figure it out by now, Young Thug is a blood like his idols Birdman and Lil Wayne.

Genius Annotation by Abstract_DNIM & KTAHectie.

These hoes ain’t loyal but he already knows, they’re plotting on getting his money.

They wanna know how I got M’s and I didn't finish college

Genius Annotation by chaotic_order, WriteNProppa & KTAHectie.

Young Thug uses M’s to stand for millions of dollars. Generally people have to go to college or university to get a job, so they get paid. In Young Thug’s case, he skipped the stress of school and went straight into making money.

[Hook]

[Verse 3: Rich Homie Quan]
I do it for my daddy, I do it for my mama

Genius Annotation by migm & jakejarvis.
RHQ hasn’t forget his roots and the people who raised him. He’s taken care of them financially, because without them he wouldn’t be where he is right now. Family means a lot to Rich Homie what he also mentioned in a lot of other songs.

Some examples:

I kiss my mama, hug my dad

Got a fam that love me I’ll die about them and I’ll kill

I got my momma a new house, I got my daddy a new shop

Them long nights, I swear to God I do it for the come up

Rich Homie put in long hours of work just to make it to the big time. We would assume most of todays modern artists would do a similar thing. This is evident in Drake’s ‘Started From The Bottom’ where Drake says a similar line: Working all night, traffic on the way home

I’m Willie B beating on my chest, in the jungle, aye

Rich Homie is beating his chest like a gorilla does. So he’s reffering himself to one. A male gorilla beats his chest as a threat to a perceived danger, or to discourage a rival from approaching any closer to his territory. Willie B is a that gorilla that was on exhibit at the Zoo Atlanta!

Money on money, I got commas in every bank

RHQ isn’t talking of “commas” used in grammar. To have commas in every bank means, that you have a lot of money on different banks. Than commas are used to simplify reading of big amounts of money.

Sunday through Monday I’ve been grindin’ with no sleep
Does he realize that only 1 day separates Sunday and Monday? Reversed, he would give the desired impression of non-stop hustle, but as it is, he just sounds lazy. Unless he means to suggest that he works so hard he can get away with a 2 day week? Nah...

Talkin' 'bout takin' somethin' from me, like no way

*Genius Annotation by blumpkinturlet.*

If you even think about taking Rich Homie's possessions, think again. Whether you want his chain, wallet or anything for that matter, he's prepared for it.

Thugga Thugger, that's my brother, brother

*Genius Annotation by migm.*

*Thugger Thugger* and Rich Homie Quan are really close friends, more than that, they are family. So they define each other as an brother, even if they are from different parents.

You don't want no trouble trouble or you can get these fists, knuckle, knuckle

*Genius Annotation by migm.*

Better watch what you saying

Don't try to get in trouble with Young Thug, Rich Homie or Birdman, they will come for you and beat you up by punching you in the face.

Buckle up like a seatbelt or I'll shoot yah

*Genius Annotation by blumpkinturlet & RegularRy.*

“Buckle up” or "Strap up," is common slang for keeping a gun on you. Quan is implying that he's not to be fucked with, so you better be prepared if he's in your area.

Punchin' on the gas, too fast, and I lose yah

*Genius Annotation by Boogeyman.*
Rich Homie Quan is moving forward in the music industry, full throttle, with his career. Making the XXL Freshmen 2014 list is merely the beginning for this young artist...

Give me a bed, and I'll do her, I want her head, Medusa

Genius Annotation by Freeus & CaLiF0rNiAsUn.

The woman Quan is with is so good-looking he doesn’t need much convincing to sleep with her, in fact all he needs is a bed and he's down to get down. He’s not just wanting to sleep with her, however, Quan wants to extend this pleasure by receiving oral sex (colloquially called head) as well. He also may want Versace items as Versace typically has a Medusa head on their apparel

He mentions Medusa to add emphasis as in greek mythology Medusa had her head cut off by Perseus. In addition, a single stare from Medusa could turn someone into stone, perhaps an allusion to how hard (aroused) this girl is able to make him just from a mere look.

I swear a nigga gone cause this strong I’m blowin' super

Genius Annotation by ChakraEater_262.

The weed that Rich Homie is smoking really strong. It makes me think of Superman. Or Hulk.

Grindin' for a new day

Genius Annotation by theweekndx02.

Rich homie is working hard to see a new day — working hard to do better

I'm skatin', like that nigga Lupe

Genius Annotation by streetlights, jakejarvis & icrheat.

Lupe Fiasco is an avid skateboarder — releasing a song called "Kick Push" and even collaborating with Vans for a shoe. Baby grinds for his money while Lupe grinds on his board.

Aye, I’m on the top just like toupee

Genius Annotation by migm.
A **toupee** is a hairpiece or partial wig of natural or synthetic hair worn to cover partial baldness or for theatrical purposes. Because you wear a toupee on the head, it's always on top of a man. And so RHQ sees himself also on top, on top of the rap-game, that's why he's comparing himself to a toupee.

Aye, I'm in her mouth just like toothpaste

*Genius Annotation by streetlights.*

Very descriptive. Rich Homie already said he was **getting head** — this line gives a more vivid description of ejaculation.

[Hook]

[Outro: Birdman]

Sitting in the middle of this ocean, Pacific that is
You understand me? Bunch of bad bitches, ya heard?

*Genius Annotation by SIIID.*

Birdman is asking if you understand he's in the most luxurious of all oceans, the one right by Cali; In case you needed a map.

Popping that GTV, living that lifestyle, ya heard?

*Genius Annotation by GucciGomess.*

Birdman is on an expensive boat with lots of good looking girls, drinking Grand Touring Vodka.

I do this for Ms. Gladys, boy 100

*Genius Annotation by ThaProgenitor, RickyRoss666 & jakejarvis.*

Ms. Gladys is Birdman's mother who passed away some time ago. He does everything he does in her memory. He's on a yacht in the middle of the ocean with a bunch of bad bitches but he doesn't do it for himself, he does it for his momma.
4) Future ft. Drake - Never Satisfied (full version)

Description by Barrk.

After giving a smaller snippet on Future’s album version of the song, Mike Will finally dropped the full version of ‘Never Satisfied’ after a long wait. Drake originally didn’t want his verse used, which is a mystery because it's straight fire.

[Intro: Future]
No matter what you do, it's never enough
I don't understand these bitches, Drizzy
Trying though, they ain't never satisfied

Genius Annotation by Curiosity.

People put forth their most into their work, but the consumer will always want more, rather it’s bitches(Yes bitches expect more), fans, or family, everyone will always want more and expect more.

The irony is within this song, people got a snippet at first and thought it would be a really nice song. Sadly the song is barely 2 minutes and there is no Drake verse that everyone was expecting. Future pretty much paints the picture of how people feel when he gives, people will always want more. I doubt that’s the case but this song had a lot of potential to be more then what it is.

[Hook: Drake]
Time after time after time
Money's all I get and there's still money on my mind
I ain't never satisfied
Yeah, I ain't never satisfied

Genius Annotation by M.Wade.

Just like his mentor said,Ain't no such thing as too paid

And you can make it rain until your arms tired
As soon as it all stop them bitches just wonder why
They ain't never satisfied
They ain't never satisfied
[Bridge: Drake]
I'm putting pressure on these niggas and I know

   Genius Annotation by sunbun & Tyrant.

A reference to OVO Fest where Drake brought out Ye. Kanye admitted Drizzy pressured him and Jay Z to make Watch the Throne

But we still be on the road like we scared of going broke

   Genius Annotation by AJ_nad & EwokABdevito.

Drake is grinding on the daily to get the money in his bank because he knows he isn’t going to be relevant forever so he needs to be financially stable for his future. Also, many rappers go broke due to their lavish purchases of cars, watches, jewelery, etc… So Drizzy wants to stack as much money as he can get

Cause I ain't never satisfied
I ain't never satisfied

   Genius Annotation by YiggyAssHaircut.

Here, instead of women, Drake is referring to his work ethic, claiming he's never truly happy with his work. There's always room for improvement for a perfectionist.

[Verse 1: Future]
And it's a lot of money in the room

   Genius Annotation by BVT.

This line makes reference to the bankroll of those who are in attendance, most notably Future and his homie Drake. When it comes to money — they're doing just fine.

I gotta find another spot, hiding soon
I mix the rosé with the purple juice

   Genius Annotation by Egyptianstoner.

Future mixes the sparkling champagne, rosé, with sizzurp.
I hustle everyday and you don’t have a clue

*Genius Annotation by* CocaCory & Elizabeth Milch.

*Future is talking about hustling on the low. He doesn’t want his girl to know because he doesn’t want her to worry about how he’s getting his money even though it might be illegal.*

After you get money and all your dreams come true
It’s like everything that surround you get brand new

*Genius Annotation by* SonOfTheZia.

*After you make it in the rap game, or become famous in* **any way** *really, and you can afford all the things that you could possibly want, everything around you is new. A new lifestyle can really change a person’s outlook on life.*

I can’t never forget the struggle and I pay dues

*Genius Annotation by* citta & THETRUEST.

*Future won’t ever forget how hard it was when he grew up in Atlanta, Georgia, and what it took for him to get where he is now. Future pays his dues by giving back to his community & everyone that helped him on his way up.*

Can’t let the money and fame come between my crew

*Genius Annotation by* ORoxo.

*He’s still the same, he hasn’t changed even after all the fame and money. He’s with his homies still*

My pain still runnin’ deeper than the ocean

*Genius Annotation by* Neze.

*Even though future is well known and have money, he still have struggles. He now has to make good songs, to be able to survive. This was a reference to a song Future made in the past, 2012”’s Deeper Than The Ocean from the Astronaut Status mixtape.*
Ordered up 10,000 ones and I throw it

*Genius Annotation by XX_E & EmperorAguila.*

Future cashed $10,000 in for all in ones and threw them in the strip club to celebrate that he made it and he is doing something. That is truly how to make it rain

Name a bag in the store that she aint got
Name a designer store that we aint shop
They aint never satisfied

*Genius Annotation by Reffoty17.*

Future has so much money that he takes his women to shop any designer item, such as a bag, that they desire. However despite his efforts in pleasing them, they always seem to want more and more and are therefore never satisfied.

[Hook]

[Verse 2: Drake]
There's a lot of money in the room

*Genius Annotation by BVT.*

Doing his best *Future impression,* here Drake also starts his verse giving us an idea of just how much wealth we are in the presence of, and just to be clear — it is a *lot.* As of their latest 2014 release, Forbes listed Drake at a net worth of *$33 million!*  

She said she wanna ball, wanna shoot some hoop

*Genius Annotation by BVT.*

“*Ball*” here is being used as a double entendre:

- In it’s more literal sense, ball refers to playing the sport of basketball (*shooting hoop*), however—
- Ball is also a slang term meaning to “live it up” in a sense, usually requiring a lot of money to do so

*This line builds off the previous in that the girl knows she’s in the presence of wealth and she is ready to partake in the fun.*
I put up big numbers for a new recruit
We just out here doing what young niggas do
Me and that boy Future could probably start a group
On some K-Ci and JoJo shit, have these bitches loose

Genius Annotation by BVT.

K-Ci & JoJo is an American R&B duo, known most notably for their hit All My Life, a hugely-successful and widely-used love ballad. Just as K-Ci & JoJo's songs are known to get ladies in the mood sexually, Drake and Future have a similar affect on them and ultimately have no problem getting down to business.

Man, they know what it do
We got these niggas in the game stuck and they shouldn't move
I don't like sudden moves
Tell me how is it that every fuckin' verse get the rewind
And the watch cost too much for free time

Genius Annotation by SmilinProphet & mikestar.

Time is money — Benjamin Franklin Time is everywhere, whether it be on a clock or on a smartphone, and it's readily available in addition to not costing us anything. Drake finds fault that his luxurious time piece cost a lot despite time being free.

And I hit the strip club, that's my me time
See I can't get much bigger, I'm that nigga, but they ain't never satisfied

[Hook]
[Outro: Drake]
Ain't no pressure on the money, Lord knows
But we still on a roll like we scared of going broke
We ain't never satisfied, we ain't never satisfied
5) Dej Loaf - Try Me

Description by Meta World Peace, streetlights

Breakout single for the diminutive Detroit sensation. The song got a huge bump when Drake quoted the "you should see my closet" line in an Instagram post. Despite its chilled out production and steady delivery, it is truly one of the hardest songs.

[Chorus x2]
Let a nigga try me, try me
I'm a get his whole mothafuckin' family
And I ain't playin' wit nobody
Fuck around and I'm a catch a body

Genius Annotation by blumpkinturlet, streetlights & Poetrydog.

You have to take the streets seriously. Dej Loaf is giving fair warning, if you are going to test her, you (and your family) will die. To "catch a body," means to kill somebody, so stop fuckin' around.

[Verse 1]
Bitch I got the mac or the 40

Genius Annotation by michxigan & streetlights.

Dej always has either a MAC 10/11 or a 40 caliber pistol on her.

Turn a bitch to some macaroni

Genius Annotation by KidNifty.

Put holes in them

Tell me how you want it I'm on it
I really mean it I'm just not recordin'

Genius Annotation by JoeyThaProfit.

She's being real, she 'bout it 'bout it, Not a studio-gangsta!

Give lil bro the choppa for all you actors

Unreviewed Annotation by Okeey1.
Dej Loaf will give lil bro the choppa if necessary

Genius Annotation by Tomihrts.

choppa (machine gun)

Genius Annotation by eee.

For those acting tough, the chopper will separate the real from the fake.

Leave a bitch nigga head in pasta

Genius Annotation by RJ4une & Ezra Glenn.

She wont hesitate to leave her competition dead with their heads in pasta. Also a reference to old italian mafia movies where people would be killed while eating and have their “head in pasta”

You are an impostor, ain't got no money

Genius Annotation by JayRose23.

Niggas really acting like they have money but really don’t! And she knows...

Put the burner to his tummy, and make it bubbly

Genius Annotation by JayRose23. more

Burner = gun - Burner = stove - Burner to his tummy make him nervous. Burner (Stove) boils water until it bubbles.

I really hate niggas I'm a Nazi

Genius Annotation by Jotae, Misfits

She hates these dudes, most likely cuz they thirsty. It could be a reference to Kanye West song Flashing Lights when he says “I hate these niggas more than a Nazi.”

Love wearin' all black, you should see my closet

Genius Annotation by Ezra Glenn, Misfits & JoeyThaProfit.

She loves wearing black, if you look in her closet you'll see all the black clothes she wears. Interesting Fact: Drake quoted this line on his Instagram, and the net went bananas for this track.
Rock that all white, when I'm feelin' Godly

*Genius Annotation by* Misfits.

White is the holy color that everyone where's to show respect for god on the first Sunday of every month when they go to church

Hop out like Coke, I ain't gotta park it
Fuck is y'all saying, bitch my hood love me

*Genius Annotation by* kaykay12345940.

Self explanatory, what y'all talking don’t matter. The hood love her!

48214 real niggas know me

*Genius Annotation by* Misfits, Meta World Peace & Abrol.

48214 is her zip code in Detroit

I been out my mind since they killed my cousin

*Genius Annotation by* michxigan & Misfits.

She’s been going crazy since they killed her cousin

Free my cousin Devin, man he just called me
All these niggas love me, can't get 'em off me
Fuck around gave him my number, he won't stop callin'

*Genius Annotation by* Misfits.

All the boys love her and won’t leave her alone. She gave a boy her number now he won’t leave her alone and stop calling

IBGM the clique bitch you see us scorin'
V.I.P in the plural, while yo section borin'

*Genius Annotation by* kaykay12345940.

VIP-very important person: in plural very important people. Meanwhile y’all boring and not important at all.
Got a bitch that set it off like Jada Pinkett, Queen Latifah
You rollin' around wit yo nieces bitch T.T

*Genius Annotation by michxigan, Elizabeth Milch & streetlights.*

A reference to the 1996 movie *Set It Off*, starring Jada Pinkett Smith, Queen Latifah, and the actress Kimberley Elise as Tisean T.T. Williams, in which four female friends rob banks.

Mind full money, got a heart full of demons

*Genius Annotation by Manman313.*

Since money is the root of all evil, her heart is full of demons because her mind is on the money.

Mobbin' like Italians, we really take yo fingas

*Genius Annotation by Misfits.*

Italians really torture you when they rob you or kill you. They usually start off with the fingers.

Turn yo face into a pizza, no acne

*Genius Annotation by RJ4une & ThaWingedCow.*

Red holes in your face like pepperoni from Dej’s bullets. Pizza also continues the Italian theme from last line by being a dish commonly associated with Italians.

Have you singin' like Alicia, fuck wit my family

*Genius Annotation by kayleigh420.*

If you mess with her family she’ll have you hitting high notes like Alicia Keys

They be like you little, but got damn she spazzin’

*Genius Annotation by Misfits.*

Just because she’s little everyone thinks she’s about nothing but she really is!

Do the whole crew, my bitches freak nasty

[Chorus x2]
[Verse 2]
Bitch I got the Tommy no Hilfiger

*Genius Annotation by Dmoney87 & Ezra Glenn.*

She’s saying she’s got that Tommy Gun for anybody actin’ up.

Lil Dej ain’t bout it, bitch how you figure

*Genius Annotation by Miskabra, ThaWingedCow*

Someone is claiming Dej ain’t bout that life. She wants to know where they get this fake information from so she can turn that person’s head into a pizza. No acne.

I don't do no drugs, I be off liquor

*Genius Annotation by Ezra Glenn, ThaBigK & Buff10.*

Unlike fellow up-and-comer Makonnen, Dej doesn’t do drugs and, at the time she wrote this song, was also abstaining from drinking, though she’s since been seen performing sipping Henny straight from the bottle.

So lifted, flyer than yo girl, baby gone and take my picture

*Genius Annotation by Miskabra, followthemotto*

She’s very fly since she dressed better than the girl you’re with, and is lifted/high off the liquor. Dej think you should take a picture cause she amazes you so much.

See I gotta get this money, my palms itchin’

*Genius Annotation by Dmoney87 & Ezra Glenn.*

*Dej Loaf is going after that paper! “Itching palm” is a Shakespearian euphemism for needing money — it’s the itch that only coin can scratch.*

Niggas gossip like hoes, most of’em bitches

*Genius Annotation by Misfits.*
Girls gossip a lot, so they're the 'hoes' in the situation and 'niggas' are the males and they talk just as much as the females. Most of them are soft/weak (bitches)

I don't wanna do no songs, I don't wanna kick it

*Genius Annotation by Misfits.*

She don’t want to make songs with nobody else, she don’t even wanna hang out with them.

And I ain’t signin’ to no label, bitch I’m independent

*Genius Annotation by Misfits, Elizabeth Milch & Poetrydog.*

She’s not signing to a label because she is independent—as a person and artist—she can do it on her own. Though maybe if she got a really good deal she’d be down.

[Chorus]
Let a nigga try me, try me
I’m a get his whole mothafuckin' family

*Unreviewed Annotation by sizzlenizzle & BigB777.*

Dej is saying let somebody try to test her and she gonna put holes in they whole family

And I ain't playin wit nobody
Fuck around and I’m a catch a body

*Unreviewed Annotation by lymeetrendyme & BigB777.*

If you mess with her, she’ll pull that gun on you and “catch a body”
6) Azealia Banks - Idle Delilah

_Description by EddBanker & NoirLeone._

This song is about a girl being killed by her father’s slaves.

[Verse 1]
Idle Delilah
Darling, do ya like beige in your coffee? Tea? A wild-
Wild breeze on a day, a dawn
Oft’ indeed a child, smiles at me cause I’m made of yarn
Dolly, me? Am I? I’ll trade a dollar for ya dime, oh
Idle Delilah
Trout and trees remind me of my
Darling 'D the Diver,'
Diver D was a saytr - a
Father figurine
I made him run away with his stale lung
Folly me am I? Oh, Idol-less Delilah
Darling Miss Delilah
While you’re wasting your days alone
All your friends are hired, all your friendships are fading

_Unreviewed Annotation by Qwame100._

Delilah still doesn’t want to do anything with her life. Her friends, however, worked hard in their lives and became successful. Her friends are “fading” away because they’re more focused on their successful lives, unlike Delilah. All her friends were heading towards a path to success, but Delilah didn’t care enough to keep up with them, so that’s why she’s alone in a life of dullness and unfulfillment.

Don’t try to cheat the dial, don’t look the other way
It could play out wrong
Are you suicidal?
Are you in denial?
Idleest Delilah
While you’re ‘wake hear my latest song
Glad to see you smile
Glad to see you so stable
What's all of these divided by the pile of peas on the nape of your.
Dolly me am I? I'll trade a dollar for your dime
I'll take you

[Interlude]

[Verse 2]
Slick snapper, Soul Clap on 3
Hi-hatter the dip-dapper pretty pat this "p"
Tip-tapper the chit-chatter, ready rap AB
Can't deal with the bullshit cause the crab ain't me
He took you to cruise ships, put a yacht on me
He said, "The puss deeper than the deep blue sea"
Indeed, the puss deeper than the three fugees
Loopy!, the Lucy, said she loses no winks!
Stay up in ya face beverage with ya ~ baby!
Applauded the favorite, so clap on 3
They loving the mixed flavors, lift ya pink and clink!
They loving the mixed flavors, lift ya pink and clink
Something to sip savor, made ya blink and think
Stay puffin the piff, paper-making-hits ain't cheap!
Yep, and I flew Jamaican Jake for dick and Ki
They loving the mixed flavors lift ya pink and clink
London to main state, I'm major, Miss AB
They fucking with young savior, make her rich and sweet
Loving ya luck lady, lick ya lip and wink

[Outro]
(It's that jam g, it's just flavors-
Rhythm and dance beat, so what up?
Lit that damn green and it's blazin-
Bitch, i'm stance, steez in the cut
Upton N-Y-C is famous, london fam
Please throw it up little bam-bi with the latest
Give her that stamp, g - put it up!)
7) Childish Gambino ft Jaden Smith - Pop Thieves (Make It Feel Good)

Description by Andre96.

The second track on the Kauai EP, this track has a Culdesac/Camp vibe to it, meshed over-top serene sounds of waves flowing and birds calling. Definitely brings out the romantic, chill vibes of the Kauai experience. Although not credited as a feature, Jaden Smith also appears on the outro for this track. Jaden returns for the second to last track on the EP, “Late Night In Kauai.”

[Verse 1]
Now that we have found this love, baby
I can’t explain my feel, oh
Now that we have found this love, baby
I’ve never felt this real, oh
Loving you is all I know, baby
You make me feel so high, oh no
I just wanna feel your love, baby
You know I’m down to ride, oh no no

Genius Annotation by BrockHames.

Love is so weird that Donald can’t even expand on and explain how he feels. She makes him feel great, much like the results drugs do to him. He just wants her to know he’s down with her and he wants to love her and her to love him.

[Pre-Chorus]
When your song is on and your hand’s in mine
And I’m holding you tight, make it feel good
Let me hold it down, I’m so glad we found
It’s whenever you like, make it feel good

Genius Annotation by Eon2323 & BrockHames.

Donald goes on and on about how things are good, most likely because he is with this girl and is enjoying her company. Similarly to what he says in the hook of his song “Hold You Down”, he wants to “hold her down” and actually keep her around. This would make sense because as he’s said so much before in his previous project because the internet, he doesn’t want to be alone.
[Chorus]
Make it feel good, make it feel good, alright
Make it feel good, make it feel good
Make it feel good, make it feel good, alright
Make it feel good, make it feel good

*Genius Annotation by *citta & *Eon2323.*

In this first chorus, we see ‘Bino asking his girl to help make the best of their relationship/their time together. He just wants to enjoy her company and he wants her to help him enjoy it. He could also be referring to him having more than just company, but actually having sex which would play into the “make it feel good” sentiment.

[Verse 2]
Now that we have found this love, baby
These haters can’t say shit, oh

*Genius Annotation by *Eon2323 & *BrockHames.*

Another thing for people to hate on Gambino for! People usually hate on Donald for various reasons whether it be because of his voice, alleged “softness”, or the like but now they're upset they can’t obtain the love ‘Bino has for and from this girl.

I know sometimes it's hard when I'm so far
I know you miss this di-love

*Genius Annotation by *NTG, ChitownGuevara & NickBouris.*

With the last line ending in “shit” Gambino expected the listener to assume the last word in this line would be “dick,” but he switched it out for love.

This switch is a comment on how many listeners process the two as synonymous. Gambino’s making a comment on how “dick” does not equate to “love”; furthermore, it’s a testament to how love makes him feel, and how he treasures that feeling more than he does bodily pleasures.

Also worth noting that it's “badly” cut out/re-dubbed deliberately. Releasing tracks with deliberate glitches in it is nothing new for Gambino (c.f. *Bronchitis.*
Let's go somewhere far away, baby
Where we don't need no phone, oh
Cause now that we have found this love, baby
You'll never be alone, oh oh

*Genius Annotation by citta & NickLegit.*

Gambino really cares about the girl he is with. He want's to feel completely connected with just his girl to share the new far away spot with (maybe Kauai). In a generation where everyone is *on their phone* to feed the constant need for human connection and attention, Donald wants to be alone with her girl and feel that urge she has, so much so that she won't even check her phone while they're together.

[Pre-Chorus] + [Chorus]

[Verse 3]
All my friends are telling me, oh
You need to slow it down, yeah

*Genius Annotation by fearbobo44.*

Gambino's friends are telling him that he is going to fast with this girl he is dating. He needs to slow down the progress of their relationship.

But I'm so tired of wasting all this time
I need your love right now

*Genius Annotation by Eon2323 & ialsemari.*

Although his friends keep telling him to take the relationship slow, he insists on jumping into the relationship, despite the risk of the relationship not working out; i.e. he wants her love immediately.

That's something love can do; it can make you think and act irrationally sometimes, but Gambino has always been known to be real and follow his heart, and all he knows is that he wants is her. This is also a bit reminiscent of a line from Ab-Soul in his song *"Double Standards":*

Love making, and making out
His fellas' in his ear, "You acting like a queer
You going on dates, we tryna get this cake!"
Give it to me like oh, ooh yeah
All that I want now, yeah
Give it to me like oh
Oh, yeah
Oh, give it to me like

[Chorus]
Make you feel good, make you feel good, alright
Make you feel good, make you feel good
Make you feel good, make you feel good, alright
Make you feel good, make you feel good

Genius Annotation by citta & Fon2323.

In the second half of the song’s chorus, Bino draws a contrast where he now is so in awe of his girl, he puts her first and wants her to feel good; he cares more about her happiness than his. Similarly put in the first part of the chorus earlier in the song, he also wants to pleasure the girl sexually. We all know Gambino is one nasty dude.

[Outro: Jaden Smith]
I used to walk on the beach at night. I remember. The best time was when, well, me and you, we got all our friends and we got a tent. We slept in it. Not the whole night, but just enough time. Magic happened, nothing was born luckily. It’s up to me, but then we left. The times have changed. The pleasures that I feel. They say you never say never, it’s real. Electric eels in the water, we should probably not go deep. I like to stare at you and look at you when you sleep. I’d like to write a poem for you, leave it for you in your room. Under the moon, romance. Hold on, brother

Genius Annotation by cke, RADubs

This is a similar Outro monologue to “That Power,” off of Camp. This is talking about how The Boy misses the old times with his friends, and just wants those times back. He also talks about kind of having a crush on one of his past friends, which is normal. He just wants the old simple times with his friends back, where they hung out on the beach, set up a tent, and pretty much did whatever the fuck they wanted. “Magic” could refer to sexual things, or the “magic” that connected their friendship.
In the third sentence, the speaker transitions from Gambino to Jaden Smith who, according to Mr. Glover and the album cover to STN MTN/KAUA1, plays “The Boy”. This transition is symbolic of Gambino becoming or going back to “The Boy”. You might know this character as the protagonist of Gambino’s screenplay/album “Because the Internet”.

This beat and Jaden return later in “Late Night in Kauai”
8) Antilopen Gang - Der Goldene Presslufthammer

_Description by Electrofensterheber._


[Bridge: Danger Dan](3x)
Wir ha'm den Presslufthammer, den goldenen Presslufthammer

[Part 1: Panik Panzer]
Hertzlich Willkommen auf der Reise in das Ungewisse

_Genius Annotation by blingblingburr._

_Diese Reise ist wahrscheinlich aufgrund großlegender Veränderungen im Leben der Antilopen-Member eine “Reise in das Ungewissen”:_

- Mitglied NMZS starb im März 2013, wodurch sich die Antilopengang zwangsläufig umstrukturieren musste.
- Die Gang wurde immer bekannter, spielte beispielsweise 2014 zum ersten Mal auf dem Splash!
- Die Antilopen Gang unterschrieb ihren ersten Label-Deal bei JKP.
- Außerdem ist dieses Lied musikalisch gesehen leicht anders gestaltet, als ihre vorherigen Werke. Vor allem die Hook ist um einiges melodiöser. Auch das Cover ihres neuen Albums “Aversion” ist nicht so gestaltet, wie man es von den Antilopen eigentlich gewohnt wäre

Reih' dich ein, gemeinsam schreiben wir Kunstgeschichte
Lass' uns Negativ in Positiv umkehren
Fast jede Zerstörung hat 'nen progressiven Kern

_Genius Annotation by blingblingburr:_


Der Blick in den Abgrund ist schwindelbefreit
Längst nicht mehr schwierig, gänzlich Routine
Revolution ist ein Internethype
Vermarktet als Merchandise T-Shirt-Design
Und wir reißen alles ein
Die Spuren der Vergangenheit, die Zeichen uns’rer Zeit
Den doppelten Boden unter den Füßen
Längst geht es nicht mehr um lustige Sprüche
Die Trümmer dieser Stadt ragen zum Himmel empor und legen das Hinterland in Schatten
Wir bauen unser Denkmal wieder auf
Hol den Presslufthammer raus

*Genius Annotation by DannyTheHydrant.*

Anspielung auf *Wir Sind Helden* Song “Denkmal”, bei dem es im Refrain heißt:

*Hol den Vorschlaghammer*
Sie haben uns ein Denkmal gebaut
Und jeder Vollidiot weiß
Dass das die Liebe versaut
Ich werd’ die schlechtesten Sprayer
Dieser Stadt engagieren
Die sollen Nachts noch die Trümmer
Mit Parolen beschmieren

Das erkennt man besonders daran, dass Panik Panzer die letzte Zeile sogar in der Melodie des Helden-Songs singt.
Wir schreiben das letzte Kapitel einer schlechten Geschichte
Die allerletzte Seite eines peinlichen Buchs

[Bridge: Panik Panzer & Koljah](2x)
Wir ha'm den Presslufthammer, den goldenen Presslufthammer

[Bridge: Danger Dan](2x)
Wir schreiben das letzte Kapitel einer schlechten Geschichte
Das große Finale des gescheiterten Versuchs

[Panik Panzer & Koljah](2x)

[Part 2: Danger Dan]
Yeah! Uns zerreißen Widersprüche, doch wir reißen wieder Sprüche
Kunst ist niemals zielgerichtet
Lieder für Verlierer, nur ein Niemand peilt die Gang
Wir sind Projektionsfläche, Spiegel deiner Selbst
Dass diese heile Welt hier eine Seifenblase ist
Heißt, dass du ausgeschlossen bist oder eingeschlossen wirst
Und wenn die Seifenblase platzt, dann lässt sich nicht mehr ausblenden
Dass alles was du unterdrückst sich aufbäumt - (Stehauf-Männchen)
Menschen, die sich sicher fühl'n mit Geld auf der Bank, neben sich kollektiv umbringenden Weltuntergangssektent
Das ist alles Wahnsinn, doch je näher ich mich kennenlerne
Geb' ich zu, dass ich diese Tendenzen in mir selbst bemerke
Mut zur Blamage, du musst das nicht abspalten
Unter dem Asphalt liegt nur nutzloses Brachland
Und da geht dann nichts mehr - Rien ne va plus
Die Nacht wird etwas länger, wenn die Sonne verglüht

[Bridge: Danger Dan](2x)

[Hook: Danger Dan]
Die Ex-Achtundsechziger leben in ei’m Turm
Dort leiten sie erfolgreich eine Werbeagentur

“Unter dem Schlagwort der 68er-Bewegung werden verschiedene, meist linksgerichtete Studenten- und Bürgerrechtsbewegungen zusammengefasst, die mehr oder weniger zeitlich parallel seit Mitte der 1960er Jahre aktiv waren.”

Der “Turm” ist eventuell eine Metapher für Unangreifbarkeit und Abgeschiedenheit von der restlichen Gesellschaft.
Die “Werbeagentur” steht dabei für alles, was die 68er eigentlich verabscheuten. Werbung bedeutet Kapitalismus und Beeinflussung von Menschen, genau wogegen sie damals protestierten. Koljah sagt also, dass die ehemaligen 68er alle ihre damaligen Werte aufgegeben haben und nun genauso egoistisch und geldfixiert leben wie die Menschen, von denen sie sich früher konsequent abgehoben haben.

Bezogen auf die nachfolgenden Lines ist diese Aussage nicht nur auf die 68er-Bewegung zu beziehen, sondern auf alle revolutionären Bewegungen. Irgendwann ist der Enthusiasmus immer verraucht und die Revolutionäre werden zu denen, gegen die sie sich erhoben haben.

Das ewig Gleiche wird stetig als neuartig vermarktet
Und Revolte zieht doch heute keine Leute auf die Straße
Was auch besser so ist, wenn man die Menschheit ansieht
Wenn die Welt untergeht, werd’ ich Exterrorist

Darunter könnte man folgendes verstehen:

- Die Welt geht durch einen immensen von ihm ausgeführten Terrorakt unter, folglich wird er somit durch seinen Tod zum Ex-Terrorist.
Exterrorist ist ein Portemanteau-Wort, bestehend aus exterrestrisch (sich außerhalb des Planeten Erde befindend) und Terrorist, quasi ein außerirdischer Terrorist.

Die Kolonialisierung fremder Planeten ist nicht unwahrscheinlich und steht möglicherweise schon bald bevor (siehe: Mars One), somit würde in Zukunft der "Untergang der Welt" nicht zwingend den Untergang der Spezies Mensch bedeuten.

Hier noch ein Artikel, welcher sich ein wenig mit der Etymologie der Wörter Terror und Terra und einem möglichen Zusammenhang beschäftigt (allerdings nicht wirklich Aufschluss über eine etwaige Verwandtheit gibt...).

In Zeiten der allgemeinen Überflüssigkeit
Wird es immer jemand geben, der da Bücher drüber schreibt
Jede Epoche hat die Kunst, die sie verdient
Heutzutage ist es Antilopen-Untergrundmusik
Wir schufen eine Welt, die größer wurde, als wir selbst
Wir beschrieben sie als Sumpf, der uns unter sich begräbt
Die Gang hat ein Eigenleben, wir könn' uns nicht lossagen
Die Mission zu unterbinden kann nicht mal der Tod schaffen
Alles geht den Bach runter, doch wir ha'm ein' Rettungsanker
Den unverwechselbaren goldenen Presslufthammer

[Bridge: Danger Dan](2x)

[Hook: Danger Dan]

[Bridge: Panik Panzer & Koljah](2x)

[Hook: Danger Dan]

[Bridge: Panik Panzer & Koljah](2x)

[Hook: Danger Dan]

[Bridge: Danger Dan](4x)
9) Rae Sremmurd - No Type

_Description by Adrian63_

After owning the summer with their monster anthem “No Flex Zone,” Rae Sremmurd premiere the follow-up “No Type” off their upcoming EP SremmLife. Over the Mike Will-Made It-produced beat (with co-production from Swae Lee), the Mississippi duo raps about not being picky when it comes to their women.

[Intro: Swae Lee]
Yah, bad bitches is the... yah

[Hook: Swae Lee]
I don't got no type, nah
Bad bitches is the only thing that I like, woo

_Genius Annotation by jdsparks3 & SkyArt._

_Swae Lee doesn't have a particular type of female he goes for, only cares if they look good._

You ain't got no life, nah

_Genius Annotation by Thief_Richards & BasedGator._

_Swae Lee probably believes that having a good life equates to two things: money and bitches. Most likely you don't have as much money as Swae, and therefore you don't have a bunch of girls either. So to him, you have no life._

Cups with the ice and we do this every night, hey

_Genius Annotation by FlyTendencies._

“Cups with the ice” refers to lean, which is a mixture of Codeine and Promethazine, and sometimes Jolly Ranchers. Not only do they sip lean every night, but they sip so much that it’s like water to them.

I ain't check the price, I got it

_Genius Annotation by Liwanagster._
He doesn’t need to check the price because he already knows he can pay for it. He has enough money in the bank to buy anything.

I make my own money, so I spend it how I like, woo
I'm just living life, hey, hey

Genius Annotation by Adol the Saga.

Swae Lee is stating that he makes his own profit all by himself, so no one but him has the right to decide how he lives his life or spends his money. He's just living life as he feels and wants to receive head from a bitch in his whip.

And let my momma tell it, nigga, I ain't living right, yup

Genius Annotation by Thief Richards & BlakkSteel.

A person Swae’s age has not developed their prefrontal cortex, which deals with empathy, so he barely cares that his mom has advice for him. To top it off, both members of Sremmurd have acquired large amounts of money in a short amount of time, so they spend it quickly. They do not understand the “time value of money.”

Only a person who has seen many successes and failures of other people, such as Swae's mom, can point out that the choices Swae is making are possibly not the most intelligent or at the very least do not provide secure longevity for his wealth. In addition, the track assumes that all women care about is money. This might offend Swae’s mom.

[Verse 1: Swae Lee]
Chop the top off the Porsche, that's a headless horse

Genius Annotation by KevinGamble & para doxxx.

The Porsche’s logo is a prancing black horse
Extendo long as an extension cord

Genius Annotation by Tripout & NoLimitHC.

“Extendo” is a extended blunt, using play on words he's saying his blunt is as long as a extention cord.
Bitch I ball like Jordan and I play full court

*Genius Annotation by* **StuartMeiny.**

“**Baller**” means to have a good life, grindin’, living good, hustling, etc. Swae is making that money.

Notice the wordplay: He says that he “ball” and play full court, making a reference to the legendary Basketball player, Michael Jordan

And if you not my type
Then you know I got to keep this shit short

*Genius Annotation by* **stussygod** & **WhoIsJustiiice.**

Swae Lee is saying if you’re not his type (a bad bitch), then he would most likely just hit it and quit it. Nothing else, keeping things short and simple.

What you know about a check? What you got up in your pocket? What you spending when you shopping, dawg?

*Unreviewed Annotation by* **erick_garcia213.**

*What ever money you make cant compare to what Swae Lee is making. So what do you know about a check if you don’t make bank.*

Why you wanna go flex? Like you all in the mix
Like you got some shit popping off

*Genius Annotation by* **Adol_the_Saga.**

*Why are you acting like you got records on top of records when in reality you’re not making any music, you’re just pretending to be something you’re not.*

I got some models that you see up in the movies
And they want to make a flick for the camera
Wanna be Kim Kardashian, heard I was living like a bachelor

*Genius Annotation by* **StuartMeiny.**
Now that Swae Lee is getting money and fame, a lot of girls want to have sex with him and record it, like a movie. Exactly like what happened to Kim Kardashian, after a sextape with Ray J been leaked on the Internet, she got famous and now she’s married with the powerful Kanye West. The girls want the money and fame too, like Kim has achieved.

[Hook: Swae Lee]

[Verse 2: Slim Jimmy]
Spend it how I like, yah, sinning every night, yah

*Genius Annotation by Jouthey.*

Partying, smoking, fucking, drinking… Slim stay sinning and doing bad things every night

Push start the whip, hey, brought it straight to life, for life

*Genius Annotation by Jouthey, Autumnssayshella & Slickk.*

He doesn't need any keys to start his car up — only the Push Start button.

Blowing on the kush, blowing, 'til I'm out of sight, I'm gone

*Genius Annotation by Liwanagster.*

Blowing on that kush until he's faded out of sight. In addition, Slim Jimmy is probably smoking in his car and he's out of sight both because he's high and because he's speeding away in his fresh whip.

I don't check the price, bitch, all I do is swipe, woo

*Genius Annotation by Jouthey & Translucent.*

He doesn’t need to check the price, but rather just swipe his credit card since because he knows that he has lots of money. Rae Sremmurd’s other popular single, *No Flex Zone*, reached the US Billboard Hot 100, at position 36.

She said, what's your type? Yah, I said, I like what I like, yah

*Genius Annotation by JamiraB.*
Answering in a vague manner. Slim Jimmy reiterates that he doesn’t have a specific type, but if he see’s a girl and she’s a bad bitch then it’s what he likes.

I don't second guess, nah, I just roll the dice, keep it moving

*Genius Annotation by [Liwanagster](https://genius.com)*.

He doesn’t know if the bitch will be his type. He just “rolls the dice” and takes the chance that she will be. Even if she isn’t his type he just tries again hence the “keep it movin’” in the background.

Keep your two cents, hey, take your own advice, hey

*Genius Annotation by [OG_SwagsALot](https://genius.com)*.

Giving someone your “two Cents” is giving them your advice or opinion. so slim was saying “keep your two cents” because he doesn’t need your advice and doesn’t care for your opinion. Also this is a double entendre on the word cents meaning money because he is ballin' and doesn’t need your money either.

I’ve been living life, yeah, like I live twice

*Genius Annotation by [Jouthey](https://genius.com)*.

He’s living a reckless life, as though he’ll get a second life and therefore doesn’t care have to care about what he’s doing in this one. Could also mean that he’s living like it’s his second go at life; he already knows how to move seeing as he’s done it all before.

[Hook: Swae Lee]

[Outro]
I don't got no type, I don't got no type
And let my momma tell it, nigga, I ain't living right

*Genius Annotation by [jdsparks3 & SkyArt](https://genius.com)*.

Swae Lee doesn’t have a particular type of female he goes for, only cares if they look good.
A person Swae’s age has not developed their prefrontal cortex, which deals with empathy, so he barely cares that his mom has advice for him.

To top it off, both members of Sremmurd have acquired large amounts of money in a short amount of time, so they spend it quickly. They do not understand the “time value of money.”

Only a person who has seen many successes and failures of other people, such as Swae’s mom, can point out that the choices Swae is making are possibly not the most intelligent or at the very least do not provide secure longevity for his wealth.

In addition, the track assumes that all women care about is money. This might offend Swae’s mom.

Saying that his “momma” would say that he isn’t doing the right thing and not living a pure life
10) Drake - How Bout Now  

Description by Barrk, jakejarvis

This track was leaked on October 19th and officially released on October 25th, the day after Drake’s birthday, as one of three promo tracks for his upcoming album, Views From the 6. These songs were stolen by hackers, which prompted Drizzy to post them for free. This song samples the song “My Heart Belongs To U” by Jodeci.

[Intro]
"That's the shit I'm talking 'bout though, like you changed up, you don't even fuckin' link nobody no more, you just dash me away like a cyattie. Yo, you cheesed me dog."

Genius Annotation by another0ne, ryander

Similar to the intro on “Marvin’s Room”, except the girl is asking about him this time because he is successful and rich. She says Drake has changed, doesn't contact anyone anymore, and has cut relations with her like she's a thot or undesirable. She feels as if she's been played.

She uses a mix of Jamaican patois and Toronto slang:

- “Link”– to contact or get in touch with someone.
- “Dash away”– to cut off; to not care or respond to someone.
- “Cyattie”– a “rachet” female. This word is used heavily in Toronto and could used seemingly in place of the word “that” here.
- “Cheesed me”– to make a fool of or play someone and upset them.

[Verse 1]
Always felt like my vision been bigger than the bigger picture

Genius Annotation by CaptainDinga, Elizabeth Milch & TruSwag.

The bigger picture suggests Drake understands the whole situation, and even foresees the end result. Drake envisions more than wealth and fame, he may even see the future as well. Drizzy is that powerful.
Crazy how you gotta wait until it's dark out
To see who really with you

*Genius Annotation by KTAHectie, GodMind & streetlights.*

*In times of despair, tragedy, or darkness people start to realize who their real friends are. Drake has touched on this subject a few times.*

*No new niggas, nigga, we don't feel that
Fuck a fake friend, where your real friends at?*

*He's reiterating the point of checking for who's really there when you're at your lowest, not only when you're winning.*

Crazy how even when it miss you
Shit'll come back around and get you

*Genius Annotation by GordoF, NothingNiceNY*

*Drake speaks of karma; he thought he lost out on his chance with music and love, but he worked hard and now the opportunities are back.*

Crazy like all my niggas, crazy like all my niggas

*Genius Annotation by sho.*

*A shoutout to homie and mentor Lil Wayne who dropped a song called Krazy earlier this year.*

Remember? I deleted all my other girls' numbers out the phone for you
Remember? When you had to take the bar exam
I drove in the snow for you
You probably don't remember half the shit a nigga did for you

*Genius Annotation by AP1144, streetlights*

*Even though Drizzy, as usual, put his all into this girl (even deleting other girls’ phone numbers and driving this smartypants to her law-school bar exam while it was snowing), she never reciprocated.*
Could name a lot of things any other man won’t do for you
I’ll do it for you, that’s real

[Hook]
Yeah, you ain’t really fuck with me way back then
But how ’bout now?
Cause I’m up right now, and you suck right now
Oh, you thought you had it all figured out back then
Girl how ’bout now?
Cause I’m up right now, and you suck right now, yeah
You thought the little effort that you put in was enough, girl
How ’bout now? Yeah
Girl, how ’bout now, how ’bout now, girl?
What about now, girl, how ’bout now?

Genius Annotation by jakejarvis.

This hook echoes the frustration of most artists in the spotlight today. Before “making it big” in their late teens to mid-20s, many famous artists were unpopular amongst their fellow classmates at school. Their lack of inclusion in the “popular kids” clique led to bullying and rejection from girls.

Fast forward a few years, and an artist as successful as Drizzy can safely assume that this girl will hear this one way or another — it’s pretty hard to avoid Drake and his music these days!

[Interlude]
My heart belongs to you

Genius Annotation by streetlights, Ciaran Austin & jakejarvis.

Boi-1da flipped Jodeci’s “My Heart Belongs To U” to deliver a smooth track with a similar concept — Drake always gives his all in love, even if that love isn’t given back.

It should be noted that Drake is a fan of and takes a lot of inspiration from the group, even titling a song in their honor.
[Verse 2]
Yeah, always been daddy's little angel

*Genius Annotation by Villianly, satellite23*

This girl has always been close to her dad and seems to be a good girl or an angel to him. This also leads into the next line about Christmas. Traditionally, decorative holiday trees have an angelic ornament on the top.

I bought your dad a bunch of shit for Christmas
He ain't even say thank you

*Genius Annotation by sho, iownbooksswag*

Ever since Drake dropped *Take Care* he has fully embraced his Jewish heritage as made evident in the music video for “HYFR” where he had his second Bar Mitzvah.

Drake was born and raised Jewish so if Drake went out of his way to get the girl’s father a present for Christmas, a holiday he doesn’t even celebrate, he obviously cares about you.

I had no money left from actin’, I was focused on the music
I used to always try and burn you CDs of my new shit
You be like ”who’s this?” I be like ”me, girl"
You be like ”oh, word, true shit?”

*Genius Annotation by Jamesy1798, KelvinAlfonso*

Before Drake became megafamous, he played Jimmy Brooks on the Canadian teen-drama series *Degrassi: The Next Generation.*

Post-acting, pre-rap fame, the girl Drake is rapping about would always be the first to hear his new songs. She would just brush off his songs and would switch the CD to Ludacris instead making Drake wonder if he was talented, or just “average like that”, like he says in the next lines.

Drake uses the back-and-forth conversation style of Lil Wayne’s verse on “Crying Out For Me (remix)”, which he has called one of his favorite Wayne verses.
You could draw a parallel to this acting-music juxtaposition with this line: **Told you I think I’m done acting, I’m more in touch with the music**

Then ask if we could listen to Ludacris

*Genius Annotation by YoungKingOG, ryander*

This could well be a shot at Kandice Henry, Drake’s ex-girlfriend who was rumored to have dated Ludacris before Drizzy.

This would cut deep for Drake, since he and Luda had a little beef back in 2011. It started when Drake **called him out** in an interview, which led to a **Luda diss track** which Drake dismissed with a line on “**Over My Dead Body**”

And car rides made me feel like I was losin' it
Yeah, made me feel I ain't have it like that
Or I was average like that

*Genius Annotation by jakejarvis & m0llymol.*

**With fame on my mind, my girl on my nerves**
**I was pushing myself to get something that I deserve**
**That was back in the days, Acura days**

Drizzy’s riding around in his car with a girl who’s making him question himself. She’s being pessimistic about his future in music and saying he’s **unsuccessful in the game**. This could have been a tactic to keep her boo — if Drake continued to be even more famous, maybe this girl thought she’d get left behind.

Started drinkin' way more than I used to
People form habits like that, girl

*Genius Annotation by Villianly & TruSwag.*

**When Drake was in the relationship he started to drink more alcohol because he was stressing out. It is said that bad habits are formed easily.**
Yeah, man enough to tell you I was hurt that year
I'm not even Christian, I still went to church that year
Guess I just had to pretend that year

*Genius Annotation by Barrk, more*

*Drake was so infatuated with this girl that he even went to Church for her even though he's Jewish. Drake would have done anything, even pretend he's something he wasn't for her and she still screwed him over.*

I ain't even see my friends that year

*Genius Annotation by jakejarvis & Create.*

The chick he was seeing this year occupied all of his time — either by forcing him to spend time with her (at church, for example), or disapproving of his friends and making him hang out with hers instead.

*This line could also imply that after chasing his dreams of entering the rap game, Drake was temporarily blinded by his newfound fame and celebrity acquaintances, and lost sight of what really matters in life — the friends and family who were with you from the start.*

Either way, Drake echoed this sentiment four years ago on the first single from his first album, “Over”.

*I know way too many people here right now
That I didn’t know last year, who the fuck are y’all?*

Fast forward to today, Drizzy is well known for bringing his friends along for the ride and even making some of them famous in their own right, such as OVO rapper OB O’Brien and his manager Ryan Silverstein (and the TOPSZN Regime!).

*Places that I should've been*

*Genius Annotation by 33rdoffuly & TruSwag.*

*It seems clear that Drake had to sacrifice a lot of his time in order for him to try and keep the relationship with this girl. All those days wasted could have been used to travel and head to places that he needed to go to, or wanted to visit. Seems like he wasn’t in the right place at the right time.*
[Outro]
My hearts belongs to you
Whatever you need, there's nothin' I won't do (x4)

*Genius Annotation by KTAHectie & jakejarvis.*

This outro incorporates the song's sample.

This sample goes perfectly with the overall message of this song, which is, a girl couldn’t appreciate Drake's effort to be with her when he wasn’t famous but this girl is probably regretting doing that now that he’s rich and famous.

This sample loops throughout the entire song as Drake tells how this girl wasn’t caring towards him and it fits perfect because knowing Drake, this is probably how he felt throughout their relationship. But it doesn’t matter now because Drake can have anyone he wants now.
Attachment 5: Overview videos of The Needle Drop

- Alt - J - This is all yours.
  http://www.theneedledrop.com/articles/2014/10/alt-j-this-is-all-yours

- Weezer - Everything will be alright in the end.

- My Brightest Diamond - This is my hand.
  http://www.theneedledrop.com/articles/2014/10/my-brightest-diamond-

- Godflesh - World lit only by fire.
  http://www.theneedledrop.com/articles/2014/10/my-brightest-diamond-this-is-my-hand

- Foxygen - .. And star power.
  http://www.theneedledrop.com/articles/2014/10/foxygen-and-star-power

- Sir Michael Rocks - Banco.
  http://www.theneedledrop.com/articles/2014/10/sir-michael-rocks-banco

- Scott Walker and Sun o))) - Soused.

- Vince Staples - Hell Can Wait.
  http://www.theneedledrop.com/articles/2014/10/vince-staples-hell-can-wait

- Logic - Under Pressure.
  http://www.theneedledrop.com/articles/2014/10/logic-under-pressure

- Dope Body - Lifer.
  http://www.theneedledrop.com/articles/2014/10/dope-body-lifer
Attachment 6: Drafts data analysis

Gatekeeper - Cruel Rhythm

"Your ultimate beginners guide to music discovery"

Tumblr posts. First things first: Cruel Rhythm is a Tumblr page ran by Jamila Scott (UK) - blogger, but also active in the music industry as scout / A&R for Polydor records.

Platform for artists (Here it is about who decides..)

Practices of traditional music journalism: was to include/exclude artists. "Furthermore, the music journalist offered artists a platform, but as a gatekeeper, the music journalist decided which artists would actually be featured on such a platform."

“How do you find out about cool acts?"
Just by talking to people and seeing what they’re into at the moment! There is actually this really cool page called #Unknown and they post an exclusive track to SoundCloud without the title or artist and once it reaches a certain number of plays they reveal who it’s by. Keeps me engaged and going back for more! I get sent a lot of stuff plus I go to a huge amount of shows and I occasionally trawl Soundcloud/YouTube for things."

"PM: What is your favorite source for up and coming bands?"
JS: Talking to people! There’s never a better recommendation than from someone whose ears you already trust. Other bloggers are an endless source as you’d expect, but up and coming bands also usually have great tips."

PM: Any advice for aspiring music bloggers? JS: most importantly, never post music you don’t want to post, even if the PR is offering you free festival tickets! - Thus, based on taste (partially more to do with editorial vision I guess).

Difference also perhaps the way in which she gets to these artists (as shown in the interview). Soundcloud, following, trawling.

However, what is noticable: only/mainly things from Soundcloud and Youtube (whilst there is also bandcamp). so it is also somewhat based on sources?

Editorial Vision:

“Selection thus depends on availability, time, newness, popularity of the artist, ties with the label or artists, stories of other publications and so forth.” Taste wasn’t really a thing, but that is the case now.. (example).. Does that perhaps have a little bit to do with objectivity?

Both from the interviews and the posts becomes clear that her main vision is newness (examples). Popularity not really, since she searches for new artists. Does not seem to be based on stuff like: what does the concurrent publish.. etc.

You also work as a scout for Polydor. How would you describe your role there and how did the opportunity come about?
My role is to find new artists for the label, so that involves listening to demos, talking to managers/agents/lawyers/PRs about anyone they’re working with and seeing a lot of gigs.
Therefore perhaps more availability/access to music - or technically, pretty standard access for a music journalist, but more than a normal blogger?

Relay between industry and consumer (what does she do as a relay).. / her aim?

PM: I notice that you initially started out with your blog Fucking Dance and then eventually moved on to Cruel Rhythm? Why did you start a new blog and what is the key difference between the two?
JS: Cruel Rhythm is less formal – it's more like a musical scrapbook than a blog. I tend to get quite excited when I hear something amazing and the new blog allows me to show that enthusiasm as well as post more thought out pieces.

The role of music bloggers and blogging has changed so much over the years. How would you categorize it? Do you still think there's a community?
Bloggers have become like credibility distributors. The cooler your blog, the more credibility you pass on to the artists you feature.

Now it is more like getting across as much as good music as she likes, rather than withholding access.. You can see it in her Tumblr posts, since all of them are positive. Furthermore, she grants access in different ways, she features them and then the artists get reposted, which gives them more audience (an example here). + aimed at discovery, “your ultimate beginner guide to music discovery” advice on how to find new music?mnj

“How would you describe the UK music scene at present?”
Incredibly exciting. There is so much quality out there, and I think that’s predominantly because the force of the Internet makes it quite hard for the bad acts to stick around long. You have people like Disclosure, AlunaGeorge and Bondax writing new scripts for the electronic pop scene. Then there’s acts like Rudimental, King Krule and Kwes who are so individual but all quintessentially British. We’ve always been good at bands; Alt J and Arthur Beatrice prove that’s still the case. Plus the underground dance scene is positively booming full of super young geniuses like Happa, Taneli and Applebottom.”

What are your life and creative ambitions?
I’d love to help make some phenomenal albums as an A&R. Most of my aims are geared towards helping expose as much incredible music as possible. I’d love to have my own radio show one day too.
Gatekeeper - Spotify

I. Spotify as platform for artists - inclusion / exclusion

Practices of traditional music journalism: was to include/exclude artists. "Furthermore, the music journalist offered artists a platform, but as a gatekeeper, the music journalist decided which artists would actually be featured on such a platform."

Provide platform for artists / Spotify for artists - How the streaming service works / interface.

It is not a matter of granting access anymore. If artists want to be featured on Spotify, they can easily arrange this by contacting their label, or uploading it via an aggregator. This is also the case for unsigned artists. Work with an aggregator, upload your music, make a profile and people can find your music there. So unlike the music journalist, who would have picked whether or not the artist would be exposed to the audience, this is now up to the artists and the labels themselves. How to get noticed is up to the artists as well, by using social media/websites and creating a following.

However, there is a degree in differences of possible exposure on Spotify

(Interface of Spotify. - It has two tiers - free account and premium - for mobile devices and desktops. "The desktop and tablet free tier allows users to play any song in our catalog on-demand but users must view and listen to advertisements that interrupt their listening.

Users on our mobile (smartphone) free tier can only play music in "Shuffle mode". They can not play songs on-demand or offline and face a number of other restrictions including limited song skips as well as being interrupted by advertising.

Premium tier:

Spotify’s Premium tier gives users unlimited music across all of their devices including smartphones, tablets and TVs. Users can also temporarily download songs to their devices for listening on subways or airplanes, play music at the highest quality and they are never shown advertisements. This tier costs $9.99 per month.

For artists, this distinction does not really matter. Their music is catalogued for both. In terms of inclusion/exclusion,. there is none really. No artists are prevented from getting their music to free or premium accounts. However, they can nevertheless try to focus attention on themselves. It is possible for labels or artists to advertise in the free tiers. Both listening and showing.

The interface of Spotify shows several tabs. Top lists - are based on charts and which artists are popular (this shuffled often) - in a certain location. The Netherlands in my case. Popularity, technically means that any artists can enter in there and that none are on purpose included or excluded. However, it means that certain artists are featured more prominently because of that popularity, which will be expanded upon in editorial vision.

Discover / browse - “The Discover and Browse pages are totally algorithmic based on streaming data. This means that the albums are recommended based on what other people are listening to in your region. All new albums that get uploaded to the service are put into the algorithm, and if a lot of people listen to it in a particular area it will show up on the page.” - All are included, but
the more the artists gets followed/shared ect. the more their music will appear in feeds. It means that some artists are more likely to be 'discovered' because of the 'buzz' created around them. Which can be connected again to the editorial vision, which will come back later.

Newest releases: same as browse/technically, since it is a part of browse. "The Discover and Browse pages are totally algorithmic based on streaming data. This means that the albums are recommended based on what other people are listening to in your region. All new albums that get uploaded to the service are put into the algorithm, and if a lot of people listen to it in a particular area it will show up on the page."

News: There is a tab with news. Made by Spotify, features interviews, latest play lists. News from Spotify themselves. Whether or not artists are included in that, likely depends on popularity as well. There is not feature where artists can upload their own news for followers and interviews and such. This is again more similar to the editorial vision part.

Radio: "Spotify's related artists and radio are determined by algorithms which look at what people listen to alongside your music. So if I put your music in a playlist alongside artist X & artist Y then artists X & Y are more likely to be shown as related to you or played on radio.

There's no manual way to change these. You can start to affect it by creating a sharing playlists of your music with other music you think is more related. This will increase your streams and the bands you want to be associated with, increasing the chance of them becoming related artists." Thus, when it comes providing a platform, chances are theoretically equal? But more streams is more chance to be 'found', in the hands of the artist rather than Spotify as gatekeeper.

Playlist and profile of Cruel Rhythm

Is basically a playlist of user Mila Beyonce Scott (who is behind Cruel Rhythm) who has created a public Cruel Rhythm playlist. Since she selects artists and such, it is a lot like the traditional form of the music journalist as a gatekeeper. She selects the artist herself and collects them. Thus, since it probably has to do with taste and such, it is not likely that all artists are included.

They may try to influence here nevertheless by sending promotional material and aim to be included in the Spotify playlist.

HOW IS IT CONSTRUCTED DIFFERENTLY? Inclusion used to be in the hands of MJ, but now it is basically in the hands of the artist and labels. But constructed?

Editorial vision

Traditional music journalism:
White found that the gatekeeping process is subjective, as the decisions are based upon "experiences, attitudes and expectations," (Shoemaker, Vos and Reese, 2009:76). The theory of White has in turn been expanded with the notion that the gatekeeping process is more complicated. The amount of space, the number of stories about the event on a day and whether or not the story returns on a later date are matters that are considered as well.

When it comes to the music journalist, the gatekeeper could be an editor who selects what records will be reviewed by the staff. Of course, the journalists could also make these decisions themselves by determining what music news to publish, what acts to interview and which artists they will not feature in the magazine. All in all, the music journalist or the editor has to have an editorial vision when it comes the gatekeeping function. Selection thus depends on availability,
time, newness, popularity of the artist, ties with the label or artists, stories of other publications and so forth.

II. How the streaming service works / interface - ‘editorial vision’

Music journalists had to have an editorial vision in selecting what articles/stories to publish in their magazines. When it comes to Spotify, editorial vision is probably best reflected in the tab browser thingies, rather than in the interface, since the interface is static and is not updated in the sense of news/new music and such.

As seen before, content on Spotify is related to availability. Thus of course, when a label or artist does not want their music on Spotify, that is already not possible. Thus in a way, that is similar. As was seen above, many of the following elements rely either on the algorithm or on popularity, probably.

Overview ➔ partially a combination of the tab pages, but it also features a compilation of playlists. Like “Monday afternoon/autumn tunes.” Probably algorithm as well. Comparable to editorial vision in the sense of time. Inspelen op moment: autumn things.. not in the immediate sense of monday music, since music magazines were probably week/monthly zines. And again popularity. So its a combination of somewhat editorial, but constructed by algorithm.

Top lists - are based on charts and which artists are popular (streamed often) - in a certain location. However, it means that certain artists are featured more prominently and in charts, because of that popularity, which will be expanded upon in editorial vision. So in a way, that is not very different, albeit rather than a MJ predicting or assuming what is popular, it is now based on calculations of the streaming software program. In short: calculations vs. Editorial vision.

Newest releases/discover/browse
It is quite similar for newest releases, which can be compared to the aspect of editorial vision; newness and discover/browse comparable to editorial vision in the sense that people would also read about artists they didn’t know in the magazine and they would nevertheless search for them as well. Again, rather than a music journalist considering new releases, new albums get uploaded in Spotify and when a lot of people in your region listen to it, it will appear in the discover/browse/newest releases. Furthermore, the more the artists get shared and followed, the more buzz is created and also more likely to appear in these tabs. So in this case, it is partially based on calculations again, but also on social recommendation instead of editorial vision.

In Browse vind je de best beluisterde playlists van andere Spotify-gebruikers. Afhankelijk van je smaak en stemming browse je hier door muziekverzamelingen die anderen hebben opgesteld.

Genres and moods / radio
Spotify’s radio / playlists and genres and moods music playlists are not really relatable to the editorial vision of the traditional music journalist. They are kind of something that are native to the web forms. Because print magazines did not feature this. On the other hand, on the radio, a music journalist would decide what singles to play for the audience, based again on the editorial vision. Spotify’s radio/playlist/genres and moods are again mostly based on the algorithm. The streaming services relates music by analyzing what people listen to alongside an artists music and puts this together. So, If artist X&Y are listened to by someone who is a fan of indie and artist X&Y appear in Indie mood/playlists, they are more likely to be related to a certain radio station.

However, it is not only the algorithm that plays a part in this. Users and also artists can create playlists and associate artists with one another “This will increase your streams and the bands
you want to be associated with, increasing the chance of them becoming related artists." So in a way, it is editorial vision vs. Association and algorithm.

**News**
What artists are now, how popular are they, all factors that the music journalist took in when considering what news items to feature in their publications. Spotify also has a news tab. Made by Spotify, features interviews, latest playlists, playlists related to events. News from Spotify themselves. Who is included this depends on popularity, newness, Spotify associates (artists who debut their album on Spotify). Quite similar, or maybe even exactly similar to the editorial vision. A little algorithm may come to pass here, to analyze what is new and trending, but furthermore, it is simply done by writers.

*Playlist and profile of Cruel Rhythm*
Once again, exactly the play lists are the most similar to the traditional tasks of the music journalist. Scott chooses artists based on her taste. Ect, ect. Same as on the Tumblr page (see analysis there). but less consistent.

**HOW IS IT CONSTRUCTED DIFFERENTLY?** Calculations and social recommendation vs. editorial vision.

**Relay between industry and consumer**

According to Laing (2006: 335) the music journalist as a gatekeeper functions as a “relay between the producer (the musician and the music industry) and the consumer (the audience for popular music).” This position was solely reserved for the music journalist and Katz and Schüren (2012) state that this granted him or her a powerful position. Music fans depended on the journalists for news, interviews, album reviews and concert reviews. The music industry relied on the music journalists for access to the audience via publications.

Spotify functions as a relay between the industry and the consumer in a different way. Music fans sought out music journalists for news, interviews, album reviews and concert reviews. Spotify is focused on bringing music to the audience.

**Aim of Spotify/Where they fit in the industry**

"Unfortunately, the majority of music consumption today generates little to no money for artists. We are working hard to fix this, and are proud to offer music fans a legal and paid service capable of generating for artists the royalties that they deserve. By bringing listeners into our free, ad-supported tier, we migrate them away from piracy and less monetised platforms and allow them to generate far greater royalties than they were before - Spotify’s model aims to regenerate this lost value by converting music fans from these poorly monetized formats to our paid streaming format, which produces far more value per listener."

The content that is featured on Spotify comes from associates/business partners in the form of major labels and music aggregators. The labels: Universal Music Group, EMI Music, Warner Music Group, Sony BMG, Merlin, The Orchard och Bonnier Amigo and according to the platform, many more. - Merlin Networks (representing thousands of labels such as Beggars Group, Domino, Kontor, Finetunes, PIAS and many more), The Orchard, CDBaby, INgrooves and IODA. - A database of millions of songs.

Labels that are not on there and want to be added can go the music aggregators, where artists can upload and sell their music. A lot of aggregators already have an agreement and delivery process with Spotify.
However, it does not mean that all music is available on Spotify. Artists may not want their music to be featured on the streaming service, for several reasons. An album stream gives the artist very little revenue, as the royalties (worth about $0.006 and $0.0084 - depending on amount of streams) are split between Spotify (30%), the musicians and publishers (aka rightholders 70%). Furthermore, some artists feel that offering it online so cheaply, will cut in their record sales. However sometimes, often months after the record has hit the stores, it will be featured on Spotify.

Compared to traditional music journalism: artists may have refused to be included in music publications, for reasons such as little readership, image, own animosities against journalists or their magazines. So of course, they had a say in these things as well. However, there was probably no money involved directly as with Spotify, but nevertheless similar: degrees of exposure. If they would decline articles and alike, they presence on Spotify, they forfeit a degree of access to (new) consumers.

What also needs to be taken into account is that Spotify can decline offers of artists too. So in a way, they have the same power as the gatekeeper/music journalist. For example, Adele with her album 21. Spotify refused to her wishes that the album would only be available for premium users. They did not want to split up their content catalogue and separate it for users.

Nevertheless, Spotify also fulfils some functions that fitted the music journalist. Magazines were there to keep the readers up to date about new releases, live dates and possibly also recommendations. On Spotify, this can be found on profiles of artists and fans who decide to follow their favorite artists get: alerts and notifications about new music, concert recommendations for when the artists is in town. Also, recommendation by integrating a listening function into social media such as Facebook.

**HOW IS IT CONSTRUCTED DIFFERENTLY?**

Spotify different in the sense that the relay mainly provides music (but they are clearly, a relay) But a little bit the same, because of the profiles that artists can make with concert recommendations and so on. Thus, relay for information between industry and fans, which is again similar to music journalism.

*Playlist and profile of Cruel Rhythm*

As a relay: works similar to Spotify. Is a relay in the sense of tipping music, rather than giving information about artists. But also a sort of monetary relay? Though perhaps more limited, as she chooses among music she gets from the industry herself and her taste. By using Spotify, she perhaps also works as a monetary relay?

**Promoter - The Daily Magazine**

“P.S. An innovative haircut won’t cut it if your music sucks.” Mission statement - The Deli Magazine - Paolo De Gregorio - Editor-In-Chief

*The traditional music journalist as promoter*

Klein (2005) even argues that music journalists are **cheerleaders of the music industry**, rather than critics → Mainly write positive reviews.
So formerly, industry cheerleaders by writing positive reviews. On the Deli Magazine, it is not about reviews anymore. The posts are plainly there to give attention to the artists/in support of, without a substantiated judgement. One can argue that

"When the music journalist does promote an artist, they do so because they are enthusiastic about the album or act. In these instances, they do not feel that their autonomous position is compromised (Klein, 2005). " perhaps it is not really about quality control, just plain enthusiasm.. Nevertheless, these posts are descriptive of the music style. This is quite similar to the trait of supporting (local) acts, by writing informatively rather than critically. So perhaps these two traits have blended.

Another way in which The Deli Magazine is a supporter/industry cheerleader..

Gives charts, where you can select a region to see which band is most popular in a certain region. It is based on web buzz or popularity, facebook likes and last.fm likes. "The Deli’s Charts will track your band’s web popularity along with other bands in your region. Make it into the top 20 in your genre and scene and your band will be listed on your city's deli's homepage” - there are also international charts and also larger known acts. One can listen to music of the acts featured in the charts, rate it and find information and their facebook pages.

Support locals acts ⇒ lastly, the relationship between an artist and a writer may result in more coverage of the act, or a positive review. When it comes to local or small acts, music journalists may promote them by writing a story that is informative, rather than critical. They do this to with regard for the local scene or as mentioned, to maintain their connection with the artists (Klein, 2005).

About and mission statement:
The Daily Magazine is a website that covers eleven local music scenes in the United States and a few publications per year (two - NYC, Los Angeles and during SXSW in Austin, Texas). Covers several genres: indie, alt rock, DIY, post punk, rootsy music, metal and hip hop - and also other non commercial genres.

Expose local musicians that not have reached a level of international fame: focus on up and coming bands, singer-songwriters and on the website occasionally popular break out bands. Another goal is to inform NYC musicians on matters related to making music, from recording, to performing.

- Promoter: mission statement is to expose local bands and they cover so called underground genres. The Deli Magazine mainly does this. Paying attention to upcoming live dates and new releases. And also focus on underground acts.. for example..

Association with labels ⇒ a result, a music journalist may be inclined to write about the artists on the roster of the label more often, in order to preserve the connection. Yet maintain autonomy.

Not really the case here with the Deli Magazine. Labels aren’t mentioned. Which may be logical, because of the focus on local artists. There is quite the chance that most of them are unsigned. So there is not something to say about whether or not they cover artists from the same labels, or how they construct association with labels.

Monopoly position as a promoter ⇒ For example, the financing of music magazines may partially rely on advertisements of record labels and this could affect whether or not negative reviews are published. Financial ‘support’ of music industry.
Deli Magazine certainly has advertisers from the music industry. Studio’s can be listed on the website, the blog is powered by “this”. Blabla. Though it is not that they have a monopoly position anymore as was argued. But interesting here is that it may be about the local thing, local studio’s, which might make it more attractive for local shops or whatever to advertise. Furthermore, specific targeting → doelgroep are of course musicians, fair amount of likes on Facebook.

I do not think this exact part is constructed differently, other than the media. Now it's the internet, but the advertisements do not have special layouts, its plain text mostly.. Quite comparable to what has been done by music magazines before, already. So, the promoter function is hardly constructed differently.

Though, perhaps the focus has shifted from an industry supporter, to an music act supporter. Since they go out of their way to help the artists, non commercial focus, and the advertisings are also focused on musicians rather than the big industry with labels and so on..

**Consumer Guide - The Needle Drop**

"Home of the internet's busiest music nerd"

About page:

"The Needle Drop is a b/vlog about rock, pop, electronic, and experimental music of the independent persuasion. It’s a Connecticut-based operation, and has been singing the praises of various musicians since the fall of '07. The editor and creator of this blog is Anthony Fantano, and he’s supported by a crack team of music enthusiasts who pop in every so often to plug bands and make nice. Forever."

Entertain, inform audiences

Use of graphics, reviewing by video of course and telling. Starts with album names, his nicknames (sometimes inspired by the music, take for example Godflesh). Muziek nadoen or vocals, like again on Godflesh. Use of sounds in the reviews. Sort of acting/play → alt j. Logic/diamond, another character.

It challenges the straightforward linear approach to reviewing where you start and read from A-Z, because of the interruptions. For example, the transition at the end (announcing what is coming next) the plays, the sounds, the graphic and word plays sometimes. Background changing images on his left side at the wall when the talks about certain albums or artists. Plays with words in forms of graphics or just editing.

Criticism, authority

Reputation. Hand movements to ondersteunen what he is saying and facial expressions for example. He is not distant from the music, he talks about how he loved it or dislikes it and then changes his tone of voice to give it weight. Foxygen review to check out again. He is nevertheless critical. Objective standards? Compares to previous records. Knowledge/well informed, well versed and jargon.

Consumer advice

Short tagline added to the videos? - based on substantiated judgement. He does do a rating in graphics. And gives advice/recommends artists/acts.
Opinion leader/tastemaker
Possibility of comments/feedback. End of video, he asks what you might have thought about the album and shows all links where channels of the Needle Drop can be found. Calls for interaction. Banco → asked not to review this, Twitter. Though hardly comments on the website, there are a lot on the youtube channel. Close-up/middle close up as frames → television studies.
Cultural intermediary - Rap Genius

"Annotate the world"

"Genius breaks down text with line-by-line annotations, added and edited by anyone in the world. It’s your interactive guide to human culture."

How does (Rap) Genius work?
"Genius layers answers to questions like these over the text itself, enabling you to answer them as you read. Whenever you’re confused by or interested in a passage, you can click it to read an annotation that explains in plain language what you’re reading and why it’s important."

“Texts on Genius are living documents. Over time, they transform into definitive guides as people just like you from around the world add bits of knowledge to them” Genius is powered by the community, and that’s what makes it special.

Genius Annotation by James Somers.

It’s not widely known that early versions of the web browser actually included the ability to annotate any document, turning every webpage into a launch pad for conversation.

But this was the early 90s, and the storage required to keep all those annotations would have cost far more than Mosaic, the company developing the browser, was willing to pay. So they shelved the idea.

Ever since, a procession of bold developers and entrepreneurs, each convinced they weren’t retreading past missteps, have tried to find the lost city of web annotation. But none so far has made it.

Genius—not coincidentally funded by the creator of Mosaic—is finally making that vision a reality. Where other efforts focused on technological problems, Genius focuses on the fundamental question of how to generate interesting annotations. Our theory is that the way you do it is by focusing less on the underlying annotation technology, and more on the community of scholars who use it.

Annotations are like miniature Wikipedia pages: constantly-improving distillations of the combined wisdom of potentially dozens of scholars

It’s like a slightly more organized version of the thing that happens when a group of friends picks their favorite artist’s work apart, debates its meaning, relates it to other writing and art and music and TV shows, and eventually settles on the “best” interpretation.

Genius too is a conversation built around texts and the interpretations of those texts, where you and your Internet-friends debate and converge on good annotations. You can follow other scholars and artists, and you’ll get notified whenever they add to the site. When you spruce up someone else’s work, or suggest a way to make it better, they’ll get notified, too.

But Genius isn’t just the world’s largest public knowledge project—it’s also a game. On Genius you earn points for all the good stuff you do.

When you write an annotation, when someone upvotes your annotation, when you moderate someone else’s work, etc., your Genius IQ goes up. Earn enough IQ and you might even make the leaderboard or become the Top Scholar on your favorite artist or author.
As you make more good contributions to Genius, you'll get more powers: Editors, for instance, can edit and delete other people's annotations, and accept and reject suggestions; Moderators can do everything editors can do, but they can also make editors, and they get early access to new site features; Regulators are at the very top of the pyramid—they're responsible for the overall health of the site, and they even get access to Genius's Facebook, Twitter, and Instagram accounts.

There are verified accounts as well of artists. “Verified” annotations are different—the goal of verified annotations is to give people who are closely associated with a piece of text a platform to explain their perspective. Often verified annotations come from the author of the document.”

Analysis:

Historicizing

Music history is recorded on the internet, which is as a medium in constant movement. Therefore vergangelijk. First there were static documents, like archives and books, which were written by the journalists. On the internet, these are living documents as Genius calls them. Continuously developed by anyone who wants to. By being able to comment/contribute

M.J.’s determined how the artists or their work got recorded. Now that is done by the crowd. They determine this by upvoting and downvoting comments, ultimately they come at a certain annotation that is ‘the’ best (screenshot of process of annotating of different people). With up and downvotes.. (both one with high votes and one with low votes).

And the artists have a bigger day in this now as well, take the lyrics of Dej Loaf, who verified lyrics and annotations by posting video’s next to them.

Even though on Rap Genius, albums aren’t judged and therefore recorded as classics or not, the artists are in a way judged in the lyrics by the annotations.. For example.. (sarcasm). it means that it is possible that sarcastic, less serious annotations can be seen as funny, not really informative.. perhaps this happened to a certain measure in articles of music journalists as well, but probably not as much and in such blunt ways. But what does that exactly mean?

For example: Drake - How Bout Now

Always felt like my vision been bigger than the bigger picture

Genius Annotation by CaptainDinga, Elizabeth Milch & TruSwag.

The bigger picture suggests Drake understands the whole situation, and even foresees the end result. Drake envisions more than wealth and fame, he may even see the future as well. Drizzy is that powerful.

http://images.rapgenius.com/e1c4630bd5fa0bed7ee3e2b710f57823400x240x1.png
Or:

Kanye in Can’t Stop (and.. ).

Genius Annotation by sho.
The only thing on Yeezy's mind is doubling his dollars, something he probably learned from his mentor, Hova. If you aren't talking about money then don't even try to speak.

http://images.rapgenius.com/9a791c73e2a38f6f80caa98bedd5a5b9.500x316x1.jpg
Since this is the top annotation, it might just be of influence on Kanye's image on Rap Genius.

Legitimate music..

How are artists/music styles being made 'legit' (recognized) here? Or given credibility.. It used to be by enthusiastic music journalists who argued for the importance of a certain style or artist in her or her articles. "This does not only apply for individual records, but for music styles as well. According to Laing (2006) the legitimization of rock as a genre is an example. He quotes reviewer Robert Christgau, who claims that he continuously had to argue that rock 'n roll was an equally worthy genre as jazz, classical music and folk music. Eventually, it became commonly accepted as a popular music genre."

Genius mainly deals with genres that are already popular music. So, actual debating genres or borders of genres, does not happen often. However, seen it once: Earl Sweatshirt - 45

Genius Annotation by Nefski & Tyrant.

Earl compares the rap game to a rat race. He wasn’t into mainstream hip hop (the rat race), and developed his own unique style along with Odd Future.

Unlike the lab rats stuck in the maze, Earl’s not stuck in the studio making radio records. He has the artistic freedom many don’t

Look at the changelog.. again interactivity.

But further, not a common annotation among the sample. Genius legates these genres as popular genres by putting them on the website. I mean there is no singer-songwriter tab/indie/metal tab on the website for that matter).. Or at least, it was not seen amongst the sample. Nevertheless, it can be argued that in a way, artists are being legitimzed on Rap Genius. First of all, by being featured on Rap Genius. Also, the most interacted texts with, should count for something. So, acknowledged by interactivity (the 'hot on rap genius' → For example, Rich Gang, lifestyle http://rap.genius.com/3293151/Rich-gang-lifestyle)

One could also say that serious annotations are a way of acknowledging the art.. rather than semi-amusing annotations.. (Why do I think this?) A serious annotation for example: Azealia Banks - Idle Delilah -

Trout and trees remind me of my
Darling 'D the Diver,'
Diver D was a satyr

Unreviewed Annotation by SirGreythorn.

Trout and trees would be the environment the satyr lived in. Satyr's are known to live in woodland areas, when people camp out in woods fish (trout) are common to eat. Delilah is being told a story of mythological creatures.

Unreviewed Annotation by S3anDon.
In Greek Mythology, a satyr is a creature who looks like a man, but has hooves as feet as well as the tail of a goat. It also has horns on its head.

http://rap.genius.com/4319266/Azealia-banks-idle-delilah/Satyr

So, artists are also being recognized by serious interacting with their work. Which is quite similar to what a music journalist does. A difference however, MJ’s used to do this at a grander level of articles, ect ect. Here and you don’t see this in music j.

Education, cultural elevation

“The music critic also performs somewhat of an educational role. The music critic may aim to teach the readers about the artist, the music and the context, but also to educate them in the sense of acquiring taste. That means, taste in the eyes of the critic. A certain writing style or tone was employed to shape the taste of the audience. That taste would then be ‘disciplined’ by using rhetorical means.”

Inform the readers - readers are informed/educated through the annotations obviously. Description given at all annotations about the music (example). So, this is not only for the music journalist anymore (so it is the crowd that informs the crowd/ working together) inform the readers thus by giving context information, by explaining ’slang’ - or make sense of lyrics that are otherwise not understood, all very closely related to producing/circulation of meaning. Take for example:

Bitch I got the mac or the 40

- Dej Loaf cosigned this annotation

Genius Annotation by michxigan & streetlights.

Dej always has either a Mac 10/11 or a 40 caliber pistol on her.

Another example. So educational role is constructed through knowledge base. which is also mentioned in the ‘about’ section of Rap Genius.

Constructed how, educational role used to based on the knowledge of the music journalist. But now on the online community: “Annotations are like miniature Wikipedia pages: constantly-improving distillations of the combined wisdom of potentially dozens of scholars.”

Discipline with tone and style - since the annotations are made by various persons, it is not really possible to distinct one typical tone and style. And regarding to the music, it does not seem like the users are trying to elevate each other in the sense of taste. However, regarding to the annotations of the lyrics, some ‘styles’ can be distinguished, for example, morality (no type).

Genius Annotation by streetlights & FlyTendencies.

Swae and Slim Jimmy are both living fast — only associating with bad bitches, drinking lean, and spending money (probably on the girls...) Even though this behavior is typically considered wrong, it’s obvious that they don’t care — they won’t change their ways, even for their mom.

Unreviewed Annotation by Philliphp, more
They don’t care whether anyone approves of their lifestyle, even their mothers!. They know that their mothers would say that they aren’t doing the right thing by spending their money in such a wild manner.

Irony / Sarcasm (examples). Jokes?
Can't Stop - The grass is always greener when there's bumblebees

Genius Annotation by Brian Duricy.

SAVE THE (BUMBLE)BEES!

Bumblebees are found in far nicer climates than their counterparts, inevitably leading to better grass to frolic in. Theophilus is getting his romantic on throughout the verse.

So, how is this constructed? Used to be tone and style of M.J. now through amusement, irony, sarcasm and such. Cultural elevation in the sense of giving them context, rather than taste, done through stylistic types.

Producing, circulating meaning

Music journalists as cultural intermediaries play a part in producing and circulating meaning, and interpret the music for their audiences (Laing, 2006). They argue that music journalists create meaning by evaluating the music and expanding their readers frame of reference by informing them. The music critics try to interpret the music themselves with a 'scholarly approach,' they study the subject until they understand it (Klein, 2005).

When interpreting and evaluating music, the music critic may need to expand on the historical, societal and cultural context in which the music is made. According to Klein (2005) music journalists should possess a knowledge with which they can place an artist within a music genre and also situate the artist in the larger cultural context.

It looks quite similar actually, what they do. Annotations often contain comparisons, background information, etc. Also, Genius hopes to build on a community of scholars, so the aspect of studying the subject should be alright in a lot of cases. But the information rather than in interviews and so on, in the annotations. So how is it constructed differently in this case? Perhaps, in other, newer forms (also video’s, links. They often link) and of course the annotations themselves.

For example in Antilopen gang - background info in the annotations.. (+ the one from R. Kelly? And another one with Kanye).

→ Fast jede Zerstörung hat ‘nen progressiven Kern

Genius Annotation by blingblingburr.

“Progressiv” bedeutet so viel wie “immer weiter steigend” oder “exponentiell zunehmend”. Hier steht es für “fortschrittlich/ weiterentwickelnd”.

Mit ”Zerstörung” ist vermutlich die ”Zerstörung” der Antilopen Gang durch den Tod von Mitglied NMZS gemeint.
Der “progressive Kern” liegt darin, dass NMZS' Tod die Antilopen Gang eben nicht zerstört, sondern ihnen den Antrieb gegeben hat, an ihnen zu arbeiten. Die daraus resultierenden Veränderungen habe ich hier notiert.

http://images.rapgenius.com/3b3b69df7bc93f800bb8864f64ce47e8.1000x563x1.jpg
Attachment 7: Drafts table properties and practices
<table>
<thead>
<tr>
<th>Roles</th>
<th>Properties</th>
<th>Practices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gatekeeper</td>
<td>- Provide a platform for artists</td>
<td>- Include or exclude artists on platform</td>
</tr>
<tr>
<td></td>
<td>- Editorial vision</td>
<td>- Weigh availability, popularity etc. in decision for publication.</td>
</tr>
<tr>
<td></td>
<td>- Relay between industry and consumer</td>
<td>- Withhold or grant access to audience/consumers</td>
</tr>
<tr>
<td>Promoter</td>
<td>- Industry cheerleader</td>
<td>- Mainly publish positive reviews</td>
</tr>
<tr>
<td></td>
<td>- Association with labels</td>
<td>- Coverage of acts at associated labels, yet maintain autonomy.</td>
</tr>
<tr>
<td></td>
<td>- Support (local) acts</td>
<td>- Promote underground genres and artists, write less critically.</td>
</tr>
<tr>
<td></td>
<td>- Monopoly position as a promoter</td>
<td>- Getting advertisements from the music industry.</td>
</tr>
<tr>
<td>Consumer Guide</td>
<td>- Entertain audiences, inform</td>
<td>- Be a proficient, creative writer.</td>
</tr>
<tr>
<td></td>
<td>- Criticism, authoritative voice</td>
<td>- Detached voice, measure against objective standards.</td>
</tr>
<tr>
<td></td>
<td>- Consumer advice</td>
<td>- Value for money guide/rating, persuade people to buy.</td>
</tr>
<tr>
<td></td>
<td>- Opinion leader/tastemaker</td>
<td>- Build a relationship with the audience.</td>
</tr>
<tr>
<td>Cultural Intermediary</td>
<td>- Historicizing</td>
<td>- Record music history in books and archives.</td>
</tr>
<tr>
<td></td>
<td>- Legitimate music</td>
<td>- Debate and acknowledge genres and artists.</td>
</tr>
<tr>
<td></td>
<td>- Education, cultural elevation</td>
<td>- Inform readers, discipline their taste with tone and style.</td>
</tr>
<tr>
<td></td>
<td>- Awareness of the context of the music product, calculate meaning</td>
<td>- Studying the subject, compare artists, interpret information for readers, provide interviews and background pieces.</td>
</tr>
<tr>
<td>Gavelkeeper</td>
<td>NOW / CR.</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>-----------</td>
<td></td>
</tr>
<tr>
<td>platform for artists</td>
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<td></td>
<td>not out mandated</td>
</tr>
<tr>
<td>relay between</td>
<td></td>
<td>bozusmus still made by her, - taste but rather based on taste</td>
</tr>
</tbody>
</table>

- drill the way how to get to have new act artists, need taste, availability
- more like getting across as much good/nice artists as she likes

4) discovery / your ultimate bag guide to music disc

- shanny?
- reache show
- launch artists the future time
Consumer guide

Entertain Audiences

- Use of graphics, selling
- Video - "play" stuff cheated
- Make sure mentions
- Use of sounds

Criticism/Authority

- Hand movements, facial expres.
- Metd is criticized through
- "objective standards"/compare to previous...

Consumer advice

- Short headline w. video?
- Based on substantial design?
- Rating: 1-3 does give the same advice/recommends

Lead

- Direct comments/feedback
- End with exit survey about "what did you think"
- URL: media/for interaction
- Close up/finish up
## Cultural Intermediacy - Rap Genius

### Rap Genius

<table>
<thead>
<tr>
<th>Historicizing</th>
<th>Music history, reveals (hyperlinked) - Uncovering documents, et al. - Scholars - determined how words get recorded - rocks by the crowd - Hip's downloading - how get about - Rap has a say in this, will generated - takes (Col. Long m.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Legitimate</td>
<td>Every word is scrutinized (necessary level) - Society, interaction (on the spec. websites) - Identifies - annotations - by giving context/rap. - Based on knowledge of like comm.</td>
</tr>
<tr>
<td>Educator</td>
<td>Cultural educator - diverse, cultural, etc. - morality, connection - context, rather than style</td>
</tr>
<tr>
<td>Cultural Elevator</td>
<td>Project similar info given, companions - background, influence, etc. - but in connection with the -&gt; built on schadgas? - newer brave and</td>
</tr>
<tr>
<td>Produce</td>
<td>Concert music</td>
</tr>
</tbody>
</table>

### Notes

- [Information about cultural intermediaries in rap music]
- [Detailed analysis of how words are scrutinized and recorded]
- [Role of scholars and society in uncovering documents]
- [Annotations and context provided by cultural educators]
- [Cultural elements like morality and connection discussed]
- [Analysis of different cultural aspects in music production]

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<table>
<thead>
<tr>
<th>Promoter</th>
<th>They are more reviews/regular to support of less critically relevant is well understood and is routinely used.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industry leader</td>
<td>They are more reviews/regular to support of less critically relevant is well understood and is routinely used.</td>
</tr>
<tr>
<td>Association w. labels</td>
<td>More but good support would need to be considered carefully. What can lead to associations? For local, small, and fan label?</td>
</tr>
<tr>
<td>Support (local) acts</td>
<td>- Paying costs to upcoming live dates, new releases is not critically needed. Also, see acts example.</td>
</tr>
<tr>
<td>Monopoly position as a promoter</td>
<td>- Local thing: acts to local studies, most common activity.</td>
</tr>
<tr>
<td></td>
<td>- Support is help with non-commercial acts, artists coming in, local music shops, etc.</td>
</tr>
<tr>
<td></td>
<td>A la promoter in klein hondje 3 assistance, underscoring local basis, etc.</td>
</tr>
</tbody>
</table>