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POPULAR MUSIC LYRICS AND
ADOLESCENT SEXUAL BEHAVIOR AND ATTITUDES

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ABSTRACT

This study examines the possible links between music lyrics and adolescent sexual health and behavior. This relationship is first explored through a content analysis of sexual content of popular music lyrics. The findings generally support those of previous content analyses that find sexual content to be increasing, to be used regardless of gender of singer, and to be higher among some genres than others. The study also offers unexpected evidence of a link between lyrical content and cultural happenings that was not formally sought as part of the original study. The study secondly seeks to discover any correlations between sexual content of lyrics and national social indicators of adolescent sexual behavior. Few findings of significance emerged, and future research may wish to examine why expected negative media effects do not reveal themselves at the national level.

Keywords: content analysis, popular music, lyrics, teens, adolescents, sex, attitudes, behaviors, media effects

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CHAPTER I

INTRODUCTION

1.1. Rationale

The argument that the lyrics of popular music are overly sexual is certainly not new. Neither is it a new argument that lyrics should be of concern because they may negatively influence those who hear them, particularly adolescents. Today, with technologies like MP3 players, smart phones with MP3 technology, and laptops customized with libraries of digital music, most Americans have nearly constant access to music through more devices and outlets than ever available before.

Studies have reported that American adolescents listen to 1.5 hours of music each day (Pardun, L'Engle, & Brown, 2005) to as much as four hours each day (Arnett, 2002; Rubin, West & Mitchell, 2001). As reported by Primack, Douglas, Fine and Dalton (2009), access to music is at its highest level in history with the vast majority (98 percent) of American adolescents having access to radios, CD players and/or MP3 players at home. Further, that teens and young adults are major consumers of recorded music is well established in fact. According to the Recording Industry Association of America (<http://76.74.24.142/8EF388DA-8FD3-7A4E-C208-CDF1ADE8B179.pdf>), adolescents

and young adults (ages 10-24) were responsible for approximately 30 percent of all annual music sales from 1999 through 2008, the most recent year for which data are available.

What young people are listening to continues to be a source of worry for many. Some sources argue that all music, including that consumed by adolescents and young adults, has the potential to influence. As noted by Sellnow and Sellnow (2001, p. 396), “Although religious, folk, rap, oi, classical, and pop music represent distinctly different genres, each can function to communicate and persuade.” Exactly what adolescents choose to listen to, what their choices communicate to them, and how powerfully any such persuasion might be continue to be questions worthy of study.

1.2. Separating the “Music” from Music Television

In recent years, music as its own medium and its effects on adolescents has received relatively little study. Since the early 1980s, much research has been devoted to music in the context of music videos and videos’ effects on adolescents. As Carpentier, Knobloch-Westerwick and Blumhoff (2007, p. 4) note, “. . . little has been documented about the potential priming effects of sexually explicit music, detached from music video phenomena.” However, there is valid reason to study music separately from its video interpretation.

In presenting their study on the effects of violent song lyrics on subjects’ levels of hostility and aggressiveness, conducted via a series of five experiments manipulating the song(s) to which subjects were exposed prior to completing a series of tasks, Anderson, Carnagey and Eubanks (2003) succinctly describe the critical differences between the

audio and video mediums. Although they present these differences in terms of violent content, their points are easily transferrable to sexual content as well. The primary difference they note between audio-only music and music video is quite simply the video component. They argue that many music lyrics are difficult to discern in audio format, but that, when accompanied by a video component, suggestive lyrics become obvious.

The second primary difference between audio and video is the degree of attention paid to the medium during use. As Anderson et al. (2003, p. 960) note, "A large proportion of time spent listening to [audio-only] music involves paying attention to the music (not the lyrics) or to other tasks." They present the argument that, perhaps, the negative influence of lyrics may be lessened in audio-only music because listeners simply are not perceiving or retaining the messages conveyed therein (Anderson et al., 2003).

These two important differences between audio and video media may serve to explain the seeming tendency for researchers to focus on music video, somewhat to the exclusion of audio-only music; it may be that they believe music video is of greater, and potentially more negative, influence on adolescents than audio-only music.

However, and in rebuttal to these points, other researchers have presented important evidence as to why audio-only music remains an important area of study in regard to media effects. Hansen and Hansen (1991) cite research that has shown that lyrics do have an effect on listeners, that effects occur even when the listeners have not been fully cognizant of what they were hearing, and that listeners can and do derive overall meanings or themes of lyrics even in circumstances when lyrics are difficult to hear or understand.

But perhaps most important to the ability of music to affect listeners is the degree of exposure to the medium. As noted by Anderson et al. (2003, p. 960), “music stimuli are played repeatedly, both by radio stations as well as by listeners themselves.” While this has always been the case, it is perhaps of greater importance now given that “exposure to popular music is rapidly increasing, whereas exposure to films is much lower, and exposure to television is decreasing” (Primack, Douglas, Fine & Dalton, 2009, p. 321).

If it is true that listeners have the ability to derive meaning from music lyrics no matter how casually they listen, and that access and exposure to music, as well as control over the music to which one is exposed, is increasing, the argument about the ability of lyrics to influence adolescents gains renewed salience, particularly in regard to sexually suggestive lyrics. A study by Pardun et al. (2005) surveyed 3,216 adolescents to determine the top television shows, movies, music, websites and newspapers among the group. These media were then content analyzed for sexual content. The study shows that, in relation to television, movies, magazines, websites and newspapers, music had the most sexual content. Forty percent of lyrical content of music was shown to be sexual, compared to an average of eleven percent for the other five media examined. Further, Pardun et al. (2005) showed that while three percent and four percent of television and movie sexual content, respectively, referred to intercourse, fifteen percent of music sexual content referred to intercourse. What this seems to demonstrate is that, while exposure and access to music continue to increase, the degree of sexual content to which adolescents are consequently exposed may also be increasing, perhaps at alarming rates.

This problem, if it indeed exists, is compounded by the fact that adolescents often turn to music in developing their social personas. As stated by Primack et al. (2009, p. 321), “music is known to be highly related to personal identity, and young people often model themselves after musical figures in terms of dress, behavior, and identity.” Further, “music is well known to connect deeply with adolescents and to influence identity development, perhaps more so than any other entertainment medium” (Primack, 2009, p. 317).

1.3. Foundations for Concern

If music is a significant factor in the development of adolescents’ identities, then perhaps there is valid cause for concern in regard to the sexual content of popular music. Sellnow and Sellnow (2001) contend that the stories told through music can be highly persuasive and that they derive their persuasive power from their ability to provide “virtual experience” to listeners which amplifies musicians’ perspectives. This could be problematic in cases of sexual lyrics—such lyrics might introduce, encourage or reinforce unhealthy attitudes and behaviors if adolescent listeners take these “virtual experiences” to heart and act on them.

Further, the importance of music lyrics goes beyond simply providing a glimpse into an artist’s own attitudes. Dukes, Bisel, Borega, Lobato and Owens (2003) note that lyrics are “important signposts of cultural development” (p. 643). A content analysis of the top 40 U.S. songs and cover story captions from *Time* magazine from the years 1955 to 1989 by Zullo (1991), and subsequent time-series analysis against economic indicators, indicates the presence of a possible “contagion effect,” in which lyrics reflect

a trend in mass psychology that is propagated to others in society who were not previously inclined to those attitudes or sentiments. This idea is supported by Kalof (1993), who argues that sexual imagery in popular music works to define what is considered masculine and feminine within our society.

Taking into consideration the points made by Sellnow and Sellnow, Dukes et al., Zullo and Kalof—that lyrics can persuade, as well as define and propagate what is accepted as masculine and feminine in the sexual relationship—it is alarming that, in a content analysis of lyrics from adolescents’ self-identified favorite artists, two-thirds of sexual references are of a degrading nature (i.e., presenting the idea that sex is based only on physical characteristics and either features a power differential or is otherwise not mutually consensual) (Primack et al., 2009).

Supporting this idea, a study by Squires, Kohn-Wood, Chavous and Carter (2006) examined African American high school students’ perceptions of the images and portrayals presented in rap and hip-hop music. Findings of the study indicate that teens in the study “have learned somewhere that certain women are ‘nasty’ and that certain women ‘choose’ to be abused, and also that abusive men are the products of their environment but abused women are products of their (faulty) choices” (p. 733). Thus, in terms of sexuality, the studies by Primack et al. and Squires et al. indicate that perhaps there is ample misinformation about how people in dating relationships are “supposed” to behave toward one another.

That teens may be picking up on and acting upon this negative portrayal of the sexual relationship seems to be playing out in the real world, according to some national statistics. The Centers for Disease Control’s 2010 National Intimate Partner and Sexual

Violence Survey (http://www.cdc.gov/ViolencePrevention/pdf/NISVS_Report2010-a.pdf) reports that among women who have been raped during their lifetime, 80 percent experienced their first rape before the age of 25. Among this group, 42 percent experienced their first rape before the age of seventeen.

A 2008 survey of children and adolescents ages 11-18, conducted by Teen Research Unlimited and commissioned by Liz Claiborne Inc. and Loveisrespect.org, the National Teen Dating Abuse Helpline, reveals alarming behaviors among teens in relationships (a summary of findings is available at http://loveisnotabuse.com/web/guest/surveycurrent/-/journal_content/56/10123/83545/DEFAULT). Among 11-14 year olds, 36 percent report knowing of peers or friends who were pressured into sexual activity by a dating partner. Among 15-18 year olds in dating relationships, nearly 25 percent report being pressured into sexual activity by their partner, and 48 percent of girls report being physically, verbally or sexually abused by a boyfriend. These statistics seem to support the assertion by Squires et al. (2006, p. 725) that perhaps due to sexual lyrics “many adolescents are confused as to what range of behavior is acceptable in romantic relationships.”

It is the purpose of this study to examine the possible links between music lyrics and adolescent sexual health and behavior. This relationship will be explored through a content analysis of sexual content of popular music lyrics. Results of the content analysis will then be compared to statistics on adolescent sexual health and behavior. It is hoped that this examination will reveal whether there are interesting correlations that may indicate a justified cause for concern regarding the ability of music lyrics to negatively influence adolescent sexual behavior.

CHAPTER II

LITERATURE REVIEW

Based on ideas and evidence presented thus far, the issue of music lyrics and adolescents' behavior is clearly worthy of study. A review of literature suggests three interconnected components of this issue. First, content analyses of lyrics show that sexual content in popular music has always been present, although its expression has changed over time. Second, evidence is offered that shows that societal conditions and media correlate in significant ways—what is happening in one is often reflected in the other. Third, the literature also offers compelling evidence as to the effects or influence of such content on adolescents. Taken together, these components suggest an integrative model that links content to societal conditions to media effects on adolescents.

2.1. “The Devil’s Music” in Every Generation

Working anecdotally, it seems difficult, if not impossible, to find a parent who doesn't believe their children's music is more shocking or explicit than the music that was popular during his or her own adolescence. Despite the fact that rock music was once deemed “the Devil’s music,” a brief look at 20th and 21st century music indicates

that “the Devil” has always been and continues to be present in popular music, regardless of genre.

The current study does not argue that sexual content has not previously existed in music. To the contrary, sexual content has always been a part of popular music dating back at least to the 1920s, and although trends emerge from time to time, overall the expression of sex and sexuality has not been bound by time period, gender, or genre.

Classic Blues: 1923-1929. Classic blues music was popularized by African-American women, called “blues queens,” and was a leading genre between 1923 and 1929 (Danaher, 2005). A content analysis by Watson (2006) shows that forty percent of the lyrics sung by blues queens were sexual in nature. Watson’s study indicates that the variety of sexual topics apparent in classic blues is great and includes such topics as “[women’s] own sexual prowess, the prowess of their men, homosexuality, prostitution and the protection of their men from other predatory women” (2006, p. 348). More importantly, Watson notes that the lyrics were “overwhelmingly sexual in content and left very little to the reader’s imagination” and that the blues queens “were direct in expressing their needs, either for love or for sexual gratification, and had no qualms about stating these needs” (2006, p. 353).

When most people think about explicit music, the music of the 1920s does not immediately come to mind. However, the music of the era was exactly that, even going beyond what one typically thinks of as explicit and instead “was and often still is considered pornographic and libidinous” (Watson, 2006, p. 333).

The Modern Music Era: 1940-Present. Some content analyses have comprehensively examined the lyrics of the modern music landscape. As in classic blues, sexual content has persisted throughout the decades. A content analysis by Dukes et al. (2003) examined the lyrics of *Billboard's* top 100 hits from 1958 to 1998. Among the sample of 100 songs, eighty-one songs were found to have lyrics about love and/or themes of romantic love. More importantly, the study found that “many of the expressions of love in the top 100 song lyrics were crass appeals to sex and passion” (Dukes et al., 2003, p. 645).

Cole (1971) analyzed the top ten *Billboard* songs of each year of the 1960s and found that lyrics about love and sex were prevalent during this time period. Similarly, Edwards (1994) (cited in Arnett, 2002) studied the top 20 songs from the years 1980 to 1989, finding that 85 percent of songs contained references to sex and sexuality.

Carpentier et al. (2007) cite research that has consistently shown that among popular songs from the 1940s to the current day, between seventy and ninety percent of songs analyzed contained sexual themes and that sexual lyrics have become “increasingly explicit, focusing more on casual sex and sexual acts rather than romantic innuendo” (p. 3).

Considerations of Gender, Genre and Responsibility. In their study of music lyrics from 1958 to 1998, Dukes et al. (2003) found interesting relationships between gender, time period and sexual content. Their study found that, although the highest average number of sexual references occurred in songs sung by men between 1991 and 1998, the highest concentration of sexual references, as measured per line of lyrics,

occurred in songs sung by women between 1976 and 1984. This finding supports their hypothesis that lyrics of songs from recent years contain more references to sex, on average, when compared to songs earlier in the time period examined (i.e., 1958 to 1998). However, because recent songs tend to be longer and therefore contain more lines of lyrics, recent songs have lower concentrations of sexual content, as measured per line of lyrics, compared to the 1976-1984 time period.

Dukes et al. (2003) also found that songs with themes of love and/or sex occurred more frequently in some genres than in others. Their findings show that, during the time period examined (1958-1998), 96% of rhythm and blues songs included such themes, compared to 82% of rock and 59% of rap/hip-hop songs.

Other studies also point to a link between genre and sexual content. As cited in Quick (2003) between 20% and 70% of heavy metal or rap songs feature sexual content. Similarly, Ballard and Coates (1995) cite research that finds that a significant number of heavy metal and rap lyrics feature degrading, suggestive or provocative content. Monk-Turner and Sylvertooth (2008) cite additional research that contends that some genres, notably rap and hip-hop, feature themes of sexual conquest which focuses on dominance and control.

While sexual content in songs continues to be prevalent, perhaps more so in some genres than others, even more problematic is that such content can be argued rarely to model responsible sexual behaviors, such as using condoms to prevent pregnancy and sexually transmitted diseases. Hust, Brown and L'Engle (2008), for example, conducted a content analysis of the sexual content in television, music, magazines and movies popular among adolescents. The study found that across all four media, twelve percent of

the content examined was sexual. However, among the content that was sexual, less than one half of a percent (.19%) modeled sexually responsible behaviors. Further, when content did address sexual health, the same study found that the information offered was “often ambiguous and inaccurate, reinforced traditional gender stereotypes, and used humor to undermine sexually responsible behavior” (p. 19).

2.2. Lyrics as Reflections of Culture

These analyses of popular music lyrics of the 1920s to the 2000s show that sexual content has been consistently present during these decades. The phenomenon thus appears to be widespread, spanning decades and all genres of popular music, indicating factors at work outside of the individual artists, broadcasters, or consumers.

Indeed, other research suggests that perhaps the tie that binds music, past and present, and its expression of sexuality may be, quite simply, our cultural environment. Perhaps what has changed in music is not the quantity of sexual sentiment, but rather the contexts and specific language used to express sexuality as made common, accepted, and/or tolerated by our culture.

Cooper and Haney (1997) and Dukes et al. (2003) cite the link between culture and music, indicating that music is “an audio manifestation” of the culture in which we live. As Dukes et al. (2003) note, “Popular music lyrics follow cultural trends, and lyrics chronicle new societal developments” (p. 643), indicating that, indeed, what one hears in the lyrics of any era’s music is attributable to cultural factors, at least to some degree. This tendency would extend not just to the topics touched upon by lyrics, but also to the ways in which artists verbalize their messages.

That there have been obvious changes in verbal expressions of sexuality is clear from past research but not well understood. Pettijohn and Sacco (2009) assert that, “Although lyrical analyses uncover interesting trends in language usage, the reasons behind why particular lyrical themes and language are more popular at different times remain unclear” (p. 298).

Past studies have sought to examine how media and society influence one another, showing that there are indeed correlations between what is happening in society and what is happening in the media. These studies have shown that societal factors correlate with such things as preferences in physical features of celebrities, content of television programs, and content of song lyrics. Studies by Pettijohn and Tesser (1999) and Pettijohn and Jungeberg (2004) found that when social and economic conditions were unstable, mature facial features and larger body sizes were preferred for movie actresses and for *Playboy* Playmates of the Year, respectively.

In terms of media content, McIntosh, Schwegler and Terry-Murray (2000) conducted a content analysis of the most popular television shows from 1960 to 1990. The study reveals that in times of social and economic threat, viewers preferred programs portraying important issues, those with meaningful content, those with more realistic characters, and those with more complex plots.

Dodds and Danforth (2010) examined the content of song lyrics, blogs and State of the Union addresses to examine the American population’s general level of happiness. The study finds that levels of happiness in song lyrics declined from 1961 through 2007, leveling off in the mid-1990s. The study attributes this shift to the evolution of music, which brought about the emergence of new genres (e.g., rap/hip-hop, heavy metal, and

punk) that focused more on negative emotions. What remains unclear is whether negative emotional sentiment already existed at high levels (and thus, the new genres were answering a societal need), or whether the emergence of the new genres increased negative sentiment via a “contagion effect.”

In regard to music lyrics, Pettijohn and Sacco (2009) conducted a study in which subjects listened to and rated *Billboard*'s number one songs for the years 1955 to 2003 on their levels of meaningfulness, comfort, and romance. The study finds that during socially and economically stressful times, song lyrics tended to be more meaningful, comforting and romantic than in more stable times.

A study by Zullo (1991) shows a link between media and economic recession, showing that characteristics of music lyrics (specifically rumination about bad events and pessimistic explanatory style) inversely predict levels of American consumer optimism and recession approximately two years before recession begins. Thus, music lyrics are sometimes found to be predictive of larger societal and economic trends.

These studies clearly show that music lyrics (as well as other media trends) do not exist in a vacuum. Rather, they operate in tandem with social or cultural trends. What remains unclear in many cases is whether it is the culture or the media that leads the trendsetting.

2.3. Correlations of Lyrics and Outcomes

While it is likely that changes in lyrical content derive in some way from cultural factors, whether and how those lyrics influence adolescents is important. Although direction of causality between exposure to music and negative behaviors can be debated,

it seems probable that some sort of relationship exists, and that the outcomes have the potential to be personally and socially devastating.

In regard to adolescents, Carpentier et al. (2007, p. 3) note, “Given the high level of music consumption by this demographic, it is of little surprise that youth indicate pop music as a major source of pressure in sexual engagement at an early age.” Findings by Pardun et al. (2005) provide evidence to support this statement. Their content analysis and survey study show that adolescents’ sexual media exposure is significantly correlated to their sexual experience and intention to become sexually active. Further, Brown, L’Engle, Pardun, Guo, Kenneavy, and Jackson (2006) find that, among a sample of 12 to 14 year olds, exposure to sexual content in music predicts sexual activity two years after the adolescents entered the study.

Martino, Collins, Elliott, Strachman, Kanouse, and Berry (2006) showed that listening to music with degrading sexual lyrics (i.e., depictions of sex that show it to be expected and uncomplicated, based on physical characteristics, and including a power differential between male and female) is correlated with early and more advanced sexual experience. Primack et al. (2009) find that higher exposure to lyrics featuring degrading sex is positively correlated with greater noncoital sexual activity and that exposure to such lyrics is the most significant factor correlating to sexual activity among variables examined in the study. Similarly, listeners of genres known to have greater degrading sexual content, like rap and heavy metal, display more hostile attitudes toward women and higher sexual activity than listeners of other genres (Rubin, West & Mitchell, 2001).

Fischer and Greitmeyer (2006) studied the effects of misogynistic music lyrics on the aggressive tendencies and behaviors of subjects using three experiments in which

they manipulated the song(s) to which subjects were exposed prior to completing a series of tasks. Their findings reveal that such lyrics increased the aggressive responses of men in the study toward women, with the researchers noting that the increases observed after limited exposure in this single study are indicative of a potentially much larger problem in which longer-term exposure that could potentially cause greater sexual aggression toward women, including rape and assault.

2.4. Theoretical Bases of Past Studies

What appears to be illustrated by the media effects literature is at the very heart of the concern that parents and advocates show in regard to sexual content. On one hand, their argument about the influence of lyrics on teens and young adults seems warranted. For example, research has shown that one third of popular song lyrics include “explicit or strongly implied references to sexual activity” (Primack et al., 2009). If this is so, and if music is a causal factor in adolescents’ behavior and attitudes as previously cited research indicates, there is much reason to advocate for parents to play a more active role as media gatekeepers, for the music industry to be more socially aware of what it broadcasts, and for music outlets to be more cautious about what it sells and to whom it sells.

On the other hand, there has been extensive research that indicates that “the nature of the relationship between exposure to sexual content in the media and adolescent sexual development has not been clearly established” (Bleakley, Hennessey, Fishbein & Jordan, 2008, p. 443). In fact, it may be prior experiences and attitudes that cause adolescents to seek out suggestive music—that music preferences are derived from a priori traits like

personality, attitudes and beliefs (North & Hargreaves, 2007; Rentfrow & Gosling, 2003).

It is this issue that divides most relevant research into two basic schools of thought. Does exposure to sexual content cause adolescents to become sexually active? Or, do sexually active adolescents or those with certain, previous life experience or attitudes seek out sexually explicit music that then encourages and advances their already-existing behavior and attitudes?

Thus, within the current literature, there are two primary ways of approaching the topic of popular music lyrics and negative effects. The first and longest-standing approach is that of causation—that the lyrical content causes behaviors to occur through one of several cognitive mechanisms, such as that presented by social cognitive theory (Bleakley et al., 2008; Brown et al., 2006; Collins et al., 2004; Martino, 2006).

The second approach is that of simultaneity or a “downward spiral,” which is grounded in the idea of selective exposure and which marries this concept to that of causation (Arnett, 1995; Kim et al., 2006; Slater, 2007; Slater & Hayes, 2010; Slater, Henry, Swaim & Anderson 2003). This perspective holds that adolescents either seek out media content that meets their informational needs or seek out media content that corresponds to their previous life experiences. Ultimately, the music to which adolescents choose to expose themselves then makes them more vulnerable to negative media effects and more likely to engage in risky behaviors.

Social Cognition and the Downward Spiral Perspective. Among the most oft-cited theories in the study of popular music lyrics and media effects is social cognitive theory. Central to this theory is the idea that learning occurs through popular media. This type of social learning is more likely to occur, or to carry greater persuasive power, when the role model is similar to the listener, when behaviors or contexts depicted in media are reflective of real life, and when the behaviors depicted are positively reinforced (Bandura, 1977; Bleakley et al., 2008). Under this framework, adolescents are very likely to succumb to media effects when they listen to suggestive music in which behaviors are explicitly described, in which such behaviors are either rewarded or at least not punished, and which is performed by artists with whom they wish to identify.

The downward spiral perspective—a newer theoretical model—takes a somewhat different, albeit not opposing, approach to media effects. This perspective wedds the ideas of selective exposure and social cognitive theory. Just as selective exposure literature does, studies based on the downward spiral perspective seek to examine the a priori reasons why individuals choose the media to which they expose themselves. Both perspectives assert that one's media choices are based on pre-existing psychological or situational needs or preferences (Slater, 2007; Slater & Hayes, 2010; Slater, Henry, Swaim & Anderson 2003).

The downward spiral perspective also looks at causal theories, such as social cognitive theory, to shed light on what happens next, in regard to media effects. Proponents of the downward spiral perspective will not argue that media do not cause behaviors to occur. To the contrary, they argue that because media are selected based on a prior tendencies, and because those tendencies reveal potential vulnerabilities,

exposure to suggestive media encourages consumers to act upon those tendencies (Slater, 2007; Slater & Hayes, 2010; Slater et al., 2003).

In researching aggression, Slater et al. (2003) explain, “The central proposition of this model [downward spiral] is that although aggressive tendencies may lead youth to seek out media content consistent with those tendencies, the resulting exposure reinforces and exacerbates those aggressive tendencies” (p. 714). Further, Slater, Henry, Swaim and Cardador (2004) explain that “over time, the tendency for aggressive individuals to seek out violent media content, and the tendency of violent media content to reinforce aggressiveness, should increase the cumulative effects of violent media content on aggressiveness” (pp. 643-644).

The same would hold true, theoretically, for sexual tendencies and media effects. As Bleakley et al. (2008) explain, “sexually active youth and adolescents interested in sex may selectively expose themselves to more sexual content in the media and this exposure may, in turn, lead to an increase in sexual activity” (p. 444). Just as with other media effects and psychological traits, “the effects of media exposure are likely to reinforce the tendencies, preferences, and values that predict media choice in the first place” (Slater, 2007, pp. 298-299).

2.5. Choosing the Road Newly Traveled

Recently, many researchers have begun to approach the subject of media effects from the downward spiral perspective, rather than from a perspective of straight causation. In regard to music, Rentfrow and Gosling (2003) note that, “Just as individuals shape their social and physical environments to reinforce their dispositions

and self-views, the music they select can serve a similar function” (p. 1237). This is precisely the concept central to the downward spiral perspective, and evidence in favor of this school of thought is compelling.

Research shows that preferences for music genres have much to do with pre-existing personality traits and attitudes (Rentfrow & Gosling, 2003; Rubin, West & Mitchell, 2001). For example, Rentfrow and Gosling (2003) report that preference for emotionally arousing genres like heavy metal, rap and dance, is positively correlated to higher resting arousal and sensation seeking tendencies. Supporting this idea is the finding by North and Hargreaves (2007) that those who prefer rap and dance music have the highest incidence of promiscuity (considered a sensation seeking behavior) among study participants. Kim et al. (2006) found that pre-coital sexual experience predicted exposure to sexual media content over the subsequent year. In this case, adolescents had previous sexual experience, which appears to have prompted them to seek out media with sexual content. Taken together, these studies indicate a possible case for the downward spiral perspective: pre-existing personality traits and/or attitudes drive music choice, which, in turn, correlates with subsequent behaviors.

2.6. Comprehension of Lyrics: In the Ear of the Beholder?

To be persuaded by suggestive lyrics in the ways put forward by either the causal or downward spiral perspectives requires that one be able to decipher, comprehend and internalize lyrics. Within the available literature, however, there is an obvious division of thought regarding how well listeners are able to do these things.

On one side, researchers find that comprehension and retention of lyrics is poor enough to negate any negative influence that lyrics might be believed to carry. The other side of the argument includes those researchers who find that listeners typically understand the gist of a song well enough to comprehend basic meaning, even if they don't fully understand every reference or every line.

In examining adolescents' comprehension of popular music lyrics, several studies demonstrate that adolescents are overwhelmingly unable to identify and describe the meanings of popular songs. Hansen and Hansen (1991) found that "neither memory nor comprehension was very good under novice listening conditions" (p. 403). This is not hard to imagine under conditions in which a song is heard for the first time.

More interestingly though, other studies have shown that even when lyrics to favorite songs are memorized, the meanings adolescents assign to them are often inaccurate (Greenfield et al., 1987). A study by Gantz (1977) reveals that, even when adolescents claim they pay attention to song lyrics, a majority of them are unable to accurately summarize what the lyrics were about. Similarly, when Rosenbaum and Prinsky (1986) asked adolescents to describe the meanings of their three favorite songs, their descriptions were typically inaccurate.

Nevertheless, other research finds that while full comprehension of lyrics is often lacking, listeners do achieve a schematic understanding and therefore a basic understanding of general meanings intended by lyrics (Carpentier et al., 2007). Hansen and Hansen (1991) assert that "performance on lyric comprehension was sufficiently good that it reasonably could be argued that listeners comprehend lyrics well enough to make sense of them in terms of the song's basic theme" (p. 404).

Research on comprehension conducted by Greenfield et al. (1987) seems to lend support to the simultaneous, rather than the causal, theoretical standpoint. Their study finds that, in general, the ability to derive or assign meaning to lyrics depends on a listener's previous life experience. Specifically, the study concluded that "comprehension of lyrics follows rather than leads general development. Lyrics can only be an influence on sexuality, for example, if they are interpreted in a sexual way" (Greenfield et al., 1987, p. 325). Further, to interpret lyrics in a sexual way requires prior knowledge, according to Greenfield et al:

...the potential of lyrics to have destructive effects in the area of sexuality is limited by the child's own knowledge, which, in turn, limits his or her interpretation of the song. Lyrics cannot teach new information because, being poetry, they are too elliptical. Knowledge and experience must be used by the listener to flesh out the interpretation. If, for example, a child's only knowledge of "virgin" is the Virgin Mary, the song "Like A Virgin" will have religious, not sexual, connotations for that child (pp. 320-321).

Finally, the music to which an adolescent chooses to listen is also influenced by prior life experience. The same study by Greenfield et al. finds that, not only do adolescents seek out music that matches their own experience and attitudes, but the more the adolescents agree with the attitudes, behaviors and ideas presented in the lyrics, the better their comprehension and retention will be and the more likely they are to succumb to negative influence.

2.7. Research Questions

It is the purpose of this study to first examine the changing sexual content of popular music from the years 1940 to present (for purposes of the present study, the seven decades of 1940-2009 are examined). Based on research cited above, the following research questions are proposed:

RQ1: How has lyrical content changed over time in regard to a) expression of sexuality and b) severity of language used to express sexual ideas?

RQ2: In what ways are expression of sexuality and severity of language used to express sexual ideas related to a) genre, and b) gender of singer(s)?

It is neither the purpose of this study to conclusively illustrate nor to speculate upon whether media effects follow a causal or simultaneous pattern of influence, if such effects exist. Rather, the study seeks to establish whether there is evidence among recorded social indicators that trends in adolescent behavior are mirroring trends in lyrical content, as would be predicted by both causal and recursive theoretical positions. That is, if sexual content is becoming more explicit and graphic over the course of years, is there evidence that adolescent sexual activity has increased? Therefore, the following research question is proposed:

RQ3: Is there a relationship between lyrical content and trends in: a) teen pregnancy, b) sexually transmitted disease, c) engaging in intercourse, d) age at first intercourse, e) number of sexual partners, and f) use of condoms?

CHAPTER III

METHODS

3.1. Content Analysis

Sample Selection. To address RQ1 and RQ2, a content analysis was conducted to examine the sexual content of English-language popular music lyrics from the years 1940-2009. The study sample included 10 songs per year, spanning 70 years, for a total of 700 songs analyzed (see Appendix A for a list of all songs included in the formal study sample). The study sample was a modified census of the top ten songs per year, as determined by *Billboard's* Hot 100 charts (1958-1999), Top 100 charts (1955-1958), and Best Sellers in Stores, Most Played by Jockeys and Most Played in Jukeboxes charts (1940-1955), as compiled and reported by Whitburn (2000; 2002) for the years 1940-1999.

The top ten songs for the years 2000-2009 were compiled by the author, using the *Billboard* Hot 100 charts (<http://www.billboard.com>). Because the *Billboard* website includes Hot 100 charts week-by-week rather than reporting the top songs per year, the top ten songs for each year were determined by compiling the top ten songs per week, determining their peak position, and the number of weeks spent at peak position. The ten

songs spending the most weeks at a peak position of #1 (and occasionally #2) were determined to be the top songs of each year.

Excluded from the sample were instrumental works and foreign-language songs. Additionally, in some early years, a single song appears multiple times in the top 10, performed by different artists. In these cases, the highest ranking version was retained, and subsequent, lower-ranking versions were excluded. In instances of exclusions (regardless of reason for exclusion), the next highest ranking song on the charts that did not fall into one of these three excluded categories was substituted.

Overall, 38 songs were excluded from the census. Twenty-nine of the excluded songs were instrumental pieces: *In the Mood*/Glenn Miller (1940); *Frenesi*/Artie Shaw (1940); *Tuxedo Junction*/Glenn Miller (1940), *Piano Concerto in B Flat*/Freddie Martin (1941); *Song of the Volga Boatmen*/Glenn Miller (1941), *Sleepy Lagoon*/Henry James (1942); *A String of Pearls*/Glenn Miller (1942); *Jersey Bounce*/Benny Goodman (1942), *Heartaches*/Ted Weems (1947); *Peg O' My Heart*/The Harmonicats (1947), *Twelfth Street Rag*/Pee Wee Hunt (1948), *The Third Man Theme*/Anton Karas (1950); *The Third Man Theme*/Guy Lombardo (1950), *Blue Tango*/Leroy Anderson (1952); *Cherry Pink and Apple Blossom White*/Perez Prado (1955); *Autumn Leaves*/Roger Williams (1955); *Unchained Melody*/Les Baxter (1955), *The Poor People of Paris*/Les Baxter (1956); *Lisbon Antigua*/Nelson Riddle (1956), *Tequila*/The Champs (1958), *Sleep Walk*/Santo & Johnny (1959), *Theme from A Summer Place*/Percy Faith (1960), *Wonderland by Night*/Bert Kaempfert (1961); *Calcutta*/Lawrence Welk (1961), *Telstar*/The Tornadoes (1962), *Love is Blue*/Paul Mauriat (1968), *TSOP (The Sound of Philadelphia)*

MFSB/Three Degrees (1974), *Fly, Robin, Fly*/Silver Convention (1975), and *Star Wars Theme/Cantina Band*/Meco (1977).

Five songs were performed by other artists in the same year, including *The Gypsy*/Dinah Shore (1946), *Oh! What It Seemed to Be*/Frank Sinatra (1946), *To Each His Own*/Freddie Martin (1946), *Peg O' My Heart*/The Three Suns (1947), and *Cruising Down the River*/Blue Barron (1949).

Four songs were foreign-language, including *Dominique*/The Singing Nun (1963), *Sukiyaki*/Kyu Sakamoto (1963), *La Bamba*/Los Lobos (1987), and *Macarena*/Los Del Rio (1996).

A Brief History of the Billboard Hot 100. The weekly *Billboard* Hot 100 chart, which serves largely as the sampling frame for the current study, ranks songs based on their popularity, and is the music industry's standard for popularity rankings (http://en.wikipedia.org/wiki/Billboard_Hot_100). The Hot 100 list was first published in 1958 and the criteria for determining the rankings has changed over time, as the industry, media, and consumer behaviors have changed.

From 1940-1955, the most popular singles were determined using three separate charts. These charts consisted of Best Sellers in Stores (the best-selling singles in retail outlets, as reported by individual merchants), Most Played by Jockeys (the songs most played on radio, as reported by disc jockeys and radio stations), and Most Played in Jukeboxes.

In 1955, *Billboard* created a new chart, the Top 100, which ranked singles in terms of all aspects of performance (sales, airplay, and jukebox play). In this iteration,

sales were given greater weight in determining a single's popularity. As jukeboxes became less popular and radio started playing more rock music, *Billboard* again readjusted its ranking criteria, discontinuing use of the Most Played in Jukeboxes chart and, thus, the Top 100 chart. In 1958, the Hot 100 was first published as the primary singles popularity chart.

Over time, *Billboard* has made as many as 100 adjustments to its criteria and ranking system in response to industry and consumer changes. Among the most important of these was the inclusion of album cuts in 1998. Prior to 1998, *Billboard* ranked only those songs that were released as singles (and could be purchased separately from an entire album). As the music industry phased out singles in the mid- to late-1990s, the *Billboard* Hot 100 became a chart ranking the popularity of songs regardless of whether they were a single or an album cut.

Currently, the Hot 100 ranks songs based on radio airplay audience impressions (as measured by Nielsen BDS) and sales data (as compiled by Nielsen Soundscan, including both retail and digital outlets). Since 2005, the Hot 100 has also tracked and included online streaming activity via sources such as Napster, Musicmatch, and Rhapsody.

Conceptualization of Sexual Content Topics. The following conceptualizations, which formed the basis for the content analysis coding scheme, are based on definitions and information from Planned Parenthood (<http://www.plannedparenthood.org>) and Wikipedia (<http://en.wikipedia.org>).

For the purpose of this study, *sex* is defined as the activities, practices or behaviors humans use to express their sexuality. The concept includes those activities that involve only one's self (e.g., masturbation) or two or more people (e.g., intercourse, oral sex or mutual masturbation).

Sex includes activities between both heterosexual and homosexual individuals, as well as activities between married partners, partners in committed relationships, casual sex partners (including "friends with benefits," one-night stands) and anonymous partners (e.g., prostitutes).

Sex includes activities between partners who are sexually attracted to one another, but also includes activities enacted with a partner strictly for fun or pleasure (without commitment), obligation, sympathy, pity, monetary gain, advantages gained, conception, or hate.

While sex is typically defined as voluntary and consensual activity, the definition for the current study also includes activities performed under force or duress. Sex activities, in this study, are grouped into four primary categories. *Foreplay activities* include, but are not limited to, kissing on the mouth, with the tongue, on the body; erotic massage; touching a partner's primary or secondary sex organs; sex talk (e.g., talking dirty); rubbing bodies together with or without clothing; watching or reading erotica or pornography.

Intercourse is defined as penile-vaginal sex (i.e., when a man's penis enters a woman's vagina) or penile-anal sex (i.e. when a man's penis enters a woman's, or another man's anus). *Oral sex* is defined as contact between mouth and genitals. *Masturbation* includes masturbation by one's self, defined as touching one's genitals to feel sexual

pleasure, as well as mutual masturbation, defined as either touching, massaging or stroking the genitals of a partner or masturbating in front of a partner.

The concept of *sex* is broad, and as such the coding scheme for the study reflects many variables. In operationalizing the concept of *sex*, variables were created to account for as many aspects of the definition as possible. Variables were created that include a wide variety of sexual activities (e.g. intercourse, oral sex, etc.), behaviors (e.g. promiscuity, infidelity, abstinence, etc.), as well as measures of sexual violence and outcomes.

Conceptualization of Expression of Sexual Content. Sexual references found in lyrics were categorized as to 1) whether the reference is suggestive or explicit in its *expression*, and 2) whether the *language* used to express the idea is mild or strong.

In evaluating the expression of thoughts and ideas, *explicit* should be understood and distinguished from *suggestive* as follows (all definitions from Merriam-Webster). *Suggestive sexual references* suggest or tend to suggest something improper or indecent; are implied, presented through euphemism or innuendo; and/or the meaning is not directly expressed, but is capable of being understood through indirect terminology. In *suggestive* references, the singer or speaker will hint at what he/she really wants to say, without directly expressing the thought.

Explicit sexual references are fully revealed or expressed without vagueness, implication, or ambiguity; leave no question as to meaning or intent (e.g., explicit instructions); and/or are unambiguous in expression (e.g., “was very explicit on how we are to behave”).

In evaluating the *language severity* of thoughts and ideas, the severity of language used to express thoughts and ideas will be judged by whether it is considered mild or strong. *Mild* ideas are expressed in terms that are not sexually-charged, vulgar, profane, dirty or obscene; and/or are expressed in terms unlikely to be found offensive. *Mild* language could be used in conversation with mixed audiences. *Strong* ideas are expressed through language that is sexually-charged, vulgar, profane, “dirty,” obscene or offensive, either by definition or by context. *Strong* language would not likely be used in conversation with mixed audiences.

Coding Scheme. The coding scheme for this study (see Appendix B) includes an 11-page codebook and a 2-page coding sheet. These instruments may seem fairly long, given that songs are typically three minutes long. However, the concepts under study include many variables, each of which is important enough to warrant being a stand-alone variable and each of which is important in establishing content validity (Neuendorf, 2002). As such, the code book and coding form may be considered somewhat highly elaborated, due to the many variables included within the above conceptualizations.

The coding scheme for the study was originally devised as part of a semester project for Cleveland State University’s COM 633 (Content Analysis Research Methods) course. The project was a pilot study to examine research questions similar to those contained herein, but on a smaller and more basic scale. The pilot study revealed no statistically significant findings, but hinted at possible interesting relationships between sexual content of music lyrics and social indicators. Thus, the coding scheme was improved and further elaborated, becoming the version that appears in Appendix B.

Coding Procedures. The coding team for the study consisted of four individuals, including the author, whose ages, interest in music, lifelong experience with music and genre preferences were diverse. Coders were recruited from among trusted peers and acquaintances of the author and were selected based upon the high level of confidence that coding procedures would be followed when completing their assignments in an unsupervised capacity.

Prior to analysis, the author conducted four coder training sessions, in which coders were familiarized with the coding scheme, including the code book, coding sheet, and topic conceptualizations. Each coding session included practice coding. During the training session, coders conducted mini-analyses of written lyrics, and the results of their mini-analyses were compared immediately to assess areas that needed additional clarification.

At the conclusion of each training session, coders were asked to complete a full analysis on an additional, small sample of 5 to 7 songs, which were then assessed by the author for intercoder reliability, seeking areas where additional training or clarification might be needed, as well as noting any aspects of the coding scheme that might need revision. Intercoder reliability statistics were obtained via analysis with the PRAM software (Neuendorf, 2002). Intercoder reliabilities improved over time, with percent agreements increasing from a range of .433 to 1.00 to a range of .694 to 1.00 and Cohen's kappas improving from a range of .116 to .519 to a range of .571 to 1.00 for nominal variables. Pearson correlations improved from a range of .015 to .95 to a range of .297 to 1.00 and Lin's concordance improving from a range of .109 to .787 to a range of .141 to .999.

Upon completion of the fourth training session, which addressed variables for which intercoder reliabilities were unsatisfactory, it was determined that the coding scheme was satisfactorily understood and utilized by the coders, and the team began coding the formal study sample.

Each coder was assigned a randomized, unique sample of 140 songs to analyze. All coders also analyzed a common set of 140 songs to assess intercoder reliability (see Appendix C). Thus, each coder analyzed a total of 280 songs. As shown in Appendix C, the only variables that did not achieve acceptable reliabilities (i.e., .50 or higher for Pearson r or Lin's concordance coefficient) were Sexual Attraction/Desire SE (Strong Explicit) (.50), Arousal ME (Mild Explicit) (.388), Orgasm ME (.20), and Abstinence SE (.20). Results including these several variables should be interpreted with caution.

Coders received a coding packet consisting of a set of 7 compact discs containing the 280 songs assigned to him/her, printed lyrics of all songs assigned to him/her (see Appendix D for a list of lyric sources), code book, and coding sheets. Coders were instructed to complete their assignments between September 1, 2011 and January 30, 2012. Ample time was given to complete the assignment, to allow for coders to attend to other obligations as well as to minimize fatigue from coding a large number of songs in a short period of time.

The coding scheme for the current study asks coders to indicate counts of instances of many variables, while it asks them to assign values to other variables. Coders were instructed to fill out the "counts" variables as they listened to songs. They were instructed to fill out the remainder of the variables after listening to songs. This instruction was important to measurement, as it ensured that the entire message of the

song was received prior to applying values to measures such as overall explicitness. Coders completed one coding sheet per song, and were instructed to listen to songs as many times as necessary to accurately complete the form. Coding sheets were returned to the author as they were completed, and data was entered into a spreadsheet on an ongoing basis, until all songs had been analyzed.

Sample Descriptives. Among the 700 songs selected for the study, 407 (58%) were Pop/Rock, 111 (16%) were Swing/Big Band, 90 (13%) were R&B, 46 (6%) were Hip-Hop/Rap, 28 (4%) were classified as Other, 13 (2%) were Country, 3 (< 1%) were Blues, 1 (< 1%) was Alternative, and 1 (< 1%) was unable to be classified. Within the sample, 412 (59%) songs were performed by male vocalists, 187 (27%) were performed by female vocalists, 99 (14%) were performed by mixed sex vocalists, and 2 (< 1%) songs were unable to be classified.

Coders were asked to indicate whether song titles contained a sexual reference. The great majority (644; 92%) of songs did not contain titular sexual references, 38 (5%) contained mild suggestive references, 10 (1%) contained strong suggestive references, and 8 (1%) contained mild explicit references. Coders were also asked to indicate whether songs featured a sexual theme (e.g., a primary focus on sexuality or a sexual topic). Most (602; 86%) did not feature a sexual theme, 96 (14%) did feature a sexual theme, and 2 (< 1%) were unable to be determined.

Overall, 35% of songs contained at least one sexual reference, while 65% contained no sexual references. Counts of individual ratio variables (e.g., counts of

sexual references) varied widely, from 0 references to as many 38 references per song.

The table of descriptives follows as Table I.

Table I.
Descriptive Statistics for Metric (Ratio) Variables

Descriptive Statistics					
	N	Minimum	Maximum	Mean	Std. Deviation
Attraction MS*	700	0	28	.34	2.166
Attraction SS**	700	0	15	.08	.891
Attraction ME***	700	0	28	.26	1.681
Attraction SE****	700	0	1	.01	.075
Body Parts MS	700	0	20	.15	1.272
Body Parts SS	700	0	7	.05	.439
Body Parts ME	700	0	19	.08	.950
Body Parts SE	700	0	27	.09	1.142
Nudity MS	700	0	1	.00	.053
Nudity SS	700	0	1	.00	.038
Nudity ME	700	0	16	.06	.685
Nudity SE	700	0	4	.01	.151
Arousal MS	700	0	10	.04	.451
Arousal SS	700	0	8	.04	.390
Arousal ME	700	0	7	.03	.394
Arousal SE	700	0	5	.01	.207
Orgasm MS	700	0	10	.03	.428
Orgasm SS	700	0	19	.05	.749
Orgasm ME	700	0	1	.00	.053
Orgasm SE	700	0	27	.04	1.021
Foreplay MS	700	0	15	.07	.665
Foreplay SS	700	0	2	.01	.100
Foreplay ME	700	0	20	.15	1.148
Foreplay SE	700	0	1	.00	.053
Intercourse MS	700	0	38	.46	2.696
Intercourse SS	700	0	25	.16	1.456
Intercourse ME	700	0	10	.09	.658
Intercourse SE	700	0	12	.07	.688
Oral Sex MS	700	0	18	.03	.681
Oral Sex SS	700	0	19	.05	.898
Oral Sex ME	700	0	7	.02	.338

Oral Sex SE	700	0	0	.00	.000
Masturbation MS	700	0	1	.00	.038
Masturbation SS	700	0	1	.00	.038
Masturbation ME	700	0	1	.00	.038
Masturbation SE	700	0	0	.00	.000
Pornography MS	700	0	2	.00	.084
Pornography SS	700	0	0	.00	.000
Pornography ME	700	0	0	.00	.000
Pornography SE	700	0	0	.00	.000
Entertainment MS	700	0	25	.05	.959
Entertainment SS	700	0	1	.00	.053
Entertainment ME	700	0	13	.03	.502
Entertainment SE	700	0	0	.00	.000
Infidelity MS	700	0	20	.13	1.034
Infidelity SS	700	0	7	.03	.364
Infidelity ME	700	0	17	.08	.919
Infidelity SE	700	0	2	.00	.076
Promiscuity MS	700	0	17	.08	.753
Promiscuity SS	700	0	3	.01	.146
Promiscuity ME	700	0	12	.03	.482
Promiscuity SE	700	0	4	.01	.160
Prostitution MS	700	0	27	.06	1.043
Prostitution SS	700	0	4	.01	.189
Prostitution ME	700	0	2	.01	.092
Prostitution SE	700	0	1	.00	.038
Rape MS	700	0	0	.00	.000
Rape SS	700	0	0	.00	.000
Rape ME	700	0	0	.00	.000
Rape SE	700	0	0	.00	.000
Abuse MS	700	0	0	.00	.000
Abuse SS	700	0	0	.00	.000
Abuse ME	700	0	0	.00	.000
Abuse SE	700	0	0	.00	.000
Statutory Rape MS	700	0	0	.00	.000
Statutory Rape SS	700	0	1	.00	.038
Statutory Rape ME	700	0	0	.00	.000
Statutory Rape SE	700	0	0	.00	.000
Contraception MS	700	0	1	.00	.038
Contraception SS	700	0	0	.00	.000
Contraception ME	700	0	1	.00	.038

Contraception SE	700	0	0	.00	.000
Condom MS	700	0	0	.00	.000
Condom SS	700	0	0	.00	.000
Condom ME	700	0	0	.00	.000
Condom SE	700	0	0	.00	.000
Abstinence MS	700	0	10	.06	.606
Abstinence SS	700	0	1	.00	.038
Abstinence ME	700	0	5	.02	.233
Abstinence SE	700	0	1	.00	.038
Other MS	700	0	2	.01	.100
Other SS	700	0	22	.05	.887
Other ME	700	0	10	.04	.557
Other SE	700	0	3	.01	.125
Pregnancy MS	700	0	16	.04	.656
Pregnancy SS	700	0	0	.00	.000
Pregnancy ME	700	0	12	.05	.669
Pregnancy SE	700	0	0	.00	.000
STD MS	700	0	0	.00	.000
STD SS	700	0	1	.00	.038
STD ME	700	0	1	.00	.038
STD SE	700	0	0	.00	.000
Arrest MS	700	0	0	.00	.000
Arrest SS	700	0	0	.00	.000
Arrest ME	700	0	0	.00	.000
Arrest SE	700	0	0	.00	.000
Relationship Deterioration MS	700	0	3	.01	.169
Relationship Deterioration SS	700	0	0	.00	.000
Relationship Deterioration ME	700	0	11	.02	.419
Relationship Deterioration SE	700	0	0	.00	.000
Relationship Intensifies MS	700	0	2	.00	.076
Relationship Intensifies SS	700	0	0	.00	.000
Relationship Intensifies ME	700	0	0	.00	.000
Relationship Intensifies SE	700	0	0	.00	.000
Reputation Enhanced MS	700	0	1	.00	.038
Reputation Enhanced SS	700	0	1	.00	.038
Reputation Enhanced ME	700	0	1	.00	.053
Reputation Enhanced SE	700	0	0	.00	.000
Reputation Damaged MS	700	0	4	.01	.151
Reputation Damaged SS	700	0	2	.00	.076
Reputation Damaged ME	700	0	0	.00	.000

Reputation Damaged SE	700	0	0	.00	.000
Valid N (listwise)	700				

* MS = Mild Suggestive
** SS = Strong Suggestive
*** ME = Mild Explicit
**** SE = Strong Explicit

3.2. Social Indicators Data

To address RQ3, results of the content analysis were compared to trends in social indicators of adolescent sexual attitudes and behaviors. For the purposes of this study, *social indicators of sexual attitudes and behaviors* may be defined as those statistics gathered over time that provide a national snapshot of sexual health or sexual behavior.

Social indicators selected for the study include teen pregnancy rate, incidence of sexually transmitted diseases (e.g., Chlamydia, Gonorrhea, and Syphilis), whether teens have ever had intercourse, age at first intercourse, number of sexual partners, and number of teens who report using condoms during sex.

Teen Pregnancy Rate. The teen pregnancy rate data included in this study were gathered and reported by the Alan Guttmacher Institute (<http://www.guttmacher.org/pubs/USTPtrends08.pdf>). Data are available for the years 1972-2008 and report pregnancy rates among females age 15-19. The Guttmacher Institute includes in its pregnancy rate statistic all pregnancies, including those that end in abortion or miscarriage. Thus, according to the Institute, “Pregnancy rate is not synonymous with birthrate.” For the purpose of the present study, pregnancy rate was determined to be a better measure than birthrate, as it provides a more robust assessment of the number of adolescent women engaging in sexual activity that results in pregnancy.

Sexually Transmitted Disease. Incidence of sexually transmitted diseases, specifically chlamydia, gonorrhea, syphilis and HIV/AIDS, among adolescents was gathered and reported by the Centers for Disease Control and Prevention's online Sexually Transmitted Disease Interactive Data (<http://wonder.cdc.gov/std-std-v2008-race-age.html>) and HIV Surveillance Report. Data included are rates reported for adolescents, ages 15-19, for the years 1996 to 2008.

Sexual Activity Indicators. The study also examines trends in the number of adolescents who report being sexually active (specifically, engaging in intercourse), their self-reported age at first intercourse experience, number of sexual partners, and whether or not they use condoms during sex. Data for these indicators were gathered from the Centers for Disease Control and Prevention's biennial Youth Risk Behavior Survey (YRBS) (<http://www.cdc.gov/healthyyouth/yrbs/brief.htm>) and cover the years 1996 to 2008 (all years for which data are available). The YRBS is conducted every two years and consists of a national survey conducted by the CDC, as well as state, local, territorial and/or tribal surveys conducted by respective officiating agencies. The YRBS surveys students in grades 9 to 12 on behaviors relating to six categories of priority health-risk behaviors, including tobacco use, alcohol/drug use, dietary and physical activity habits, and sexual behaviors.

Because the YRBS is conducted biennially, data reported in each survey was carried over to the following, non-survey year. For example, data reported for the year 1999 was carried over to the year 2000.

CHAPTER IV

RESULTS

To address RQ1, the means by year of suggestive references, explicit references, references using mild language, and references using strong language were examined using simple bar charts. To complete this analysis, four new variables were computed to provide a sum of references per song for each dimension of sexual content (suggestive references, explicit references, mild language references, and strong language references). The total number of suggestive references per song was computed by adding together all mild suggestive and strong suggestive references recorded by coders. The total number of explicit references per song was computed by adding together all mild explicit and strong explicit references recorded by coders. The total number of references using mild language per song was computed by adding together all mild suggestive and mild explicit references recorded by coders. The total number of references using strong language was computed by adding together all strong suggestive and strong explicit references recorded by coders.

Visual assessment of general trends shows that there is a general increase in sexual references along each dimension (suggestive and explicit expression, mild and

strong language) over time. Although there are distinct increases and decreases in sexual references, the “valleys” that emerge typically do not return to the baseline levels noted in the earliest years examined in the study, at least not for a significant period of time. Thus, in general, quantities of each type of content are trending upward over the course of the years.

Figure 1
Mean Suggestive References over Time

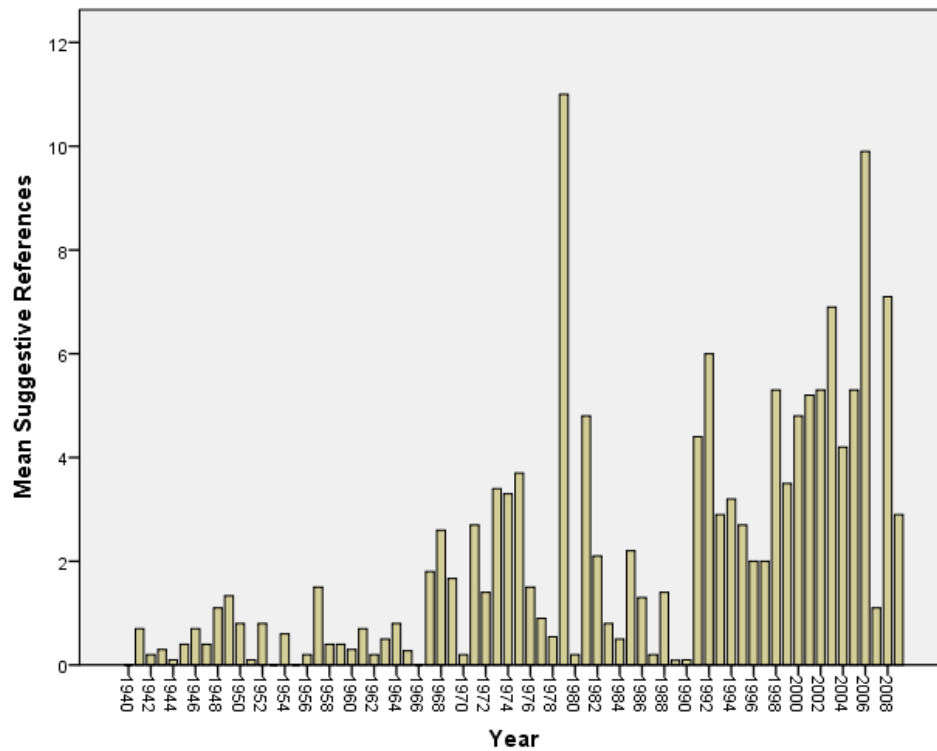


Figure 2
Mean Explicit References over Time

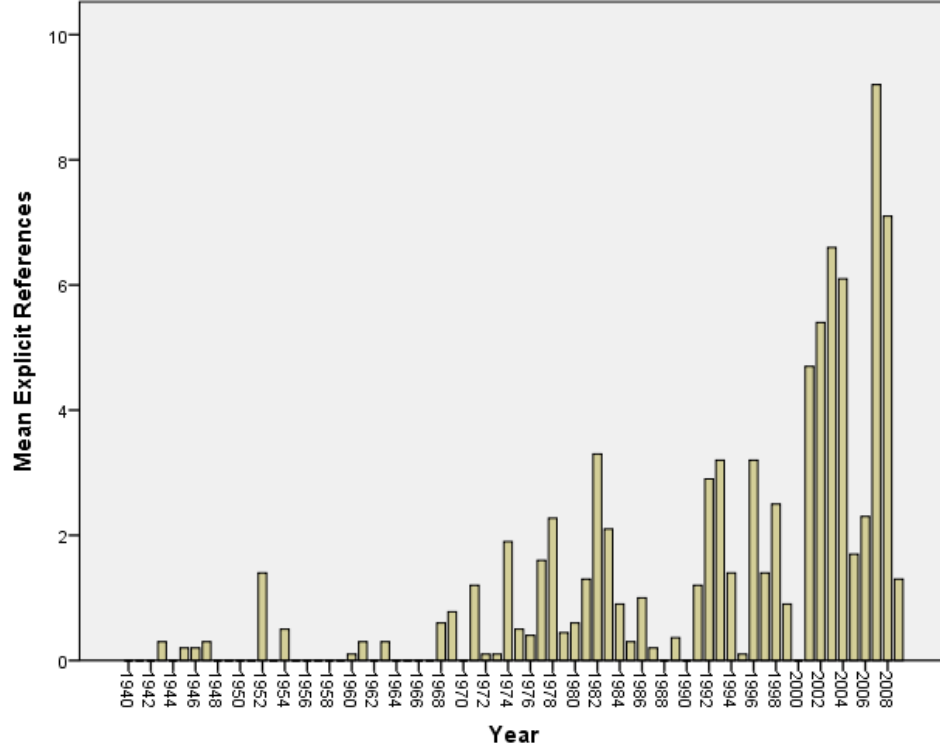


Figure 3
Mean References Using Mild Language over Time

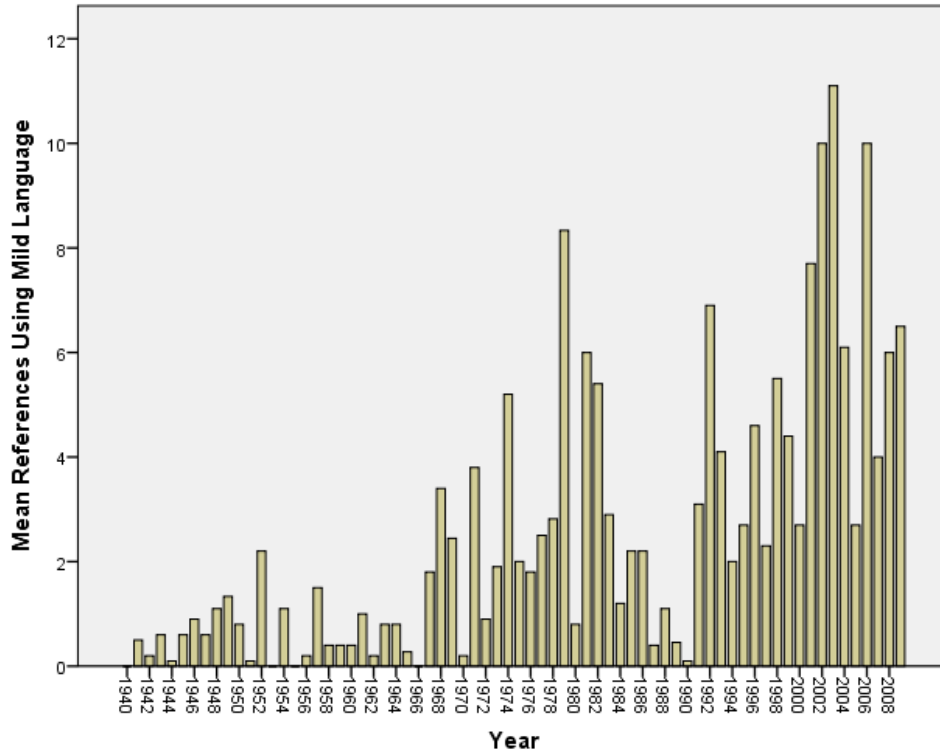
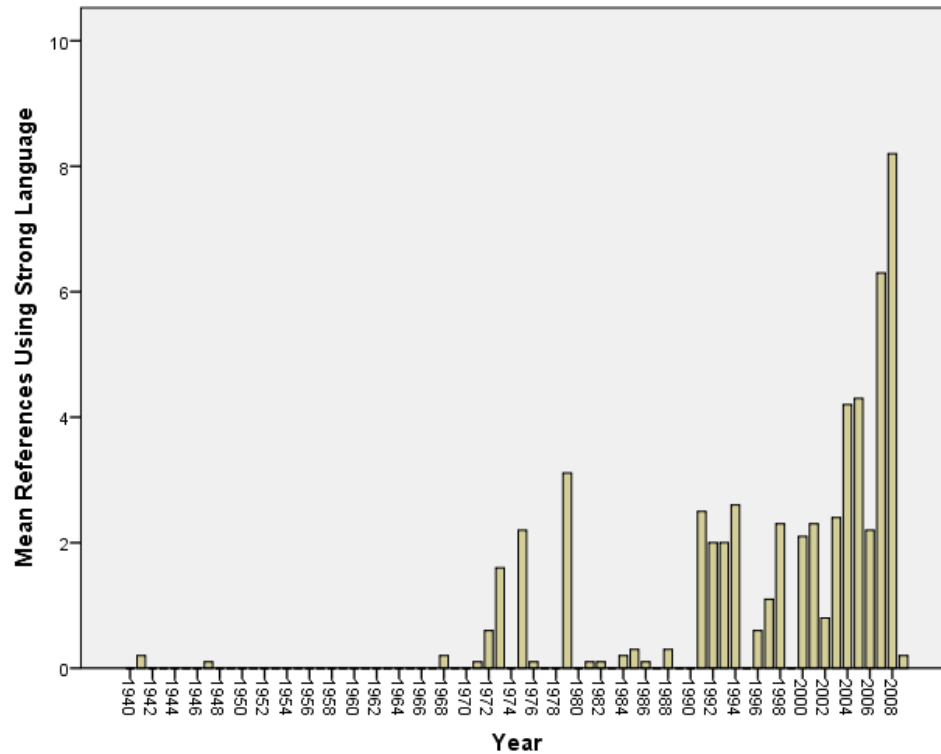


Figure 4
Mean References Using Strong Language over Time



Examined on a topic-by-topic basis, similar trends emerge. For example, references for intercourse, promiscuity, attraction/desire, and abstinence also reveal similar patterns of peaks and valleys. To examine trends within particular subject matter, new variables were computed to provide a total number of references per song for specified topics. The total number of intercourse references per song was computed by adding together all mild suggestive, strong suggestive, mild explicit, and strong explicit references recorded by coders as pertaining to intercourse (e.g., variables 12.1, 12.2, 12.3, and 12.4; see Appendix B (coding scheme)).

Figure 5
Mean Intercourse References over Time

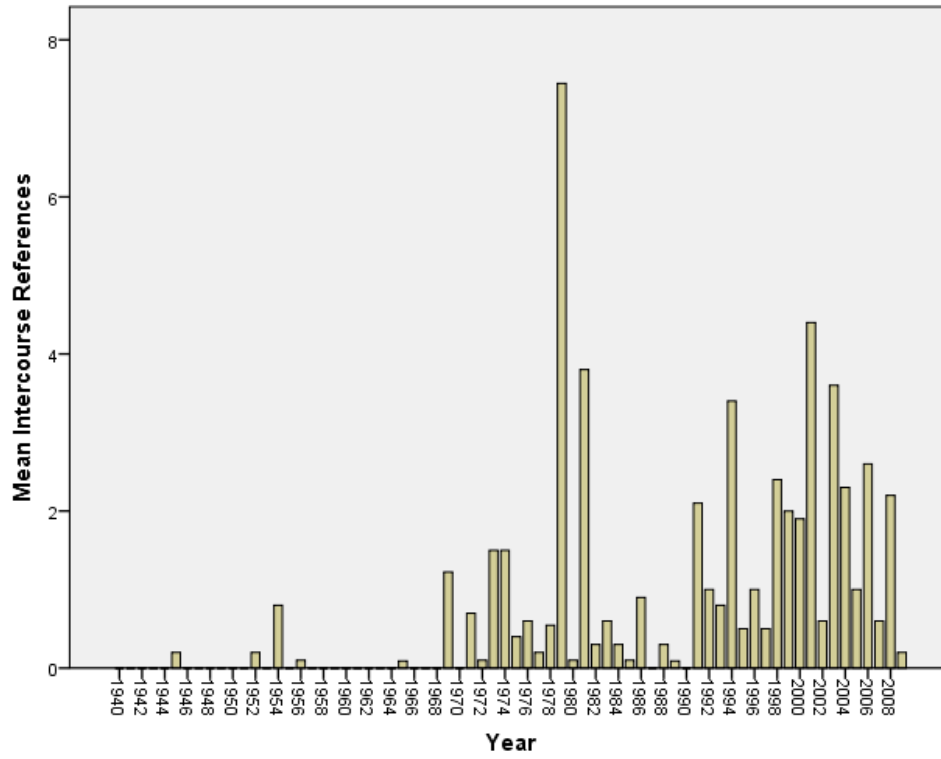


Figure 6
Mean Promiscuity References over Time

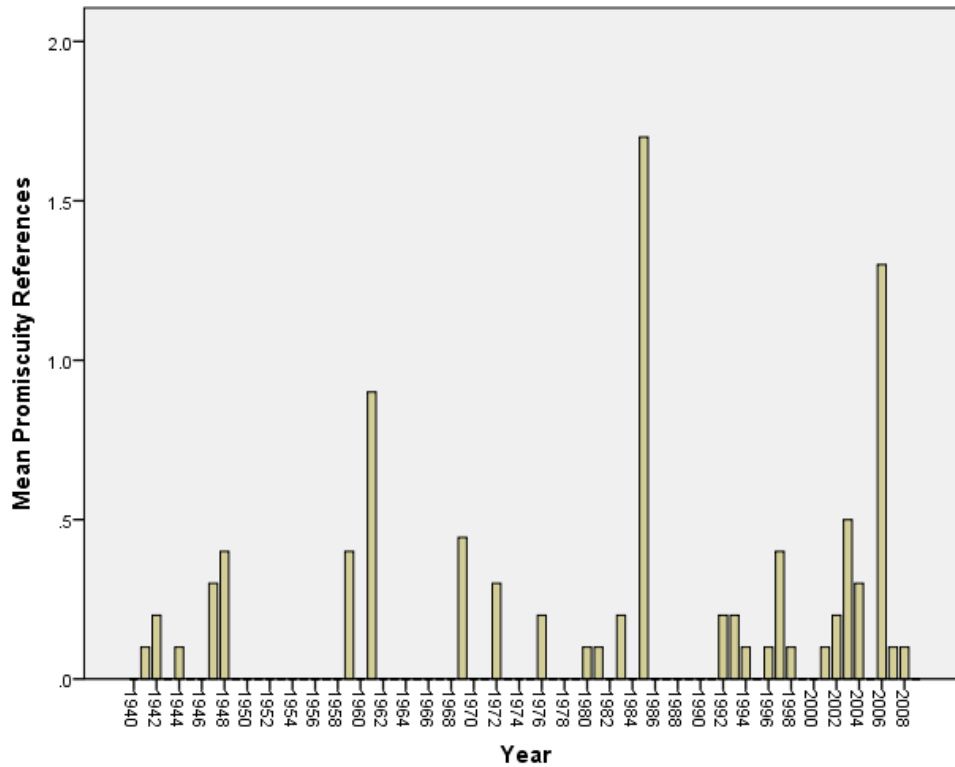


Figure 7
Mean Sexual Attraction/Desire References over Time

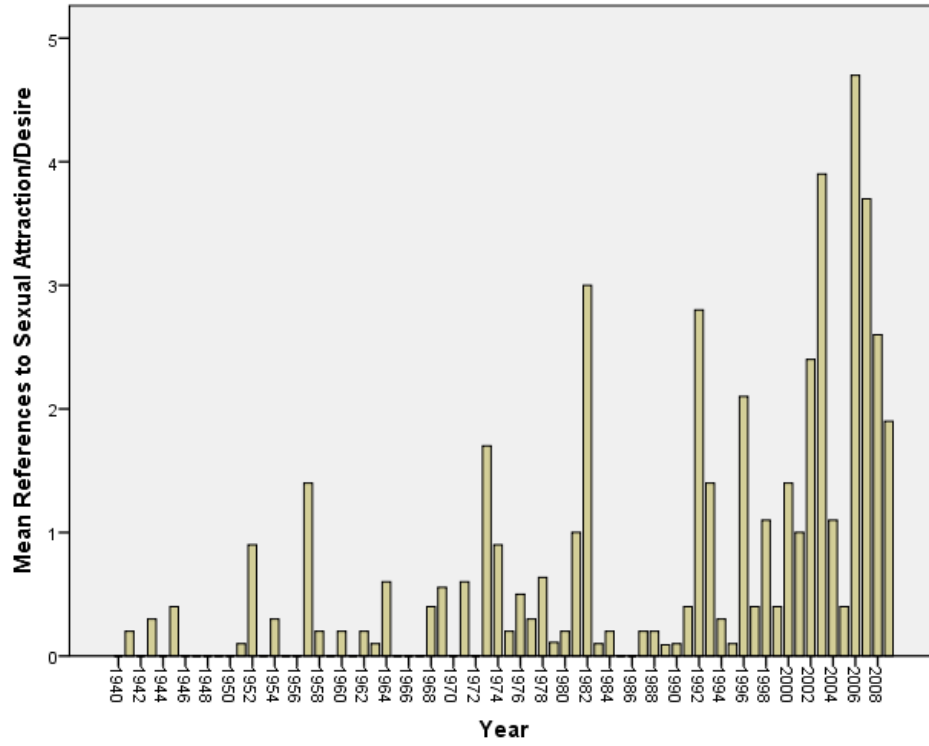
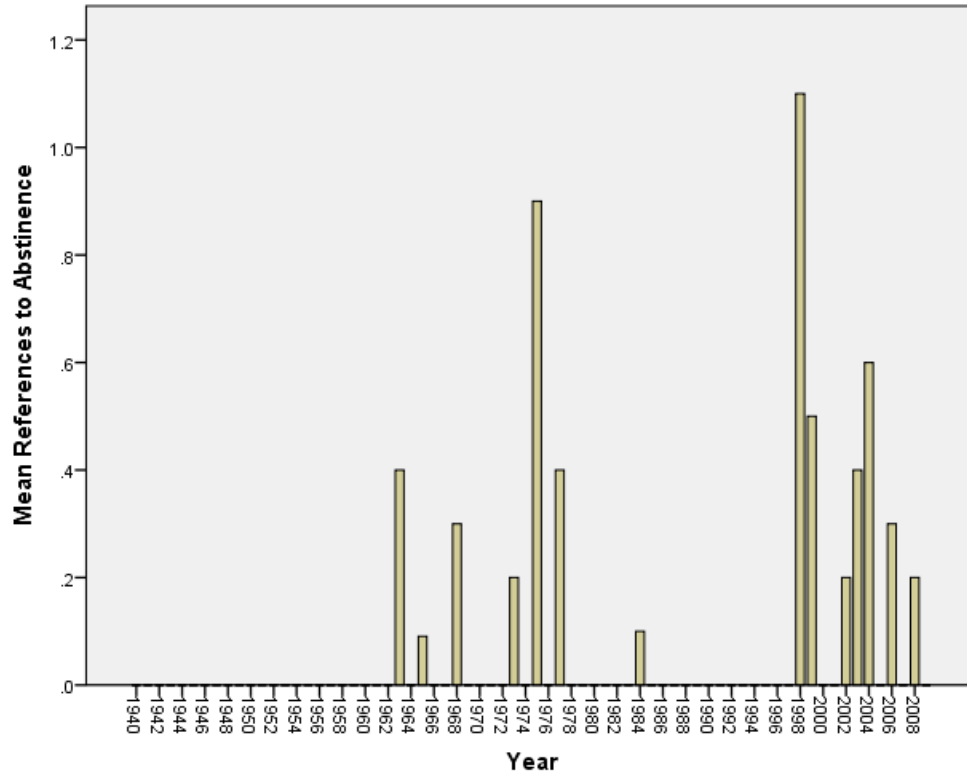


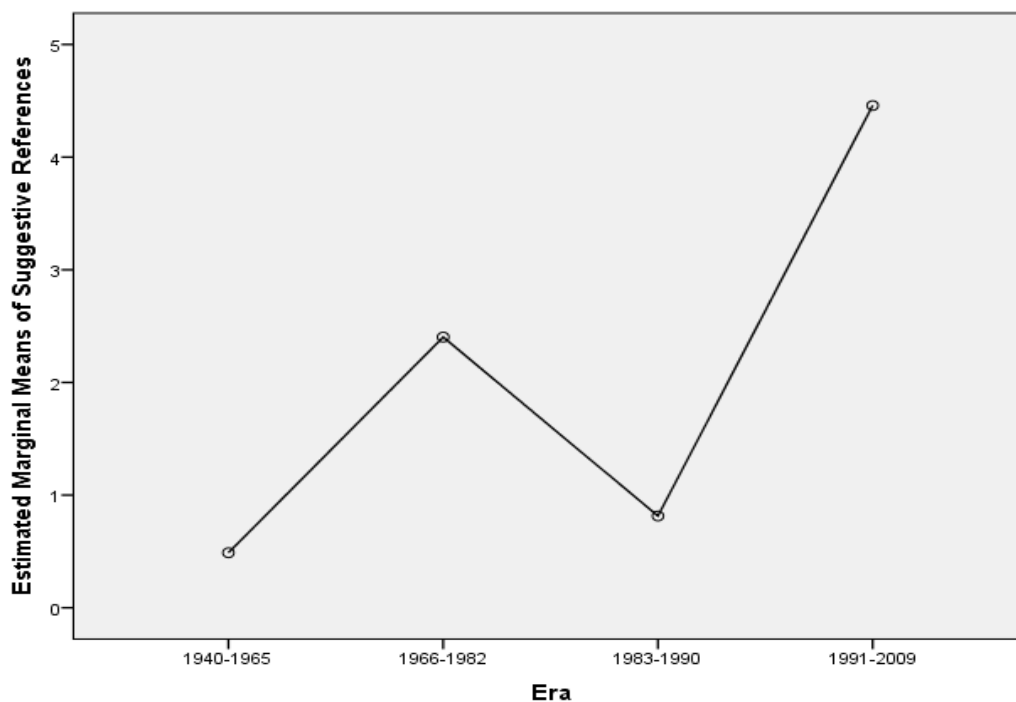
Figure 8
Mean Abstinence References over Time



This preliminary analysis shows that the general pattern of peaks and valleys that occur within the graphs are similar across all dimensions and topics of content examined. Thus, the basic analysis of RQ1 presents an additional opportunity for discovery. Based on the graphs shown above, four general “eras” were identified (i.e., 1940-1965, 1966-1982, 1983-1990, and 1991-2009). A series of univariate ANOVAs with post hoc tests were completed to determine whether these “eras” of popular music were significantly different with regard to the presence of sexual lyrical content.

When examined by era, the means for the four dimensions of content (suggestive, explicit, mild language, strong language) appear as below. Results show that among suggestive references and references using mild language, there are statistically significant differences among the four eras, with statistically significant differences between the first and second eras (1966-1982) and the third and fourth eras (1991-2009).

Figure 9
Analysis of Variance for Era and Suggestive References



Descriptive Statistics - Era and Suggestive References

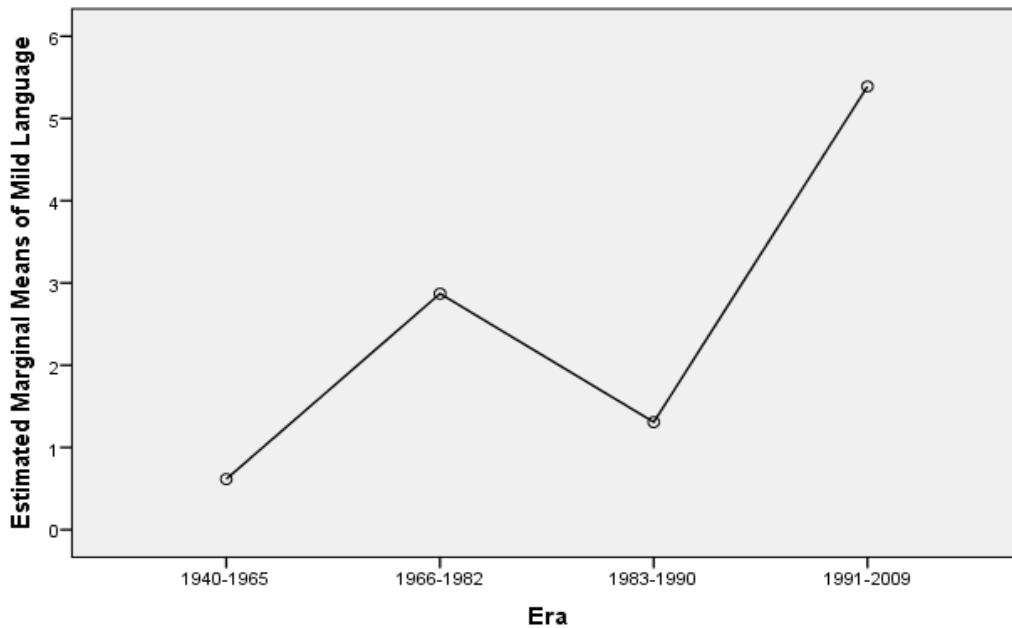
Era	Mean	Std. Deviation	N
1940-1965	.49 ^a	1.636	260
1966-1982	2.40 ^b	6.159	169
1983-1990	.81 ^a	2.340	81
1991-2009	4.46 ^c	8.509	190
Total	2.07	5.745	700

F (3, 696) = 20.586, $p < .001$

Means that do not share a superscript differ significantly as tested by the LSD post hoc test ($p < .05$).

Figure 10

Analysis of Variance for Era and Mild Language References



Descriptive Statistics for Era and Mild Language

Era	Mean	Std. Deviation	N
1=1940-1965	.62 ^a	2.136	260
2=1966-1982	2.87 ^b	6.339	169
3=1983-1990	1.31 ^{a, b}	3.555	81
4=1991-2009	5.39 ^c	9.621	190
Total	2.54	6.450	700

F (3, 696) = 23.229, $p < .001$

Means that do not share a superscript differ significantly as tested by the LSD post hoc test ($p < .05$).

Further, among explicit references and references using strong language, the fourth era (1991-2009) stands out as being significantly different than the other three eras. Thus, we can see that explicit references and strong language have seen statistically significant increases during the last 18 years examined in the study when compared to the three earlier eras.

Figure 11
Analysis of Variance for Era and Explicit References



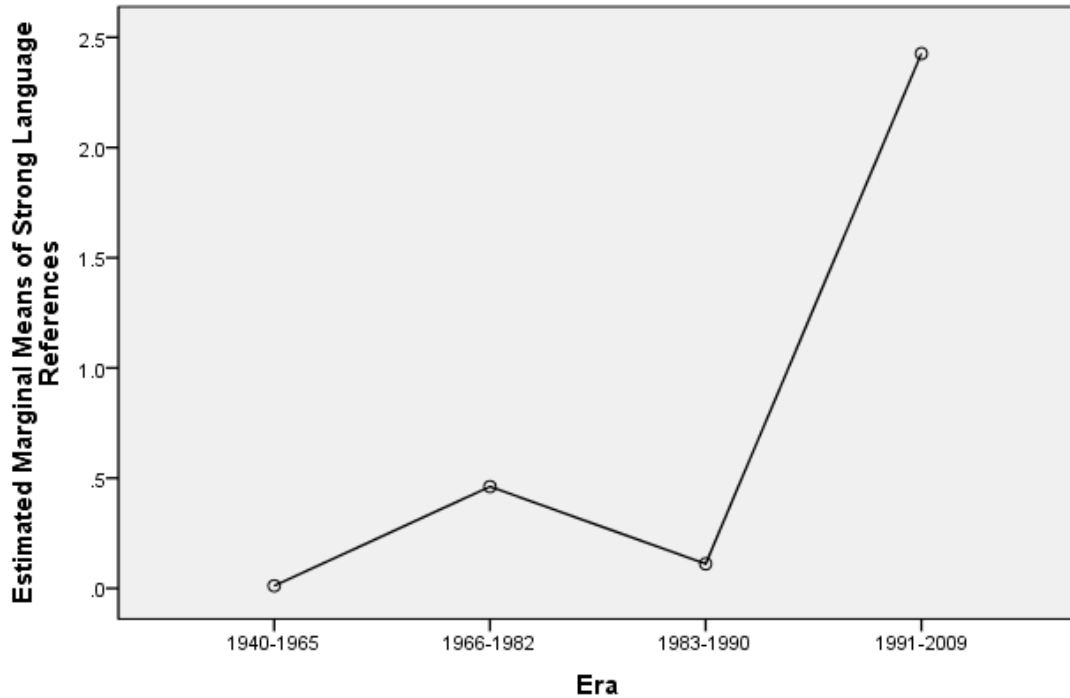
Descriptive Statistics for Era and Explicit References

Era	Mean	Std. Deviation	N
1=1940-1965	.14	1.004	260
2=1966-1982	.90	3.085	169
3=1983-1990	.60	2.468	81
4=1991-2009	3.22	7.219	190
Total	1.21	4.364	700

$F(3, 696) = 21.166, p < .001$

Means that do not share a superscript differ significantly as tested by the LSD post hoc test ($p < .05$).

Figure 12
Analysis of Variance for Era and Strong Language References



Descriptive Statistics for Era and Strong Language

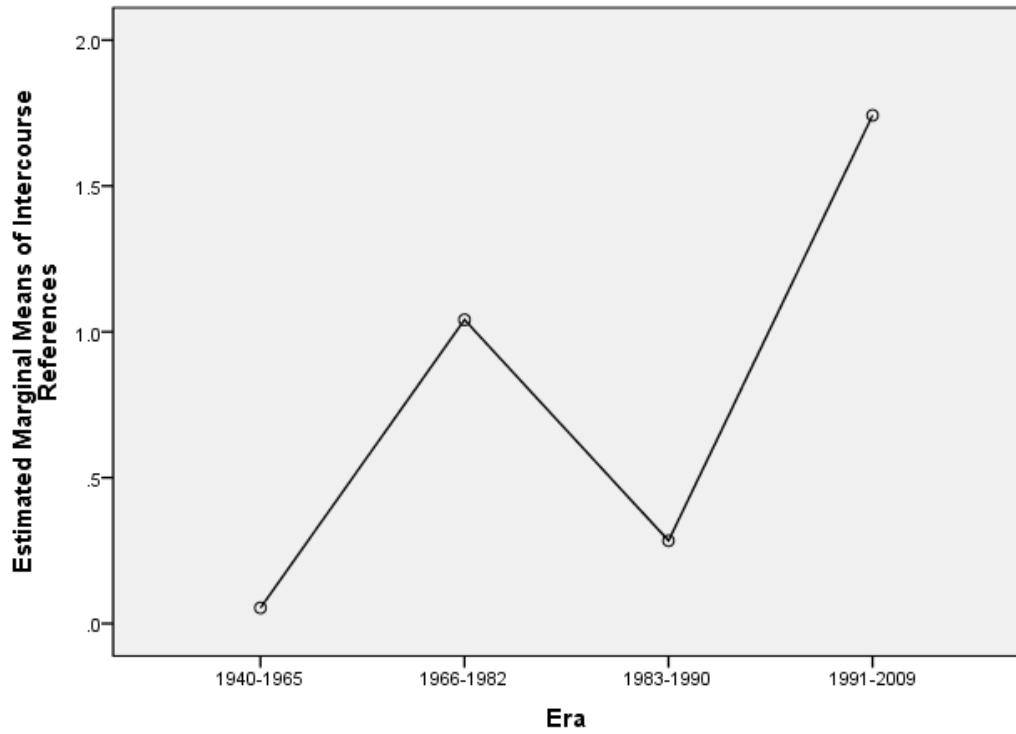
Era	Mean	Std. Deviation	N
1=1940-1965	.01 ^a	.138	260
2=1966-1982	.46 ^a	2.858	169
3=1983-1990	.11 ^a	.474	81
4=1991-2009	2.43 ^b	7.108	190
Total	.79	4.085	700

F (3, 696) = 15.303, $p < .001$

Means that do not share a superscript differ significantly as tested by the LSD post hoc test ($p < .05$).

Within individual topic areas, ANOVAs and post hocs again reveal statistically significant differences between eras, similar to those noted for suggestive and explicit references and mild and strong language.

Figure 13
Analysis of Variance for Era and Intercourse References



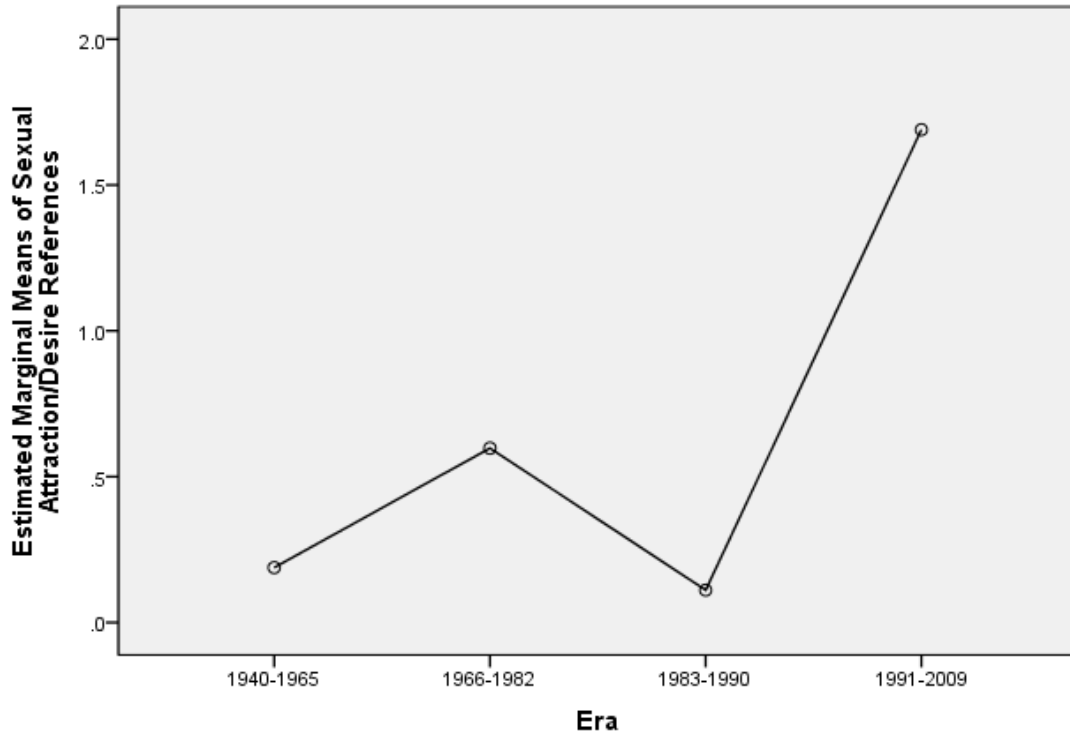
Descriptive Statistics for Era and Intercourse References

Era	Mean	Std. Deviation	N
1=1940-1965	.05 ^a	.399	260
2=1966-1982	1.04 ^b	4.710	169
3=1983-1990	.28 ^{a, b}	.939	81
4=1991-2009	1.74 ^c	4.071	190
Total	.78	3.235	700

$F(3, 696) = 11.464, p < .001$

Means that do not share a superscript differ significantly as tested by the LSD post hoc test ($p < .05$).

Figure 14
Analysis of Variance for Era and Sexual Attraction/Desire References



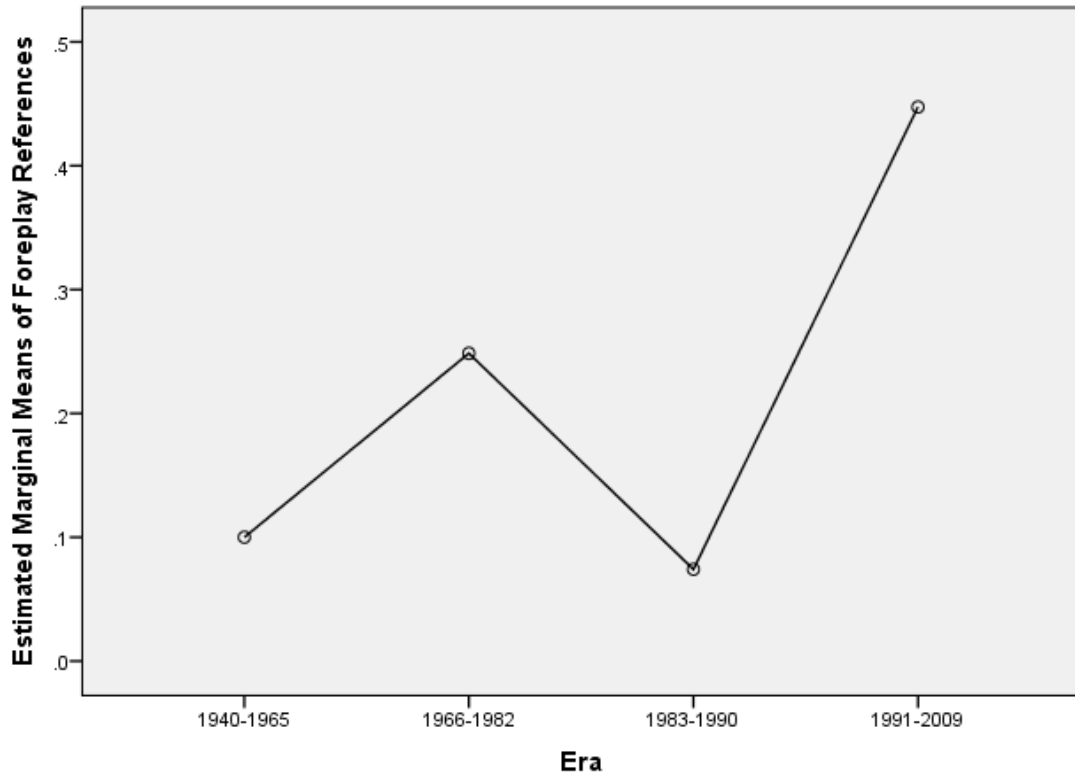
Descriptive Statistics for Era and Sexual Attraction/Desire References

Era	Mean	Std. Deviation	N
1=1940-1965	.19 ^a	1.115	260
2=1966-1982	.60 ^a	2.376	169
3=1983-1990	.11 ^a	.418	81
4=1991-2009	1.6 ^b	4.729	190
Total	.69	2.879	700

$F(3, 696) = 11.946, p < .001$

Means that do not share a superscript differ significantly as tested by the LSD post hoc test ($p < .05$).

Figure 15
Analysis of Variance for Era and Foreplay References



Descriptive Statistics for Era and Foreplay References

Era	Mean	Std. Deviation	N
1=1940-1965	.10 ^a	.739	260
2=1966-1982	.25 ^{a,b}	1.451	169
3=1983-1990	.07 ^a	.468	81
4=1991-2009	.45 ^b	2.022	190
Total	.23	1.364	700

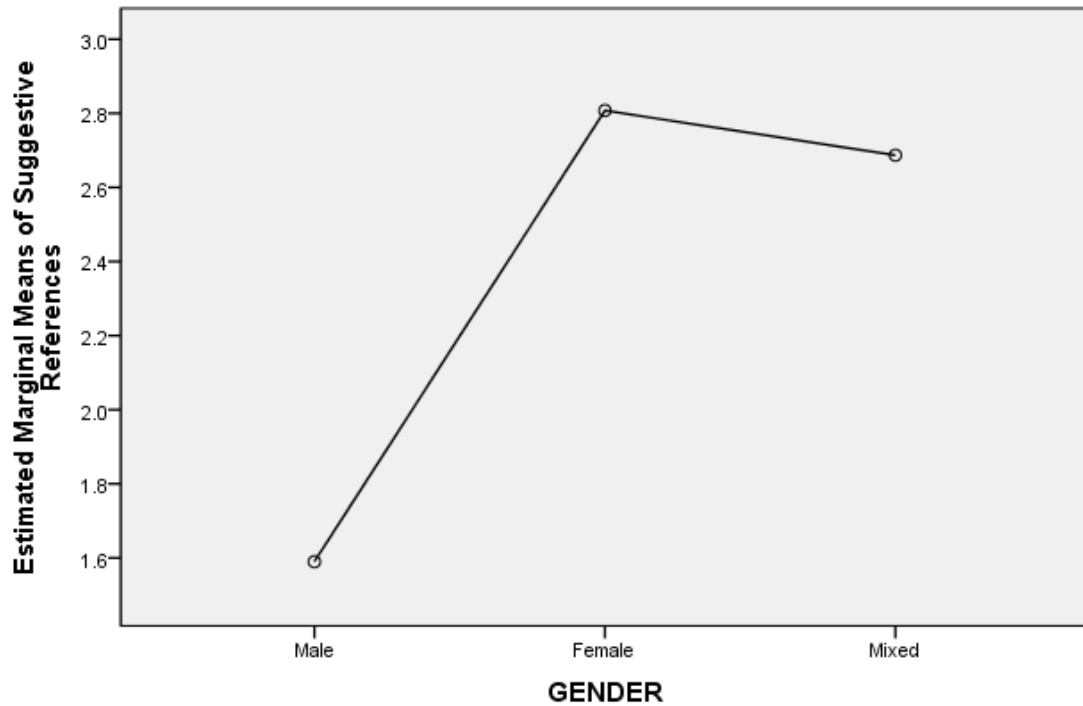
$F(3, 696) = 2.778, p < .05$

Means that do not share a superscript differ significantly as tested by the LSD post hoc test ($p < .05$).

RQ2 was addressed using another series of ANOVAs with post hocs to determine whether there are significant differences among the use of each dimension of sexual reference by gender of the singer(s) of sampled songs. Results show a statistically

significant difference among the use of suggestive references, with female vocalists using such references more often than either male vocalists or mixed-sex vocalists.

Figure 16
Analysis of Variance for Gender and Suggestive References



Descriptive Statistics for Gender and Suggestive References

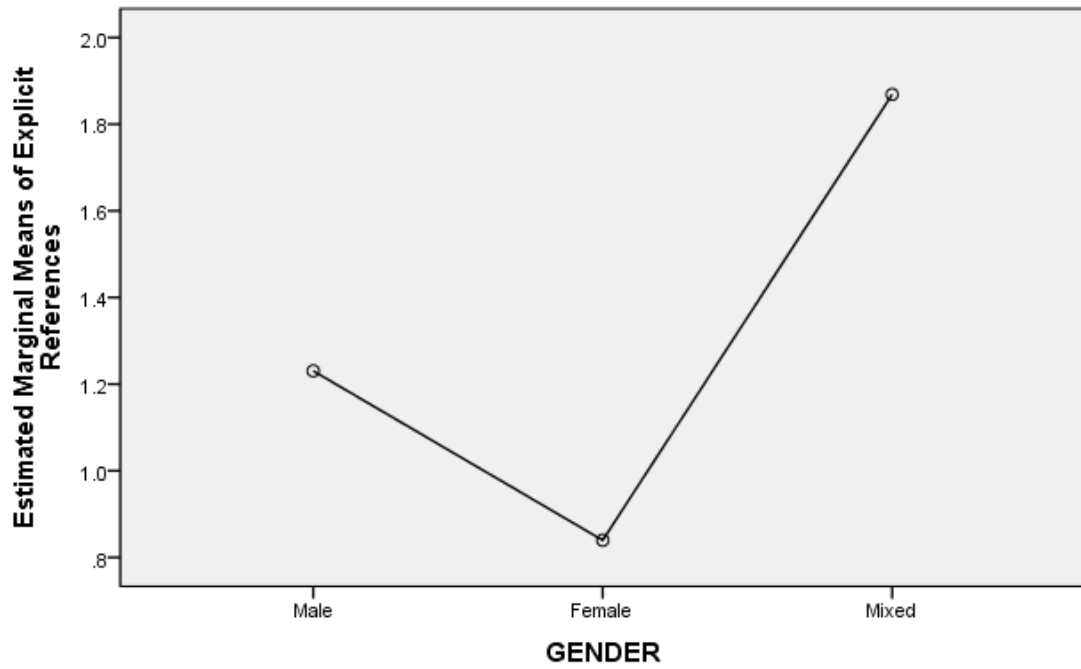
GENDER	Mean	Std. Deviation	N
Male	1.59 ^a	4.499	412
Female	2.81 ^b	7.179	187
Mixed	2.69 ^{a, b}	7.085	99
Total	2.07	5.752	698

$F(2, 695) = 3.568, p < .05$

Means that do not share a superscript differ significantly as tested by the LSD post hoc test ($p < .05$).

Results reveal no statistically significant difference among gender in regard to the use of explicit references. However, males' more frequent use of explicit references approached significance, with $p=.058$.

Figure 17
Analysis of Variance for Gender and Explicit References



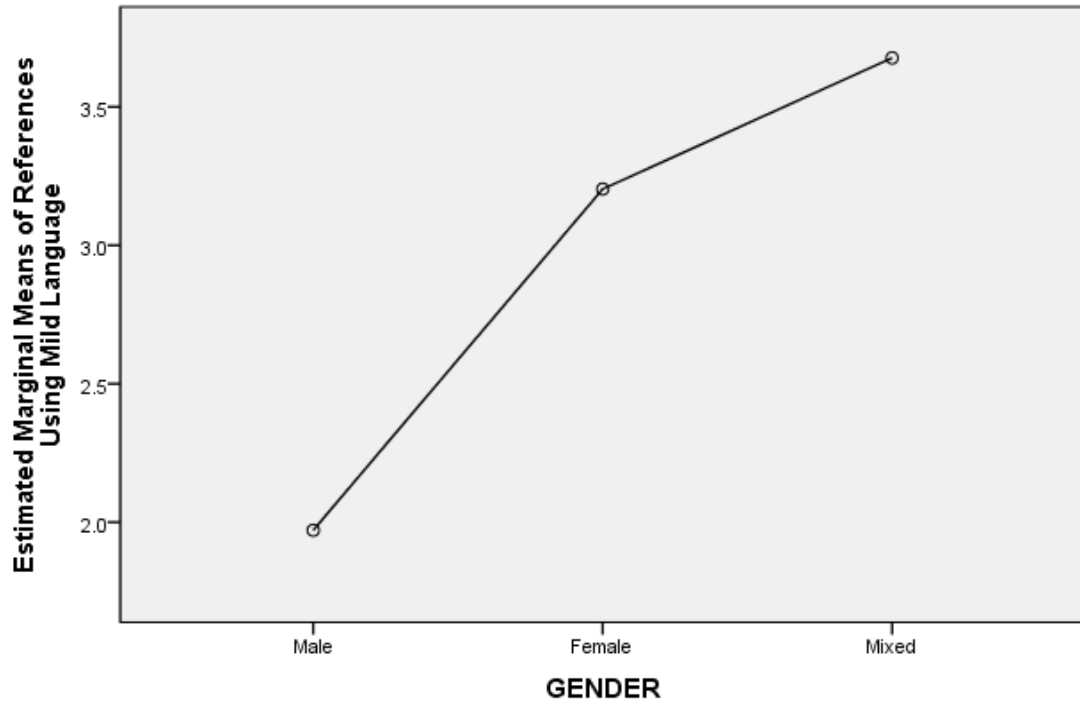
Descriptive Statistics for Gender and Explicit References

GENDER	Mean	Std. Deviation	N
Male	1.23	4.678	412
Female	.84	2.932	187
Mixed	1.87	5.197	99
Total	1.22	4.370	698

$F(2, 695) = 1.805, p=.165$

Results show a statistically significant difference among the use of references using mild language, with male vocalists using such references less often than either female vocalists or mixed-sex vocalists.

Figure 18
Analysis of Variance for Gender and Mild Language References



Descriptive Statistics for Gender and Mild Language

GENDER	Mean	Std. Deviation	N
Male	1.97 ^a	5.174	412
Female	3.20 ^b	7.496	187
Mixed	3.68 ^b	8.616	99
Total	2.54	6.458	698

$F(2, 695) = 4.157, p < .05$

Means that do not share a superscript differ significantly as tested by the LSD post hoc test ($p < .05$).

Finally, results revealed no significant difference among the use of references with strong language. Female vocalists use such references less than either male vocalists or mixed-sex vocalists, but this difference was not statistically significant.

Figure 19
Analysis of Variance for Gender and Strong Language References



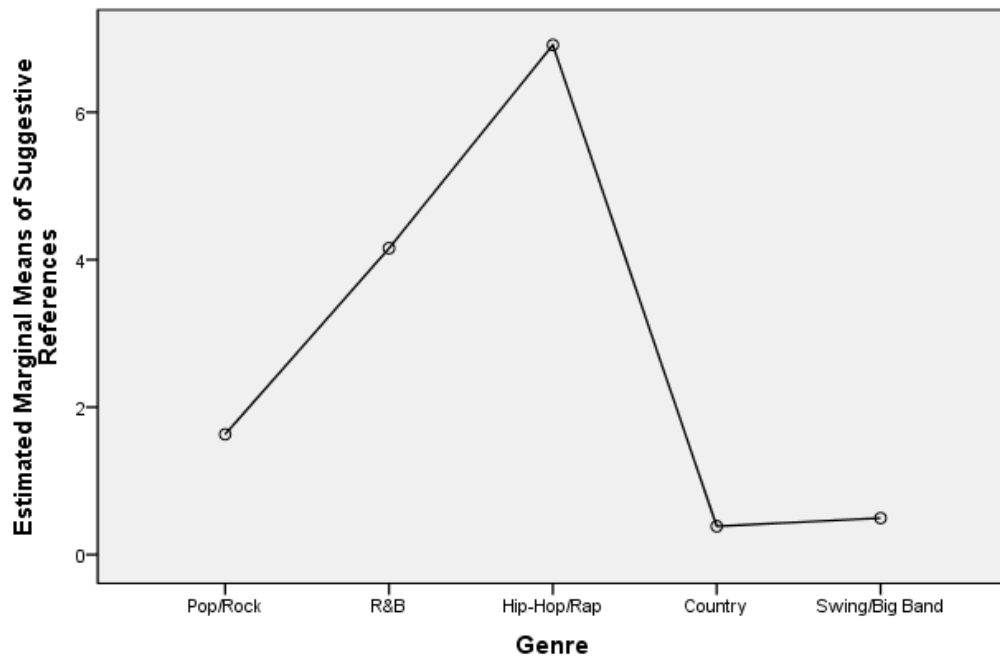
Descriptive Statistics for Gender and Strong Language

GENDER	Mean	Std. Deviation	N
Male	.86	4.448	412
Female	.44	2.561	187
Mixed	1.13	4.818	99
Total	.79	4.091	698

F (2, 695) = 1.082, p=.340

RQ2 was further addressed via ANOVA with post hocs to determine whether there are significant differences among the use of each dimension of sexual reference by genre of the sampled songs. Results reveal significant differences among the usage of suggestive references, with Hip-Hop/Rap having the highest usage, followed by R&B, Pop/Rock, Country, and Swing/Big Band, respectively. The difference in usage between Pop/Rock and Swing/Big Band approached significance, with $p=.057$.

Figure 20
Analysis of Variance for Genre and Suggestive References



Descriptive Statistics for Genre and Suggestive References

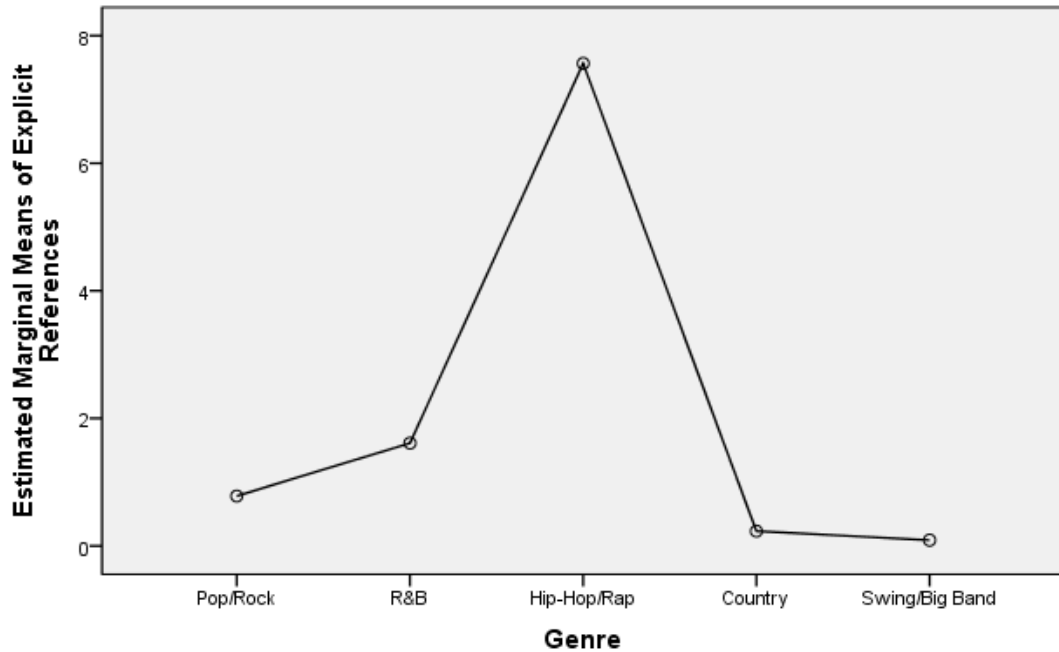
Genre	Mean	Std. Deviation	N
Pop/Rock	1.63 ^a	4.946	407
R&B	4.16 ^b	7.521	90
Hip-Hop/Rap	6.91 ^c	10.774	46
Country	.38 ^a	.650	13
Swing/Big Band	.50 ^a	1.662	111
Total	2.12	5.794	667

F (4, 662) = 15.009, $p < .001$

Means that do not share a superscript differ significantly as tested by the LSD post hoc test ($p < .05$).

Results show that usage of explicit references is by far the highest in the Hip-Hop/Rap genre, followed by R&B, Pop/Rock, Country, and Swing/Big Band, respectively.

Figure 21
Analysis of Variance for Genre and Explicit References



Descriptive Statistics for Genre and Explicit References

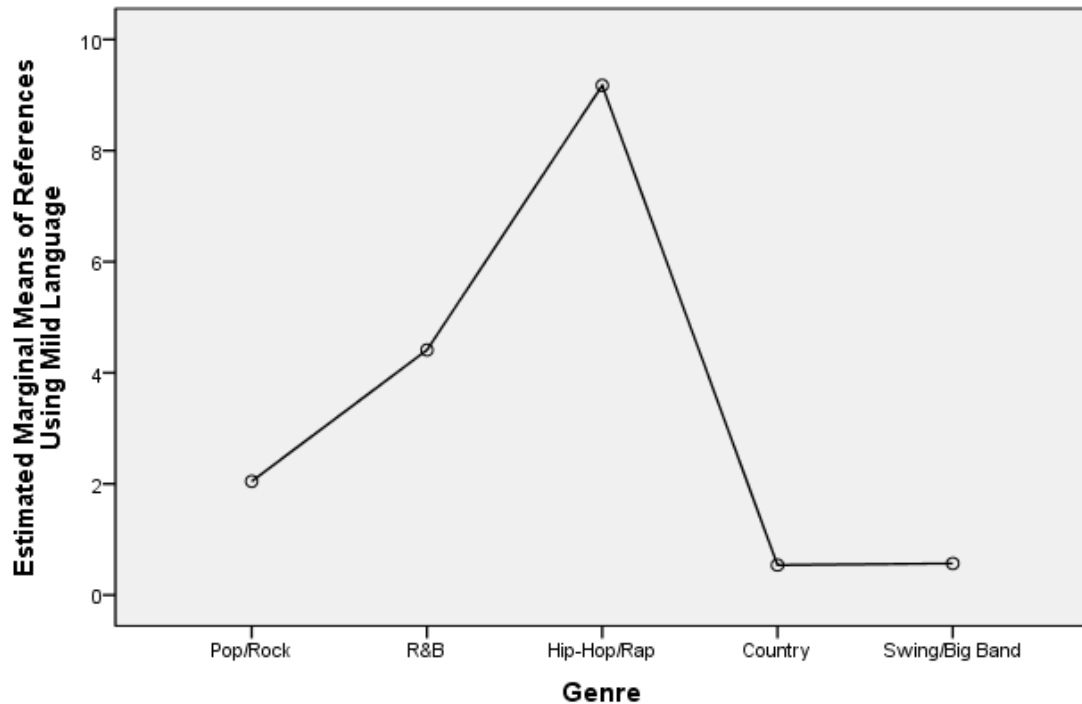
Genre	Mean	Std. Deviation	N
Pop/Rock	.78 ^{a, b}	3.170	407
R&B	1.61 ^a	4.058	90
Hip-Hop/Rap	7.57 ^c	10.848	46
Country	.23 ^{a, b}	.832	13
Swing/Big Band	.09 ^a	.581	111
Total	1.24	4.415	667

F (4, 662) = 31.903, $p < .001$

Means that do not share a superscript differ significantly as tested by the LSD post hoc test ($p < .05$).

Results show that usage of mild language references is highest within the Hip-Hop/Rap genre, followed by R&B, Pop/Rock, Swing/Big Band, and Country, respectively.

Figure 22
Analysis of Variance for Genre and Mild Language References



Descriptive Statistics for Genre and Mild Language

Genre	Mean	Std. Deviation	N
Pop/Rock	2.05 ^a	5.208	407
R&B	4.41 ^b	8.213	90
Hip-Hop/Rap	9.17 ^c	12.565	46
Country	.54 ^{a, d}	.967	13
Swing/Big Band	.57 ^d	1.756	111
Total	2.58	6.413	667

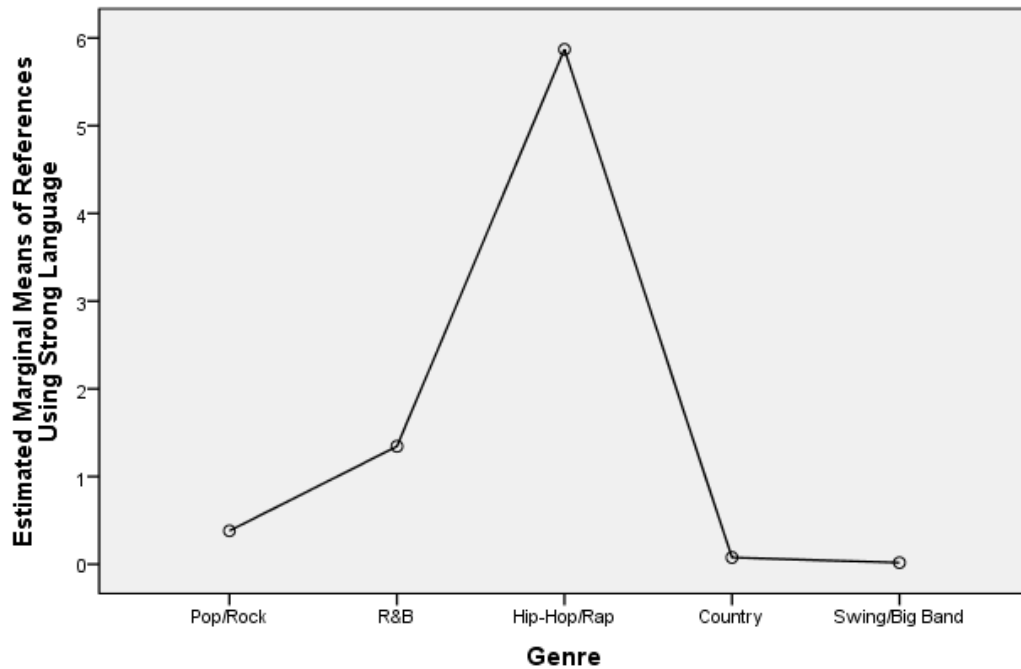
F (4, 662) = 19.757, $p < .001$

Means that do not share a superscript differ significantly as tested by the LSD post hoc test ($p < .05$).

As above, results show that usage of strong language references is highest within the Hip-Hop/Rap genre, followed by R&B, Pop/Rock, Country, and Swing/Big Band, respectively.

Figure 23

Analysis of Variance for Genre and Strong Language References



Descriptive Statistics for Genre and Strong Language

Genre	Mean	Std. Deviation	N
Pop/Rock	.38 ^a	2.628	407
R&B	1.34 ^b	3.975	90
Hip-Hop/Rap	5.87 ^c	11.617	46
Country	.08 ^{a, b}	.277	13
Swing/Big Band	.02 ^a	.190	111
Total	.82	4.181	667

F (4, 662) = 21.792, $p < .001$

Means that do not share a superscript differ significantly as tested by the LSD post hoc test ($p < .05$).

RQ3 was addressed using a canonical correlation among two sets of variables. SET1 variables included the social indicators of pregnancy rate, AIDS/HIV incidence, chlamydia rate, gonorrhea rate, syphilis rate, percent of teens who are sexually active, age at first intercourse, number of partners, and percent of teens using condoms. SET2 variables included the total number of references per song for the topics of intercourse, foreplay, orgasm, arousal, infidelity, promiscuity, contraception, abstinence, and pregnancy. The canonical correlation returned no statistically significant correlations among the two sets of variables.

Canonical correlation was attempted with limited social indicator data. As previously described, teen pregnancy rate data was available for the years 1972-2008, adolescent AIDS/HIV/STD data was available for 1996-2008. Similarly, data used for all other social indicators (e.g., percent of teens sexually active, age at first intercourse, number of sexual partners, and percent using condoms) was available for the years 1996-2008. The limited range of this data restricts the possibility of identifying canonical correlations that may exist.

While the canonical correlation did not reveal any findings of significance, the correlation table did reveal some statistically significant correlations among individual variables, although correlations were low and should be interpreted with caution. Pregnancy rate has negative correlations of $-.175$ ($p < .05$) with suggestive references, $-.259$ ($p < .001$) with explicit references, $-.197$ ($p < .001$) with references using mild language, and $-.221$ ($p < .001$) with references using strong language. Among topic-related variables, pregnancy rate has negative correlations of $-.188$ ($p < .001$) with references to attraction/desire, $-.206$ ($p < .001$) with references to body parts, $-.118$ ($p < .05$) with references to nudity, $-.129$ ($p < .05$) with references to arousal, $-.123$ ($p < .05$) with references to foreplay, $-.150$ ($p < .05$) with references to oral sex, and $-.106$ ($p < .05$) with references to masturbation.

Further, HIV/AIDS rate has a positive correlation of $.231$ ($p < .05$) with references using strong language and $.244$ ($p < .05$) with foreplay. Age at first intercourse has a positive correlation of $.157$ ($p < .05$) with explicit references and $.173$ ($p < .05$) with references using mild language.

CHAPTER V

DISCUSSION

5.1. RQ1

The results of the current study reveal some expected confirmation of the findings of past content analyses. The analyses for RQ1 reveal that over the time period studied, the mean number of both suggestive and explicit sexual references have, in general, increased. Similarly, the mean number of mild and strong language references have also increased over the years. Although peaks and valleys are apparent, the means are nevertheless trending upward throughout the course of the 70 years studied. Thus, in general, the sexual content of music is becoming greater in quantity and more explicit/vulgar in quality, particularly in recent years (e.g., 1990-2009). These findings support those of Dukes et al. (2003) and studies cited in Carpentier et al. (2007), which assert that lyrics have become more sexual and more shocking—both in terms of explicitness and the topics included—over time.

Compared to many past content analyses, this study found generally low levels of sexual content. Overall, only 35 percent of songs sampled (n=245) had at least one sexual reference. Some past studies have found much higher occurrences of sexual content, including Dukes et al. (2003) who found 81 percent of *Billboard's* top 100 songs

from the years 1958-1998 included sexual content and Edwards (1994, cited in Arnett, 2002) who found 85 percent of the top 20 songs per year for 1980-1989 contained sexual content.

While this seems contradictory, the difference may possibly lie in the types of content coded in the different studies. For example, the current study made a distinction in the coding scheme between references to emotional love and romance and references to physical sex. In this case, only those references related to physical sex were coded. In Dukes et al., the coding scheme examined references related to both sex and love.

Similar to the current study, the content analysis portion of Pardun, L'Engle and Brown's study (2005) found that 40 percent of sampled songs contained sexual references. Likewise, the content analysis of 1920s blues conducted by Watson (2006) found that 40 percent of content was sexual in nature. As in the current study, their coding schemes were focused on content related to physical sex. Thus, while the results of the current content analysis are contradictory to many other past content analyses, this seems to be due to the different coding schemes used.

Given that the majority of popular songs sampled in the current study, as well as in Pardun, L'Engle and Brown (2005) and Watson (2006), had no sexual content, the question remains as to the origin of the anecdotal perception of music becoming markedly "worse" over time. Results from the content analysis may show that 35 percent of the sample contained at least one sexual reference. However, when broken down by decade, the reason for the anecdotal perception becomes clear. The percentage of songs in the sample that include sexual content increased from 20 percent in the 1940s to 72 percent in the 2000s. Further, the mean number of sexual references per song, among

those that contained sexual references, increased from 3.05 in the 1940s to 13.86 in the 2000s. Percentages and means for all decades examined are below as Table II. Clearly, sexual content, regardless of its qualities of expression or language, has increased. Almost without exception, the anecdotal perception appears to be a fairly measurable phenomenon.

Table II
Sexual Content by Decade

Decade	Percent of Sampled Songs with At Least One Sexual Reference	Mean Sexual References per Song (Among Songs with Sexual Content)
1940s	20	3.05
1950s	12	5.58
1960s	23	4.82
1970s	42	8.64
1980s	35	6.80
1990s	36	13.58
2000s	72	13.86

Outside of lyrical content, the origin of the perception in earlier decades, particularly the 1980s as music television became popular, may also lie in music video. As explained by Carnagey and Eubanks (2003), music video may make obvious or may exaggerate suggestive content in songs that may not be otherwise as apparent when only listening to the music. It may be this visual accompaniment that has in the past added sexual tone to music that may or may not be otherwise overtly sexual. As consumption of video music media continues to decrease and consumption of audio music media increases, as noted by Primack et al. (2009), one might expect that the perception of music becoming more sexually explicit might plateau or begin to diminish. However, given that the percentage of songs with sexual audio content has continued increasing to

historic highs in the 1990s and 2000s, it is unlikely that the perception will improve or that fears about negative media effects will wane.

The current study also reveals unexpected and interesting new findings that corroborate studies by Pettijohn and Tesser (1999), Pettijohn and Jungeberg (2004), McIntosh, Schwegler and Terry-Murray (2000) and others cited above that show that media often imitate, reflect, initiate, or correspond to changes in the social environment. As noted by Dukes et al. (2003, p. 643), lyrics are “important signposts of cultural development” that “follow cultural trends, and. . .chronicle new societal developments.” Indeed, the current study has found corroborating evidence to support these assertions in the discovery of the four eras as outlined in the results of RQ1.

Although identification of a link to cultural developments was not sought as part of this study, the emergence of such was apparent nonetheless. The four eras can be seen to correlate roughly with changes in American culture, particularly those social changes that deal with sexuality and sexual behaviors. The first era identified consists of the years 1940-1965. This “pre-sexual-revolution” era acts as something of a baseline for the years that follow; it is a point of entry for the study and as expected, sexual content in this time period is infrequent. When it does occur, references are, generally speaking, of a suggestive nature and are expressed with mild language. This is reflective of the traditional and conservative attitude toward sex and sexuality that was common in these years.

The second era identified consists of the years 1966-1982. From the 1960s until the early 1980s, American culture experienced a widespread “sexual revolution” (http://en.wikipedia.org/wiki/Sexual_revolution). This period of sexual liberation caused

widespread changes in the previously traditional (and much more conservative) attitudes toward sexuality and sexual behaviors. During this period, things such as pre-marital sex, homosexuality, and contraception (including the birth control pill) moved from being socially taboo to becoming topics that were more openly discussed or accepted.

In tandem with this sweeping change in American culture's approach to sexuality, the sexual content of music peaks in terms of suggestive and explicit references, mild and strong language, and the topics broached in songs (e.g., intercourse, attraction, promiscuity, and abstinence). In general, during this time period, the gamut of sexual topics became more common in the most popular songs, even as the ways they are expressed become more obvious.

The third era identified consists of the years 1983-1990. This time period shows a general decrease in the amount of sexual content in the lyrics of popular songs. It is possible to see this shift in lyrical trends as a recoil effect in the wake of the discovery of AIDS and HIV. AIDS was first recognized by the Centers for Disease Control in 1981, and its cause (HIV) was discovered around 1983 (<http://en.wikipedia.org/wiki/AIDS>; <http://en.wikipedia.org/wiki/HIV#History>). Drugs to delay the development of HIV/AIDS did not become available in the United States until the late 1980s-early 1990s, when the U.S. Food and Drug Administration approved AZT for use in treating HIV/AIDS (<http://en.wikipedia.org/wiki/AZT>). Further treatment options followed in the 1990s, extending the life expectancies and improving the prognosis for those diagnosed with the disease, while unaffected Americans became aware of risk factors and ways to prevent the spread/contraction of the disease.

In the years following the introduction of treatment options and methods of disease control, a fourth and final era emerges. This “post-AIDS-scare” era consists of the years 1991-2009. In this era, we see a tremendous surge in the sexual content of popular music lyrics. In this era, in particular, there is a sharp increase in suggestive and explicit references as well as both mild and strong language that is perhaps reflective of an attitude that, with common sexually transmitted diseases becoming either more preventable or treatable, sexuality should be freely expressed and explored.

Thus, RQ1 has provided evidence that media content and cultural changes occur in tandem with one another, as could be expected based upon past research. However, the way media and cultural changes operate together remains to be seen. The current study does not address which comes first, the degrees of lag between the two, or the like. There is certainly a relationship, but the nature of the relationship is yet to be discovered.

5.2. RQ2

Era, or time period, has been shown to be important to the discussion of sexual content of popular music. But, the results of RQ2 also highlight the importance of gender and genre. While it may be a common assumption that male vocalists would display the most frequent use of sexual references, the results of RQ2 show that the use of sexual content occurs across both genders. Females displayed more frequent use of suggestive references and mild language, while males displayed more frequent use of explicit references and strong language. Thus, the gender of the vocalist can rarely be taken as an indication of whether, or how strongly, sexual content may occur in a song.

In regard to genre, the results of RQ2 provide corroborating evidence to support earlier findings of Dukes et al. (2003), Quick (2003), Ballard and Coates (1995), and Monk-Turner and Sylvertooth (2008), whose studies showed significant differences in sexual content when examined by genre. Much like these studies, the current study finds that the Hip-Hop/Rap and R&B genres have the highest usage of sexual references across all four dimensions studied. Thus, genre may be a useful predictor as to the levels of sexual content within the lyrics of popular music.

The identification of “eras,” as discussed in regard to RQ1, was accomplished by examining graphs of sexual content over time. That these eras might be influenced by particular genres is a possibility. Breaking the visual analysis down by genre illustrates the evidence of a link between content and certain genres. Sexual content in the genres of Swing/Big Band and Country remain fairly constant over time. Because Swing/Big Band was the predominant genre from the 1940s and into the 1950s, the first era emerges—an era typified by little or no sexual content.

The second era emerges as Pop/Rock becomes the predominant genre from the 1950s onward and remains stable over time in regard to suggestive references and mild language. The genre showed a short-lived peak for explicit references in the early 2000s and short-lived peaks for strong language in early to mid 1970s and the early 2000s.

However, while Pop/Rock remains fairly stable in regard to sexual content, R&B showed distinct peaks in suggestive references in the early to mid-1970s and the 1990s through the mid-2000s. The genre showed peaks for explicit references in the early 1950s and the 1990s; peaks in mild language in the early 1950s, early to mid-1970s, and

the 1990s through the mid-2000s; and strong language in the early 1970s and early to mid-1990s.

In the fourth era, Hip-Hop/Rap showed distinct peaks in suggestive content for the 1990s through the mid-2000s; explicit references from the 1990s through the 2000s; mild language in the early 1990s and throughout the 2000s; and strong language in the early 1990s and throughout the 2000s.

5.3. RQ3

Analysis of RQ3 using canonical correlation returned no significant canonical correlations and only a small number of individual correlations. As previously indicated, the social indicator data is limited in the range of years it covers (1972-2008 for pregnancy rate; 1996-2008 for all other indicators). It is possible that canonical correlations may exist between lyrical content and social indicators but that these relationships were unable to be discovered due to the data's limited nature. While this result was somewhat disappointing, it is not necessarily indicative of a lack of relationship among lyrical content and social trends.

The data hint at an interesting trend when taken in tandem with the results of RQ1. Even as sexual content becomes more frequent and expressed more often with strong language as shown by RQ1 analyses, the social indicator data used in RQ3 analysis remain relatively constant, and in some cases show ongoing trends of improvement (Appendix E). For example, even as sexual content in popular music has reached never before seen levels of both suggestive and explicit references using both

mild and strong language, pregnancy rates are at an historic low, and have been decreasing steadily for many years.

Similarly, when looking at the data outside of statistical analyses, many of the social indicators are showing signs of improvement. For example, the YRBS data show that the average number of sexual partners adolescents report has decreased steadily from 3.76 in 1991 to 2.83 in 2009. Over the same period of years, adolescents who report using a condom during their most frequent intercourse experience increased from 47% in 1991 to 63% in 2009. While these improvements are gradual, they are nevertheless improvements.

Taken together, the data from the current study may provide evidence that although the media effects literature indicates the presence of a downward spiral (or at least a social learning) influence on an individual basis, this influence does not extend to the national level. With social indicators remaining constant or improving, the negative media effects have not evidenced themselves in national data as one might expect.

These findings are similar to those cited by Monk-Turner and Sylvertooth (2010), who assert that, although violence and sexual conquest are dominant themes in rap music, national levels of violent crime decreased to record lows even as rap music experienced widespread popularity. In this case, violent content of popular music and violent crime failed to show the positive correlation that one might expect based on media effects literature. And similar to the current study's findings, national indicators improved even as the music became generally more violent.

From the limited data on social indicators used in the current study, it is hard to know whether this lack of evidence of negative media effects is due to sampling issues,

social desirability effects, or myriad other possible reasons. The study does, however, show that trends in popular music and adolescents' behavior do correlate in some ways, but typically those correlations are negative, indicating that attitudes and behaviors may be improving even as the music is becoming more sexually explicit.

As such, the findings for RQ3 appear contradictory to many of the studies cited above, including Pardun, L'Engle and Brown (2005), Carpentier et al. (2007), and Brown et al. (2006), that show that exposure to sexual music was a significant factor in adolescents' intentions or decisions to become sexually active. Based on the findings of these studies and the "downward spiral" literature, the current study sought evidence of similar relationships between the music that has been nationally popular and fluctuations in national statistics. However, results indicate either no relationship between music and sexual attitudes and behaviors, or an inverse relationship, at best. Why there is a lack of evidence for media effects or a downward spiral at the national level is not clear.

The current study was designed intentionally to examine popular music and trends in sexual attitudes and behaviors at the macro level, looking at things nationally. In contrast, the studies by Pardun, L'Engle and Brown (2005), Carpentier et al. (2007), Brown et al. (2006), and others cited above were conducted at the micro level, looking at things on an individual or small group basis. In these studies, information about sexual attitudes and behaviors were measured against individuals' exposure to sexual music (as well as other media). The studies had measures in place to determine how much sexual content participants were exposed to and how often—a critical component in determining the existence and/or strength of media effects.

Conducting similar analysis of exposure at the macro level was not possible within the current study. Without knowing the frequency of exposure to songs sampled in the current study among participants of the YRBS and CDC, it would be inappropriate or presumptuous to apply the downward spiral model in this case, even if strong correlations had been identified. The study design is sufficiently different from the designs of the previous studies that it simply cannot test directly for media effects.

Nevertheless, some degree of relationship was expected among lyrics and social indicators, but none was found; and thus no evidence was found to support previous research. Sexual behaviors and attitudes are influenced by many factors, including other media, peers, etc. Because of the volume of influencing factors and the inability of the study to assess individual levels of media exposure, the macro design of the current study is simply unable to show a significant relationship between music and social indicators. Some relationship may still exist, but music can be understood not to be a single determining factor, at least at the macro level.

In essence and while contradicting past research, the current study offers some reassurance that, although music is becoming “worse” in terms of sexual content, the sexual attitudes and behaviors (and related outcomes) of adolescents do not appear to be following suit at the national level. There are certainly those individuals who will succumb to negative media effects as indicated by previous research, but the current study seems to dispel perceptions or concerns of large-scale negative media effects.

5.4. Limitations

There are three primary limitations to this study, which prevent a full examination of the presence of a downward spiral effect at the national level. First, as mentioned above, the social indicator data used in this study is limited in its range. Most indicators' data only cover the last 12 years included in the study. Additionally, although there is variance among the data for most indicators, it is minimal. These two factors likely prevent the identification of any relationships that may exist between behaviors and attitudes and music lyrics.

Second, the study sample includes only ten songs per year. While the sample includes those songs considered to be the most popular, this is nevertheless a very small subsample of a much larger sampling frame. Perhaps a larger sample per year would provide a clearer picture of the degree of sexual content occurring in the most popular music of each year.

Third, this study approaches the topic of sexual media content and media effects from a macro level. While most previous studies work on a micro level, examining media exposure, attitudes, and behaviors among smaller, more localized samples, this study examines media content—as opposed to exposure to such media on an individual level—in relation to national statistics. Thus, because there is no information available as to the level of exposure to the media examined among the adolescents included in the national statistics, it is not appropriate to apply the concept of media effects or the downward spiral model to the trends identified in this study.

5.5. Conclusion and Directions for Future Research

This study first sought to discover the ways in which sexual content has changed over time, and in regard to gender and genre. The findings generally support the findings of previous content analyses that found levels of sexual content to be increasing (Carpentier et al., 2007; Dukes et al., 2003), to be used regardless of gender of singer (Dukes et al., 2003), and to be higher among some genres than others (Ballard and Coates, 1995; Dukes et al, 2003; Monk-Turner and Sylvertooth, 2008; Quick, 2003). But, the current study also brings into view the relationship between era, lyrical content, and cultural happenings. This relationship was unexpected but enlightening.

The study secondly sought to discover any correlations between the lyrical content and social indicators of adolescent sexual behavior. While few findings of significance emerged, this in and of itself may provide an interesting direction for additional research on media effects at the national level, as well as the theories underpinning media effects research, particularly the downward spiral perspective. Specifically, researchers may wish to examine why negative media effects related to sexual content of music seem not to be apparent at the national level, particularly when approached from the downward spiral perspective. The media effects studies completed from this standpoint (cited above) are solid and compelling. And yet, nationally, the expected effects do not reveal themselves.

Future research on the topic of popular music lyrics and sexual behavior should include expanded data on the selected social indicators. Specifically, data spanning a greater number of years and/or involving a larger sample should be sought. While the

data used in the current study are from highly reliable sources and well-respected research organizations, they nevertheless cover only relatively recent years.

Future research may seek to examine this subject without restricting the focus to adolescents. Perhaps a clearer picture of the relationship(s) among lyrical content and attitudes/behaviors could be obtained by using data for all available age groups.

Because this subject essentially examines trends over time among media and attitudes/behaviors within a culture, a time-series analysis would be highly appropriate. Such an analysis may reveal additional insight into how the content of popular music and social indicators fluctuate in relation to one another.

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APPENDICES

APPENDIX A

FULL SAMPLE (LIST OF SONGS BY YEAR)

1940	
Title	Artist
I'LL NEVER SMILE AGAIN	TOMMY DORSEY / FRANK SINATRA
ONLY FOREVER	BING CROSBY
THE WOODPECKER SONG	GLENN MILLER / MARION HUTTON
SIERRA SUE	BING CROSBY
MAKE-BELIEVE ISLAND	MITCHELL AYRES / MARY ANN MERCER
WHERE WAS I?	CHARLIE BARNET / MARY ANN MCCALL
THE BREEZE AND I	JIMMY DORSEY / BOB EBERLY
CARELESS	GLENN MILLER / RAY EBERLE
MAYBE	INK SPOTS
WHEN YOU WISH UPON A STAR	GLENN MILLER / RAY EBERLE
1941	
Title	Artist
AMAPOLA (PRETTY LITTLE POPPY)	JIMMY DORSEY / BOB EBERLY / HELEN O'CONNELL
CHATTANOOGA CHOO CHOO	GLENN MILLER / TEX BENEKE
DADDY	SAMMY KAYE
GREEN EYES (AQUELLOS OJOS VERDES)	JIMMY DORSEY / BOB EBERLY / HELEN O'CONNELL
MARIA ELENA	JIMMY DORSEY / BOB EBERLY
MY SISTER AND I	JIMMY DORSEY / BOB EBERLY
ELMER'S TUNE	GLENN MILLER / RAY EBERLE
BLUE CHAMPAGNE	JIMMY DORSEY / BOB EBERLY TOMMY DORSEY / FRANK SINATRA / CONNIE HAYNES / PIED PIPERS
OH! LOOK AT ME NOW	CHARLIE BARNET / BOB CARROLL
I HEAR A RHAPSODY	
1942	
Title	Artist
WHITE CHRISTMAS	BING CROSBY
MOONLIGHT COCKTAIL	GLENN MILLER / RAY EBERLE
JINGLE JANGLE JINGLE	KAY KYSER / HARRY BABBITT / JULIE CONWAY
(I'VE GOT A GAL IN) KALAMAZOO	GLENN MILLER / TEX BENEKE / MARION HUTTON
TANGERINE	JIMMY DORSEY / BOB EBERLY / HELEN O'CONNELL
BLUES IN THE NIGHT (MY MAMA DONE TOL' ME)	WOODY HERMAN
WHO WOULDN'T LOVE YOU	KAY KYSER / HARRY BABBITT
PRAISE THE LORD AND PASS THE AMMUNITION	KAY KYSER
I DON'T WANT TO WALK WITHOUT YOU	HARRY JAMES / HELEN FORREST
HE WEARS A PAIR OF SILVER WINGS	KAY KYSER / HARRY BABBITT

1943

Title	Artist
I'VE HEARD THAT SONG BEFORE	HARRY JAMES / HELEN FORREST
PAPER DOLL	MILLS BROTHERS
SUNDAY, MONDAY OR ALWAYS	BING CROSBY
THERE ARE SUCH THINGS	TOMMY DORSEY / FRANK SINATRA / PIED PIPERS
YOU'LL NEVER KNOW	DICK HAYMES
IN THE BLUE OF EVENING	TOMMY DORSEY / FRANK SINATRA
COMIN' IN ON A WING AND A PRAYER	THE SONG SPINNERS
TAKING A CHANCE ON LOVE	BENNY GOODMAN / HELEN FDRREST
I HAD THE CRAZIEST DREAM	HARRY JAMES / HELEN FORREST
THAT OLD BLACK MAGIC	GLENN MILLER / SKIP NELSON

1944

Title	Artist
SWINGING ON A STAR	BING CROSBY
SHOO-SHOO BABY	ANDREWS SISTERS
DON'T FENCE ME IN	BING CROSBY & ANDREWS SISTERS
BESAME MUCHO (KISS ME MUCH)	JIMMY DORSEY / BOB EBERLY / KITTY KALLEN
I'LL GET BY (AS LONG AS I HAVE YOU)	HARRY JAMES / DICK HAYMES
(THERE'LL BE A) HOT TIME IN THE TOWN OF BERLIN (WHEN THE YANKS GO MARCHING IN)	BING CROSBY & ANDREWS SISTERS
YOU ALWAYS HURT THE ONE YOU LOVE	MILLS BROTHERS
SAN FERNANDO VALLEY	BING CROSBY
MY HEART TELLS ME (SHOULD I BELIEVE MY HEART?)	GLEN GRAY / EUGENIE BAIRD
I LOVE YOU	BING CROSBY

1945

Title	Artist
RUM AND COCA-COLA	ANDREWS SISTERS
TILL THE END OF TIME	PERRY COMO
SENTIMENTAL JOURNEY	LES BROWN /DORIS DAY
ON THE ATCHISON, TOPEKA AND SANTA FE	JOHNNY MERCER
MY DREAMS ARE GETTING BETTER ALL THE TIME	LES BROWN / DORIS DAY
THERE! I'VE SAID IT AGAIN	VAUGHN MONROE / NORTON SISTERS
I CAN'T BEGIN TO TELL YOU	BING CROSBY & CARMEN CAVALLARO
CHICKERY CHICK	SAMMY KAYE / NANCY NORMAN / BILLY WILLIAMS
IT'S BEEN A LONG, LONG TIME	HARRY JAMES / KITTY KALLEN
I'M BEGINNING TO SEE THE LIGHT	HARRY JAMES / KITTY KALLEN

1946

Title	Artist
THE GYPSY	INK SPOTS
OH! WHAT IT SEEMED TO BE	FRANKIE CARLE / MARJORIE HUGHES
RUMORS ARE FLYING	FRANKIE CARLE / MARJORIE HUGHES
TO EACH HIS OWN	EDDY HOWARD
THE OLD LAMP-LIGHTER	SAMMY KAYE / BILLY WILLIAMS
(I LOVE YOU) FOR SENTIMENTAL REASONS	KING COLE TRIO
LET IT SNOW! LET IT SNOW! LET IT SNOW!	VAUGHN MONROE / NORTON SISTERS
FIVE MINUTES MORE	FRANK SINATRA
PRISONER OF LOVE	PERRY COMO
PERSONALITY	JOHNNY MERCER

1947

Title	Artist
NEAR YOU	FRANCIS CRAIG / BOB LAMM
BALLERINA	VAUGHN MONROE
PEG O' MY HEART	BUDDY CLARK
SMOKE! SMOKE! SMOKE! (THAT CIGARETTE)	TEX WILLIAMS
MANAGUA, NICARAGUA	FREDDY MARTIN / STUART WADE
CHI-BABA CHI-BABA (MY BAMBINO GO TO SLEEP)	PERRY COMO
LINDA	RAY NOBLE & BUDDY CLARK
HUGGIN' AND CHALKIN'	HOAGY CARMICHAEL
MAM'SELLE	ART LUND
ANNIVERSARY SONG	DINAH SHORE

1948

Title	Artist
BUTTONS AND BOWS	DINAH SHORE
MANANA (IS SOON ENOUGH FOR ME)	PEGGY LEE
NATURE BOY	KING COLE
YOU CAN'T BE TRUE, DEAR	KEN GRIFFIN / JERRY WAYNE
YOU CALL EVERYBODY DARLIN'	AL TRACE / BOB VINCENT
WOODY WOODPECKER	KAY KYSER / GLORIA WOOD
A TREE IN THE MEADOW	MARGARET WHITING
I'M LOOKING OVER A FOUR LEAF CLOVER	ART MOONEY
LOVE SOMEBODY	DORIS DAY & BUDDY CLARK
NOW IS THE HOUR (MAORI FAREWELL SONG)	BING CROSBY

1949

Title	Artist
RIDERS IN THE SKY (A COWBOY LEGEND)	VAUGHN MONROE
THAT LUCKY OLD SUN	FRANKIE LAINE
A LITTLE BIRD TOLD ME	EVELYN KNIGHT
CRUISING DOWN THE RIVER	RUSS MORGAN / THEY SKYLARKS
MULE TRAIN	FRANKIE LAINE
SOME ENCHANTED EVENING	PERRY COMO
YOU'RE BREAKING MY HEART	VIC DAMONE
FOREVER AND EVER	RUSS MORGAN / THEY SKYLARKS
SLIPPING AROUND	MARGARET WHITING & JIMMY WAKELY
SOMEDAY	VAUGHN MONROE

1950

Title	Artist
THE TENNESSEE WALTZ	PATTI PAGE
GOODNIGHT IRENE	GORDON JENKINS & THE WEAVERS
IF I KNEW YOU WERE COMIN' (I'D'VE BAKED A CAKE)	EILEEN BARTON
MONA LISA	NAT KING COLE
CHATTANOOGIE SHOE SHINE BOY	RED FOLEY
I CAN DREAM, CAN'T I?	ANDREWS SISTERS
ALL MY LOVE (BOLERO)	PATTI PAGE
THE THING	PHIL HARRIS
HARBOR LIGHTS	SAMMY KAYE / TONY ALAMO
MUSIC! MUSIC! MUSIC!	TERESA BREWER

1951

Title	Artist
CRY	JOHNNIE RAY & THE FOUR LADS
BECAUSE OF YOU	TONY BENNETT
HOW HIGH THE MOON	LES PAUL & MARY FORD
SIN	EDDY HOWARD
IF	PERRY COMO
COME ON-A MY HOUSE	ROSEMARY CLOONEY
COLD, COLD HEART	TONY BENNETT
TOO YOUNG	NAT KING COLE
BE MY LOVE	MARIO LANZA
ON TOP OF OLD SMOKY	THE WEAVERS & TERRY GILKYSON

1952

Title	Artist
YOU BELONG TO ME	JO STAFFORD
WHEEL OF FORTUNE	KAY STARR
I WENT TO YOUR WEDDING	PATTI PAGE
AUF WIEDERSEHN SWEETHEART	VERA LYNN
KISS OF FIRE	GEORGIA GIBBS
WHY DON'T YOU BELIEVE ME	JONI JAMES
THE GLOW-WORM	MILLS BROTHERS
HALF AS MUCH	ROSEMARY CLOONEY
HERE IN MY HEART	AL MARTINO
SLOW POKE	PEE WEE KING / REDD STEWART

1953

Title	Artist
VAYA CON DIOS (MAY GOD BE WITH YOU)	LES PAUL & MARY FORD
THE SONG FROM MOULIN ROUGE (WHERE IS YOUR HEART)	PERCY FAITH / FELICIA SANDERS
YOU YOU YOU	AMES BROTHERS
RAGS TO RICHES	TONY BENNETT
THE DOGGIE IN THE WINDOW	PATTI PAGE
TILL I WALTZ AGAIN WITH YOU	TERESA BREWER
I'M WALKING BEHIND YOU	EDDIE FISHER
DON'T LET THE STARS GET IN YOUR EYES	PERRY COMO
NO OTHER LOVE	PERRY COMO
ST. GEORGE AND THE DRAGONET	STAN FREBERG

1954

Title	Artist
LITTLE THINGS MEAN A LOT	KITTY KALLEN
SH-BOOM	THE CREW-CUTS
WANTED	PERRY COMO
OH! MY PA-PA (O MEIN PAPA)	EDDIE FISHER
MAKE LOVE TO ME!	JO STAFFORD
MR. SANDMAN	THE CHORDETTES
HEY THERE	ROSEMARY CLOONEY
SECRET LOVE	DORIS DAY
THIS OLE HOUSE	ROSEMARY CLOONEY
I NEED YOU NOW	EDDIE FISHER

1955

Title	Artist
SINCERELY	MCGUIRE SISTERS
(WE'RE GONNA) ROCK AROUND THE CLOCK	BILL HALEY & HIS COMETS
SIXTEEN TONS	TENNESSEE ERNIE FORD
LOVE IS A MANY-SPLENDORED THING	FOUR ACES
THE YELLOW ROSE OF TEXAS	MITCH MILLER
THE BALLAD OF DAVY CROCKETT	BILL HAYES
LET ME GO LOVER	JOAN WEBER
DANCE WITH ME HENRY (WALLFLOWER)	GEORGIA GIBBS
HEARTS OF STONE	FONTANE SISTERS
LEARNIN' THE BLUES	FRANK SINATRA

1956

Title	Artist
DON'T BE CRUEL	ELVIS PRESLEY
HOUND DOG	ELVIS PRESLEY
SINGING THE BLUES	GUY MITCHELL
THE WAYWARD WIND	GOGI GRANT
HEARTBREAK HOTEL	ELVIS PRESLEY
ROCK AND ROLL WALTZ	KAY STARR
MEMORIES ARE MADE OF THIS	DEAN MARTIN
LOVE ME TENDER	ELVIS PRESLEY
MY PRAYER	THE PLATTERS
I ALMOST LOST MY MIND	PAT BOONE

1957

Title	Artist
ALL SHOOK UP	ELVIS PRESLEY
LOVE LETTERS IN THE SAND	PAT BOONE
JAILHOUSE ROCK	ELVIS PRESLEY
LET ME BE YOUR TEDDY BEAR	ELVIS PRESLEY
APRIL LOVE	PAT BOONE
YOUNG LOVE	TAB HUNTER
TAMMY	DEBBIE REYNOLDS
HONEYCOMB	JIMMIE RODGERS
WAKE UP LITTLE SUSIE	EVERLY BROTHERS
YOU SEND ME	SAM COOKE

1958

Title	Artist
AT THE HOP	DANNY & THE JUNIORS
IT'S ALL IN THE GAME	TOMMY EDWARDS
THE PURPLE PEOPLE EATER	SHEB WOOLEY
ALL I HAVE TO DO IS DREAM	EVERLY BROTHERS
DON'T	ELVIS PRESLEY
SUGARTIME	MCGUIRE SISTERS
HE'S GOT THE WHOLE WORLD (IN HIS HANDS)	LAURIE LONDON
THE CHIPMUNK SONG	THE CHIPMUNKS
WITCH DOCTOR	DAVID SEVILLE
TO KNOW HIM IS TO LOVE HIM	THE TEDDY BEARS

1959

Title	Artist
MACK THE KNIFE	BOBBY DARIN
THE BATTLE OF NEW ORLEANS	JOHNNY HORTON
VENUS	FRANKIE AVALON
STAGGER LEE	LLOYD PRICE
THE THREE BELLS	THE BROWNS
LONELY BOY	PAUL ANKA
COME SOFTLY TO ME	FLEETWOODS
SMOKE GETS IN YOUR EYES	THE PLATTERS
HEARTACHES BY THE NUMBER	GUY MITCHELL
KANSAS CITY	WILBERT HARRISON

1960

Title	Artist
ARE YOU LONESOME TONIGHT	ELVIS PRESLEY
IT'S NOW OR NEVER	ELVIS PRESLEY
CATHY'S CLOWN	EVERLY BROTHERS
STUCK ON YOU	ELVIS PRESLEY
I'M SORRY	BRENDA LEE
RUNNING BEAR	JOHNNY PRESTON
SAVE THE LAST DANCE FOR ME	THE DRIFTERS
TEEN ANGEL	MARK DINNING
MY HEART HAS A MIND OF ITS OWN	CONNIE FRANCIS
EL PASO	MARTY ROBBINS

1961

Title	Artist
TOSSIN' AND TURNIN'	BOBBY LEWIS
BIG BAD JOHN	JIMMY DEAN
RUNAWAY	DEL SHANNON
PONY TIME	CHUBBY CHECKER
THE LION SLEEPS TONIGHT	THE TOKENS
BLUE MOON	THE MARCELS
TAKE GOOD CARE OF MY BABY	BOBBY VEE
RUNAROUND SUE	DION
MICHAEL	THE HIGHWAYMEN
TRAVELIN' MAN	RICKY NELSON

1962

Title	Artist
I CAN'T STOP LOVING YOU	RAY CHARLES
BIG GIRLS DON'T CRY	THE 4 SEASONS
SHERRY	THE 4 SEASONS
ROSES ARE RED (MY LOVE)	BOBBY VINTON
PEPPERMINT TWIST, PART I	JOEY DEE & THE STARLITERS
SOLDIER BOY	THE SHIRELLES
HEY! BABY	BRUCE CHANNEL
DUKE OF EARL	GENE CHANDLER
THE TWIST	CHUBBY CHECKER
JOHNNY ANGEL	SHELLEY FABARES

1963

Title	Artist
SUGAR SHACK	JIMMY GILMER & THE FIREBALLS
HE'S SO FINE	THE CHIFFONS
HEY PAULA	PAUL & PAULA
MY BOYFRIEND'S BACK	THE ANGELS
BLUE VELVET	BOBBY VINTON
I WILL FOLLOW HIM	LITTLE PEGGY MARCH
FINGERTIPS, PART 2	LITTLE STEVIE WONDER
WALK LIKE A MAN	THE 4 SEASONS
GO AWAY LITTLE GIRL	STEVE LAWRENCE
I'M LEAVING IT UP TO YOU	DALE & GRACE

1964

Title	Artist
I WANT TO HOLD YOUR HAND	BEATLES
CAN'T BUY ME LOVE	BEATLES
THERE! I'VE SAID IT AGAIN	BOBBY VINTON
BABY LOVE	THE SUPREMES
OH, PRETTY WOMAN	ROY ORBISON
THE HOUSE OF THE RISING SUN	THE ANIMALS
CHAPEL OF LOVE	THE DIXIE CUPS
I FEEL FINE	BEATLES
SHE LOVES YOU	BEATLES
I GET AROUND	BEACH BOYS

1965

Title	Artist
(I CAN'T GET NO) SATISFACTION	ROLLING STONES
YESTERDAY	BEATLES
TURN! TURN! TURN! (TO EVERYTHING THERE IS A SEASON)	THE BYRDS
MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER	HERMAN'S HERMITS
I GOT YOU BABE	SONNY & CHER
HELP!	BEATLES
I CAN'T HELP MYSELF	FOUR TOPS
YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROTHERS
DOWNTOWN	PETULA CLARK
THIS DIAMOND RING	GARY LEWIS & THE PLAYBOYS

1966

Title	Artist
I'M A BELIEVER	THE MONKEES
THE BALLAD OF THE GREEN BERETS	SSGT BARRY SADLER
WINCHESTER CATHEDRAL	NEW VAUDEVILLE BAND
(YOU'RE MY) SOUL AND INSPIRATION	RIGHTEOUS BROTHERS
MONDAY, MONDAY	THE MAMAS & THE PAPAS
WE CAN WORK IT OUT	BEATLES
SUMMER IN THE CITY	THE LOVIN' SPOONFUL
CHERISH	THE ASSOCIATION
YOU CAN'T HURRY LOVE	THE SUPREMES
WILD THING	THE TROGGS

1967	
Title	Artist
TO SIR WITH LOVE	LULU
DAYDREAM BELIEVER	THE MONKEES
WINDY	THE ASSOCIATION
ODE TO BILLIE JOE	BOBBIE GENTRY
SOMETHIN' STUPID	NANCY & FRANK SINATRA
GROOVIN'	THE YOUNG RASCALS
THE LETTER	THE BOX TOPS
LIGHT MY FIRE	THE DOORS
HAPPY TOGETHER	THE TURTLES
HELLO GOODBYE	BEATLES

1968	
Title	Artist
HEY JUDE	BEATLES
I HEARD IT THROUGH THE GRAPEVINE	MARVIN GAYE
HONEY	BOBBY GOLDSBORO
PEOPLE GOT TO BE FREE	THE RASCALS
(SITTIN' ON) THE DOCK OF THE BAY	OTIS REDDING
THIS GUY'S IN LOVE WITH YOU	HERB ALPERT
MRS. ROBINSON	SIMON & GARFUNKEL
LOVE CHILD	DIANA ROSS & THE SUPREMES
TIGHTEN UP	ARCHIE BELL & THE DRELLS
HELLO, I LOVE YOU	THE DOORS

1969	
Title	Artist
AQUARIUS / LET THE SUNSHINE IN (THE FLESH FAILURES)	THE 5TH DIMENSION
IN THE YEAR 2525 (EXORDIUM & TERMINUS)	ZAGER & EVANS
GET BACK	BEATLES
SUGAR, SUGAR	THE ARCHIES
HONKY TONK WOMEN	ROLLING STONES
EVERYDAY PEOPLE	SLY & THE FAMILY STONE
DIZZY	TOMMY ROE
WEDDING BELL BLUES	THE 5TH DIMENSION
I CAN'T GET NEXT TO YOU	THE TEMPTATIONS
CRIMSON AND CLOVER	TOMMY JAMES & THE SHONDELLES

1970

Title	Artist
BRIDGE OVER TROUBLED WATER	SIMON & GARFUNKEL
I'LL BE THERE	THE JACKSON 5
RAINDROPS KEEP FALLIN' ON MY HEAD	B.J. THOMAS
(THEY LONG TO BE) CLOSE TO YOU	CARPENTERS
MY SWEET LORD	GEORGE HARRISON
I THINK I LOVE YOU	PARTRIDGE FAMILY
AIN'T NO MOUNTAIN HIGH ENOUGH	DIANA ROSS
AMERICAN WOMAN	GUESS WHO
WAR	EDWIN STARR
LET IT BE	BEATLES

1971

Title	Artist
JOY TO THE WORLD	THREE DOG NIGHT
MAGGIE MAY	ROD STEWART
IT'S TOO LATE	CAROLE KING
ONE BAD APPLE	THE OSMONDS
HOW CAN YOU MEND A BROKEN HEART	BEE GEES
KNOCK THREE TIMES	DAWN
BRAND NEW KEY	MELANIE
GO AWAY LITTLE GIRL	DONNY OSMOND
FAMILY AFFAIR	SLY & THE FAMILY STONE
GYPSYS, TRAMPS & THIEVES	CHER

1972

Title	Artist
THE FIRST TIME EVER I SAW YOUR FACE	ROBERTA FLACK
ALONE AGAIN (NATURALLY)	GILBERT O'SULLIVAN
AMERICAN PIE (PARTS 1, 2)	DON MCLEAN
WITHOUT YOU	NILSSON
I CAN SEE CLEARLY NOW	JOHNNY NASH
A HORSE WITH NO NAME	AMERICA
BABY DON'T GET HOOKED ON ME	MAC DAVIS
ME AND MRS. JONES	BILLY PAUL
THE CANDY MAN	SAMMY DAVIS JR.
LEAN ON ME	BILL WITHERS

1973

Title	Artist
KILLING ME SOFTLY WITH HIS SONG	ROBERTA FLACK
TIE A YELLOW RIBBON ROUND THE OLE OAK TREE	DAWN & TONY ORLANDO
MY LOVE	PAUL MCCARTNEY & WINGS
YOU'RE SO VAIN	CARLY SIMON
CROCODILE ROCK	ELTON JOHN
LET'S GET IT ON	MARVIN GAYE
KEEP ON TRUCKIN' (PART 1)	EDDIE KENDRICKS
BAD, BAD LEROY BROWN	JIM CROCE
TOP OF THE WORLD	CARPENTERS
MIDNIGHT TRAIN TO GEORGIA	GLADYS KNIGHT & THE PIPS

1974

Title	Artist
THE WAY WE WERE	BARBRA STREISAND
SEASONS IN THE SUN	TERRY JACKS
THE STREAK	RAY STEVENS
(YOU'RE) HAVING MY BABY	PAUL ANKA & ODIA COATES
KUNG FU FIGHTING	CARL DOUGLAS
BILLY, DON'T BE A HERO	BO DONALDSON & THE HEYWOODS
ANNIE'S SONG	JOHN DENVER
THE LOCO-MOTION	GRAND FUNK
I CAN HELP	BILLY SWAN
ROCK YOUR BABY	GEORGE MCCRAE

1975

Title	Artist
LOVE WILL KEEP US TOGETHER	CAPTAIN & TENNILLE
ISLAND GIRL	ELTON JOHN
HE DON'T LOVE YOU (LIKE I LOVE YOU)	TONY ORLANDO & DAWN
BAD BLOOD	NEIL SEDAKA
RHINESTONE COWBOY	GLEN CAMPBELL
PHILDELPHIA FREEDOM	ELTON JOHN
THAT'S THE WAY (I LIKE IT)	KC & THE SUNSHINE BAND
JIVE TALKIN'	BEE GEES
FAME	DAVID BOWIE
LUCY IN THE SKY WITH DIAMONDS	ELTON JOHN

1976

Title	Artist
TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)	ROD STEWART
SILLY LOVE SONGS	WINGS
DON'T GO BREAKING MY HEART	ELTON JOHN & KIKI DEE
DISCO LADY	JOHNNIE TAYLOR
PLAY THAT FUNKY MUSIC	WILD CHERRY
DECEMBER 1963 (OH WHAT A NIGHT)	THE FOUR SEASONS
50 WAYS TO LEAVE YOUR LOVER	PAUL SIMON
KISS AND SAY GOODBYE	MANHATTANS
IF YOU LEAVE ME NOW	CHICAGO
LOVE HANGOVER	DIANA ROSS

1977

Title	Artist
YOU LIGHT UP MY LIFE	DEBBY BOONE
BEST OF MY LOVE	EMOTIONS
I JUST WANT TO BE YOUR EVERYTHING	ANDY GIBB
HOW DEEP IS YOUR LOVE	BEE GEES
LOVE THEME FROM "A STAR IS BORN" (EVERGREEN)	BARBRA STREISAND
SIR DUKE	STEVIE WONDER
TORN BETWEEN TWO LOVERS	MARY MACGREGOR
RICH GIRL	DARYL HALL & JOHN OATES
GOT TO GIVE IT UP (PART 1)	MARVIN GAYE
CAR WASH	ROSE ROYCE

1978

Title	Artist
NIGHT FEVER	BEE GEES
SHADOW DANCING	ANDY GIBB
LE FREAK	CHIC
STAYIN' ALIVE	BEE GEES
KISS YOU ALL OVER	EXILE
BOOGIE OOGIE OOGIE	A TASTE OF HONEY
BABY COME BACK	PLAYER
MACARTHUR PARK	DONNA SUMMER
(LOVE IS) THICKER THAN WATER	ANDY GIBB
THREE TIMES A LADY	COMMODORES

1979

Title	Artist
MY SHARONA	THE KNACK
BAD GIRLS	DONNA SUMMER
DA YA THINK I'M SEXY?	ROD STEWART
REUNITED	PEACHES & HERB
I WILL SURVIVE	GLORIA GAYNOR
HOT STUFF	DONNA SUMMER
ESCAPE (THE PINA COLADA SONG)	RUPERT HOLMES
RING MY BELL	ANITA WARD
BABE	STYX
TOO MUCH HEAVEN	BEE GEES

1980

Title	Artist
LADY	KENNY ROGERS
CALL ME	BLONDIE
(JUST LIKE) STARTING OVER	JOHN LENNON
UPSIDE DOWN	DIANA ROSS
ANOTHER BRICK IN THE WALL PART II	PINK FLOYD
CRAZY LITTLE THING CALLED LOVE	QUEEN
ROCK WITH YOU	MICHAEL JACKSON
MAGIC	OLIVIA NEWTON-JOHN
FUNKYTOWN	LIPPS, INC.
ANOTHER ONE BITES THE DUST	QUEEN

1981

Title	Artist
PHYSICAL	OLIVIA NEWTON-JOHN
BETTE DAVIS EYES	KIM CARNES
ENDLESS LOVE	DIANA ROSS & LIONEL RICHIE
ARTHUR'S THEME (BEST THAT YOU CAN DO)	CHRISTOPHER CROSS
KISS ON MY LIST	DARYL HALL & JOHN OATES
JESSIE'S GIRL	RICK SPRINGFIELD
I LOVE A RAINY NIGHT	EDDIE RABBITT
9 TO 5	DOLLY PARTON
PRIVATE EYES	DARYL HALL & JOHN OATES
RAPTURE	BLONDIE

1982

Title	Artist
I LOVE ROCK 'N ROLL	JOAN JETT & THE BLACKHEARTS
EBONY AND IVORY	PAUL MCCARTNEY & STEVIE WONDER
EYE OF THE TIGER	SURVIVOR
CENTERFOLD	J. GEILS BAND
MANEATER	DARYL HALL & JOHN OATES
JACK & DIANE	JOHN COUGAR
DON'T YOU WANT ME	HUMAN LEAGUE
UP WHERE WE BELONG	JOE COCKER & JENNIFER WARNES
ABRACADABRA	STEVE MILLER BAND
HARD TO SAY I'M SORRY	CHICAGO

1983

Title	Artist
EVERY BREATH YOU TAKE	THE POLICE
BILLIE JEAN	MICHAEL JACKSON
FLASHDANCE...WHAT A FEELING	IRENE CARA
SAY SAY SAY	PAUL MCCARTNEY & MICHAEL JACKSON
ALL NIGHT LONG (ALL NIGHT)	LIONEL RICHIE
TOTAL ECLIPSE OF THE HEART	BONNIE TYLER
DOWN UNDER	MEN AT WORK
BEAT IT	MICHAEL JACKSON
ISLANDS IN THE STREAM	KENNY ROGERS & DOLLY PARTON
BABY, COME TO ME	PATTI AUSTIN & JAMES INGRAM

1984

Title	Artist
LIKE A VIRGIN	MADONNA
WHEN DOVES CRY	PRINCE
JUMP	VAN HALEN
FOOTLOOSE	KENNY LOGGINS
WHAT'S LOVE GOT TO DO WITH IT	TINA TURNER
AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)	PHIL COLLINS
I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER
GHOSTBUSTERS	RAY PARKER JR.
KARMA CHAMELEON	CULTURE CLUB
WAKE ME UP BEFORE YOU GO-GO	WHAM!

1985

Title	Artist
SAY YOU, SAY ME	LIONEL RICHIE
WE ARE THE WORLD	USA FOR AFRICA
CARELESS WHISPER	WHAM!
CAN'T FIGHT THIS FEELING	REO SPEEDWAGON
MONEY FOR NOTHING	DIRE STRAITS
SHOUT	TEARS FOR FEARS
BROKEN WINGS	MR. MISTER
I WANT TO KNOW WHAT LOVE IS	FOREIGNER
THE POWER OF LOVE	HUEY LEWIS & THE NEWS
EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS

1986

Title	Artist
THAT'S WHAT FRIENDS ARE FOR	DIONNE WARWICK & FRIENDS
WALK LIKE AN EGYPTIAN	BANGLES
ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD
GREATEST LOVE OF ALL	WHITNEY HOUSTON
STUCK WITH YOU	HUEY LEWIS & THE NEWS
ROCK ME AMADEUS	FALCO
KYRIE	MR. MISTER
KISS	PRINCE & THE REVOLUTION
PAPA DON'T PREACH	MADONNA
HOW WILL I KNOW	WHITNEY HOUSTON

1987

Title	Artist
FAITH	GEORGE MICHAEL
LIVIN' ON A PRAYER	BON JOVI
ALONE	HEART
WITH OR WITHOUT YOU	U2
I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	WHITNEY HOUSTON
NOTHING'S GONNA STOP US NOW	STARSHIP
I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2
DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON
I KNEW YOU WERE WAITING (FOR ME)	ARETHA FRANKLIN & GEORGE MICHAEL
AT THIS MOMENT	BILLY VERA & THE BEATERS

1988

Title	Artist
ROLL WITH IT	STEVE WINWOOD
EVERY ROSE HAS ITS THORN	POISON
ONE MORE TRY	GEORGE MICHAEL
LOOK AWAY	CHICAGO
NEVER GONNA GIVE YOU UP	RICK ASTLEY
SWEET CHILD O' MINE	GUNS N' ROSES
ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE
GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN
MAN IN THE MIRROR	MICHAEL JACKSON
THE FLAME	CHEAP TRICK

1989

Title	Artist
ANOTHER DAY IN PARADISE	PHIL COLLINS
MISS YOU MUCH	JANET JACKSON
STRAIGHT UP	PAULA ABDUL
RIGHT HERE WAITING	RICHARD MARX
LOST IN YOUR EYES	DEBBIE GIBSON
LIKE A PRAYER	MADONNA
WE DIDN'T START THE FIRE	BILLY JOEL
TWO HEARTS	PHIL COLLINS
WHEN I SEE YOU SMILE	BAD ENGLISH
BLAME IT ON THE RAIN	MILLI VANILLI

1990

Title	Artist
BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B
NOTHING COMPARES 2 U	SINEAD O'CONNOR
VISION OF LOVE	MARIAH CAREY
VOGUE	MADONNA
ESCAPADE	JANET JACKSON
LOVE TAKES TIME	MARIAH CAREY
OPPOSITES ATTRACT	PAULA ABDUL
STEP BY STEP	NEW KIDS ON THE BLOCK
HOW AM I SUPPOSED TO LIVE WITHOUT YOU	MICHAEL BOLTON
IT MUST HAVE BEEN LOVE	ROXETTE

1991	
Title	Artist
(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
BLACK OR WHITE	MICHAEL JACKSON
RUSH, RUSH	PAULA ABDUL
EMOTIONS	MARIAH CAREY
GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW)	C & C MUSIC FACTORY
THE FIRST TIME	SURFACE
I DON'T WANNA CRY	MARIAH CAREY
JUSTIFY MY LOVE	MADONNA
BABY BABY	AMY GRANT
CREAM	PRINCE & THE N.P.G.

1992	
Title	Artist
I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON
END OF THE ROAD	BOYS II MEN
JUMP	KRIS KROSS
BABY GOT BACK	SIR MIX-A-LOT
SAVE THE BEST FOR LAST	VANESSA WILLIAMS
I'M TOO SEXY	RIGHT SAID FRED
TO BE WITH YOU	MR. BIG
HOW DO YOU TALK TO AN ANGEL	THE HEIGHTS
I'LL BE THERE	MARIAH CAREY
ALL 4 LOVE	COLOR ME BADD

1993	
Title	Artist
DREAMLOVER	MARIAH CAREY
THAT'S THE WAY LOVE GOES	JANET JACKSON
CAN'T HELP FALLING IN LOVE	UB40
INFORMER	SNOW
I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)	MEAT LOAF
HERO	MARIAH CAREY
FREAK ME	SILK
WEAK	SWV
AGAIN	JANET JACKSON
A WHOLE NEW WORLD	PEABO BRYSON & REGINA BELLE

1994	
Title	Artist
I'LL MAKE LOVE TO YOU	BOYZ II MEN
I SWEAR	ALL-4-ONE
THE SIGN	ACE OF BASE
ON BENDED KNEE	BOYZ II MEN
THE POWER OF LOVE	CELINE DION
BUMP N' GRIND	R. KELLY
STAY (I MISSED YOU)	LISA LOEB & NINE STORIES
ALL FOR LOVE	BRYAN ADAMS/ROD STEWART/STING
HERE COMES THE HOTSTEPPER	INI KAMOZE
ALL I WANNA DO	SHERYL CROW

1995	
Title	Artist
ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN
FANTASY	MARIAH CAREY
WATERFALLS	TLC
TAKE A BOW	MADONNA
THIS IS HOW WE DO IT	MONTELL JORDAN
HAVE YOU EVER REALLY LOVED A WOMAN?	BRYAN ADAMS
CREEP	TLC
GANGSTA'S PARADISE	COOLIO
KISS FROM A ROSE	SEAL
EXHALE (SHOOP SHOOP)	WHITNEY HOUSTON

1996	
Title	Artist
UN-BREAK MY HEART	TONI BRAXTON
THA CROSSROADS	BONE THUGS-N-HARMONY
BECAUSE YOU LOVED ME	CELINE DION
NO DIGGITY	BLACKSTREET
ALWAYS BE MY BABY	MARIAH CAREY
HOW DO U WANT IT	2 PAC
YOU'RE MAKIN' ME HIGH / LET IT FLOW	TONI BRAXTON
I LOVE YOU ALWAYS FOREVER	DONNA LEWIS
IT'S ALL COMING BACK TO ME NOW	CELINE DION
I BELIEVE I CAN FLY	R. KELLY

1997	
Title	Artist
CANDLE IN THE WIND 1997	ELTON JOHN
SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN
I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS
CAN'T NOBODY HOLD ME DOWN	PUFF DADDY
WANNABE	SPICE GIRLS
MMMBOP	HANSON
HONEY	MARIAH CAREY
HYPNOTIZE	THE NOTORIOUS B.I.G.
MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G.
4 SEASONS OF LONELINESS	BOYS II MEN

1998	
Title	Artist
THE BOY IS MINE	BRANDY & MONICA
I'M YOUR ANGEL	R. KELLY & CELINE DION
TOO CLOSE	NEXT
THE FIRST NIGHT	MONICA
I DON'T WANT TO MISS A THING	AEROSMITH
ALL MY LIFE	K-CI & JOJO
GETTIN' JIGGY WITH IT	WILL SMITH
TRULY MADLY DEEPLY	SAVAGE GARDEN
TOGETHER AGAIN	JANET JACKSON
NICE & SLOW	USHER

1999	
Title	Artist
SMOOTH	SANTANA FT. ROB THOMAS
IF YOU HAD MY LOVE	JENNIFER LOPEZ
GENIE IN A BOTTLE	CHRISTINA AGUILERA
LIVIN' LA VIDA LOCA	RICKY MARTIN
NO SCRUBS	TLC
BELIEVE	CHER
ANGEL OF MINE	MONICA
UNPRETTY	TLC
...BABY ONE MORE TIME	BRITNEY SPEARS
HAVE YOU EVER?	BRANDY

2000	
Title	Artist
MARIA MARIA	SANTANA FT. THE PRODUCT G
INDEPENDENT WOMEN (PART 1)	DESTINY'S CHILD
I KNEW I LOVED YOU	SAVAGE GARDEN
MUSIC	MADONNA
COME ON OVER BABY (ALL I WANT IS YOU)	CHRISTINA AGUILERA
DOESN'T REALLY MATTER	JANET
SAY MY NAME	DESTINY'S CHILD
BE WITH YOU	ENRIQUE IGLESIAS
INCOMPLETE	SISQO
AMAZED	LONESTAR

2001	
Title	Artist
ALL FOR YOU	JANET
FALLIN'	ALICIA KEYS
FAMILY AFFAIR	MARY J. BLIGE
I'M REAL	JENNIFER LOPEZ
LADY MARMALADE	CHRISTINA AGUILERA, LIL KIM, MYA & PINK
U REMIND ME	USHER
STUTTER	JOE FT. MYSTIKAL
IT WASN'T ME	SHAGGY FT. RICARDO DUCENT
BUTTERFLY	CRAZY TOWN
HOW YOU REMIND ME	NICKELBACK

2002	
Title	Artist
DILEMMA	NELLY
FOOLISH	ASHANTI
LOSE YOURSELF	EMINEM
HOT IN HERRE	NELLY
AIN'T IT FUNNY	JENNIFER LOPEZ
U GOT IT BAD	USHER
ALWAYS ON TIME	JA RULE FT. ASHANTI
A MOMENT LIKE THIS	KELLY CLARKSON
WHAT'S LUV?	FAT JOE FT. ASHANTI
WORK IT	MISSY MISDEMEANOR ELLIOTT

2003	
Title	Artist
IN DA CLUB	50 CENT
BABY BOY	BEYONCE
CRAZY IN LOVE	BEYONCE FT. JAY-Z
21 QUESTIONS	50 CENT
ALL I HAVE	JENNIFER LOPEZ
SHAKE YA TAILFEATHER	NELLY, P. DIDDY & MURPHY LEE
GET BUSY	SEAN PAUL
HEY YA!	OUTKAST
THIS IS THE NIGHT	CLAY AIKEN
STAND UP	LUDACRIS

2004	
Title	Artist
YEAH	USHER
BURN	USHER
GOODIES	CIARA
MY BOO	USHER & ALICIA KEYS
LEAN BACK	TERROR SQUAD
DROP IT LIKE IT'S HOT	SNOOP DOGG
CONFESSIONS PART II	USHER
SLOW MOTION	JUVENILE
SLOW JAMZ	TWISTA
THE WAY YOU MOVE	OUTKAST

2005	
Title	Artist
WE BELONG TOGETHER	MARIAH CAREY
GOLD DIGGER	KANYE WEST
LET ME LOVE YOU	MARIO
CANDY SHOP	50 CENT
RUN IT!	CHRIS BROWN
HOLLABACK GIRL	GWEN STEFANI
INSIDE YOUR HEAVEN	CARRIE UNDERWOOD
DON'T FORGET ABOUT US	MARIAH CAREY
1, 2 STEP	CIARA
SHAKE IT OFF	MARIAH CAREY

2006	
Title	Artist
SEXYBACK	JUSTIN TIMBERLAKE
PROMISCUOUS	NELLY FURTADO
BAD DAY	DANIEL POWTER
CHECK ON IT	BEYONCE
LONDON BRIDGE	FERGIE
MY LOVE	JUSTIN TIMBERLAKE
IRREPLACEABLE	BEYONCE
SOS	RIHANNA
RIDIN'	CHAMILLIONAIRE
GRILLZ	NELLY

2007	
Title	Artist
CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM
UMBRELLA	RIHANNA
NO ONE	ALICIA KEYS
BEAUTIFUL GIRLS	SEAN KINGSTON
MAKES ME WONDER	MAROONS
KISS KISS	CHRIS BROWN
HEY THERE DELILAH	PLAIN WHITE T'S
DON'T MATTER	AKON
GLAMOROUS	FERGIE
THIS IS WHY I'M HOT	MIMS

2008	
Title	Artist
LOW	FLO RIDA
WHATEVER YOU LIKE	T.I.
I KISSED A GIRL	KATY PERRY
LIVE YOUR LIFE	T.I.
LOLLIPOP	LIL WAYNE
BLEEDING LOVE	LEONA LEWIS
LOVE IN THIS CLUB	USHER
DISTURBIA	RIHANNA
TOUCH MY BODY	MARIAH CAREY
SINGLE LADIES (PUT A RING ON IT)	BEYONCE

2009

Title	Artist
I GOTTA FEELING	BLACK EYED PEAS
BOOM BOOM POW	BLACK EYED PEAS
RIGHT ROUND	FLO RIDA
EMPIRE STATE OF MIND	JAY-Z & ALICIA KEYS
JUST DANCE	LADY GAGA
DOWN	JAY SEAN
FIREFLIES	OWL CITY
MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON
POKER FACE	LADY GAGA
WHATCHA SAY	JASON DERULO

APPENDIX B

Popular Music Lyrics 1940-2009 Code Book

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School of Communication, Cleveland State University

August 14, 2011

Unit of Data Collection: For the purpose of this study, the unit of data collection is defined as an individual song—the single set of recorded song and its accompanying printed lyrics—found in your coding packets. The “song” includes any spoken-language portions (whether included in the printed lyrics or not), all intro and ending vocals, as well as any sampled content. “Sample” is defined by Merriam-Webster as “an excerpt from an audio recording used in another artist’s recording.” Sampled content includes all excerpts of previously recorded songs by the same or other artist(s), as well as audio clips from movies, television or other media, etc. Any and all verbal content can and should be analyzed.

Other Coding Instructions:

For all coding, use ONLY the information available to you as a listener, which has been provided by the researcher in your coding packets. Do NOT use any prior knowledge you may have of a given song’s meaning or the artist’s intent or explanations of song meaning. Do NOT use any knowledge you may have as a fan of popular music, particular songs or particular artists.

For the purpose of this study, it is critical that you put aside any stereotypes or preconceived ideas you may have about particular genres of music, artists or songs.

Do not seek hidden or alternate meanings within the song lyrics. Code only those references that are obvious or known to you—either through common usage/definitions of phrases or through context within the lyrics.

Code each song using BOTH the recording and the accompanying printed lyrics. Printed lyrics are provided for your convenience in deciphering any vocal content that may be difficult to hear or make sense of, as well as to ensure that any references to the topics of interest are not missed.

Do NOT code any foreign-language content.

Occasionally, there may be discrepancies between the printed lyrics and recordings. If discrepancies occur, always code according to what you hear in the AUDIO RECORDING.

You may listen to each song as many times as necessary to accurately complete the coding sheet.

DEFINING THE CONCEPTS, CONTENT and MEASUREMENTS

HOW IS SEX DEFINED? For the purpose of this study, *sex* is defined as the sexual activities, practices or behaviors humans use to express their sexuality. The concept includes those activities that involve only one's self (e.g., masturbation) or two or more people (e.g. intercourse, oral sex or mutual masturbation). *Sex* includes activities between both heterosexual and homosexual individuals, as well as activities between married partners, partners in committed relationships, casual sex partners (including "friends with benefits," one-night stands) and anonymous partners (e.g., prostitutes). *Sex* includes activities between partners who are sexually attracted to one another, but also includes activities enacted with a partner strictly for fun or pleasure (without commitment), obligation, sympathy, pity, monetary gain, advantages gained, conception, or hate. While sex is often thought of as voluntary and consensual activity, the definition for the current study also includes activities performed under force or duress. Specific activities and ideas of interest are defined later in this codebook.

HOW IS OVERALL SEXUAL CONTENT RATED? While you will be recording *how many* individual sexual references occur in each song, you will also rate the sexual content in the song, *as a whole after listening to the entire song*. Use the following scale to indicate the *overall* explicitness of the song. It may be helpful to liken this explicitness scale to that used by the Motion Picture Association of America (MPAA) in rating movies—a rating scale familiar to most Americans. Each explicitness rating is paired with an MPAA rating, to aid in your selection. Below the rating scale are the MPAA's rating guidelines, adapted for the purposes of this study. Please assume the role of "the Rating Board" mentioned in the guidelines, and remember to assign a rating based on sexual content only. (Rating guidelines were downloaded on February 10, 2011 from <http://www.mpa.org/ratings/what-each-rating-means>.)

0. No sexual content (G)
1. Mild suggestive (PG)
2. Strong suggestive (PG-13)
3. Explicit (R)
4. Strong explicit (NC-17)

G — General Audiences. All Ages Admitted. A G-rated [song] contains nothing in theme, language, nudity, sex, . . . or other matters that, in the view of the Rating Board, would offend parents whose younger children [hear the song]. The G rating is not a "certificate of approval," nor does it signify "children's" [music]. Some . . . language may go beyond polite conversation but [it is] common everyday expressions. No stronger words are present in G-rated [songs]. No [sex] . . . is present in the [song].

PG — Parental Guidance Suggested. Some Material May Not Be Suitable For Children. . . . The PG rating indicates, in the view of the Rating Board, that parents may consider some material unsuitable for their children, and parents should make that decision. The more mature themes in some PG-rated [songs] may call for parental guidance. There may be some profanity and some [description] of [sexuality]. But these elements are not deemed so intense as to require that parents be strongly cautioned beyond the suggestion of parental guidance.

PG-13 — Parents Strongly Cautioned. Some Material May Be Inappropriate For Children Under 13. . . . A PG-13 [song] may go beyond the PG rating in theme, nudity, sensuality, language, adult activities or other elements, but does not reach the restricted R category. The theme of the [song] by itself will not result in a rating greater than PG-13, although [descriptions] of activities related to a mature theme may result in a restricted rating. [References to] nudity in a PG-13 rated [song] generally will not be sexually oriented. A [song’s] single use of one of the harsher sexually-derived words, though only as an expletive, initially requires at least a PG-13 rating. More than one such expletive requires an R rating, as must even one of those words used in a sexual context. The Rating Board nevertheless may rate such a [song] PG-13 if. . .the Raters feel that most American parents would believe that a PG-13 rating is appropriate because of the context or manner in which the words are used or because the use of those words in the [song] is inconspicuous.

R — Restricted. Children Under 17 Require Accompanying Parent or Adult Guardian. An R-rated [song], in the view of the Rating Board, contains some adult material. An R-rated [song] may include adult themes, adult activity, hard language, sexually-oriented nudity, or other elements, so that parents are counseled to take this rating very seriously. . .Generally, it is not appropriate for parents to [allow] their young children [to listen] to R-rated [songs].

NC-17 — No One 17 and Under Admitted. An NC-17 rated [song] is one that, in the view of the Rating Board, most parents would consider patently too adult for their children 17 and under. . .NC-17 does not mean "obscene" or "pornographic" in the common or legal meaning of those words, and should not be construed as a negative judgment in any sense. The rating simply signals that the content is appropriate only for an adult audience. An NC-17 rating can be based on sex, aberrational behavior, or any other element that most parents would consider too strong and therefore off-limits for [listening] by their children.

WHAT IS A SEXUAL REFERENCE & DIFFERENTIATION OF WORD USAGE: For the purpose of this study, a sexual *reference* is a word, phrase, clause or sentence that is used to express, in its entirety, a sexual idea, thought or activity. By this definition, “fuck,” used as an expletive, would not count as a sexual reference; however, “fuck” used to describe the activity of intercourse is considered a sexual reference.

It is critical for this study that coders carefully and consistently differentiate between sexual references and romantic references. *Romance* or *romantic* references will emphasize the emotions of love over physical feelings of sexual desire. Do not code romantic references. Code only those references that are concerned with sexual behaviors.

HOW ARE INDIVIDUAL SEXUAL REFERENCES RATED? Each sexual *reference* that you code will be categorized as to whether the reference is 1.) suggestive or explicit in its EXPRESSION and 2.) whether the LANGUAGE used to express the idea is mild or strong.

1.) Expression of Thoughts and Ideas

For this study, **explicit** should be understood and distinguished from **suggestive** as follows (all definitions from Merriam-Webster).

- **Suggestive** sexual references suggest or tend to suggest something improper or indecent; such references are implied, presented through euphemism or innuendo (only if the euphemism or innuendo is obvious to you); the meaning is not directly expressed, but is capable of being understood through indirect terminology. In these references, the singer or speaker will hint at what he/she really wants to say, without directly expressing the thought.
- **Explicit** sexual references are fully revealed or expressed without vagueness, implication, or ambiguity; leaving no question as to meaning or intent (e.g., *explicit* instructions); unambiguous in expression (e.g. “was very *explicit* on how we are to behave”).
- For this study, explicit references are NOT to be understood as those that are “open in the depiction of nudity or sexuality (e.g. *explicit* books and films).” All references that are codable will include relatively open expression of sexuality, thus this definition of *explicit* is not applicable to this study.
- THEREFORE, **explicit** and **suggestive**, in the context of this study, are terms to describe *the expression of a thought or idea*.
- To determine whether a reference is suggestive or explicit, ask yourself the following question:
 - Is the singer/speaker hinting at what he/she really wants to say, or is he/she being direct in what is being said (regardless of the severity of the language used)?
 - If he/she is hinting at what he/she really wants to say, then the expression is **suggestive**. If he/she is being direct—coming right out and saying what he/she really wants to say—then the expression is **explicit**, no matter the severity of the language used.

2.) Language Severity

For this study, the severity of language used to express thoughts and ideas will be judged by whether it is considered **mild** or **strong**.

- **Mild** ideas are expressed in terms that are not sexually-charged, vulgar, profane, dirty or obscene; ideas are expressed in terms unlikely to be found offensive. **Mild** language could be used in conversation with mixed audiences.
- **Strong** ideas are expressed through language that is sexually-charged, vulgar, profane, “dirty,” obscene or offensive, either by definition or by context. **Strong** language would not likely be used in conversation with mixed audiences.
- To determine whether the language is mild or strong, ask yourself the following question:
 - Would it be acceptable to use these words/phrases in a conversation in the workplace or around children, for example?
 - If yes, then the language is most likely mild. If no, the language is most likely strong.

Rating Categories

For the purpose of coding the quality of sexual content, the following category options are used and are derived from the above definitions:

MILD SUGGESTIVE: A sexual reference that is implied, presented through euphemism or innuendo (only if the euphemism or innuendo is obvious to you) or the meaning of which is not directly expressed, but is capable of being understood through indirect terminology; *Mild Suggestive references* likely use language that is not sexually charged, vulgar, profane, “dirty,” obscene or offensive; such language could be used in conversation with mixed audiences.

STRONG SUGGESTIVE: A sexual reference that is implied, presented through euphemism or innuendo (only if the euphemism or innuendo is obvious to you) or the meaning of which is not directly expressed, but is capable of being understood through indirect terminology; *Strong Suggestive references* likely use language that is sexually-charged, vulgar, profane, “dirty,” obscene or offensive either by definition or by context; such language would not likely be used in conversation with mixed audiences.

MILD EXPLICIT: A sexual reference that is fully revealed or expressed without vagueness, implication, or ambiguity; the meaning is directly understood; *Mild Explicit references* likely use language that is not sexually charged, vulgar, profane, “dirty,” obscene or offensive; such language could be used in conversation with mixed audiences.

STRONG EXPLICIT: A sexual reference that is fully revealed or expressed without vagueness, implication, or ambiguity; the meaning is directly understood; *Strong Explicit references* likely use language that is sexually-charged, vulgar, profane, “dirty,” obscene or offensive; such language would not likely be used in conversation with mixed audiences.

IDENTIFYING INFORMATION

CODER ID: Record your coder ID on each sheet.

Elizabeth	1
Chris	2
Sue	3
Tanya	4

DATE: Indicate the date the song was coded in the following format: MMDDYY

SONG ID: On each coding sheet, record the song’s ID number, the title, artist and year, according to the list in your packet.

GENERAL INFORMATION

COMPLETE THESE ITEMS AFTER LISTENING TO THE SONG.

1. GENRE: Indicate the genre that most closely matches the song, according to the definitions in your packet.

- | | |
|------------------|-------------------------|
| 1. Pop/Rock | 6. Swing / Big Band |
| 2. R&B | 7. Alternative |
| 3. Hip Hop / Rap | 8. Heavy Metal |
| 4. Country | 88. Other |
| 5. Blues | 99. Unable to Determine |

2. SEX of SINGER: Indicate the gender of the singer(s).

- | | |
|-----------------------|---------------------------|
| 1. Male | 6. Male Trio or More |
| 2. Female | 7. Female Trio or More |
| 3. Male/Female Duet | 8. Mixed Sex Trio or More |
| 4. Male/Male Duet | 88. Other |
| 5. Female/Female Duet | 99. Unable to determine |

3. TITLE SEXUAL REFERENCE: Indicate whether the song title includes a sexual reference.

- | | |
|------------------------------|----------------------------|
| 0. No Sexual Reference (G) | 3. Explicit (R) |
| 1. Mild Suggestive (PG) | 4. Strong Explicit (NC-17) |
| 2. Strong Suggestive (PG-13) | 99. Unable to determine |

4. SEXUAL THEME: Indicate whether sex is a theme of the song. A theme is defined as the prominent subject or meaning of a song that is often apparent through repetition, recurrence, and forcefulness of related language. A theme can be thought of as distinct from a single or intermittent reference to sex.

- 0. No sexual theme
- 1. Sexual Theme (Sex is dominant)
- 99. Unable to determine

5. EXPLICITNESS RATING: Rate the sexual content in the song, *as a whole*. Use the following scale to indicate the overall explicitness of the song.

- 0. No sexual content (G)
- 1. Mild suggestive (PG)
- 2. Strong suggestive (PG-13)
- 3. Explicit (R)
- 4. Strong explicit (NC-17)

SEXUAL REFERENCES

For the following items, record how many times a corresponding sexual reference is made in the song. For example, if a word, phrase or idea is repeated as part of a chorus or verse, count each time the particular word, phrase or idea is sung or spoken. Also, be sure to place your counts into the correct columns according to whether they are mild suggestive, strong suggestive, mild explicit or strong explicit.

6. REFERENCE TO SEXUAL ATTRACTION / DESIRE

7. REFERENCE TO SEXUAL BODY PARTS

Sexual Body Parts include the primary sex organs (i.e. the anatomical body parts necessary for reproduction) as well as the secondary sex organs (i.e. breasts, pubic hair, buttocks, waist, thighs and hips in females; pubic, body and facial hair, deep voice, and broad shoulders in males).

8. REFERENCE TO NUDITY

9. REFERENCE TO PHYSICAL SEXUAL AROUSAL

10. REFERENCE TO EJACULATION OR ORGASM (FEMALE OR MALE)

11. REFERENCES TO FOREPLAY ACTIVITIES

Foreplay activities include, but are NOT limited to, kissing on the mouth, with the tongue, on the body, erotic massage, touching a partner's primary or secondary sex organs, sex talk (e.g. talking dirty), rubbing bodies together with or without clothing, watching or reading erotica or pornography.

12. REFERENCES TO INTERCOURSE

Intercourse is defined as penile-vaginal sex (i.e. when a man's penis enters a woman's vagina) or p

13. REFERENCE TO ORAL SEX

Oral sex is defined as the use of the mouth, tongue, teeth or throat to stimulate a partner's genitals.

14. REFERENCE TO MASTURBATION

Masturbation includes masturbation by one's self, defined as touching one's genitals to feel sexual pleasure, as well as mutual masturbation, defined as masturbating in front of a partner.

15. REFERENCE TO PORNOGRAPHY

Pornography is defined as material, such as photographs, movies or magazines, depicting erotic behavior that is intended to cause sexual arousal.

16. REFERENCE TO SEXUALLY-ORIENTED ENTERTAINMENT

Sexually-oriented entertainment includes stripping/strippers, lap dancing, peepshows, but does NOT include pornography (assessed individual in item #15).

17. REFERENCE TO INFIDELITY

Infidelity is defined as marital or relational unfaithfulness; the act of having sexual relations outside of one's committed relationship.

18. REFERENCES TO PROMISCUITY

Promiscuity includes several types of informal sexual encounters that take place outside a committed relationship. Such activities include one-night stands (occasional or frequent) and encounters with "friends with benefits." References to promiscuity may include the actual act of having casual sex, but it may also include the use of words denoting or insinuating that a particular person is promiscuous, such as "player," "ladies man," "slut" or "whore."

19. REFERENCES TO PROSTITUTION

Prostitution is defined as engaging in promiscuous sex in exchange for money or other goods.

20. REFERENCE TO SEXUAL VIOLENCE

Sexual Violence includes forcible rape (regardless of victim's age) and sexual assault.

21. REFERENCE TO SEXUAL ABUSE OR INCEST

22. REFERENCE TO STATUTORY RAPE (CONSENSUAL)

23. REFERENCE TO USE OF CONTRACEPTION

24. REFERENCE TO USE OF CONDOM TO PREVENT SPREAD OF DISEASE

25. REFERENCE TO REFUSAL OF SEX/WAITING FOR SEX/ABSTINENCE

26. OTHER

REFERENCES TO SEXUAL OUTCOMES

For the following items, record how many times a corresponding reference to a sexual outcome is made in the song. For example, if a word, phrase or idea is repeated as part of a chorus or verse, count each time the particular word, phrase or idea is sung or spoken. Also, be sure to place your counts into the correct columns according to whether it they are mild suggestive, strong suggestive, mild explicit or strong explicit.

27.PREGNANCY/CONCEPTION

28.SEXUALLY TRANSMITTED DISEASE

29.ARREST/IMPRISONMENT AS CONSEQUENCE OF SEXUAL ACTIVITY

30.RELATIONSHIP DETERIORATES OR ENDS AS CONSEQUENCE OF SEX

31.RELATIONSHIP INTENSIFIES OR BECOMES MORE SERIOUS AS CONSEQUENCE OF SEX

32.SOCIAL "REPUTATION" IS ENHANCED AS CONSEQUENCE OF SEX

33.SOCIAL "REPUTATION" IS DAMAGED AS CONSEQUENCE OF SEX

Popular Music Lyrics 1940-2009 Code Book

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August 14, 2011

POPULAR MUSIC GENRES (from Wikipedia and www.thefreedictionary.com)

Below are common popular music genres that may be included in your sample of songs. Use this information as a guide in determining the genre of your songs, if needed. In most cases, you will be able to identify an appropriate genre simply using your own musical and cultural knowledge.

Note that the information provided below will serve as a guide in determining the genre of the songs you hear and that the information below does NOT constitute complete definitions, but rather describes some characteristics that typically describe the genre of a given song. There are no connotative definitions of popular music genres, as described by Wikipedia:

A music genre is a categorical and typological construct that identifies musical sounds as belonging to a particular category and type of music that can be distinguished from other types of music. Music can be divided into many genres in many different ways. Due to the different purposes behind them and the different points of view from which they are made, these classifications are often arbitrary and controversial and closely related genres often overlap.

POP/ROCK: Rock is typically considered to be a genre of popular music originating in the 1950s; a blend of black rhythm-and-blues with white country-and-western; rock is a generic term for the range of styles that evolved out of rock n' roll. Pop is often considered to be music of general appeal to teenagers; a bland watered-down version of rock n' roll with more rhythm and harmony and an emphasis on romantic love.

R & B / RHYTHM AND BLUES: A combination of blues and jazz that was developed in the United States by Black musicians; an important precursor of rock 'n' roll

RAP / HIP-HOP: Genre of African-American music of the 1980s and 1990s in which rhyming lyrics are chanted to a musical accompaniment; several forms of rap have emerged

COUNTRY: Popular music based on the folk style of the southern rural United States or on the music of cowboys in the American West

BLUES: A musical form and a music genre that originated in African-American communities of primarily the Deep South of the United States at the end of the 19th century from spirituals, work songs, field hollers, shouts and chants, and rhymed simple narrative ballads

BIG BAND / SWING: A type of musical ensemble associated with jazz, a style of music which became popular during early 1930s until the late 1940s; a big band typically consists of approximately 12 to 25 musicians and contains saxophones, trumpets, trombones, singers (or vocalists), and a rhythm section.

ALTERNATIVE: Underground music that has emerged in the wake of punk rock since the mid-1980s; Sounds range from the dirty guitars of grunge to the gloomy soundscapes of gothic rock to the guitar pop revivalism of Britpop; alternative rock lyrics tend to address topics of social concern, such as drug use, depression, and environmentalism; lyrics developed as a reflection of the social and economic strains in the United States and United Kingdom of the 1980s and early 1990s

HEAVY METAL: A type of rock music characterized by a strong beat and amplified instrumental effects, often with violent, nihilistic, and misogynistic lyrics

Popular Music Lyrics 1940-2009 Coding Sheet

CODER ID: _____ DATE: _____ SONG ID: _____ SONG YEAR: _____

SONG TITLE: _____ ARTIST: _____

GENERAL INFORMATION				
1. Genre				
2. Sex of Singer(s)				
3. Title Sexual Reference				
4. Sexual Theme				
5. EXPLICITNESS RATING				
SEXUAL REFERENCES	MILD SUGGESTIVE	STRONG SUGGESTIVE	MILD EXPLICIT	STRONG EXPLICIT
6. Reference to Sexual Attraction/Desire	6.1	6.2	6.3	6.4
7. Reference to Sexual Body Parts	7.1	7.2	7.3	7.4
8. Reference to Nudity	8.1	8.2	8.3	8.4
9. Reference to Physical Sexual Arousal	9.1	9.2	9.3	9.4
10. Reference to Ejaculation or Orgasm (Male or Female)	10.1	10.2	10.3	10.4
11. Reference to Foreplay	11.1	11.2	11.3	11.4
12. Reference to Intercourse	12.1	12.2	12.3	12.4
13. Reference to Oral Sex	13.1	13.2	13.3	13.4
14. Reference to Masturbation	14.1	14.2	14.3	14.4
15. Reference to Pornography	15.1	15.2	15.3	15.4
16. Reference to Sexually-oriented Entertainment	16.1	16.2	16.3	16.4
17. Reference to Infidelity	17.1	17.2	17.3	17.4
18. Reference to Promiscuity	18.1	18.2	18.3	18.4
19. Reference to Prostitution	19.1	19.2	19.3	19.4
20. Reference to Sexual Violence (Rape/Assault)	20.1	20.2	20.3	20.4
21. Reference to Sexual Abuse or Incest	21.1	21.2	21.3	21.4
22. Reference to Statutory Rape (Consensual)	22.1	22.2	22.3	22.4
23. Reference to Use of Contraception	23.1	23.2	23.3	23.4
24. Reference to Use of Condom to Prevent Spread of Disease	24.1	24.2	24.3	24.4
25. Reference to Refusal of Sex/Waiting for Sex/Abstinence	25.1	25.2	25.3	25.4
26. Other	26.1	26.2	26.3	26.4

SEXUAL OUTCOMES	MILD SUGGESTIVE	STRONG SUGGESTIVE	MILD EXPLICIT	STRONG EXPLICIT
27. Pregnancy/Conception	27.1	27.2	27.3	27.4
28. Sexually Transmitted Disease	28.1	28.2	28.3	28.4
29. Arrest/Imprisonment	29.1	29.2	29.3	29.4
30. Relationship Deterioration	30.1	30.2	30.3	30.4
31. Relationship Intensifying	31.1	31.2	31.3	31.4
32. Social "Reputation" is Enhanced	32.1	32.2	32.3	32.4
33. Social "Reputation" is Damaged	33.1	33.2	33.3	33.4

APPENDIX C

INTERCODER RELIABILITY ASSESSMENT

In general, reliability assessment using PRAM achieved good and/or acceptable results.

Nominal Variables

Percent Agreement							
	Variable	Genre	Gender	Title Sexual Reference	Sexual Theme	Explicitness Rating	Average
Coder Pair							
1,2		0.943	0.964	0.993	0.971	0.964	0.967
1,3		0.979	0.964	1	0.979	0.936	0.971
1,4		0.95	0.979	1	0.964	0.957	0.97
2,3		0.936	0.993	0.993	0.979	0.957	0.971
2,4		0.943	0.971	0.993	0.993	0.993	0.979
3,4		0.943	0.971	1	0.986	0.95	0.97
Average		0.949	0.974	0.996	0.979	0.96	0.971

Cohen's Kappa for Multiple Coders							
	Variable	Genre	Gender	Title Sexual Reference	Sexual Theme	Explicitness Rating	Average
Coders							
1,2,3,4		0.924	0.964	0.977	0.913	0.864	0.928

Percent agreements for nominal variables are good, showing that coders were highly reliable in coding the nominal variables of genre, gender, whether song titles included a sexual reference, whether songs had a sexual theme, and in assigning an overall explicitness rating to each song. Cohen's kappas are good, with a range of .864 to .977. Overall this assessment shows excellent intercoder reliability for nominal variables with agreement beyond chance well within acceptable levels.

Ratio Variables

Pearson Correlation								
	Variable	Attraction-Desire MS	Attraction-Desire SS	Attraction-Desire ME	Attraction-Desire SE	Body Parts MS	Body Parts SS	Body Parts ME
Coder Pair								
1,2		0.897	1	1	1	0.99	1	0.999
1,3		0.942	0.705	0.966	0*	0.992	1	0.995
1,4		0.885	1	0.996	1	0.999	0.995	1
2,3		0.815	0.705	0.966	0*	0.998	1	0.991
2,4		0.987	1	0.996	1	0.991	0.995	0.998
3,4		0.823	0.705	0.982	0*	0.993	0.995	0.997
Average		0.892	0.852	0.984	1	0.994	0.997	0.997
* This field is set to 0 because the coefficient is indeterminate								

Pearson Correlation								
	Variable	Body Parts SE	Nudity MS	Nudity ME	Arousal MS	Arousal SS	Arousal ME	Orgasm MS
Coder Pair								
1,2		0.944	1	1	1	0.995	1	1
1,3		0.952	1	1	0.953	0.927	0*	1
1,4		0.991	1	0.955	1	0.546	0.705	1
2,3		0.92	1	1	0.953	0.902	0*	1
2,4		0.947	1	0.955	1	0.483	0.705	1
3,4		0.949	1	0.955	0.953	0.687	0*	1
Average		0.95	1	0.978	0.977	0.757	0.803	1
* This field is set to 0 because the coefficient is indeterminate								

Pearson Correlation								
	Variable	Orgasm SS	Orgasm ME	Foreplay SS	Foreplay ME	Foreplay SE	Intercourse MS	Intercourse SS
Coder Pair								
1,2		1	1	1	0.966	1	0.988	0.999
1,3		1	0*	1	0.956	1	0.994	0.989
1,4		1	0*	1	0.966	1	0.993	0.995
2,3		1	0*	1	0.992	1	0.988	0.99
2,4		1	0*	1	0.991	1	0.982	0.995
3,4		1	0*	1	0.992	1	0.99	0.99
Average		1	1	1	0.977	1	0.989	0.993
* This field is set to 0 because the coefficient is indeterminate								

Pearson Correlation								
	Variable	Intercourse ME	Intercourse SE	Oral Sex SS	Oral Sex ME	Masturbation SS	Entertain. MS	Entertain. SS
Coder Pair								
1,2		0.574	0.986	0.999	1	1	1	1
1,3		0.985	0.862	1	1	1	1	1
1,4		0.575	0.97	0.964	1	1	1	1
2,3		0.567	0.875	0.997	1	1	1	1
2,4		0.989	0.991	0.976	1	1	1	1
3,4		0.581	0.911	0.957	1	1	1	1
Average		0.712	0.932	0.982	1	1	1	1
* This field is set to 0 because the coefficient is indeterminate								

Pearson Correlation								
	Variable	Entertain. ME	Infidelity MS	Infidelity ME	Promiscuity SS	Promiscuity ME	Prostitution MS	Prostitution ME
Coder Pair								
1,2		1	0.998	1	0.705	1	1	1
1,3		1	0.995	1	0.705	1	0.705	1
1,4		1	0.956	1	1	1	0.705	1
2,3		1	0.993	1	1	1	0.705	1
2,4		1	0.959	1	0.705	1	0.705	1
3,4		1	0.957	1	0.705	1	1	1
Average		1	0.977	1	0.803	1	0.803	1
* This field is set to 0 because the coefficient is indeterminate								

Pearson Correlation								
	Variable	Abstinence MS	Abstinence ME	Other SS	Other ME	Pregnancy MS	Pregnancy ME	Deteriorat. ME
Coder Pair								
1,2		1	1	1	0.976	1	1	1
1,3		1	1	1	1	1	1	1
1,4		1	0.998	1	0.995	1	1	1
2,3		1	1	1	0.976	1	1	1
2,4		1	0.998	1	0.971	1	1	1
3,4		1	0.998	1	0.995	1	1	1
Average		1	0.999	1	0.985	1	1	1
* This field is set to 0 because the coefficient is indeterminate								

Lin Concordance								
	Variable	Attraction-Desire MS	Attraction-Desire SS	Attraction-Desire ME	Attraction-Desire SE	Body Parts MS	Body Parts SS	Body Parts ME
Coder Pair								
1,2		0.885	1	1	1	0.977	1	0.996
1,3		0.941	0.663	0.955	0	0.988	1	0.99
1,4		0.875	1	0.992	1	0.999	0.991	0.998
2,3		0.809	0.663	0.955	0	0.995	1	0.991
2,4		0.987	1	0.992	1	0.978	0.991	0.998
3,4		0.818	0.663	0.98	0	0.989	0.991	0.996
Average		0.886	0.832	0.979	0.5	0.988	0.995	0.995
* This field is set to 0 because the coefficient is indeterminate								

Lin Concordance								
	Variable	Body Parts SE	Nudity MS	Nudity ME	Arousal MS	Arousal SS	Arousal ME	Orgasm MS
Coder Pair								
1,2		0.92	1	1	1	0.995	1	1
1,3		0.933	1	1	0.952	0.876	0	1
1,4		0.991	1	0.94	1	0.442	0.663	1
2,3		0.842	1	1	0.952	0.862	0	1
2,4		0.929	1	0.94	1	0.4	0.663	1
3,4		0.924	1	0.94	0.952	0.652	0	1
Average		0.923	1	0.97	0.976	0.705	0.388	1
* This field is set to 0 because the coefficient is indeterminate								

Lin Concordance								
	Variable	Orgasm SS	Orgasm ME	Foreplay SS	Foreplay ME	Foreplay SE	Intercourse MS	Intercourse SS
Coder Pair								
1,2		1	1	1	0.963	1	0.98	0.999
1,3		1	0	1	0.955	1	0.991	0.989
1,4		1	0	1	0.963	0.799	0.993	0.995
2,3		1	0	1	0.988	1	0.987	0.99
2,4		1	0	1	0.991	0.799	0.971	0.995
3,4		1	0*	1	0.988	0.799	0.985	0.99
Average		1	0.2	1	0.975	0.899	0.985	0.993
* This field is set to 0 because the coefficient is indeterminate								

Lin Concordance								
	Variable	Intercourse ME	Intercourse SE	Oral Sex SS	Oral Sex ME	Masturbation SS	Entertain. MS	Entertain. SS
Coder Pair								
1,2		0.502	0.978	0.996	0.975	1	0.997	1
1,3		0.984	0.859	0.999	0.975	1	1	1
1,4		0.497	0.966	0.926	0.975	1	1	1
2,3		0.492	0.855	0.992	1	1	0.997	1
2,4		0.988	0.99	0.954	1	1	0.997	1
3,4		0.499	0.897	0.91	1	1	1	1
Average		0.661	0.924	0.963	0.988	1	0.998	1
* This field is set to 0 because the coefficient is indeterminate								

Lin Concordance								
	Variable	Entertain. ME	Infidelity MS	Infidelity ME	Promiscuity SS	Promiscuity ME	Prostitution MS	Prostitution ME
Coder Pair								
1,2		1	0.998	0.998	0.663	1	1	1
1,3		1	0.988	0.998	0.663	1	0.663	1
1,4		1	0.954	0.998	1	1	0.663	0.799
2,3		1	0.986	0.991	1	1	0.663	1
2,4		1	0.956	0.991	0.663	1	0.663	0.799
3,4		1	0.956	1	0.663	1	1	0.799
Average		1	0.973	0.996	0.776	1	0.776	0.899
* This field is set to 0 because the coefficient is indeterminate								

Lin Concordance								
	Variable	Abstinence MS	Abstinence ME	Other SS	Other ME	Pregnancy MS	Pregnancy ME	Deteriorat. ME
Coder Pair								
1,2		1	1	1	0.975	0.933	1	1
1,3		1	1	1	1	1	1	1
1,4		1	0.947	0.999	0.995	0.995	1	1
2,3		1	1	1	0.975	0.933	1	1
2,4		1	0.947	0.999	0.971	0.898	1	1
3,4		1	0.947	0.999	0.995	0.995	1	1
Average		1	0.973	0.999	0.985	0.959	1	1
* This field is set to 0 because the coefficient is indeterminate								

For ratio variables, Pearson results indicate that covariation is high, with scores ranging from .712 to 1.0. Lin's concordance was generally good with scores ranging from .2 to 1.0. Five variables had poor concordance scores. These variables were Attraction SE (.5), Arousal ME (.388), Orgasm ME (.2), Intercourse ME (.661), and Abstinence SE (.2). Pearson results for these variables indicate high levels of correlation, which is accurate since all coders scored 0 for most songs, and there was some additional agreement among scores for songs in which there was codable content. Lin's, however, is quite a bit lower for these variables due to the low correspondence among coders for scores other than 0.

APPENDIX D

SOURCES USED FOR PRINTED LYRICS

The following websites provided written lyrics used for coder reference.

<http://www.sing365.com>

<http://www.lyrics007.com>

<http://www.lyricsdepot.com>

<http://www.elyrics.net>

<http://www.lyricsondemand.com>

<http://www.lyrics-a-plenty.com>

<http://www.oldielyrics.com>

<http://www.lyricstime.com>

<http://www.hotlyrics.net>

<http://www/lyricsmode.com>

<http://www.martystuart.com>

<http://www.smartlyrics.com>

<http://www.lyricsvip.com>

<http://www.leoslyrics.com>

APPENDIX E

CHARTS OF SOCIAL INDICATOR DATA

Figure 24
Teen Pregnancy Rate by Year

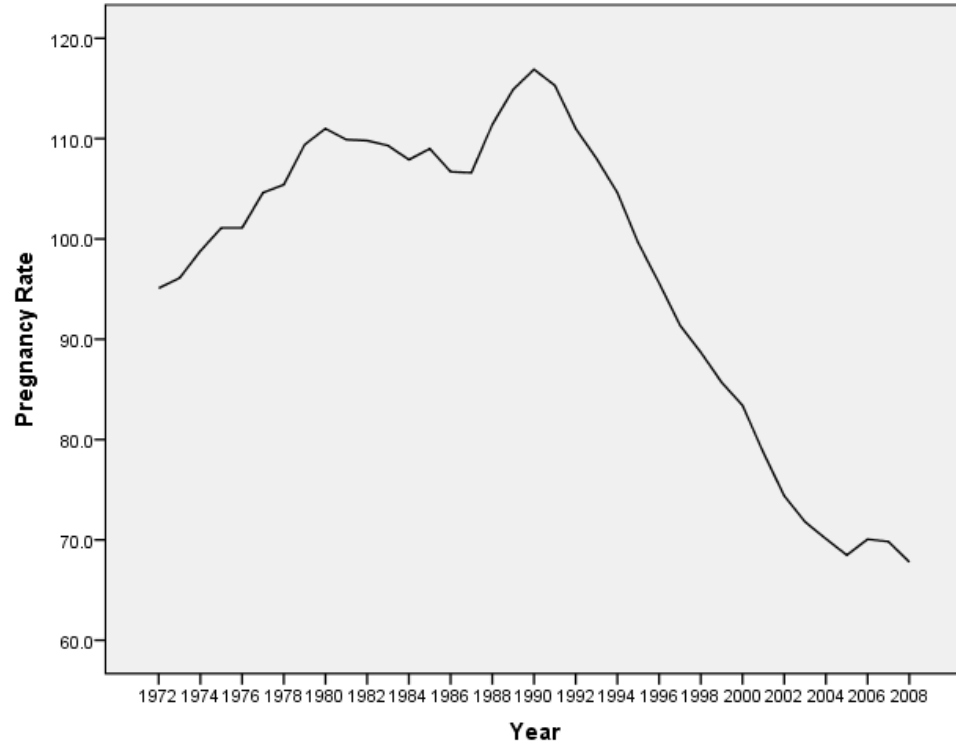


Figure 25
Teen HIV/AIDS Incidence by Year

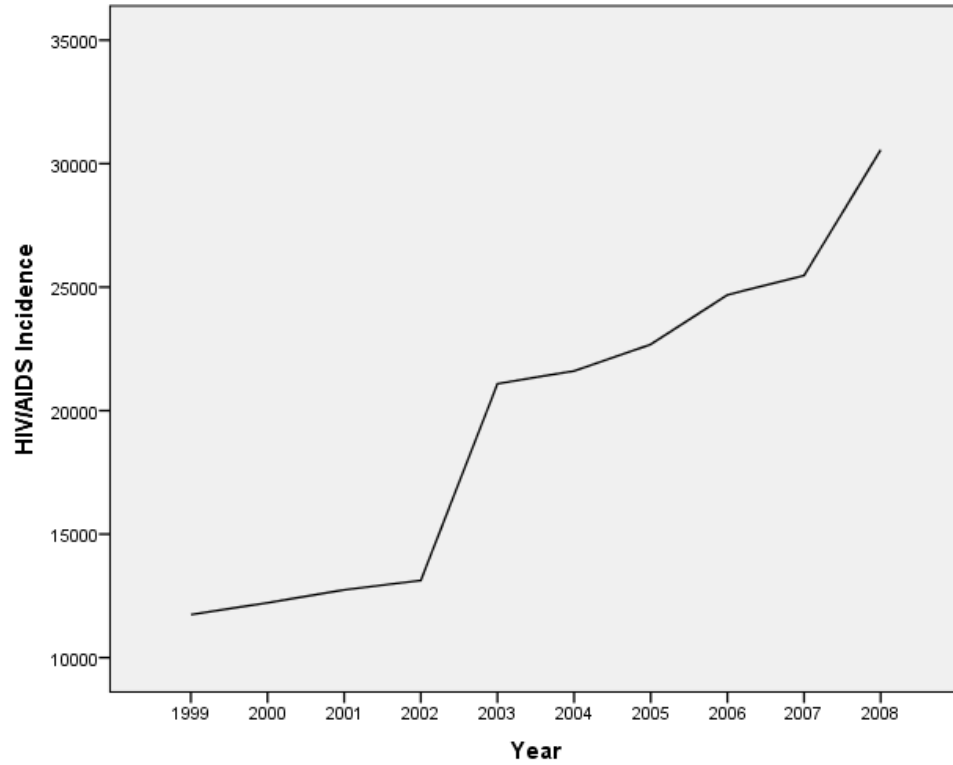


Figure 26
Teen Chlamydia Rate by Year

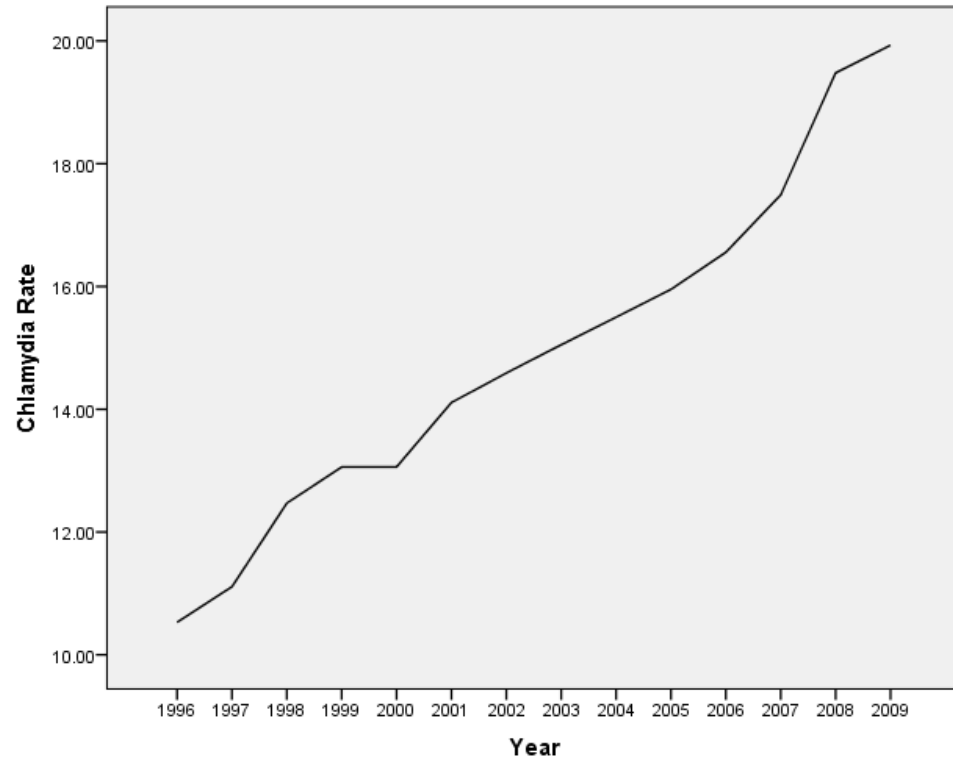


Figure 27
Teen Gonorrhea Rate by Year

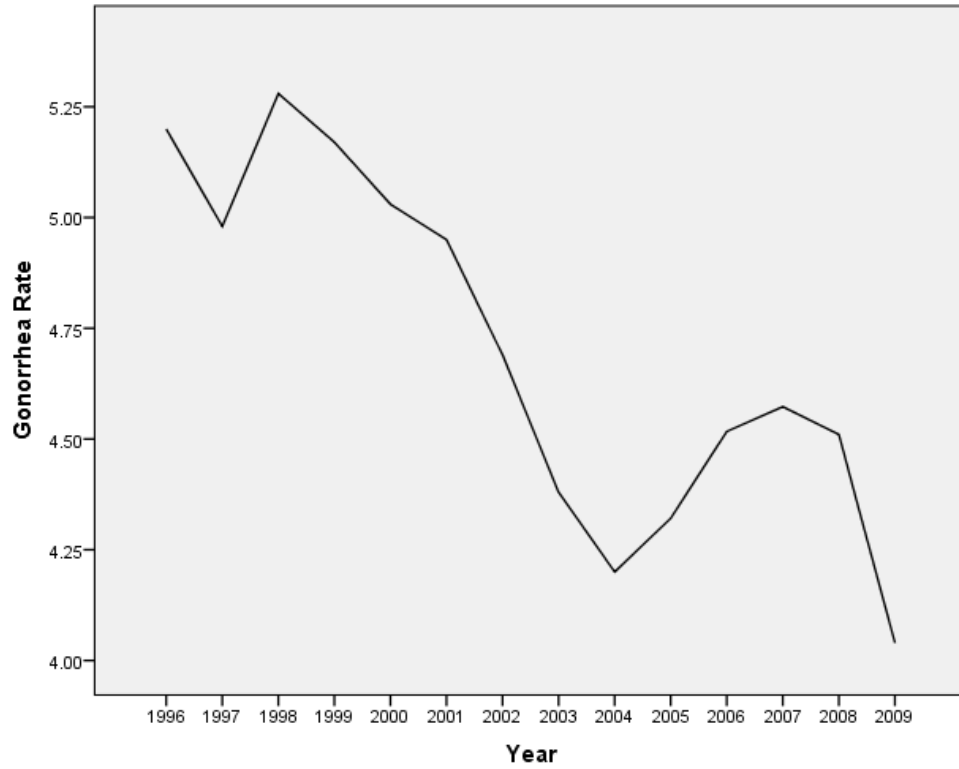


Figure 28
Teen Syphilis Rate by Year

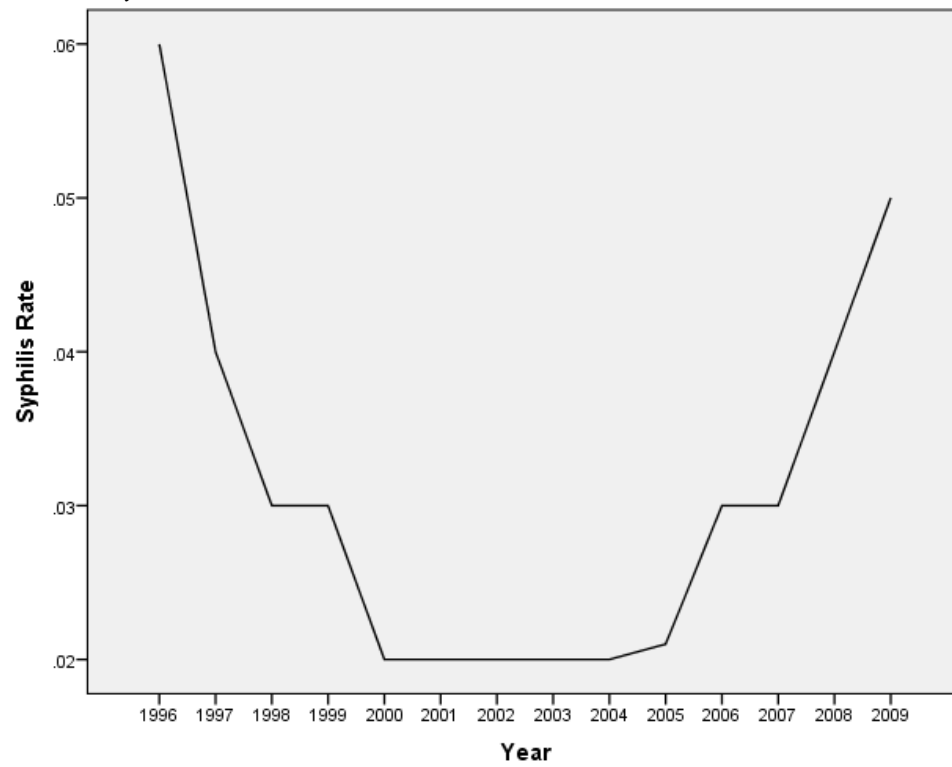


Figure 29
Percentage of Teens Sexually Active by Year

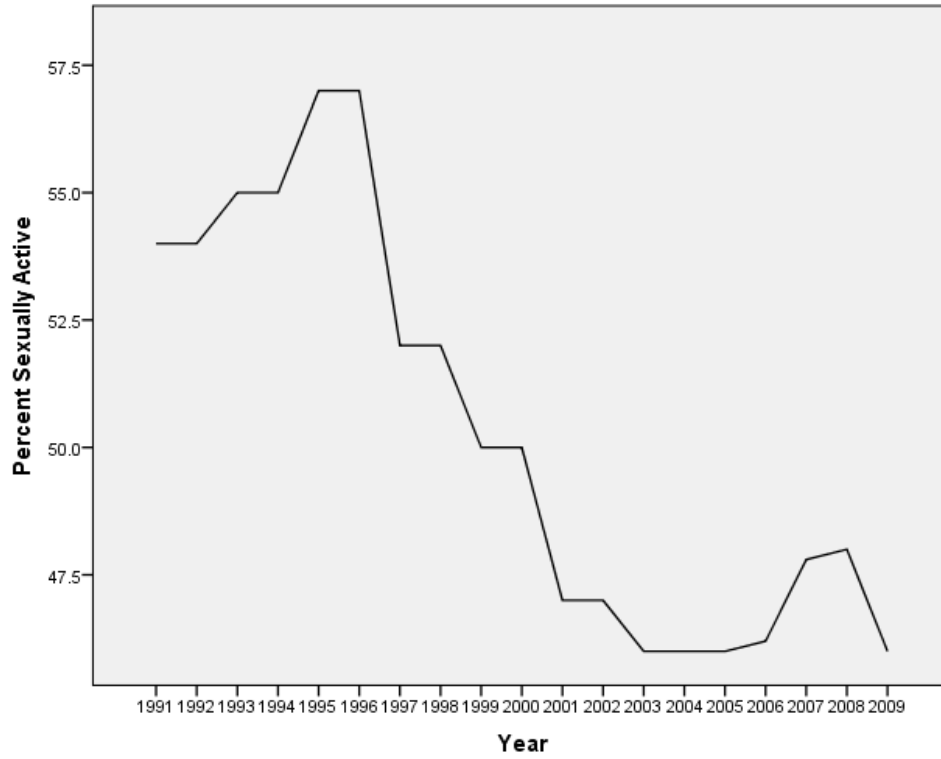


Figure 30
Mean Age at First Intercourse by Year

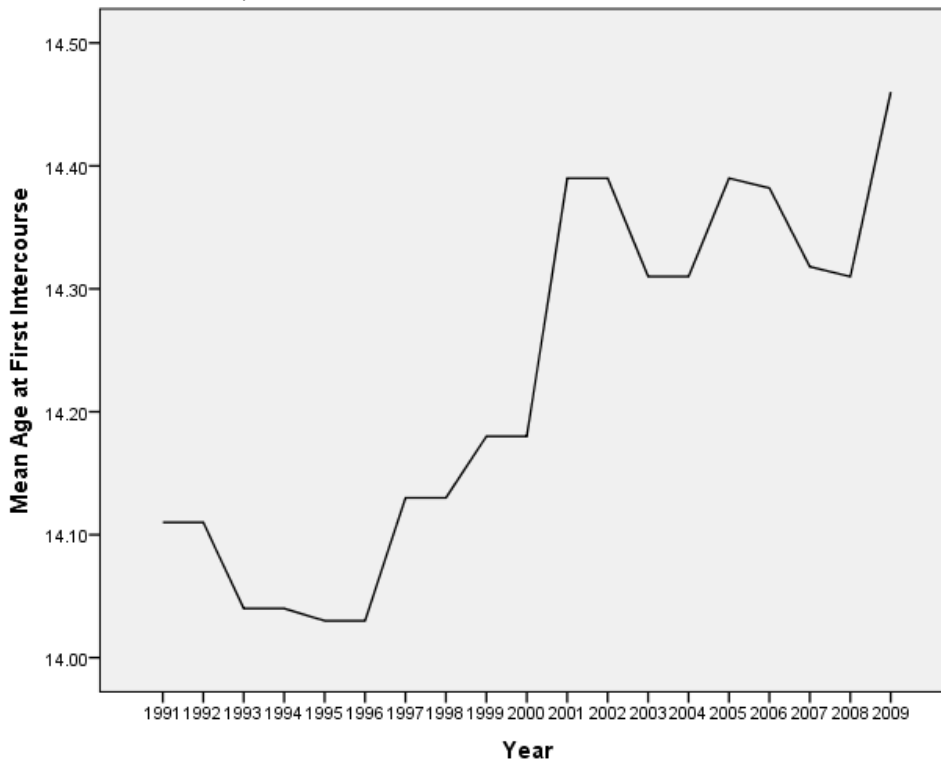


Figure 31
Mean Number of Sexual Partners by Year

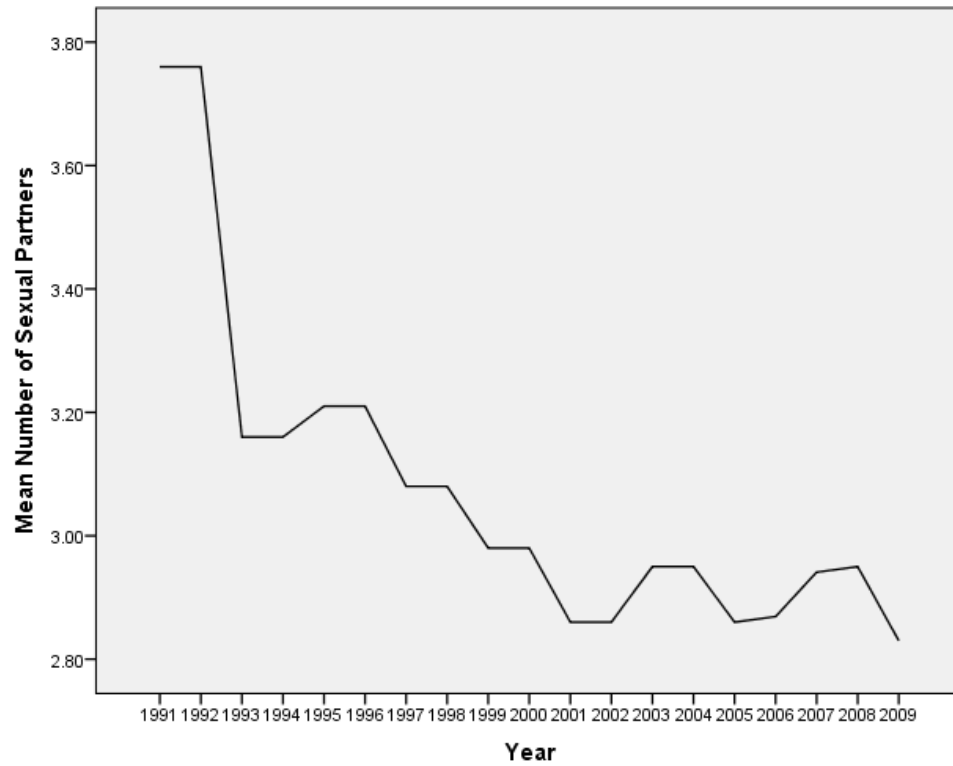


Figure 32
Percentage of Teens Who Report Using Condoms by Year

