

Morally Provocative Music and Forward Conditioning

Kimar Miller

Atomosmaestoso

Understanding Moral Decision Making in Music Publication

February 9th, 2024

Abstract

Music is a powerful tool in the hands of both positive and negative thinkers. Culture is the full embodiment of a society's ideas, beliefs, customs, traditional values and artifacts of the various groups within a society; these are the learned, socially transmitted customs, knowledge, material objects, and behavior of the groups and collective shared attributes of those groups in a society. Throughout history music has been used in religion, mythology, as rites in sorcery and as a means of communicating with a monotheistic God or the Greek and Egyptian gods. From the Holy Bible, the Apocrypha, the Pseudepigrapha, the Torah to the Holy Qur'an. It has been used as an expression by atheists in representing their perspectives on religion and their Big Bang theory. Music has been a means of enjoyment and a rally for war cry. The Psalms of David and the Songs of Solomon resound echoes in history and time. Music can be soothing therapy or a rousing toxin to vexation. Music can be an amoral initiative in politics, and a tool for mass propaganda. Music can be a weapon of choice or a safe harbor for personal development and education. Children sing the Alphabet and count numbers in scales of 1, 2, 3, they sing their times tables into memory. Cultures have hereditary folk-song passed from generation to generation. Nations have national anthems and sports teams have their theme songs. Animated cartoons have been fixated with music and sounds of scenery. Digital technology has musical elements added to their dynamic menu and interfaces. When post production is combined with motion pictures, cinematic music is pronounced in video; whether action, comedy or drama. Music plays a significant role in human civilization's growth and existence. It is as if one without music is as lifeless as the chaff with which the wind drives away. Speaking of wind, we use our breath to create sounds of grandeur with various wind instruments. Music is at the forefront of every good or bad deed throughout man's existence. The question lies in what really makes music such a valued enchantment? How can it be used for the betterment of humanity? Why music?

Morally Provocative Music and Forward Conditioning

Music has a long and rich history, it permeates the modern world, penetrating all areas of human existence. Music has a powerful relationship in politics and economics. However, its profound influence and impact on listeners goes unnoticed by the majority. Lyrics, melodies, genres, and musical forms almost imperceptibly influence the perception of global reality and self-conception on all continents. Ruth and Schramm (2020) define emotional resonance as forward conditioning with music, a potent stimulus for thoughts, emotions, and feelings shaped by it. Composers can understand the consequences of treating music as a means that enhances life rather than a means that enables cruelty. Unfortunately, over the years music experienced a decline in lyric(s) expressing happiness (or positive emotions) and developed an increase in negativity, sadness, selfishness, and anti-social phrases like kill (Interiano, M., Kazemi, K., Wang, L., Yang, J., Yu, Z., & Komarova, N. L., 2018). Emotional intelligence coupled with conditioning principles explains the impact music has in general consensus. Music has pro-social and anti-social impact(s) on its consumers based on the means by which it is developed. Creators of music can write songs and compositions that uplift, discourage or sustain the mood of listeners. Mood in this sense refers to the psychological and emotional wellbeing of consumers that participate in shared experiences, community and emotional engagement and group ensembles. The discussion facilitates psychological aspects of music that creators may utilize to manifest social change.

Music directly impacts listeners' minds – conscious and subconscious, as the case for creating Positive and Provocative music demonstrates. Music that is positively disruptive to the new norm of negative and sad, even disturbing anti-social phrases. Forward conditioning harnesses this influence, associating songs with specific emotions, thoughts, and behaviors through repeated pairing(s). Marketers capitalize on this effect, using upbeat music in ads to transfer positive feelings to their brands. In the film, soundtrack cues evoke suspense, joy, or

optimism on command. Familiar songs prompt memories of meaningful events and relationships through neural associations. Such conditioning can also promote antisocial or dangerous attitudes, however. A meta-analysis found that exposure to violent song lyrics increased aggressive thoughts and behavior in listeners (Olsen et al., 2022). The proposed code of conduct for Positive Provocation notes that "modern murder music" risks indoctrinating children towards violence and unethical acts. Olsen et al. (2022) survey says that many popular songs found violence against women portrayed while domestic violence appeared in over 10 % (Redfield, 2022). Such repetition risks normalizing violence.

Likewise, misogynistic lyrics promote sexual coercion and objectification of women. Olsen et al. (2022) analysis found that degrading sexual references appeared in over 20% of misogynistic song lyrics. Adolescents aged 12–16 years frequently exposed to explicit pop music show earlier sexual behavior and increased risk-taking compared to peers with less exposure. Moreover, a study by Hill and Savigny (2019) found that frequent listening to misogynistic rap music is associated with accepting sexual violence and rape myths. Music's power to reinforce unhealthy attitudes demonstrates the need for emotional intelligence in creation.

Personal development, self-help, or self-development practices are one means of opposition to the normalization of such violence. Unfortunately, it lacks the means of quick and disruptive impact on consumers like music. Personal development is developing self-confidence and self-esteem by cultivating self-acceptance and practicing self-care through self-reflection, setting goals, acquiring and honing new skills, and adopting healthy habits that lead to personal growth and fulfillment of ambition allowing one to achieve their full potential (Langley, 2023). Music lovers are the groups of individuals looking for a quick emotional burst of serotonin caused by the music, similarly induced by drug use, eating flavorful foods with salts, sugars and fatty acids. Personal development is slow and has begun

to attract moderate attention for its long-term benefits. It has transformed over the years into a multi-billion-dollar industry and is scheduled to increase in numbers over the oncoming years. Additionally, personal development dives deeper into understanding how building self-confidence and improving self-esteem helps psychologically and emotionally. Personal Development covers steps in learning and improving skills, understanding personal abilities, and competence to successfully perform tasks and achieve goals (Langley, 2023).

Consequently, consumers of personal development are generally more educated, have higher intelligence quotient (IQ) and are more emotionally and mentally stable. Apart from acquiring higher education for better intelligence, building self-confidence and improving self-esteem, consumers of personal development may focus on developing their emotional intelligence. As a cornerstone of Emotional Intelligence (EI), the capacity to grasp and control emotions is vital. Music is shown to stimulate some of the brain's regions involving executive function, mood, and social-emotional processing, respectively (Tallahasse, 2022).

Fortunately, emotional intelligence also enables music to promote positive social change. Ruth and Schramm's (2020) study confirmed that songs with prosocial lyrics increased helpful, caring behavior and attitudes in listeners. Patient recovery improved when hospitals replaced intrusive noise with soothing music (Sampaio, 2023). Emotions and music have a subtle connection, and music can profoundly and dramatically impact moods (Ribeiro et al., 2019). Thus, music, like a triggered emotion, is a stimulus catered for the emotional judgments and perceptions that EI elucidates. Music therapy reduced PTSD symptoms in war veterans by 26% versus standard care alone (Pezzin et al., 2018). According to the readings, an emotionally intelligent person can relate to and be guided by their feelings and others to adjust thinking and behavior (Bonshor, 2023). Music embodying a message or emotion can inspire or sway listeners' decisions and feelings. Songs could be designed in a way that helps to boost the levels of self-confidence before one faces a difficult challenge, and it could also

give the feeling of calmness and serenity during times of grief. Listening to preferred relaxing music before stressful medical procedures lowers patients' anxiety (Sampaio, 2023). Music modulates the listener's emotions through compositional elements like tempo, rhythm, melody, timbre, and volume. For instance, distorted guitar timbres increased perceptions of aggression in heavy metal songs (Olsen et al., 2022). Examples abound of how musical qualities interact with lyrics in conditioning reactions, underscoring composers' need for emotional intelligence. The concerns about music potentially being misused to affect the emotions are valid. According to conflict theorists, music praising violence, crime, misogyny, or substance abuse causes reinforcement of these behaviors (Ribeiro et al., 2019). Consequently, people can perceive regular occurrences of such situations. Sometimes, violent or explicit music can involve listeners who are not mature enough or impressionable in the thoughts and actions that go beyond their limits, bringing inconsiderate behavior and damage to them and their peers (Bonshor, 2023).

Understanding conditioning principles allows creators to craft music that elicits specific emotional responses consciously. For instance, smooth consonant harmonies, gentle acoustics, and warm timbres evoke relaxation and comfort, while tense dissonance and pounding rhythms build anxiety and urgency (Ruth & Schramm, 2020). Moreover, it darkly paints music as a tool of the devil for all those gangs, mafia, and the officers and officials of corruption. Thus, they would do it indirectly by financially rewarding and widely disseminating music that destroys society's values to make more people choose hardship than satisfaction small commissars. Emotional valence usually matches lyric themes, but contradictions can provide interest or irony. Emotional intelligence is critical to aligning musical and lyrical elements with desired conditioning effects. On the flip side, though, music may be a tremendous gift. Touching the hearts and souls of those who create the words of songs and the sounds of compositions can lift the spirits and infuse them with energy,

motivation, and love. Regarding this aspect, various musical attributes such as significant keys and rising melodies remain so with music lovers. Composers develop songs that can encourage and motivate the human being to go through tough times with emotional strength. It is also relevant because emotional intelligence furnishes the building for knowing how the music inexpensively triggered emotions and utilizing that knowledge. Pairing this with music performance techniques, emotional intelligence, and behavioral psychology could be influential in achieving desired results.

Responsible composition also considers how different genres cue conditioned responses. Widespread music links aggression and danger with hip-hop, heavy metal, and electronica styles (Hill & Savigny, 2019). While rousing, stimulation risks normalizing antisocial attitudes. Hill and Savigny (2019) study linked adolescents' preferences for defiant music to higher rates of drug use, demonstrating why emotional intelligence is vital. Just like any other startup or business operation, there are risks and rewards for an intended music company. Making music that would not lead to destructive topics might be considered unacceptable from the perspective of influential people already controlling the status quo. However, those companies adhering to ethical benchmarks might gain high public approval and devotion on the market. The most significant threat, however, lies in co-option, whereby figures of corruption and disunity try to introduce newcomers with problematic features. Observing and achieving ethics and integrity will prevent the steering wheel from going in the wrong direction. Music is built on authenticity and this power to speak truth to power, thus manufacturer branding based on ethical discipline could become the differentiating factor. Based on the inspirational songs created, the group could get a chance of influencing how people perceive their music greatly. The task is not easy, but the hardship of integrity is crucial for this music work that aims at making such remarkable social transformations.

Because of the embodiment of ethical standards, outstanding music may leave others behind, inspiring the collapse of the dark forces due to superiority.

Music skillfully crafted to be compassionate with growth represents a massive point of hope for social change, which is scalable in the process. For example, several songs embraced by mainstream culture could result in exponential benefits that will be seen after some time (Västfjäll, 2001). As an example of its rapid expansion, the personal development market that we have considered in the analyses above can serve as a proxy for the public's hunger for self-actualization. The same music that can enliven those people who are sad and depressed may also contribute positively to lowering the rate of these disorders. The way to such musical ambitions is ensured by the precautions covering risks, which lead to the advantages of the whole society, which, in my view, make this musical mission worthwhile.

Music creators should also demonstrate cultural awareness. Worldwide, genres hold unique emotional resonances based on local history and traditions. For example, warm string timbres may sound sentimental to Western ears, while Chinese listeners might perceive them as humorous (Wang et al., 2021). The strategy of not committing clumsy misattributions demonstrates respect. Similarly, treating or parodying minority musical styles as novelty completely ignores their underlying cultural significance and autonomy. Emotionally intelligent composers prefer authentic representation and exchange over appropriation. They also appreciate how personal experiences influence listeners' interpretations.

While serious scientific considerations are needed in future studies of music's emotional effect, available data already supports immediate music composition. Insights that come from disciplines involving actions such as forward conditioning or hypnotic suggestion not only appear attractive but also supplement behavioral knowledge. Nevertheless, as the opportune moment arrives, let the experiential arts, emotional and cognitive intelligence

practitioners, and creatives work together on music projects to invigorate the political discourse and redefine morality.

In every way this research is intended to assist readers developing ways of creating better music, but there have been times that media have abused their power. Such as deploying deceptive practices against consumers. At a minimum fear and guilt, gaslighting and flattery are tools in the hands of powerful elite that subject consumers to manipulation. Manipulation that effects social change in a diabolical way. This has been a long know concern for many years, with very little change effected. Guilt by association, where a person's reputation is damaged when they are cited with something publicly objectionable. Verisimilitude or just a little poison destroys the victim by mixing a small amount of lies with truth to manipulate opinions overtime. Ridicule or make it funny, where this tact focuses on using humor or ridicule to undermine credibility of a person or idea. Making sandwiches, is a media tact that positions a positive statement in between two negative ones that conveys a diabolic subliminal message about the positive statement. Especially when structure that messages are somewhat similar but worlds apart. This sometimes is achieved by reciting negative historical facts and placing the modern statement between them. Stacking the experts, where a panel of experts with a particular bias remark on a topic; the panel normally has an unbalanced number of experts in favor of the bias that target the expert not in favor. Ridicule and labeling focuses on making the victim become viewed as a stereotype using social constructionism to discredit and marginalize its victims. Repetition makes true, is a method that repeats a lie until it is socially accepted as truth (De Victoria Ph.D., 2012).

In social aspects music can also be manipulated to a degree. It has been a long know consideration that powerful elite affiliations have manipulated media. it has been reported on numerous accounts that Adolf Hitler himself stated, “By the skillful and sustained use of propaganda, one can make a people see even heaven as hell or an extremely wretched life as

paradise.” (De Victoria Ph.D., 2012). On sociological impact, conflict theorists argue that powerful people protect their interests by defining social deviance to suit their needs. This conduct invariably affects the criminal justice system by catering to the interests of the powerful elite that have the ability to control social change. Defining authorized agents of social-control having legislative, lawmaking and enforcement powers to coerce others to accept their form of moral values and beliefs (Richard, 2019). Similarly, music has faced its share when an anonymous letter was circulated online exposing established music industry companies prioritizing investments in building privately owned prisons and with the support of these music professionals these entities would appreciate in profitability based on the number of inmates. The bulk of the letter inferred that it is now the responsibility of these individuals to ensure that consumers of their music would be influenced enough to fill these prisons their companies had so heavily invested millions of dollars (Anonymous, 2012). Hallam, S. and Himonides, E., (2022) In Nazi Germany large rallies accompanied by music were used to rouse the population for coherence. Music was used in Croatia to agitate nationalist tensions for war and Albanians attempted to use music videos to create a national identity before war. In this light there have been numerous attempts by elites to control music, example, Nazi Germany carefully selected music that would rouse the population at mass rallies.

With an extensive overview on music at minimum, a code of conduct was drafted for music industry professionals. This code in time with research will allow us to determine the viability to improve social statuses and abstractions through the concerted efforts of eliciting positive assumptions from music with the listed restrictions for use and consensus.

Code of Conduct for Positive Provocation Song Writers

1. Must be transparent and honest about your intentions and motivations as a song writer
2. Must Describe a Positive Moral Value and Response
3. Must respect Human Rights of Ethnic and Cultural Diversity

4. Must not degrade family relationship values
5. Must not promote single parent family stereotype
6. Must not use music to endorse or oppose any specific political party, candidate, ideology, or agenda
7. Must not incite sexual infidelity
8. Must not promote stereotype of women in sex trafficking
10. May promote corrective sexual conduct, harmonious sexual relations and bonding relationship activities
11. May describe sex in a morally acceptable way to promote family wellness, bonding of relationships, and family ties
12. Must not use music to create or reinforce stereotypes, prejudices, or discrimination
13. If a fight is depicted, must morally describe self-defense of one's self and others
14. May depict the moral and lawful diffusion of crime, gangs or any form of know corruption
15. Must not use music to promote, glorify or justify any form of violence, crime, or oppression
16. Must not incite use and abuse of drugs, sex, or crime
17. May use music to deter listeners from terrorism, organized crime, drug trafficking, extortion, mass murder or international espionage that could result in military conflict
18. Must not use music to exploit or manipulate the listeners' emotions, fears, or desires without reason
19. May promote the use of recreational and effective medical purpose drugs
20. Must not use music to spread misinformation, propaganda, or hate speech
21. Must not promote ridicule, slander, or commit defamation of character - whether of another entertainer or not
22. Must respect the listeners' right to form their own opinions and make their own choices
23. Must acknowledge the sources and influences of your musical ideas and expressions

The code of conduct can be an excellent kick-off basis for the collaboration which shapes it. Music can contribute a lot to the world of people in a mystic and actual way. The fullness of the spark becomes overwhelming, from cautious expectancy to what was like taking a leap of faith, embarking on this journey of progressive knowledge with humble hopes and dedication to every lesson that flowed along the way.

The Parents Music Resource Center [PMRC] a nonprofit organization founded by Tipper Gore and other prominent Washington woman advocated for warning labels on all bumps with explicit content during the 1980s. During this hearing, freedom of speech liberalists like Frank Zappa, John Denver and the American Civil Liberties Union redirected concerns from parenting to “reducio ad Hitlerium” censorship drawing the attention away from sexual explicitness, drugs, Satan is him or violence. Those and foremost, quoting references from the First Amendment and setting a tone that compared to members of the PMRC with Hitler. The freedom of speech liberalists referred to PMRC’s attempts as stigmatizing and impediments to freedom of speech while negating concerns of the potential damage to children from cultural violence and sex through music (Hill & Savigny, 2019, p. 238-240).

Modern research empirically identifies psychological and emotional biological responses induced via music. Recent research identifies the stimulation of the autonomic nervous system, related biological systems, endocrine and hormonal responses, and responses linked with emotion to changes in neurotransmitters found in the brain associated with normal functioning of the central nervous system. Dopamine, serotonin, cortisol, endorphins and oxytocin levels are all impacted along with standard vital signs by music on health and well-being. This also depends on the nature of the music, as research indicates music may also have negative impact on systolic blood pressure, neurotransmitters, peptides and hormones in relation to emotional and mental states of listeners at the time listeners are engaged. According to findings, music has a potential to increase or decrease neurotransmitters and emotional responses based on the type of music, or the state of mind of listeners, context, familiarity of music and preferences. Individual preferences begin in early childhood learning processes, while familiarity with certain genres from early childhood experiences enhance enjoyment. Choice in music stimulates health and wellbeing, especially

for reducing anxiety or pain, whereas, unfamiliar or disliked music in uncontrollable settings can cause distress. Generally, slow, quiet music lowers arousal, while fast, loud music increases arousal. Music has the potential to elucidate strong emotional experiences, emotional experiences that occur generally during consumption, more so, than that of performance and production. Strong emotional experiences characterized by physical reactions and behaviors including cognitive and social reactions which may lead to various feelings (Hallam, S. and Himonides, E., 2022, p. 234-236).

Referring to the case of PMRC versus music industry, and making correlations regarding music and its impact on health, psychology and well-being; music coincidentally has the capacity to inspire negative social aspects, and cause significant and irreparable harm to minors and young adolescents. Looking at Chicago school's theory and concentric zone model, in concert, and focusing on the fragile state of mind children poses.

Teenage and college minds have similar tendencies based on musical preferences, where adolescent attitudes, social norms and intent to engage in sex are impacted by the kind of music preference and the language used in music preferences is expressed by college students. Hallam, S. and Himonides, E., 2022, p. 324-325 "Overall, the lyrics of some music may be a risk factor for violent or misogynistic behavior, but other factors determine whether this translates into actual behavior, although it is clear that its influence on language and attitudes has a more subtle effect, which may impact on behavior in everyday life."

We objectively scrutinize correlations in classical nature versus nurture. Subjecting music to such review on the basis of social disorganization theory implying that Chicago schools concentric zone model represents on environmental impact in music. With this insight and perspective that Chicago schools concentric zone model can help explain how

certain types of music depicting sex and violence can contribute to breakdown of social norms in urban areas.

The central business district (CBD) is diversely impacted by music, where employees and customers alike are influenced by social issues relating to music, how it is endorsed, and impact through nightlife and entertainment venues. These employees, customers alike and venues may promote music with negative themes influencing behavior in adjacent zones. Though the central business district may not be significantly impacted certain types of music may condition employees to carry behaviors and habits at work that influence an increase in turnover. Turnover represents the hiring through to training and firing of employees in search of consistent and stable working traits.

The transition zone normally highly susceptible to social disorganization, will suffer additional issues from music depicting sex and violence. This may lead to higher crime rates and further breakdown of community bond.

Working-class residential zone(s) may be impacted by music with negative themes that resonate with the struggles of the working-class population potentially leading to increases in social issues, such as erosion of social norms and disintegration of community bonds.

Middle-class residential zones are relatively more secure but may face direct impact from music through media, social networks, nightlife and entertainment venues endorsed by the central business district. The spread of music with harmful themes may affect perceptions and behaviors even on the minimum conditions through environment and social interactions.

Commuter zones will most likely have minimal impact through the influence of music which may still be experienced through social media, radio and other channels.

Statistics from studies on social disorganization and crime rates can provide evidence on impact and influence where music plays a significant role by contributing to the breakdown of social norms in urban areas. With Chicago school's concentric zone model music particularly genres like murder ballads, drill, murder-rap and murder music in general, can contribute to breakdown of social norms, institutions, and community bonds leading to increased social disorganization and crime rates.

In summary, many studies confirm that music is not only entertainment. It has unlimited force to strengthen both antisocial and prosocial attitudes via classical conditioning. Lyrics and lyrics carry manifest meaning, while the musical elements tacitly form perceptions and emotions. Thus, music creators have a great responsibility to use the power of their art. Emotional intelligence, classical conditioning knowledge, and cultural awareness provide the guidelines for composers to employ their works to influence society positively. Modern music can influence reaction to oppression or aggression, challenge counter-violence, inequality, traumatization, and despair by offering listeners beauty, joy, and social justice. Ultimately, music creators who purposefully work with knowledge of music psychology are principled leaders. Their art makes minds shine, hearts soar, and civilization advance to a more moralistic era.

References

- Hill, R. L., & Savigny, H. (2019). Sexual violence and free speech in popular music. *Popular Music*, 38(2), 237–251. <https://doi.org/10.1017/s0261143019000096>
- Olsen, K. N., Terry, J., & Thompson, W. F. (2022). Psychosocial risks and benefits of exposure to heavy metal music with aggressive themes: Current theory and evidence. *Current Psychology*, p. 42. <https://doi.org/10.1007/s12144-022-03108-9>
- Pezzin, L. E., Larson, E. R., Lorber, W., McGinley, E. L., & Dillingham, T. R. (2018). Music-instruction intervention for treatment of post-traumatic stress disorder: a randomized pilot study. *BMC Psychology*, 6(1). <https://doi.org/10.1186/s40359-018-0274-8>
- Ruth, N., & Schramm, H. (2020). Effects of prosocial lyrics and Musical production elements on Emotions, thoughts, and behavior. *Psychology of Music*, 49(4), 030573562090253. <https://doi.org/10.1177/0305735620902534>
- Sampaio, A.-D. S. C. (2023). Music-based interventions in rehabilitating children and adolescents with chronic diseases: Sharing an experience from a Brazilian public hospital. *Frontiers in Rehabilitation Sciences*, 4, 1116914. <https://doi.org/10.3389/fresc.2023.1116914>
- Wang, X., Wei, Y., Heng, L., & McAdams, S. (2021). A Cross-Cultural Analysis of the Influence of Timbre on Affect Perception in Western Classical Music and Chinese Music Traditions. *Frontiers in Psychology*, p. 12. <https://doi.org/10.3389/fpsyg.2021.732865>
- Interiano, M., Kazemi, K., Wang, L., Yang, J., Yu, Z., & Komarova, N. L. (2018). Musical trends and predictability of success in contemporary songs in and out of the top charts. *Royal Society Open Science*, 5(5). <https://doi.org/10.1098/rsos.171274>

- Bonshor, M. (2023, April 16). *Happy songs: These are the musical elements that make us feel good*. The Conversation. <https://theconversation.com/happy-songs-these-are-the-musical-elements-that-make-us-feel-good-201342>
- Jai, C. (2021, August 4). *Writing with music: Benefit or burden?*. Medium. <https://writingcooperative.com/writing-with-music-benefit-or-burden-a91c62699946>
- Ribeiro, F. S., Santos, F. H., Albuquerque, P. B., & Oliveira-Silva, P. (2019a). Emotional induction through music: Measuring cardiac and electrodermal responses of emotional states and their persistence. *Frontiers in Psychology, 10*. <https://doi.org/10.3389/fpsyg.2019.00451>
- Langley, J. F. (2023). *Personal Development: A Guide to Building Self-Confidence and Self-Esteem*. Understanding Self-Confidence and Self-Esteem. (pp14-20.).
- Tallahassee. (2022). *How music affects your mind, mood and body*. Tallahassee Memorial HealthCare - Non-Profit Medical Care. <https://www.tmh.org/healthy-living/blogs/healthy-living/how-music-affects-your-mind-mood-and-body>
- Västfjäll, D. (2001). Emotion induction through music: A review of the musical mood induction procedure. *Musicae Scientiae, 5*(1_suppl), 173–211. <https://doi.org/10.1177/10298649020050s107>
- De Victoria, S. L. Ph.D. (2012, February 6). *Media Manipulation of the Masses: How the Media Psychologically Manipulates*. <https://psychcentral.com/blog/media-manipulation-of-the-masses-how-the-media-psychologically-manipulates#1>
- Richard, T. S. (2019). *Sociology: A Brief Introduction*. (13th ed.). Conflict Perspective. (pp151-152). New York, NY: McGraw-Hill

Anonymous. (2012, April 24). The Secret Meeting that Changed Rap Music and Destroyed a Generation. <https://www.hiphopisread.com/2012/04/secret-meeting-that-changed-rap-music.html>

Hallam, S. and Himonides, E. (2022). *The Power of Music: An Exploration of the Evidence*. Cambridge, UK: Open Book Publishers. <https://doi.org/10.11647/OBP.0292>. p. 4, 234-236, 312-313, 324-325.