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The Hegemony of English in Pop Music
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DEPARTAMENT D'ESTUDIS ANGLÉSOS I ALEMANYS

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ABSTRACT

It has been claimed that English has lost its hegemony in the global music industry (Hennessy 2014). My work will start from that research question: Has English lost its hegemony in pop music? I will analyze the position of English 10 years ago as compare to the current trends, as recently there have been several changes in pop music in terms of language. First, I will look at whether English did have hegemony in this musical genre to start with. To do so, I will focus on quantitative indicators such as revenue, popularity and visibility and music lists. Once I have stated English hegemony, I will look at the current data for the same quantitative indicators to show the possible differences and the possible loss of English hegemony. Last, I will address the changes that have occurred in the last 10 years and what consequences they have on the use of English in pop music.

TABLE OF CONTENTS

INTRODUCTION.....	2
LITERATURE REVIEW.....	4
Global English	4
Music Globalization.....	7
Language in pop music	9
METHODOLOGY.....	12
ANALYSIS	14
CONCLUSIONS	26
REFERENCES.....	27

INTRODUCTION

For several decades the different societies of the planet have been internalizing that English is necessary for progress and business, and therefore that without the knowledge of this language, it is not possible to make ourselves understood outside our country. Even though there are other languages such as Mandarin Chinese, which is officially the most spoken language in the world, it is the English language that is most used internationally in politics and economics. This globalization of English has influenced different fields such as literature, cinema or music, and it is the latter on which I focus my work.

In this paper I intend to show how English has been the most used language in pop music over the years, although it should be noted that not only in this genre. Rock, jazz and soul, having been born in the United States, are also in English and therefore dominate the music scene. Different artists such as Europe, ABBA, or Shakira have used English for the development of their professional careers instead of their mother tongue and thanks to this they have achieved great success on a global scale. On the other hand, there are certain beliefs that English is an easier language to compose good lyrics and rhymes.

However, in the 2010s, there are signs that the hegemony of English in music is suffering a decline and other languages such as Spanish or Korean have burst with force in the music scene of this genre. Spanish, especially with artists such as Ricky Martin or Enrique Iglesias who have been and are international references. Another musical genre that has arrived with force is reggaeton, which from the middle of the decade has meant an increase in Spanish lyrics to the detriment of English, with artists such as Bad Bunny or J Balvin. On the other hand, Korean, with bands such as BTS or BlackPink have also

managed to reach the top of the international music scene without having to resort to English.

The main motivation for the realization of this research is that, as a student of English philology, I have a great interest in languages, especially English. I am also really interested in the relationship that different languages have with each other and how they feed off each other. Another motivation for this work is music in general and pop music in particular. Being one of my passions, I like to analyze music in search of common references between different musical genres. One of the most particular characteristics of music is that it works as a universal language. It can unite different styles and languages and, a particular song can move people without the listeners having to understand the language in which it is being sung.

LITERATURE REVIEW

Global English

Nowadays, the importance of quick and relevant ways of communication has risen dramatically in today's society because of the current levels of globalization. A common language is required to interact with the expanding trade and business amongst all global corporations. With the advancement of information technology and globalization, it is clear that the majority of people throughout the world communicate with individuals from different places with only one globally recognized language, English. English is nearly always utilized in communication that involve an agent and international corporation. English is considered to be the first lingua franca, and therefore, it is the most used language when it comes to international information such as diplomacy, scientific research and newspapers. In the field of entertainment, most of the world's most famous movies and television series are in English. Moreover, it is also the most widely used language in the field of tourism on an international scale. English has become the fastest growing language in the world and has the status of a trade language as it connects the world from end to end. Most native and non-native English speakers use English as a means of business communication.

Given the many different languages in the world, it is necessary to have a common language with which to communicate worldwide, and it is English that occupies that position. Although is the native language of several countries, it is spoken by more spoken by non-native speakers. Rao (2019) indicates that “It has also got official language status, that is, a language used in citizen interactions with government officials, for around sixty countries and fifteen countries are using it as a de facto official language, but not as a

primary language” (pp. 67-68). English has achieved to be a global language to satisfy the necessities of people around the world since there are 54 countries that have it as their official language and also as the language used in higher education. According to Rao (2019), “English is the official language in 55 sovereign and 27 non-sovereign entities and some country divisions declare it as an official language at the regional level” (p. 68).

Although English was originally spoken in England, it has become the second language of many countries due to British colonialism. Those territories that were former British colonies such as Australia, Canada, Nigeria, South Africa and India (among others) have English as first or second language as consequence of the impositions perpetuated British Empire. As mentioned before, English is said to be a global lingua franca and it is the first language for a majority of the population in a lot of countries: United States, United Kingdom, Australia, Ireland, Canada, New Zealand and some Caribbean nations. It has official (or special) status in almost 70 countries and approximately, 375 million people speak English as a first language and around 750 million people speak as a second language (Rao, 2019, p. 68). Given this data, there is no doubt about the important role of English as a global language. Giddens (as cited in Rao, 2019, p. 68) affirms that “Globalization is a separation of space and time, with instantaneous communications, knowledge, and culture could be shared around the world simultaneously”. Today, the term globalization has expanded its meaning to include not only economic factors but also cultural and political factors that have an influence between nations and specifically on people.

To understand the dominance of English in the world, it is necessary to consider also what is known as American imperialism. This term is used to refer to the policy of extending the political, economic and cultural control of the U.S. government to areas beyond its borders. Thus, since American imperialism dominates and influences the contemporary world, it is inevitable that its language becomes the main language used for communication in various fields for the development of international markets, such as tourism, advertising, science, technology, education, information technology, economy and Internet. This phenomenon has resulted in the so-called linguistic imperialism. According to linguist Robert Phillipson (as cited in Rao, 2019, p. 70) linguistic imperialism “is the dominance asserted and retained by the establishment and continuous reconstitution of structural and cultural inequalities between English and other languages”. Experts such as linguists and researchers use the term “international language” to refer to English as it has become the most dominant language in the world for all the reasons stated above.

In the field of entertainment, English is once again the dominant language. The world's most famous and most sought-after music, television and film industries are based in the United States, where, as was mentioned above, English is the majority mother tongue. These industries use English as the medium of communication to convey their message, which once again reinforces the idea of linguistic imperialism. It should be noted that although other languages are spoken in the United States, such as Spanish¹, most productions are in English in order to promote and sell their programs and films all over

¹ According to the American Community Survey (ACS) of the U.S. Census Bureau Spanish is spoken by a 13.4% of the population in the U.S.

the world. Being a global language, and the most spoken language in the world, there is a wider market to offer their productions to.

Music Globalization

Music is usually meant to be listened to and is often seen as a group activity, especially considering how people develop their taste around particular styles and artists. However, according to White (2012), despite all the promotional language about music as a universal language, “musical practice is everywhere deeply embedded in culture and history, an observation that ethnomusicologists have been making for decades” (p. 2). As a result, this implies that understanding the interpretation and promotion of music can provide a great amount of information about how people from different cultures and social classes relate to each other.

Music has always been global as it is a widely diverse form of human expression. The invention of new recording and reproduction technologies at the end of the 19th century created new possibilities for music, both in its composition and distribution. Thus, music considered global is the product of several factors that have to do with exchange and appropriation between cultures as well as technological advances. By understanding the appearance of these technologies and music globalization as commercial and musical phenomena White (2012) affirms that it “improves our ability to understand the links between consumer capitalism, new regimes of technology, and the evolution of the modern nation-state” (p. 2). Although the concept of globalization and the dynamics of its processes are complex, according to White (2012) much of what is said about it has become fairly predictable: “for example, globalization is the expansion of trade networks,

the blurring of cultural and national boundaries, and the compression of space and time” (p. 4). Furthermore, White (2012) also states that “most definitions begin with a description of globalization as a globalized-globalizing world overflowing with spectacular combinations of material culture, juxtapositions of place, and confusions of scale” (p.4).

The last thirty years have produced an impressive body of scholarship on the production and performance of music in cultural environments outside the industrialized nations of the West (White, 2012, p. 6) As this field of research grows rapidly, there have been important advances in terms of historical analysis, a greater focus on the connection between music and politics, and an increased attention to national and regional identity, race, and experience.

This relates to the previous question which is American imperialism. Today, America has arguably become the supreme leader in modern music across a wide range of genres. The nation has influenced and shaped the way we listen to folk, hip hop, punk, pop and many more (Hennessy, 2014). One of the main reasons for the musical success of the United States may be the constant production of new sounds and genres. This can be seen to be demonstrated in the example of Ireland, where, according to Hennessy (2014) “In February 2014, the IRMA (Irish Recorded Music Association) showed that fifty per cent of the top ten singles in Ireland were from America, while Irish music took up a mere ten per cent.” Although there are half of the songs in the top ten that are not American, they still use mainly American genres (such as R&B, hip hop and folk). It can be seen how other countries try to copying it to sell albums as U.S. music dominates the charts. One

of the reasons for this staggering American influence is the amount of investment American artists spend on the music they produce and promote. Apart from this, the American success can also be explained by the evolution of the industry. The 1980s brought the spread of cheaper forms of music (CDs and tapes), while channels such as the emerging MTV featured only American artists.

Nowadays, American music can be heard all over the world. As has been stated above, its influence in the world has overtaken any influence that any other country can have. If one were to examine how this supremacy has occurred exactly, one would find that it has probably been the result of a mixture of its cultural diversity, blended with its large-scale economic support. As will be seen in the next section, the power of the United States over the music industry also transcends language barriers: according to Hennessy (2014) “Americans held seventy-one per cent of Germany’s top hits between 1965 and 2006, while they also held a staggering seventy-eight per cent of the Netherland’s.” However, with the sharp decline in music sales over the last ten years, one could be witnessing a change in the world's view of music culture. From what can be analyzed so far, countries could return to local music, without the influence of large U.S. companies (Hennessy, 2014).

Language in pop music

To understand why English is the dominant language in pop music, it is first necessary to know what exactly this musical genre is and what its origins are. Pop is a genre of popular music that first emerged in its modern form in the mid-1950s (Frith et al., 2001, p. 95). Like many other musical genres, it originated in the United States and the United

Kingdom and, throughout the second half of the 21st century, spread around the world. During the 1950s and 1960s pop music also encompassed other styles, such as rock and roll, that were youth-oriented and influential. Until the late 1960s, rock and pop remained almost synonymous. Later, with the evolution of its music, pop began to differentiate itself from rock and became associated with a more commercial and accessible music.

Like many other genres of 20th century music, pop music has been dominated by the American and British music industries (since the mid-1960s), whose influence has made pop music a kind of international monoculture, but most regions and countries have their own form of pop music, sometimes producing local versions of broader tendencies and providing them with local traits (Kun, 2005, p. 201). Several of these tendencies have had a considerable influence on the development of the genre.

According to Middleton et al (2001) "Western-derived pop styles, whether coexisting with or marginalizing distinctively local genres, have spread throughout the world and have come to constitute stylistic common denominators in global commercial music cultures". Some non-Western countries have been able to develop a successful pop music industry, mostly dedicated to following the Western pop style. One example of such countries is Japan, which has been producing more music than any other country for several years (with the exception of the United States). The diffusion of Western-style pop music has been diversely understood as a representation of processes of Americanization, homogenization, modernization, creative appropriation, cultural imperialism or a wider process of globalization (Middleton et al., 2001).

Having seen how the U.S. and U.K. music industries have dominated the pop music landscape since its inception, two main reasons can be established as to why English is the dominant language of pop music. The first reason is the aforementioned: the pop genre was created in the United States and today, it is the country that exports the most music worldwide. The second, also mentioned in the first section, is that English is considered a global language and is spoken by millions of people around the world (either as a native or second language). However, apart from this, there is also another point to consider: the English used in pop music is always American English. ProLingo (2019) states that “Since the American accent is a fairly neutral dialect of English, it is often easier to sing in the accent that others are accustomed to hearing for that song”. Phonetics plays a major role in why often singers lose their accent when singing. The American accent in English pop songs requires less effort and attention than singing with an accent that coincides with the singer's default speaking voice (ProLingo, 2019).

Although there is no neutral accent used globally today, people seem to lose their native accent when singing. According to ProLingo (2019), music experts suggest that “the rhythms and cadence of pop songs were written to suit an American voice, whereas others feel the rock singers who made up the "British Invasion" merely copied the artists and style of music they chose to sound like”. This is because much of traditional British rock and pop was descended from the American genres of blues and soul. On the other hand, ProLingo (2019) states that another reason why this phenomenon occurs could be that singers simply lose their accent and sound more neutral when they sing than when they speak. And therefore, it could just be a coincidence that so many pop songs sound like they are sung in an American accent. In addition, as explained in the previous sections,

the idea that sounding American is more popular worldwide, as well as more financially profitable for the singer on an international level also plays an important role in understanding this phenomenon.

METHODOLOGY

For this paper, I will determine whether English has hegemony by analyzing several factors. To begin with, I will look at the popularity index. To do this, I will use the data provided by Shazam and analyze it using as sources the pages that compile all of this information. Before the development of applications like Shazam, the Billboard charts were the most important indicator of who were the most successful artists in the world, but this is no longer the case, as there are now a multitude of charts. Shazam is a mobile application that allows the identification of music. The user can receive information such as song title, artist, album, interesting links to services like iTunes, YouTube, Spotify. It can identify music anywhere: from radio, TV, cinema or in a shop. It can be considered a good popularity meter because it measures how many times a song is searched in any search engine with the intention not only to listen to it, but to identify what song it is and also to read the lyrics at the same time it is playing.

On the other hand, to contrast the information provided by Shazam, I will use another popularity meter. In this case Spotify, which is an application used for music streaming. This application offers a basic free service with advertisements and another one with additional features through a paid subscription. I will use as sources, different pages that

compile which are the most streamed songs on the platform during that year, in the same way as I will do with the data from Shazam.

The next indicator I will use to measure the influence of English is visibility. For this, I will use data from YouTube, the most famous platform that works on the basis of the views each video has. It is the most widely used website of its kind on the internet, so I will use sources that compile the most viewed music videos on YouTube during each year. It is a useful indicator of visibility as it is the second most popular website in the world, just behind Google.

Finally, the last decisive factor I will analyze is revenue. For this I will use the Forbes list of the highest paid artists in the world each year. In this case, I will use Forbes as a direct source as these lists can be found already compiled on their website. Forbes is a business and finance magazine published in the United States and is popularly known for its many periodic lists of net worth. As it often requires a lot of research to determine an individual's current wealth, Forbes figures are widely cited as almost definitive. It is therefore the most appropriate source for the analysis of this factor.

ANALYSIS

2010

The first years of the decade, and specifically the year 2010, are more complicated to analyze compared to the last years of the decade. Platforms such as Shazam or Spotify, which will be used later to analyze the hegemony of English, were not as developed in that year and therefore did not have a global reach. Thus, for this first year, it will be necessary to look at other factors such as lists of the hits of 2010 that have been made subsequently or lists with the hits of the year of a particular country. As has been explained, the United States is the country that dominates not only the music industry but also the technology industry and the development of platforms to stream music. That is why if there is any divergence that shows that English is losing hegemony in pop, it may be reflected in the U.S. charts, as they are the trendsetters. The sample that will be taken for the analysis will be the Billboard Hot 100 list, which collects the 100 most popular songs in this year in the United States. The ranking is based on sales, both physical and digital, radio airplay and online streams in the United States.

This year's specific list (Billboard, n. d.) shows that all the pop hits that appear (and coincidentally those of other musical genres as well) are in English. Moreover, most of them are American or Canadian, and there is little presence of other English-speaking countries. The only single that is sung by singers from non-English speaking countries is in position number 12. The title of the song is "I like it" and it is sung by Enrique Iglesias (Spain) and Pitbull (Cuba and United States). Although the song is sung in English, some words appear in Spanish as it is the native language of both singers.

Once the list has been viewed, it can be related to the next factor to be considered: income. For this purpose, as mentioned in the methodology, the source for the analysis of this factor is based on Forbes. According to Forbes' The top-Earning Musicians of 2010 (Randall, 2010), the top-earning pop singers worldwide were: U2 (\$130M), Beyoncé (\$87M), Britney Spears (\$64M), Lady Gaga (\$62M), Madonna (\$58M), Black Eyed Peas (\$48M) and Coldplay (\$48M). As shown in the list, all the singers are English-speaking and have English as their mother tongue. Most of them are American except for U2 (Irish) and Coldplay (English). At the moment, it can be seen that there is a large American majority and that English has a monopoly on the language of pop music. However, continuing with the analysis, a third factor must be added: visibility. The source used for this purpose is YouTube. According to Kung (2010), the most viewed pop music videos in YouTube in 2010 were: "Baby" by Justin Bieber, "Waka Waka (This Time for Africa)" by Shakira, "Love the Way You Lie" by Eminem and Rihanna, "Not Afraid" by Eminem, "Rude Boy" by Rihanna and many more. By showing these music videos, once again it can be concluded that during this year, English dominated the entire pop music landscape. This phenomenon may be a direct consequence of the global dominance of the U.S.

2011

The year 2011 coincided with the launch of Spotify in the United States and the debut of the global platform application Spotify Radio (Murphy, 2011). Therefore, for this year, the popularity factor can be analyzed by looking at the most streamed songs on this platform. According to Murphy (2011), the most streamed pop songs in Spotify that year were: "Pumped Up Kicks" by Foster The People, "Stereo Hearts" by Gym Class Heroes, featuring Adam Levine, "Rolling in the Deep" by Adele, "We Found Love" by Rihanna,

"Helena Beat" de Foster The People and "Moves Like Jagger" by Maroon 5 and some other songs. Nevertheless, they are all in English and sung by native English speakers. It is worth noting that, as mentioned above, this year was the launch of this platform in the United States and yet, already in the first year, most of the most streamed songs were American.

This is not the only thing that shows the power of English again. If visibility is analyzed by looking at YouTube again, it can be seen that the status quo is still being maintained. If the list of the most viewed videos on YouTube that year (Hernandez, 2011) is examined, it can be seen that all the songs are again in English. Although the first song, "On the Floor" is entirely in English, Some Spanish words can be heard since is sung by Pitbull and Jennifer Lopez, both from Latin American origin. The same goes with the fifth and the sixth songs in the list: "Give Me Everything" and "Rain Over Me" both songs are sung by Pitbull and the last one is also sung by Marc Anthony (Puerto-Rican origin). In general, although there is a presence of Spanish-speaking singers, English continues to dominate the charts.

Finally, the third factor has to be analyzed in order to prove if there is consistency in the hegemony of English. Again, by looking at Forbes list of The World's 25 Highest-Paid Musicians (O'Malley, 2011) it can be seen that all the pop singers of the list are English-speaking and have English as their mother tongue. Most of them are American and Canadian, although this year there was more diversity: 1 Irish band (U2), 2 English singers and 1 Barbadian (Rihanna).

2012

The following year, 2012, becomes easier to find sources that show which language predominates in pop songs. In this case, the popularity factor can already be analyzed by introducing Shazam as a source. The functioning of this source, already explained in the methodology section, makes it a source that measures the polarity index very well. If one looks at the songs most tagged in that year by Shazam (Cross, 2012), once again it can be seen that the majority of songs are in English and performed by English-speaking singers. In this case, only 3 of the top 50 most tagged songs are in another language. Two are in Portuguese ("Ai si eu te pego" and "Balada"), however one of them is not pop. On the other hand, the other song ("Gangnam Style") is in Korean but the title is in English, which shows the necessity of other languages to have some English in order to have more visibility. Therefore, it could be said that 50 of the world's top 50 most tagged pop songs in 2012, only two are in a language other than English. This result reconfirms that English wins with an overwhelming majority in this music genre.

The visibility factor in this year, corresponds quite closely with that of popularity, as the most streamed pop songs on Spotify in 2012 matched those on Shazam (BBC NEWS, 2012) as well as YouTube (Hurwitz, 2012). On the other hand, if one looks at the economic factor, according to the Forbes list of the corresponding year, all the pop singers with the highest income are again English-speaking. The majority are American, which continues to show that America continues to dominate globally for the third year in a row. However, some English artists, the Irish band U2 and the Barbadian singer Rihanna appear again.

2013

The year 2013 can be analyzed as the previous one, starting with popularity according to Shazam. According to the list of the most tagged songs by Shazam in that year, it can be observed that once again, all the songs that appear in the list are in English. Consequently, all the artists are English-speaking and most of them are American. If one compares the results of this popularity index with the next one, Spotify, one can see that there is not much difference. According to the list of the most streamed songs in 2013 on the Spotify platform (Gibson, 2013), all of them are in English. In addition, seven of the top ten most streamed songs appear on Shazam's previous list. Thus, it can be assumed that English-language pop music was still trending globally that year.

Moving on to the next factor, which is visibility, it is necessary to check YouTube again to see if there is still this correspondence between the most famous songs of this year. According to the list of most viewed pop music videos on YouTube that year (Gibson, 2013), all the songs are still all in English, except for the Korean song (“Gangnam Style”) already mentioned in the previous year. Once again, there is an overwhelming majority of English and also from the United States. Although only four songs match the Spotify list, they all follow the same pattern: pop songs sung in English by singers from English-speaking countries.

Although the result is predictable following the trend of the previous results, the economic factor has yet to be analyzed. According to the list of the highest paid singers in the world in 2013 (O'Malley, 2013), the conclusion is again the same: All singers are English-speaking. Most of them are American or Canadian. However, there is an interesting point

that deserves comment. The ninth highest paid pop singer is Jennifer Lopez, who is of Latin American descent and speaks Spanish, as have been mentioned before. This singer is known for singing in both English and Spanish, however, the income obtained from singing in English exceeds the income obtained from singing in Spanish. It could be analyzed then, why and when this singer decides to sing in Spanish. It could be due to a question of having a wider range of audience and, therefore, of sales.

2014

Starting again by analyzing popularity, a little more diversity can be observed this year. On the one hand, if one examines the list of the most tagged songs by Shazam (Moskovitch, 2014), there are several points to comment on. Firstly, again all the songs are in English. However, there are several artists who are not from English-speaking countries. On the one hand there is the artist Mr. Probz with the song "Waves". This song is in the fourth position and it is in English. Its author, on the other hand, is from Holland. In fifth place is the song "Am I Wrong" by Nico & Vinz, who are from Norway. Finally, in ninth place, is the song "Stolen Dance" by Milky Chance, a German band. In view of this, it is worth noting the presence of diversity for the first time in the decade, however, all the songs continue to be in English despite the different nationalities.

Continuing with this year's popularity analysis, it is now necessary to compare it with the results obtained from Spotify. On this platform, according to the most streamed songs of that year (Lukerson, 2014), all of them are still in English and sung by English-speaking singers, most of them American.

On the other hand, if one analyzes the views according to YouTube (Acuna, 2014), two anomalies can be observed. The first is that the second most viewed music video is the song, "Bailando" by Enrique Iglesias. For the first time, a song entirely in Spanish has such a large number of views worldwide. The second is that the fourth and fifth positions are occupied by two songs by Shakira, who is Colombian. However, both are in English, which shows that nationality does not affect the singing if one wants to achieve international recognition.

Finally, this small presence of diversity in this year's musical scene is not reflected in the economic factor. According to the Forbes list (O'Malley, 2014), the singers who made the most money are all English-speaking, and most of them are American and Canadian.

2015

During this year, the songs most tagged by Shazam (*"The 10 Most Shazamed Songs of 2015 Are In"*, 2015) are all in English. However, there is some diversity, already introduced in the previous year. The number five spot is occupied by the song "Goodbye" by Feder and Lyse, both French artists. The number 9 position is occupied by the French DJ The Avener. On the other hand, the Belgian band Lost Frequencies occupies the number two position with the song "Are You with Me" and the number eight position with the song "Reality". This shows that although there are different nationalities, all the songs are still in English and even the names of the previously mentioned artists are also in English.

Continuing with the analysis, according to the list of the most streamed songs on Spotify in 2015 (Copsey, 2016), all of them are in English. In this case, unlike the previous one, the majority of artists are again English-speaking and American.

Moving on to the next factor, visibility, it can be seen that the results follow the previous trend. According to the list of the most listened songs on YouTube this year (Spanos,2015), all the songs are again in English and by American artists. For the moment it can be confirmed that the little diversity existing until this year of the decade, is presented in Shazam. This may be due to its functioning which, as explained above, allows users to identify any song regardless of language.

Lastly, the revenue factor continues to reveal what it has been revealing every year analyzed. Once again, according to Forbes (O'Malley, 2015), the highest paid artists in that year are all English-speaking and most of them are from the United States. This field seems impenetrable as the United States continues to dominate the industry for all the years.

2016

With half of the decade gone, it remains to be seen if there will be any change from now on. With each passing year, the world is more globalized and there is more representation in the media. The question is whether this is reflected in the pop music scene. Starting once again with popularity, the list of the most tagged songs by Shazam shows that all the songs are again in English. In addition, there is again a presence of diversity as the

number 6 spot is occupied by the song "7 Years" by Danish band Lukas Graham, and the number eight spot is occupied by the song "Don't Be So Shy" by French singer Imany.

On the other hand, there is no presence of diversity in the list of the most streamed songs in that year on Spotify (Jones, 2016). All the songs are in English and sung by English-speaking singers. According to YouTube data (Kwordb, 2016), the pop songs with the most views in that year are still all in English and with an American dominance. However, the number seven position is occupied by the song "Hasta el Amanecer" by Nicky Jam, who is American and Colombian, so he speaks Spanish. In fact, the song is entirely in Spanish.

Seeing that this year includes a bit more diversity, again the economic factor reflects the reality of the music industry. According to Forbes' list of the highest paid artists (O'Malley 2016), they are all English-speaking and most of them are American. However, there is one important detail: a band from a non-English-speaking country appears on the list. It is the Korean band BigBang. This fact is very significant because for the first time, a non-English speaking band is one of the highest paid artists in the world.

2017

The closer we get to the present time, the more changes in the musical field are likely to occur, as more changes occur at a global level. If we look at the list of the most played songs by Shazam during this year, we can see that in the highest positions, specifically in positions two and six, there are two songs sung by Spanish-speaking singers. The first one is "Despacito" by Luis Fonsi and Daddy Yankee with Justin Bieber. Surely, the fact that this song is in such a high position is due to the fact that it features the world-famous

American singer, Justin Bieber. The other song is "Mi Gente" by J Balvin, who is Colombian, Willy William, who is French and Beyoncé who is American. Again, the success of this song can be associated to the presence of another world English-speaking star, Beyoncé.

On the other hand, the popularity index according to the list of the most streamed songs on Spotify also reflects the above phenomenon. All the songs on the list are in English and sung by American singers except for the song "Despacito" (featuring Justin Bieber). The particularity of this list is that this song is followed by the original song "Despacito" sung only in Spanish and without Justin Bieber. This is because the Spanish version became very famous, so in order to reach a wider audience, it was necessary to have an artist singing in English. This fact proves that singing in English always brings more global fame.

Looking at the list of the most viewed songs on YouTube (Kworb, 2017), a phenomenon never seen before appears. There is a large number of songs sung in Spanish (about 30%). This is due to the fact that most of these songs in Spanish, apart from pop, also belong to the reggaeton genre. This musical genre was born in Latin America and therefore, Spanish is the dominant language.

However, all these Spanish-language songs are not reflected in the revenue analysis. According to the list of highest paid singers, all of them are English speakers and most of them are again American or Canadian.

2018

As we have already seen in the previous year, Spanish and Korean speaking artists are already appearing on the different platforms. Analyzing popularity by looking at the list of the most shazammed songs (Powell, 2018), one can see that there is already a constant presence of Spanish music. As mentioned before, these are songs that are not only pop but also reggaeton. Even so, the number of songs sung in English outnumber those sung in Spanish by far. This is reflected if you look at the list of most streamed songs on Spotify this year (*The Top Songs, Artists, Playlists, and Podcasts of 2018*, 2018), since the presence of Spanish-language songs is still lower. In fact, the first appears in 18th place and it is the song "X" by Nicky Jam and J Balvin.

Continuing in this line, if one examines the list of the most visited songs on YouTube (Schwartz, 2018), one can observe a completely opposite phenomenon. In this case, and for the first time, songs in English are a minority and only two appear in the top ten. All the rest are songs sung entirely in Spanish that fall within the pop, Latin pop, and reggaeton genres.

However, all this trend of Spanish and Korean music is not reflected in the economic environment. According to the list of the highest paid artists (O'Malley, 2018), all the singers are English-speaking and from English-speaking countries. Once again, most of them are still American.

2019

Finally, this last year of the decade does not seem to show anything that has not happened in the previous two years. If one analyzes the popularity by looking at the list of the songs most tagged by Shazam (*Billie Eilish, J Balvin Top Shazam's Year-End Charts, 2019*), one can see that there is a balance between songs in English and songs in Spanish, although the English-speaking ones are still winning. This balance is not present in the list of most streamed songs on Spotify that year (McIntyre, 2019). Although English continues to dominate, some Latin artists, such as Bad Bunny, are among the most played artists on the platform.

On the other hand, this balance is reflected in the number of views worldwide. The list of the most played songs on YouTube in that year (Copsey, 2019) shows that there is no absolute dominance of English. The songs with the most views this year are in Spanish, but this list also shows the presence of two Korean songs as well as two Indian songs. Finally, if you look at the economic factor (O'Malley, 2019) one last time, it can be seen that the status quo is still being maintained. Only one of the artists on the list is non-English speaking, which is the Korean band BTS. Otherwise, the United States continues to maintain permanence and dominance globally.

CONCLUSIONS

As we have seen in the analysis, until 2010 and the first years of the decade almost all the music that had weight at international level was composed in English. All the factors analyzed reflect this reality. Significant changes begin to occur from the middle of the decade, where you can see a small increase of music in Spanish and Korean worldwide. And finally, towards the end of the decade is where we can see a greater presence of two other languages such as Spanish and Korean. In the last two years, there is even a certain balance between English and Spanish music. Compared to Spanish, Korean does not have as much presence and this may be due to the number of speakers.

As a final conclusion, an evolution of the music scene towards other languages such can be seen, but even so, English continues to have a greater international influence in pop music. And this is reflected in the fact that although Spanish and Korean have grown in importance globally, the highest paid artists in the music industry continue to be American.

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