

<https://doi.org/10.23913/ricsh.v9i18.224>

Artículos Científicos

Análisis del consumo hedonista del reguetón en mujeres millennials del estado de Jalisco, México

*Hedonistic consumption analysis of reggaeton in millennial women from Jalisco,
Mexico state*

*Análise do consumo hedonístico de reggaeton em mulheres milenares do estado
de Jalisco, México*

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Resumen

El género musical reguetón de origen latino, es un híbrido compuesto por diversos géneros y ritmos populares, que ha sido criticado desde sus inicios por ser precursor de la violencia, detonante de actos criminales, portador de contenido sexual explícito e implícito, misógino y promotor del perreo (baile en el que se explota sexualmente a la mujer a través de movimientos eróticos y soeces de manera semidesnuda). Además ha sido considerado artísticamente deficiente, como una representación muy elemental de expresión musical. Aun así, hoy en día ha alcanzado un éxito comercial mundial, escuchado por hombres y mujeres de todas las edades lo cual ha provocado que intérpretes de otros géneros incursionen en él con excelentes resultados. Considerando estas observaciones, en el presente estudio se planteó la siguiente interrogante: ¿cuáles son las razones que motivan a mujeres de la generación *millennials* (es decir, aquellas nacidas entre 1981 y 1997), a consumir por placer este tipo de música?

Para intentar ofrecer una respuesta se construyó una encuesta semiestructurada en la cual se emplearon técnicas proyectivas, así como la reproducción del audio y la lectura de letra de la canción. La selección de las mujeres se concretó mediante un muestreo en cadena o bola de nieve. En total participaron seis universitarias del estado de Jalisco (México).

Los resultados evidencian que las *millennials* escuchan el género debido a que les provoca activación y energía para realizar sus actividades cotidianas, así como alegría, diversión y bienestar. El género, en otras palabras, logra cambiar su estado anímico de tristeza o ansiedad por relajación y felicidad. También se encontró que no prestan demasiada atención a las letras de las canciones y que el ritmo es lo que las estimula a consumirlo, salvo en aquellas ocasiones donde las letras son altamente denigrantes o perversas.

Palabras clave: consumo musical, hedonismo, *millennials*, reguetón.

Abstract

The reggaeton, of Latin origin, is a hybrid musical genre, composed of various genres and popular rhythms, which has been criticized since its beginning as violence precursor, criminal acts detonator, explicit and implicit sexual content bearer, misogynist and promoter of perreo (dance in which women are sexually exploited through erotic and vulgar movements by semi-nude way). Moreover, it is considered artistically deficient as an elemental representation of musical expression. Even so, today it has achieved global commercial success, it is heard by men and



women of all ages, which has caused that performers of other genres ventured into reggaeton with excellent results. Considering these observations, in the present study was raised the following question: what are the reasons that motivate millennial women, those women born between 1981 and 1997, to consume reggaeton for pleasure?

To try to offer an answer, a semi-structured survey was constructed in which projective techniques were used; as well as the reproduction of the audio and the reading of the song lyrics. The selection of women was made through chain or snowball sampling. In total, six university students from Jalisco state (Mexico) participated.

The results show that millennial women listen reggaeton because it provokes them activation and energy to carry out their daily activities, as well as joy, fun and well-being. In other words, the reggaeton is able to change their sadness or anxiety mood to relaxation and happiness. It was also found that they do not pay much attention to the song lyrics, and the rhythm is what stimulates them to consume reggaeton, except on those occasions where the lyrics are highly degrading or perverted.

Keywords: musical consumption, hedonism, millennials, reggaeton.

Resumo

O gênero musical reggaeton, de origem latina, é um híbrido composto por diversos gêneros e ritmos populares, que vem sendo criticado desde o seu início por ser precursor da violência, desencadeador de atos criminosos, portador de conteúdo sexual explícito e implícito, misógino e promotor de perreo (dança em que as mulheres são exploradas sexualmente através de movimentos eróticos e vulgares de forma semi-nua). Também foi considerado artisticamente deficiente, como uma representação muito elementar da expressão musical. Ainda assim, hoje alcançou sucesso comercial mundial, ouvido por homens e mulheres de todas as idades, o que fez com que intérpretes de outros gêneros entrassem com excelentes resultados. Diante dessas constatações, o presente estudo levantou o seguinte questionamento: quais os motivos que motivam as mulheres da geração milenar (ou seja, as nascidas entre 1981 e 1997) a consumir esse tipo de música por prazer?

Para tentar dar uma resposta, foi construída uma pesquisa semiestruturada na qual foram utilizadas técnicas projetivas, bem como a reprodução do áudio e a leitura da letra da música. A seleção das



mulheres foi feita por amostragem em cadeia ou bola de neve. No total, participaram seis estudantes universitários do estado de Jalisco (México).

Os resultados mostram que a geração do milênio escuta o gênero porque ele provoca ativação e energia para realizar suas atividades diárias, além de alegria, diversão e bem-estar. Em outras palavras, o gênero consegue mudar seu humor de tristeza ou ansiedade para relaxamento e felicidade. Verificou-se também que eles não prestam muita atenção nas letras das músicas e que o ritmo é o que os estimula a consumi-la, exceto nas ocasiões em que a letra é altamente degradante ou pervertida.

Palavras-chave: consumo de música, hedonismo, millennials, reggaeton.

Fecha Recepción: Diciembre 2019

Fecha Aceptación: Junio 2020

Introduction

Reggaeton is a genre of urban music derived from the combination of Latin rhythms such as reggae, hip hop, rap, salsa and merengue. It has its origins in the 70s in Panama, but it boomed in the poorest neighborhoods of Puerto Rico in the 90s, and then came to the United States to be exported all over the world (Bowen cited by Martínez, 2014). Currently, it is one of the genres with the greatest cultural popularity and is recognized for being a musical phenomenon that has been present in the lives of Latin Americans for more than 20 years.

However, it is widely discredited for promoting violence and sexual content, and for being a musical genre “transgressor of order and violator of morals” (Baker, 2011, cited by Imboden, 2016, p. 30). In the words of Castro and Quishpe (2019), he is a promoter of obscenity, crime, and drug addiction, “characterized by promoting and spreading patterns of behavior among youth that violate certain moral norms of current Mexican society” (Martínez, 2014, p. 64).

In addition, it is pointed out to be a misogynistic musical genre in which women are marginalized and exploited through their lyrics with high sexual content, which reduces them to a carnal object that satisfies the desires of the reggaeton and refers to their concupiscent, wild behavior and amoral. According to Martínez (2014), in this musical genre explicit reference is made to the physical figure of women and the irreverent desire for the sexual act, which stands out in their sensual way of dancing (moving the pelvis and the rest of the body in. "She wants hmm haa hmm, I'm going to give her hmm haa hmm, so she can feel hmm haa hmm and again hmm haa hmm, come on mommy, move it as you want, I don't care if it turns you into a fierce ... I know you



liked the kiss on the neck, now I'm going for your pants, to put my stamp on it "(Leka el Poeta, 2016). For the renowned poet Edwin Reyes, this constitutes "a primitive form of musical expression, which transmits the most elementary forms of emotion through a brutalizing and aggressive sing-song" (citado por Negrón y Rivera, 2009, párr. 5).

In this context, the present investigation tries to demonstrate —through a qualitative study— the reasons and motives for which millennial women consume reggaeton voluntarily and for their own satisfaction; For this, we start from hedonistic consumption to understand what makes this type of music present in the female market, despite the aforementioned indications. It is worth mentioning that millennials (our study population) represent the new generations of consumers, that is, young adults born between 1981 and 1997 (Ricaurte y Ortega, 2013, citados por Cataldi y Dominighini, 2015).

Hedonism

Hedonism - according to Tafur (2016) - is a term first coined by the Greek philosopher Epicurus, who conceptualized it as the search for pleasure and the avoidance of pain. According to this thinker, people determine pleasure as something good, hence they conceive it as the beginning and end of happy living. For this philosopher, pleasure is not only satisfied through immediate needs such as sex and food, but also through the appreciation of artistic and intellectual needs, since these offer more elements to be happy.

For his part, the German philosopher Herbert Marcuse mentions that hedonism seeks pleasure over happiness, attributing to this aspect freedom due to material demands (cited by Benente, 2008). For this author, hedonism is the search for pleasure as an increase in individual freedom, but also a social expression of experiences and satisfactions that invite the reduction of tensions.

On the other hand, Victor Vroom argues that the need to act in a certain way depends on the intensity of the expectation that said action will be followed by a consequence and the attractive value that consequence has for the individual (Kinicki y Kreitner, 2003).

Hedonistic consumption

For Solomon (2017), hedonistic consumption refers to “the multisensory, emotional and fantasy aspects that prevail in consumer interactions with products” (p. 76). This means that hedonism, in consumer behavior, is manifested in the way the individual seeks satisfaction through a product through pleasant sensations.

In this regard, Muñoz (2004) mentions that the relationship between consumption and hedonism was established as a result of various motivational investigations, where different interactions with products were perceived according to the consumer's lifestyle. This is the starting point for the premise that people buy products for their meaning, and not just for what they can do with them. It is worth mentioning that motivation consists of a psychological process that produces excitement, direction and persistence to carry out voluntary actions in order to achieve a goal (Mitchell, 1982).

In the field of marketing, the motivational research proposed by Dichter (cited by Hirschman and Holbrook, 1982) tries to understand hedonic consumption, since this type of study focuses on the emotional aspects of products and the fantasies that they can arouse. and / or comply in relation to consumer expectations. This is why research on the hedonistic consumption of reggaeton is carried out according to the motivations that lead millennial women to make this musical genre one of their favorites for their own satisfaction.

Objectives

General

Identify the motivations that lead millennial women to hedonistic consumption of reggaeton.

Specific

- Analyze the value placed by millennial women on reggaeton.
- Identify the activities that millennial women do when they listen to reggaeton.
- Identify the mood of millennial women when listening to reggaeton.
- Examine the attitudes that millennial women show when listening to reggaeton songs.

Materials and method

Kind of investigation

Qualitative research was used, which “uses the collection and analysis of data to refine the research questions or reveal new questions in the interpretation process” (Hernández Sampieri, 2014, p.7). This type of research aims to obtain an understanding of the motivations and deep desires of individuals, as well as the search for the meaning of the circumstances that surround the person and the way in which they are represented. According to Hernández Sampieri (2014), qualitative research seeks to collect the perspectives and points of view of the study subjects such as their emotions and experiences.

The resulting interpretation focuses on the sensations and lived experiences of the participants, which consequently results in detailed descriptions of situations, events, people, interactions and behaviors.

The methodological approach that was followed allows to collect the opinions based on the sensations of the study subjects, as well as the attitudes they took when listening to the music, including the well-being generated after relating reggaeton with certain activities they carry out.

We worked with an exploratory study, which is determined by the analysis of the phenomenon itself. The objective was to identify and understand the reasons why women of the millennial generation enjoy reggaeton, despite being a genre criticized by many, as it promotes the loss of values, transgresses social codes and "turns women into a sexual instrument" (Urdaneta, 2007, cited by Penagos, 2012, p. 295).

The design of the research focuses on distinguishing things from the point of view of others, describing, understanding and interpreting what they hear music through their experiences through subjective qualities (Monje Álvarez, 2011).

It was determined to limit the study to women of the millennial generation (also known as generation Y), since they represent the new population of consumers (Howe and Strauss, 2009, cited by Peñalosa and López, 2016), that is, young adults born between 1981 and 1997. This is identified as the youth population of the present, which "are above the average in areas such as participation in the labor force and educational level" (Augustine y Nash-Stacey, 2016, párr. 3).



The selection of the participants was done through chain or snowball sampling, since it was difficult to find people who listened to the genre in their daily activities, and not only to dance at parties, clubs, bars, social events or anywhere where you have no control over choosing the type of music.

Instrument

The instrument that was constructed was a semi-structured interview (Annex 1), in order to generate a conversation between the interviewee and the interviewer.

General structure of the instrument

1. Presentation.
2. Description of the methodology.
3. Series of questions about the value given to music.
4. Section of associations on personal satisfaction.
5. Presentation of songs and lyrics for listening and reading: emotional identity
6. Closure of the interview

Projective techniques

This type of techniques allows to detect those emotions and feelings that the consumer will hardly be able to express with words. For this particular case, various types of techniques were used:

1. Association of words to describe the meaning of reggaeton.
2. Association of words to describe their moods when listening to reggaeton.
3. Visualization of herself on the activities she performs when listening to reggaeton.
4. Visualization of their attitudes when listening to this type of music and reading the lyrics of a song.

For the selection of songs, a classification was first made based on three parameters: the first corresponds to the age of the song to know if it still remains in the consumer's mind; the second was based on the trend that marked the song over a period of time, and the third parameter corresponds to the popularity of the song currently.



According to that ranking, the final song selection was made based on two main guidelines: 1) the song's position on Billboard's Hot Latin Songs and 2) that the song had at least a small female participation.

The intention of including songs with female performers was to slightly enhance the involvement of women in reggaeton, since in most songs of this musical genre they are performed by men; in this way it will be possible to determine if this is a factor that influences the selection of this type of music.

Process

As mentioned, the sampling was done through a snowball process; Through acquaintances, a follow-up was made to designate other people with similar tastes in music. This type of sampling managed to conduct the investigation to six millennial women living in different parts of the state of Jalisco.

An appointment was scheduled with each of the people to conduct the in-depth interview. The duration of each meeting was approximately 30 minutes; In these, the constructed semi-structured instrument was used and the projective techniques described were used to have an approach to their reactions when making the associations and also to analyze their reactions when in "normal" conditions they listen to this type of music. Similarly, the written song was used to determine whether the lyrics of this type of music influence their choice of consumption.

Results

The data was analyzed by means of the relation of words and sensations that the interviewees showed during the question session. An analysis was made of this relationship corresponding to the factors that influence millennial women to consume reggaeton in such a way that it generates a state of satisfaction. Table 1 shows all the findings collected in order to provide an overview.



Tabla 1. Resultados encontrados

Aspectos	Resultados y respuestas obtenidas
Aproximación y significado del reguetón.	Ritmo y baile. Música para compartir y socializar. Activación para realizar actividades. Alegría.
Estado anímico que tienen al escuchar reguetón.	Estado de energía y felicidad. Impulso y motivación para realizar sus actividades cotidianas.
Momentos en los que escuchan reguetón.	Momentos de alegría, pues quieren escuchar música igualmente alegre, que les permita prolongar el momento. En momentos de tristeza o molestia, para cambiar su estado anímico por alegría y relajación.
Actividades que realizan o gustan realizar al escuchar reguetón.	Actividades del hogar, limpieza de la casa, trabajo en oficina y gimnasio.
Actitud al escuchar el reguetón.	Sonrisa espontánea, alegría reflejada en el rostro. Apertura inmediata al movimiento corporal.
Preferencias musicales	La letra no es importante, el ritmo prevalece. Canciones de moda, con no más de dos años en el mercado. Primacía de canciones acompañadas de videos con coreografía, para replicar. Ritmos nuevos, canciones novedosas. Letras no repetitivas y canciones cortas.

Fuente: Elaboración propia

The development of the results is shown below:

Value given to music

The first part of the interview was intended for the study subjects to relate reggaeton to the activities they usually do when they listen to this musical genre, as well as the activities they would like to be doing and those actions that are involved when listening to this type of music. music, whether they perform them or not. Through this association they sought to give an approximation to the meaning that reggaeton has for them; This allowed us to detect what they are looking for and feeling when listening to this music.



First of all, the people interviewed associated reggaeton with rhythm and dance mainly, although it was also linked to the social part of the person, since they stated that it is a type of music that they usually share. Despite this, these people do not usually listen to reggaeton to dance to it, although the genre refers them to that; instead, it is a type of music that activates them to cope with their daily tasks, whether at home or at work.

Secondly, when young women associate reggaeton with dance and this with a mood of joy, it is evident that it is a type of music that they listen to to pass the time, since what drives them to hear it is the feeling of joy that the rhythm causes them. They expressed that in reggaeton music videos people appear who are in a state of relaxation and party. The interviewees project and express feeling that state of energy and happiness when listening to the musical composition, which moves them to continue with their daily tasks. The activities that the interviewees usually carry out range from everyday tasks such as cleaning the house, going to the gym and even working.

Personal satisfaction

The second part of the interview was focused on the study subjects being able to associate what music makes them feel, as well as the meaning they give to that musical genre in their lives. First of all, the people interviewed admitted that they listen to this genre when they are happy, since they do not seek to ruin that pleasant mood.

On the other hand, if they are sad or upset, they try to listen to this genre to put themselves in a good mood. They also state that the lyrics of the songs are not deep, therefore they do not need to pay attention to the message of the song, unless it is very offensive, although the sexual content of some lyrics does not bother them, hence they do not stop enjoying the rhythm.

Emotional identity of the individual

Songs were used for the interviewees to give more concrete answers and to corroborate the relationship with their attitude when listening to music according to the associations they made previously. This dynamic caused them to even propose songs to listen to at that time, which served to specify what type of rhythms and singers they associated most with their state of well-being, pleasure and happiness.



Song *Mayores* (Becky G., 2017)

Although they found the lyrics a bit annoying for having double meanings, they liked the “catchy” rhythm. They tolerated it, but it was not to their total liking, as they prefer “not so perverted” songs. Another situation manifested about this song is that it is “very old-fashioned”, that is, it has been on the market for more than two years, which causes them annoyance. The interviewees prefer to listen to trendy songs, with little time on the market.

Song *Con altura* (Rosalía, 2019)

This song was the one that generated the greatest acceptance, since the lyrics and the rhythm were very “contagious”; some even said they knew the choreography of the music video, which seemed more attractive and fun. However, the song has the negative aspect of being very repetitive, and “heard everywhere”; even so, it generated great acceptance by the many “memes” on social networks.

Song *China* (Anuel AA, Daddy Yankee, Ozuna, Karol G, J Balvin, 2019)

The last song generated ambivalence, since they liked it, but it uses rhythms that have already been used in other songs. The lyrics, on the other hand, seemed funny to them, but they didn't give it that much importance. Also, the song was a bit long, without much to offer. They listen to it, but do not usually repeat it, preferring new rhythms and shorter songs.

Written song *Sin pijama* (Becky G, Natti Natasha, 2019)

The intention of this exercise was to corroborate if the interviewees really pay attention to the lyrics of the songs, in addition to detecting which elements influence them so that they can or not recognize a song just by reading it. The interviewees were able to identify what song it was about and even sang it, since they managed to remember the rhythm and melody when reading it. Even without listening to it, it produced exactly the same thing: it activated them and generated good humor in them; what causes them that state of mind is the rhythm of the song and the power to move when hearing this music. The letter is really not important, unless it is “very offensive”.

Discussion

The results show that the millennials interviewed associate reggaeton with rhythm, dance and, mainly, "activation". Reggaeton is a rhythm that they do not usually listen to precisely to dance, but to "activate"; represents for them a dance that invites them to carry out their daily activities in a joyful way, discarding the "monotony" that their activities represent.

Likewise, it invites them to enter or remain in a state of joy, well-being and relaxation, and that is precisely the reason why they listen to it and why they feel motivated to carry out or continue their daily activities despite how boring or tiring they are. they can be and regardless of the state of mind they are in before listening to reggaeton.

On the other hand, the lack of depth in the lyrics of the songs - which is one of the criticisms of reggaeton - does not constitute a problem, quite the contrary, since being songs so simple that they only consist of a couple of verses They are highly digestible and contagious, which gives reggaeton a bonus.

All songs are valid, so they don't like to listen to those that have been on the market for a long time; Although at first they may "love" a song, over time they lose interest, even if it continues to fulfill its objective of bringing them to a state of joy.

Reggaeton generates even more acceptance when the video for the song in particular is accompanied by a choreography, since millennials like to replicate it, which makes it more attractive and fun.

They also prefer to listen to songs with new rhythms, since they dislike recycled or repetitive rhythms, as well as long songs. For this reason, they prefer short and novel songs both in their lyrics and in their rhythms, which leads them to a greater state of joy.

Similarly, they do not mind listening to or singing songs in which it is "accepted" to be an easy woman, with sexual skills, who performs "mischief", among other aspects that are mentioned in the lyrics. In fact, they seem to enjoy the lyrics, delight and have fun repeating what is expressed in them, this unless the lyrics are "very degrading or offensive." At this point, it would be necessary to analyze what "denigrating" and "offensive" represents for both women.

It also became evident that listening to the rhythm immediately provokes body movement, even when sitting, and in all of them a smile was reflected spontaneously, which is consistent with the joy they express feeling verbally.



Conclusions

Listening to reggaeton is part of a hedonistic need. This musical genre brings the millennial women interviewed to a state of joy and happiness, which allows them to conclude that they want to satisfy a need that includes emotional responses. Wanting to enter or remain in a positive state of mind is what drives the conduct of the interviewees to listen to reggaeton.

It is also concluded that the interviewees have high expectations before listening to reggaeton, since they choose it over another genre because they hope that this choice will have positive emotional consequences for them. Millennial women are aware of the violence, perversion, double meaning, misogyny and sexual content of the reggaeton songs they listen to; however, the rhythm and the joy that it generates prevail in their choice, although they prefer "little offensive" songs.

As mentioned at the beginning of the research, motivation is a psychological process that produces excitement, direction and persistence to carry out voluntary actions in order to achieve a goal; According to the research and data collected, it is concluded that this genre is a motivational tool for millennial women to carry out their daily activities, since reggaeton generates a mood of joy and happiness.

Finally, it is concluded that reggaeton has some advantages over other musical genres, such as the simplicity and superficiality of its songs—which demands little attention—, as well as the rhythm and the mood it generates when listening to it.

Future lines of research

All research carried out contributes to answering the questions posed, but simultaneously generates new unknowns, new ideas and opens the way to new lines of research to complement the work already done.

In this sense, the methodology developed in this study could be replicated in women of other generations, in women from other states, from other countries, even in women from different social strata. It could also be replicated in men with different social and cultural characteristics; all this in order to contrast the results.

On the other hand, it would also be valuable to analyze reggaeton from a therapeutic perspective, for which a research network with psychologists, therapists and / or psychiatrists could be created.



And finally, it would be worth analyzing other musical genres, it would be important to study the emotions that each of the different musical genres provoke in those who consume them at pleasure and the different reasons for consuming them.

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Anexos

Anexo 1.

Entrevista semiestructurada

Presentación (tres minutos)

- ✓ Presentación
- ✓ Confidencialidad
- ✓ Descripción de la metodología

Valor otorgado a la música (cinco minutos)

- ✓ En una palabra, ¿qué es lo primero que se te viene a la mente al escuchar la palabra “reguetón”?
- ✓ ¿A qué te remite ese concepto? En otras palabras, ¿qué otras actividades relacionas con esa palabra?
- ✓ Entonces, ¿podrías decir que el “reguetón” es...?

Satisfacción personal (siete minutos)

- ✓ En una palabra, ¿qué significa para ti escuchar este tipo de música?
- ✓ ¿En qué estado de ánimo te sueles encontrar cuando escuchas “reguetón”?
- ✓ ¿Qué actividades haces cuándo escuchas “reguetón”, ¿pones primero la música para hacer la actividad o empiezas a hacer la actividad para posteriormente poner la música?
- ✓ Mientras estás haciendo esa actividad, ¿el escuchar esta música te provoca hacer otra cosa o seguir con lo que estabas?

Identidad emocional del individuo (10 minutos)

Vas a escuchar algunas canciones, siéntete en la libertad de reaccionar a lo que te provoque la canción. Posteriormente, me dirás qué sentiste al oírlas.

Canción uno: “Mayores” – Becky G ft. Bad Bunny (2017)

Canción dos: “Con Altura” - Rosalía ft. J Balvin y El Guincho (2019)

Canción tres: “China” - Anuel AA ft. Daddy Yankee, Karol G, J Balvin y Ozuna (2019)

Te voy a dar una canción para que la leas en voz alta y me des tus impresiones sobre la letra.

Canción escrita: “Sin Pijama” – Becky G y Natti Natasha (2018)

- ✓ ¿Sabes de cuál canción se trata?
- ✓ ¿Le habías puesto atención a letra cuando escuchabas la canción?
- ✓ ¿Qué es lo más importante para ti al escuchar esta clase de música?



✓ ¿Algo más que quieras añadir?

Cierre (un minuto)

Anexo 2

Tabla 2. Listado de canciones usadas en las entrevistas y sus características

Canción	Interpretes	Año	Parámetro	Hot Latin Songs	Uso en la entrevista
Mayores	Becky G ft. Bad Bunny	2017	Antigüedad	3.º lugar	Canción uno
Con altura	Rosalía ft. J Balvin y El Guincho	2019	Tendencia	12.º lugar	Canción dos
China	Anuel AA ft. Daddy Yankee, Karol G, J Balvin y Ozuna	2019	Popularidad	1.º lugar	Canción tres
Sin pijama	Becky G y Natti Natasha	2018	Antigüedad	10.º lugar	Canción escrita

Fuente: Elaboración propia, basado en Hot Latin Songs chart (2017-2019).