

SI LOS NÚMEROS CANTARAN...

## Rotterdam 2021: Open up musical genres

By Jesús Manuel Rodrigo Céspedes (@Euronumerics) and Juan Francisco Abenza (@EMursiya)

In our last blog, we found out how Spotify delivered Eurovision 2021 songs based on their energy and positivity. However, how do we classify them? With the collaboration of Juanfra (@EMursiya) we discovered that our tops work like a big brain that perfectly classifies songs according to their musical genre.

### YOUR EUROTOPS SPEAK

Thanks to data from Spotify, we discovered how this streaming platform distributes songs according to their energy and positivity (you can read more in *Eurovision, a festival that is getting insipid?*). However, many of you did not agree with the location of all the songs.

For this reason, we have referred to your tops to analyse how you, eurovision-spain.com users, make this distribution.

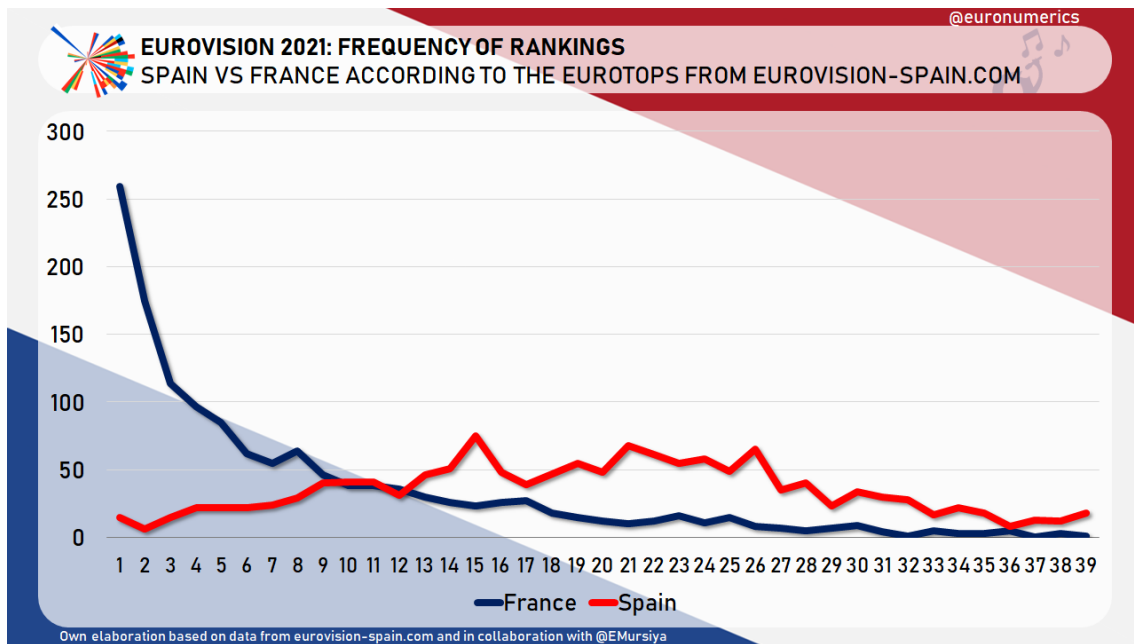
The first data that has caught our attention is that, of all the tops analysed, only **Poland** does not lead any of them. On the contrary, all the countries have fallen in the last place of some of your tops, all, except **Switzerland**.

As we saw in the Eurosondeo, France, Switzerland and Malta are the three countries with the best average. In fact, the most repeated top3 combination in your rankings is **Malta-France-Switzerland**, 14 times. The same times the top3 France-Switzerland-Lithuania is repeated.

On the lower side of the table, Georgia is the country with the worst average, followed by North Macedonia and Portugal.

And which are the countries with which there is less agreement? **Russia, Italy and Ukraine** are revealed as the three songs with positions of all kinds in your tops and surely they will scratch more points than their averages seem to indicate.

In the following graph we compare the positions obtained by Spain with those of France, a neighboring country, which also had its critical streak and which, on the other hand, is a favourite this year.



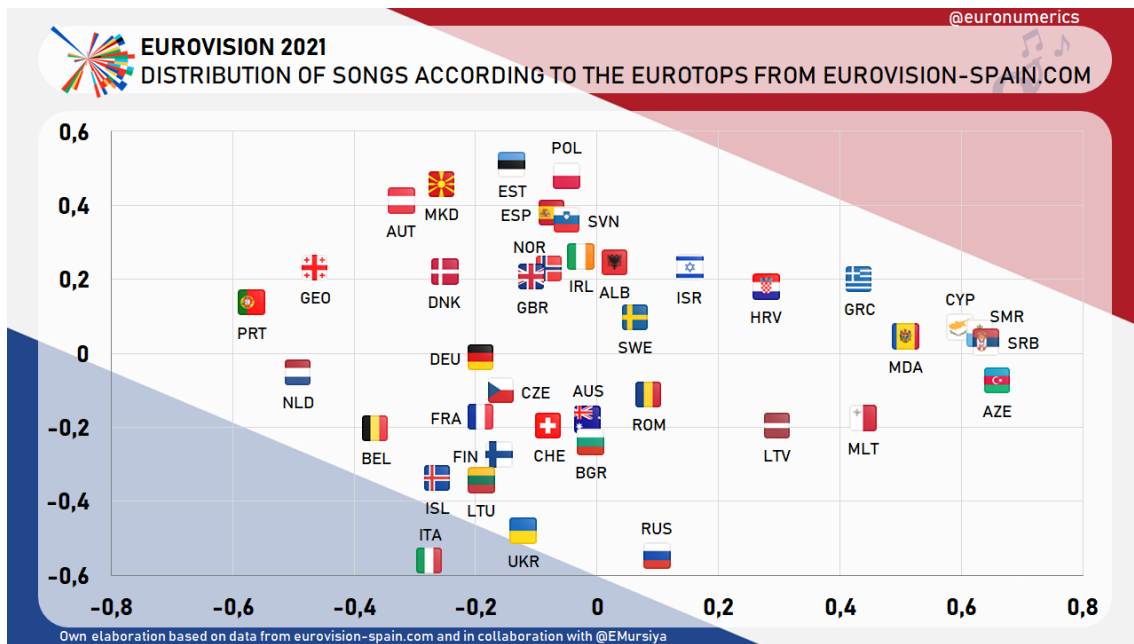
It can be clearly seen that the curve of France is a **line of "success"**, exponential: the position that has received the most times is the first and the majority accumulates in the top10. On the contrary, the curve that represents Spain is associated with the **"correction"**: the majority of ranks are accumulated in the central zone, without highlighting neither the best nor the worst positions. As the voting area is the first places and not the centrals, this year Spain will have a more difficult time to add, because a rival that did not use to count on, France, has better expectations.

In short, the data are not very promising for Spain. **To the usual competitors due to the deviations of the televote, it must be added new ones such as France or Switzerland. Consequently, regarding the televote, the points we receive will have their weight in gold.**

## **BANGER OR SENTIMENTAL? CONSERVATIVE OR PROGRESSIVE? THE 4 CARDINAL POINTS OF EUROFAN**

In this blog we have a section, Eurovision DNA, dedicated to unravel the voting patterns that arise from televoting. We have already analysed some of these patterns, such as the Soviet, the Yugoslav or even the Visegrad countries. It is an analysis that allows us to extract characteristics of the voting, common behaviours.

Well, we have done the same study on your 1371 Eurovision 2021 tops. Next, you have the graphical representation of the result.

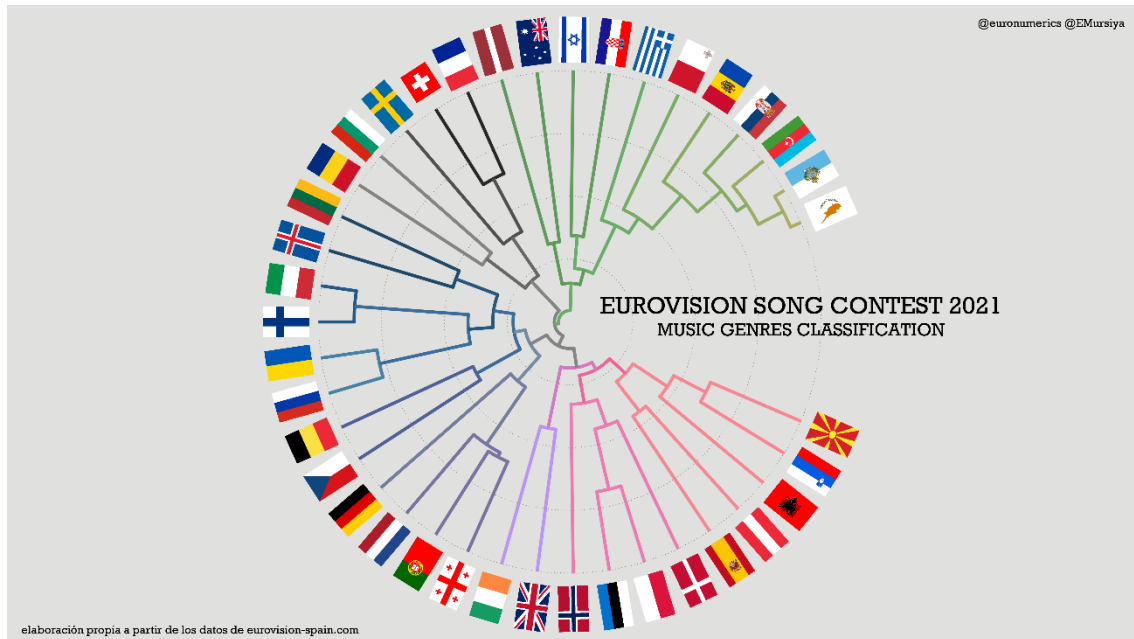


**What generates polarity in our tops?** What differentiates us from each other? Through the horizontal axis we see that the bangers, with a feminine plenitude, separate from the rest and are far removed from more soul songs such as Portugal, Georgia and the Netherlands. In short, we see that Eurofans in 2021 are characterized **by giving everything at the disco or by being sentimental.**

The vertical axis is more complex to interpret. At the bottom we see several songs that, being up-tempo, have a more alternative or minority style (Italy, Ukraine, Iceland, Lithuania). On the higher side we have Estonia, Macedonia, Austria, Slovenia and our Spain, which we could fit more as the correct ballads or songs. That is to say, the second thing that distinguishes us between us is, saving the distance, **progressivism against conservatism.**

In summary, it appears from the analysis that there are four extreme groups of Eurofans: the bangers, the sentimentalists, the progressives and the conservatives. This does not imply that there is not a majority group of people who do not feel identified with any of these groups. And even more true that we each have a small proportion of each, which can also vary from year to year.

## HOW OUR EUROFAN BRAIN DISTINGUISHES MUSICAL STYLES

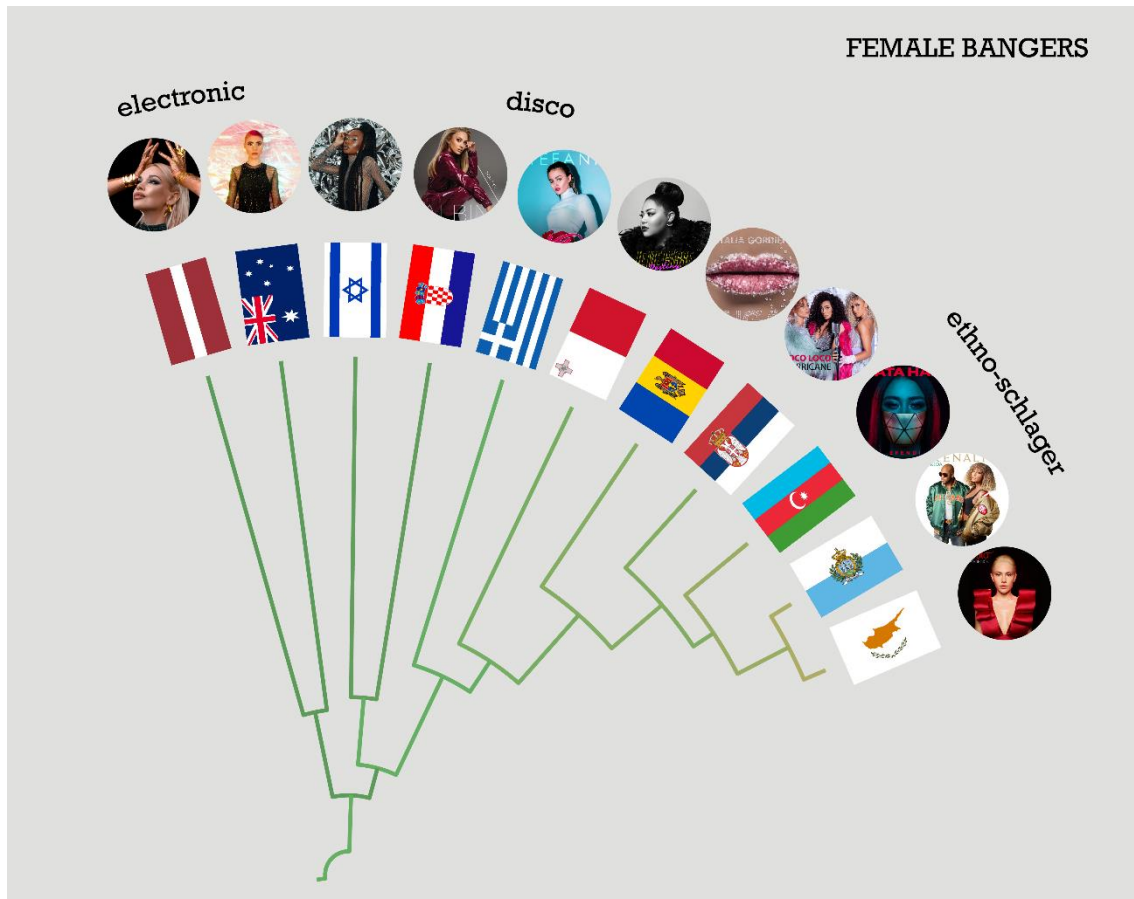


If we try to delve a little deeper into the analysis of how we order the songs, giving “mathematical” relevance to which songs usually go hand in hand, both in the upper and lower parts of our tops, we can realize that our eurofan brain is able to distinguish in detail the different musical genres and subgenres of the songs that participate in this edition. In other words, whether we like a musical genre as if we do not, we are able to group these songs and send them (consciously or unconsciously) to the same part of the top.

This might seem obvious a priori, but, in reality, it is not easy to “quantify” the music based on our preferences.

Our analysis divides all the songs of Eurovision 2021 into four major musical groups that we have tried to name:

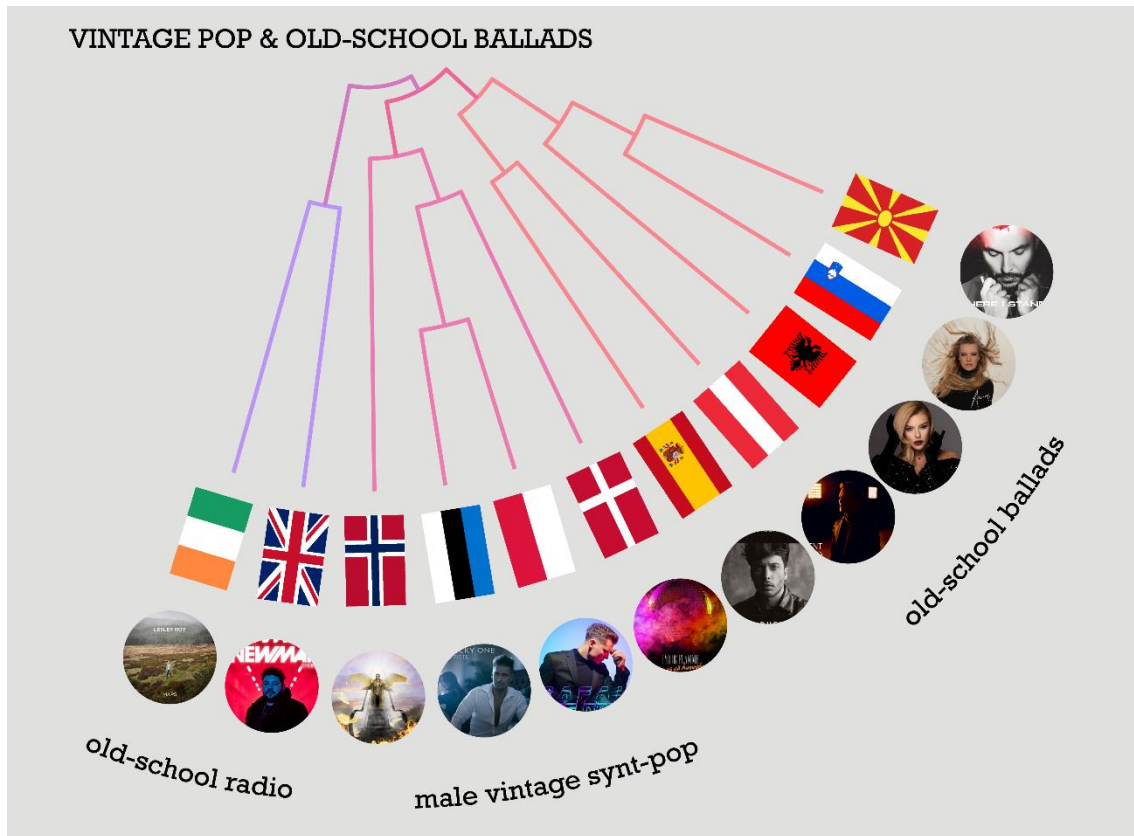
**1. The bangers.** Our eurofan brain seems to easily associate what we have always called “petardadas”, which at least this year, are played entirely by women. Not only that, but if we go into detail, we can see that the bangers are distributed along an axis that goes from the most ethnic-schlager sounds to the most electronic and alternative. Fun fact: **we consider *Adrenalina* and *El diablo* the two songs most similar to each other in this edition.**



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**2. The vintage.** In this group we put, on the one hand, the more "classic" ballads and, on the other, synthetic pop with rather retro vibes, which, unlike the bangers, are performed entirely by men. There is a small third subgroup composed coincidentally by the countries of the British Isles, which this edition are betting on a pop style that could also have been aired in the radio formulas of the beginning of the century. Fun fact: **the Austrian *Amen* is, also mathematically, the song we most associate with *Voy a quedarme*.**

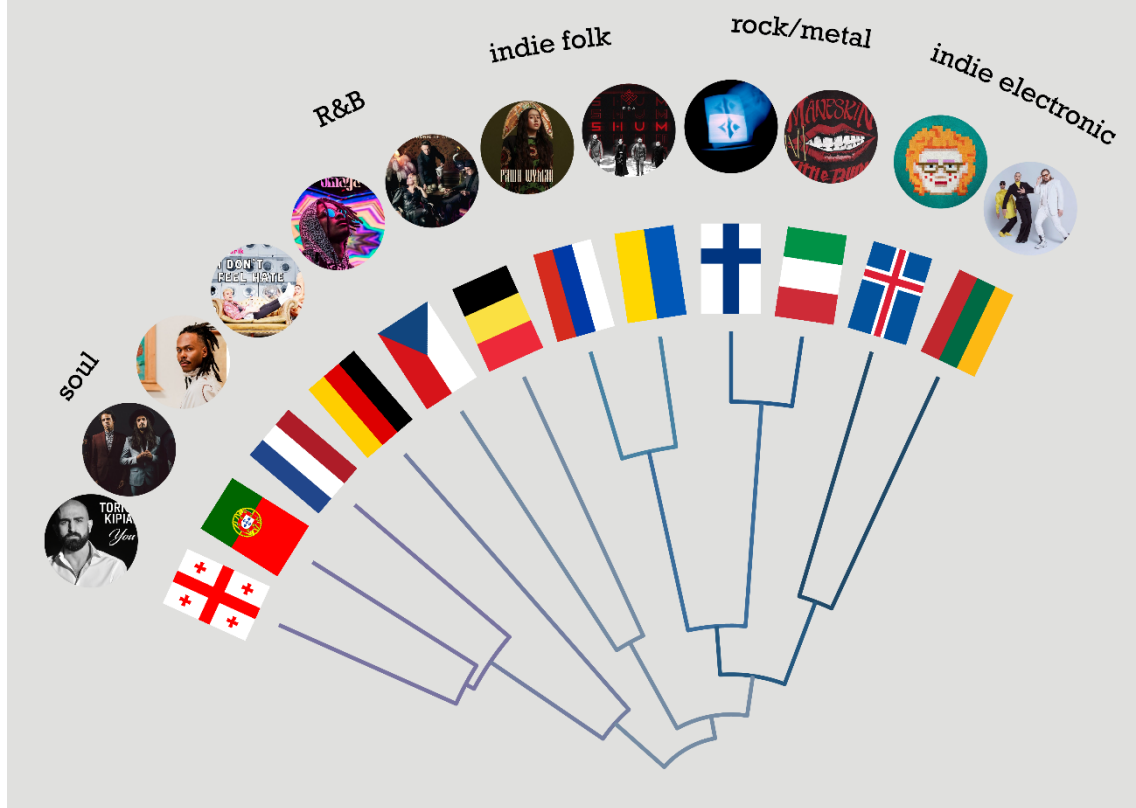


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**3. The most “alternative” Eurovision music.** Within this great group we clearly associate the most “metal” songs of the edition: Finland and Italy, which are the couple that most resembles after the San Marino-Cyprus tandem. We also easily identify electronic folk, electronic indie, and soul and roots. Fun fact: *I don't feel hate* is the song that we have the hardest time to classify. In other words, it seems that Germany is going it alone on our tops.

## ALTERNATIVE/INDIE MUSIC

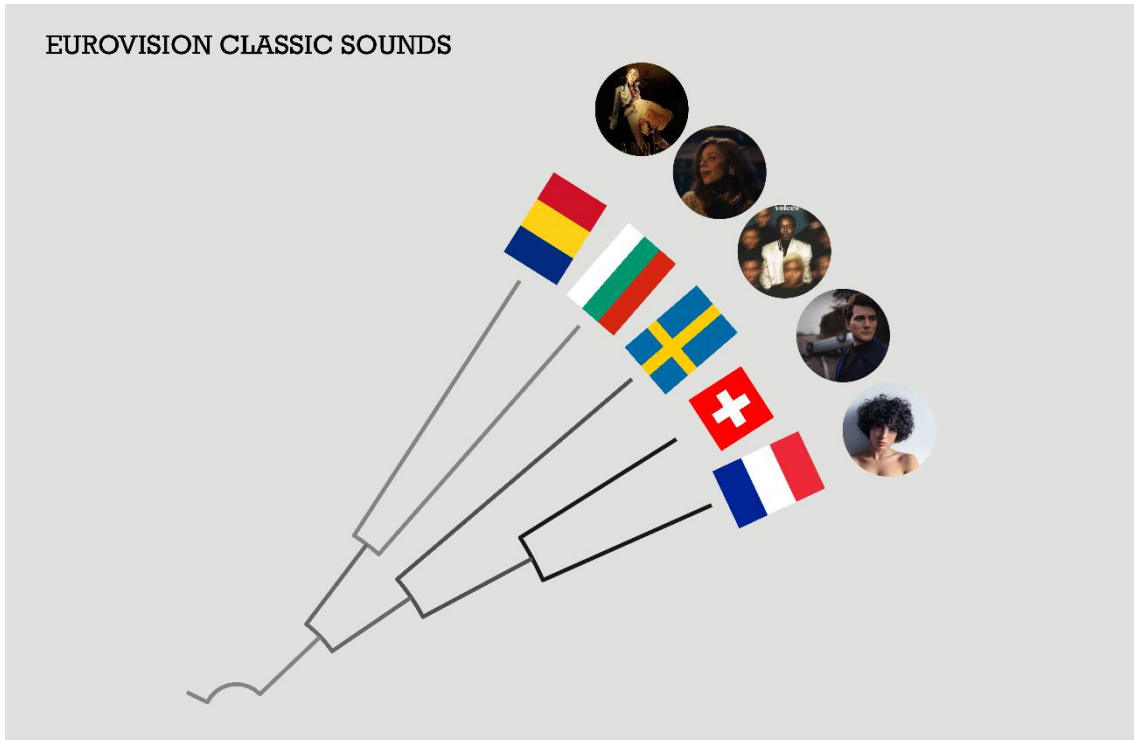


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**4. "Future classics".** We know that all songs are made to be liked, but this analysis reveals a clear group differentiated from the rest that we could characterize as those songs conceived with an apparent simplicity and "class" but which, at the same time, are not too far from the taste of the classic eurofan. Fun fact: That *Voices* is in this group.

## EUROVISION CLASSIC SOUNDS



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Do these groups have any meaning beyond the musical genre? We could consider that songs of the same style could compete with each other for the same type of voter, but one of the most exciting things about the festival is the diversity of factors that come into play during the contest, and we already know that music is not the only thing that matters.

So far the musical analysis of Eurovision 2021. I would like to greatly thank Juanfra for his collaboration in this project, which has been a great pleasure. Remember that we are always open to your projects and suggestions for this blog. We wish you a happy Eurovision week and may the numbers do justice to the festival!

Eurovisiya Mursiya (or @EMursiya) is the name behind which Juan Francisco Abenza hides, a scientist from Murcia based in Barcelona who in his spare time designs maps of European countries in which to place their Eurovision stars.