

A Quantitative Examination of Sexual References in Popular Music 1960-2011

Claire Carden

Washington State University

0.0 Why Lyrics?

It is commonly perceived that sexual references in music, overt and covert, have become more and more commonplace. *USA Today* recently published an article titled “Teens’ ‘unhealthy’ Sex Exposure Blamed on TV, Music, Web” (Gardner, 2010). *The Huffington Post* writes “pop music lyrics are more sexualized now than they were in 1959” (Means, 2011, para 1). Almost every month, there is an article in a popular magazine or newspaper about the increases in the sexuality of the media. Popular media often cites scholarly research; many scholars claim that there has been a recent increase in the number of sexual references in popular music. This claim is supported by sociologists’ (Garlick, Southerland, Kammeyer, etc.) argument that 1960 was the beginning of a sexual revolution in the United States leading to increased sexualization in the media. For years there has been discussion of this sexualization¹ of music. This paper tests the accuracy of the perception that popular music is hyper-sexualized and examines the exact nature of the manifestation of the changes in sexual references since 1960.

Lyrics are meant to be accessible to particular groups of people; they can be used to define in-group and out-group relationships. For example, adolescents often use music to define who they are (young, cool, etc.), but also to separate themselves from others (parents, teachers, adults in general, or other groups of adolescents). In this example, teens use music as a manifestation of self, creating an identity in which their musical preference plays a vital role, but they are doing something else as well; as Schafer and Sedlmeier (2009) put it, “in this context, music is also used to establish a symbolic border against other groups (or against parents in early adolescence) to define a (youth) culture of its own” (p. 280).

Lyrics have been used as a lens through which to view social attitudes. As Dukes, Bisel, Borego, Lobato and Owens (2003) put it “popular music lyrics follow cultural trends, and lyrics chronicle new societal developments” (p. 643). In other words, lyrics mirror culture. When there is a cultural change, it will often be reflected in the lyrics of popular music, but lyrics can also drive this cultural change as discussed below. One documented example of lyrics as reflectors concerns drug use. Diamond, Bermudez and Schensul studied the correlation between music and public health, focusing specifically on the correlation between lyrical references to ecstasy in rap and the use of ecstasy in clubs. As they put it “beginning in 1996, rap songs began to inform their listeners that ecstasy was available in urban settings and was being used outside of the context of raves” (Diamond, Bermudez, Schensul, 2006, p. 291). They demonstrate that there has been an increase in lyrical references to ecstasy use “paralleling the general increase in ecstasy use,” by providing data showing a correlation (Diamond et al, 2006, p. 283).

¹ *Sexualization* has a technical meaning (which will be discussed in Section 1.2), but for the purposes of this paper it means only that there has been an increase in the number, kind and explicitness of sexual references.

This is congruent with the Super-Peer Theory, which theorizes that the media can have more impact on adolescents than their peer groups (Brow, Halpern, Ladin & L'Engle, 2005, p. 421). Potentially, there is a cycle where ecstasy becomes common enough to make it into song lyrics. Lyrics in turn validate and advertize the use of ecstasy so it is more widely used, with the artists stepping into the role of super-peer. This increased use makes it more commonly referred to and creates a cycle with cultural activity feeding the music and the music feeding the cultural activity. To summarize, there is a cycle in which lyrics reflect society and then by reinforcing popular attitudes, lyrics influence society to push the popular attitudes farther.

0.1 Why 1960?

Over the last fifty years there have been any number of changes including many important technological advances (iTunes and MP3 players, just to name two) which have made music more accessible. The differences between 1960 and 2011 are not only in technology, but in social and cultural attitudes as well. Cooper and Haney (1997) highlight many of the important changes in attitudes and connect them to a perceived upswing in sexual references in popular music saying:

During the late 1960s and throughout the 1970s, it should be noted that songs describing sexual encounters increased dramatically... The reasons are obvious. Prior taboos about overt references to intimate relations between the sexes were challenged during the 1960s and overthrown by the Woodstock generation. Similarly, the success of women's liberation contributed to greater social independence for females and generated more candid commentaries about working and playing interactions between men and women. Repeal of laws that prohibited contraception and the subsequent availability of birth control devices also liberalized sexual encounters by decreasing fears of unwanted pregnancies (p.288).

Garlick (2011) discusses the sexualization of many forms of media (without discussing music specifically). He assigns a substantial amount of responsibility for the "new sexual revolution" to the internet, claiming that "today, sex is increasingly central to mainstream culture, in large part due to the Internet" (Garlick, 2011, Abstract).

This increased sexualization examined by sociologists has also been documented by the American Academy of Pediatrics, which conducted a study examining where American teens get their sexual education, looking specifically at the effects of the media. For this study the media referred to movies, television, music, and the Internet. They assert not only that in film, television, and music sexual messages are becoming more explicit in dialogue, lyrics, and behavior, but also that "teens rank the media second only to school sex education programs as a leading source of information about sex" (Committee on Public Education, 2001, Abstract). So as American media becomes more sexualized, teens are turning more toward the media as an indicator of "normal" sexual behavior.

The AAP claims that increases in sexual references in the media should be seen both as an indicator and cause of increased sexual activity in adolescents. According to the AAP, the increase in the number of teens engaging in sexual activities is a "major public health problem," which is being fueled, in part, by the media (Committee on Public Education, 2001, para 1). Hall, West and Hill (2011) explain the correlation saying "consistent with several behavior change theories,

the abundant modeling of sexualized behavior by the “super-peer,” places added pressure on adolescents to engage in risky sexual behavior” (para 23). Here again the artists are the super-peers, and this time as their lyrics become more sexualized they normalize risky sexual behavior for average American teens.

0.2 Approaches to the Study of Lyrics

Lyrics as cultural indicators have been studied for many reasons and from a range of academic perspectives. From a linguistic point of view, the speech acts of blues music (Kuhn, Watson) and Eminem’s use of slang in lyrics (Sujiati and Purwaningsih) have been examined. From a public health point of view, the use of drug references in rap have (Diamond, Bermudez and Schensul), and the effects of the sexualization of lyrics on the sexual health of adolescents (Committee on Public Education) have been examined. From a sociological perspective, lyrical content has been examined in correlation with the “conditions of social and economic threat” (Pettijohn and Sacco, 2009, 300). Most of the research has focused on specific genres of music (i.e. rap or blues), or even specific artists (i.e. Eminem).

There is, however, one paper, *Sexualization in Lyrics of Popular Music from 1959 to 2009: Implications for Sexuality Educators*, which looked directly at change in lyrics over time (Hall et al 2011). This paper used the Billboard website to compile a corpus of popular music in an effort to see changes in sexual references since 1959. They analyzed songs from the last year of every decade between 1959 and 2009 for sexualization. After compiling a corpus of songs, they coded their data as either sexualized or non-sexualized, using the American Psychological Association’s definition of sexualization, which has four subcategories:

- (1) a person’s value comes only from his or her sexual appeal or behavior; (2) person is held to a standard of beauty equating physical attractiveness with being sexy; (3) a person is sexually objectified, or made into a thing for others sexual use; (4) sexuality is inappropriately imposed upon a person (6-7).

They included a fifth category for lyrics in which “one person has a large sexual appetite” (Hall et al, 2011, p. 7). They compared sexualization across ethnicities, finding an increase in sexualization common across all ethnicities, but “non-White artists’ lyrics contained sexualization 20.7% of the time, while 7.5% of White artists’ lyrics included sexualization” (Hall, West and Hill, 2011, para 17). They also compared sexual references across genders. What they noticed overall was an increase (though slight) in the sexualization of lyrics. In their conclusion, they claim that their definition of sexualization was not the best barometer of sexualization, because they did not think that it was as complete as it should have been.

All of this prior research forms the springboard for this paper, which is a diachronic linguistic examination of sexual references in popular music from both a quantitative and qualitative standpoint, taking what has been done by psychologists, sociologists, and linguists and combining the research approaches to find new patterns. The focus of this paper, unlike any of the others, is on the language of sexual references. Previously, the research has focused on the changes in social behavior and attitudes, this paper focuses on the changes in linguistic usage. It seeks to answer the following questions: What language is used to refer to sex acts (including references to body parts such as *ass*, *pussy*,

etc.) and what sex acts are referred to in popular music? How has the language and usage changed in the United States since 1960?

1.0 Methods

This methodology is a reworked version of the methodology used by Kuhn and Watson, which is a revised version of the methodology developed by Tyrmi² in his thesis.

The *Billboard* website contains an archive of the “Hot 100” for the last 51 years. I picked the *Billboard* “Hot 100” in order to look at popular music of a wide range of genres over a specific period of time.

Since the *Billboard* “Hot 100” lists are put out once every week, I limited the dataset to the first week of each month. Also to restrict the data pool more, only the top song from that week was selected. This means that I examined the top song from the first week in each month starting in 1960, unless it was a repeat of the previous month in which case I selected the second song (or in some cases even the third). The final list resulted in a data set of 610 songs (two songs were excluded because they had no lyrics). I then created a corpus of these lyrics. This represented a challenge, because for many songs official or accurate versions of the lyrics have not been published; for songs I owned I used the official lyrics from iTunes, for others I relied on lyric sites (metrolyrics.com, lyrics007.com, elyrics.com, lyricsfreak.com, oldielyrics.com, lyricsbay.com, lyricsmode.com, and 6lyrics.com).

With the data set established, I identified all the references to sex acts, explicit or otherwise. I recorded all sexual references and their occurrences and the contexts in which they appear. This allowed me to narrow my corpus of data from whole song lyrics to individual sexual references. If the exact same line or reference was repeated (if it was part of the chorus, for example), I only counted it once. If part of the song was written in a foreign language (e.g. Spanish, French, etc.) I left it uncoded, due to lack of appropriate familiarity with languages other than English. There are dictionary definitions of words, but without near-native knowledge of a language and a dialect I would miss nuance and in-group readings.

After highlighting the references, I created a system for categorizing the kinds of references. I used *Urban Dictionary* to determine how self-selected members of the appropriate group define the terminology under examination for many of the more obscure, recent sexual terms so that I could correctly classify them. The sexual references are organized based on what the song was referring to: a sex act (e.g. oral, anal or vaginal sex etc.), a body part (e.g. *ass*, *pussy*, etc.), a term of reference or address for a sexual partner, (e.g. *baby momma*, *lover*, etc.) or other (e.g. rape, prostitution, sexual arousal or desire, multiple partners, etc.). Each reference was then put into the appropriate category. By classifying the references in the ways that the data suggest, I examined not only the specific language, but also how that specific language fits into a broader scheme. Once the expressions were sorted, I looked for trends.

² This is an unpublished masters thesis, which I was unable to retrieve.

2.0 Results

This section explores the overall quantitative results looking at the total number of sexual references and examining for trends. In this version of this paper two subsets of the total are also examined: 1. References to sex acts and 2. References to body parts. For a longer explanation and a closer examination of the trends discussed see ccarden.com, where you will find the full-text of the paper this is drawing from.

The overall results can be seen in Figure 1. In total there were 1168 sexual references. The total number of references hit their peak in 2002 (87 sexual references in twelve songs). There is an obvious upward trend in the number of sexual references. This supports the commonly held belief (which is also the first hypothesis being investigated in this paper) that music is becoming more sexually explicit. To speculate slightly, I believe a more elaborate cyclic analysis is appropriate. In addition to the general upward trend, the raw data showed an obvious up and down apparently cyclic pattern. For example, between 1969 and 1979 the number of sexual references were trending upward, from 1979 to 1986 they were trending downward before starting to trend upward again the next year.

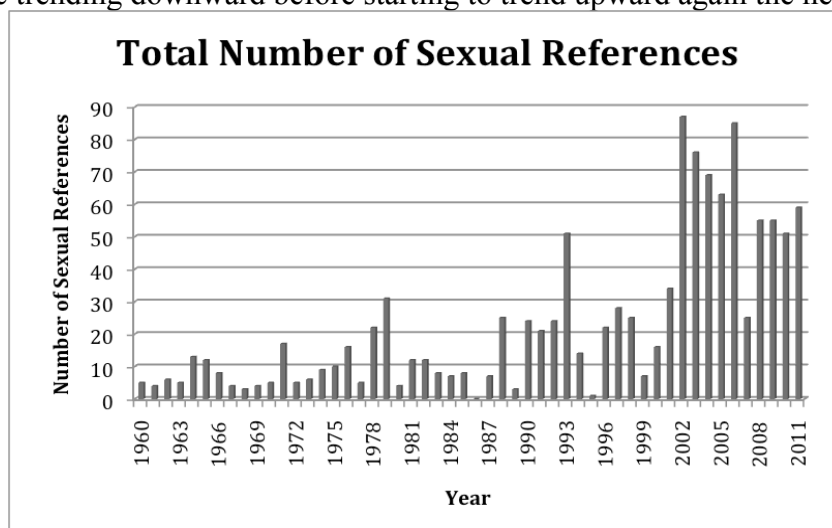


Figure 1: Total Number of Sexual References

In Figure 2 the same data is shown in a line graph with a trend line. While there is a general trend upward, it is by no means linear. The trend line below is a fifth degree polynomial function³.

³ A fifth degree polynomial function was employed because it was the closest fit trend line to the data. Polynomial functions are used when the data fluctuates and thus has natural peaks and troughs. In this case, a fifth degree polynomial function was chosen because it had the R^2 value closest to one of any of the lower order polynomial (2nd degree: 0.6114, 3rd degree: 0.6133, 4th degree: 0.6349, 5th degree: 0.6639), linear ($R^2=0.5069$), or logarithmic ($R^2=0.3017$) trend lines.

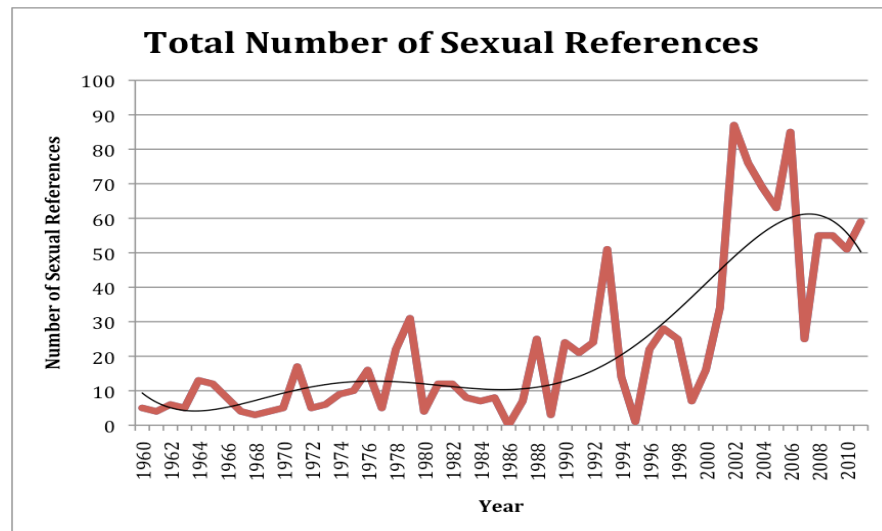


Figure 2: Total Number of Sexual References with Trend Line⁴

There are a couple of trends to notice in this graph. As discussed earlier, I have graphed a polynomial trend line, which shows a thirty year cycle. At the far left of the graph, the tail is going up indicating that the wave pattern continues to the left. At the far right of the graph, the tail is going down indicating that the wave pattern continues to the right. The wave is continuing, but the period is getting smaller and the amplitude (distance from peak to trough) is getting larger. The shape of the graph indicates that there may be a cycle (wave shape), but it also indicates that the range of the excursion is growing over time (decrease in period and increase in amplitude).

2.1 References to Sex Acts

This category was broken down into five subcategories: vaginal, other, manual, oral and anal. There were 610 sex act references total, of those 447 were vaginal sex references, 65 other references, 37 manual references, 36 oral references, and 25 anal references. As can be seen, in Figure 3, again there is a general trend upward in the number of sex acts referenced since 1960, ranging from the low, zero, in 1967 and 1986 to the high, 42, in 2002 and 2005. There were increases in all categories of sex act references. The most commonly referred to type of sex is vaginal (N= 447). References to anal sex started appearing in 1993 and held pretty steady at under five references a year. Manual stimulation was the first non-vaginal type of sexual intercourse to be referred to, in 1972. The “other” category includes references to things like ejaculating on a partner, having multiple sex partners, or other references which didn’t fall clearly into the other categories.

⁴ This particular polynomial function ($y = -9E-06x^5 + 0.0011x^4 - 0.0439x^3 + 0.7539x^2 - 4.6181x + 13.239$) fits this part of my data, but if you forecast beyond this part the function no longer is appropriate (the right end of the function goes to negative infinity while the left end goes to positive infinity).

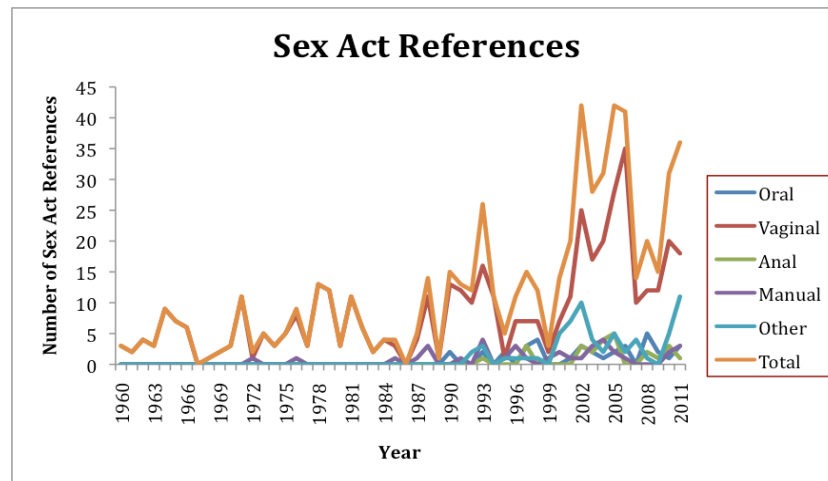


Figure 3: Sex Acts

The references to vaginal sex varied the most. There were references to *making love*. There were also references like “*banging* on the bathroom floor... she caught me on the counter, I even *had* her in the shower” (Burrell, 2000). In Silk’s 1993 song *Freak Me*, he sings “I wanna get *freaky* with you” (Sweat & Murray, 1993). *Freaky*⁵ can be defined as being the “kinky, wild in bed, sexually promiscuous, etc.” (Freaky, n.d.); so getting freaky would be the act of engaging in sexual intercourse in a variety of ways. Exile sings *Kiss You All Over* in 1978, where he refers to sex saying “stay with me, lay with me, holding me, loving me” (Chinn & Chapman, 1978). There were also references to manual stimulation like: Anything for Love, “will you make me some magic, with your own two hands” (Chinn & Chapman, 1978). The first overt oral sex reference was in 1993 where Silk sings “let me lick you up and down” (Sweat & Murray, 1993). There were various other oral sex references including: “getting and giving head” (Carter et al, 2008), and “E.A.T” (Haynes, Harper, Smith & Basement Beats, 2003), which according to Urban Dictionary means “Eat a Twat,” (E.A.T., n.d.). Notorious B.I.G. used the clearest reference to anal sex singing “poppa freakin’, not speakin’, leave that ass leakin’” (Armer, Wallace, Combs, Alpert, Angelettie & Lawrence, 1996).

2.2 Body Parts

Body parts most commonly referred to in an overtly sexual manner were the buttocks (N= 55), male sex organ (N= 29), female sex organ (N= 17), and breasts (N= 14), using a variety of terminology. Overall there were 127 references to different body parts in this corpus. Figure 4 shows the number of body part references over time. This graph has a slightly different shape than the others; there appears to have been an explosion of references to body parts in sexual references since 1991⁶. The tapering off which has been mentioned in relation to the other graphs is visible here as well, but to a smaller degree. The above figure also shows that there has been a change in the composition of the body part

⁵ *Freaky* could also be put in the other category, depending on the definition chosen. I put it in the vaginal sex category, because the meaning that I associate with it as well as one of two possible meanings put it in this group.

⁶ It is possible that the sudden increase in the 1990s could be related to the law which was passed in 1985 allowing explicit material to be used as long as there was a warning label affixed to the CD.

references; since 1991 there has been a substantial increase in the number of references to female sex organs, breasts and buttocks.

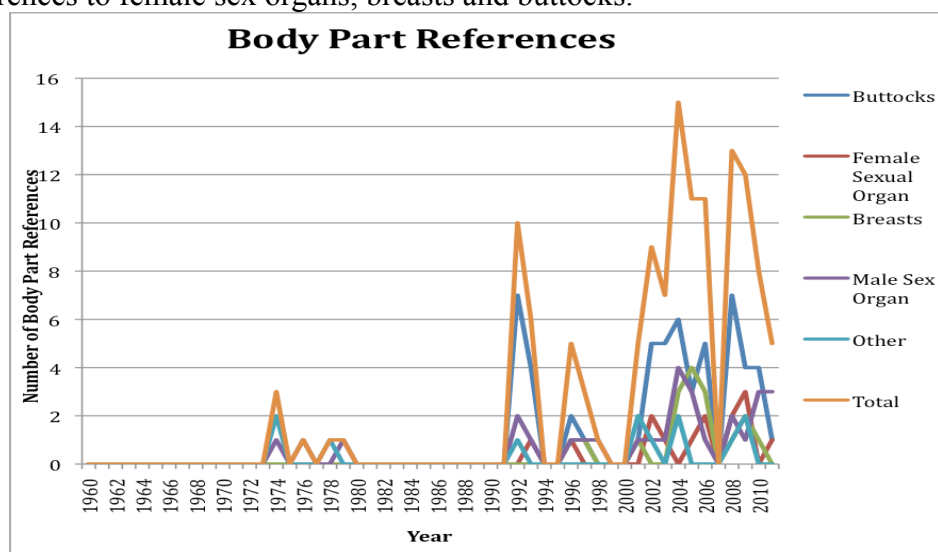


Figure 4: Body Part References

There were many different references to buttocks including *booty* (Dillard & Najm 2007), and *rump* (Riley, Davidson & Williams, 1993). There were a number of references to *money maker* and *shakin' it for some papa*; these are references to dancing/stripping for the purpose of arousing the singer. The most common way of referring to the female sex organ was *pussy*; for example, “and that *pussy* in my mouth had me at a loss for words” (Carter, Garrett, Harrison, Jonsin, & Zamor, 2008). There were a wide variety of metaphors for the male sex organ, from the *thang* (Harris, Scheffer & Siegel, 2008) to *anaconda* (Sir Mix-A-Lot, 1992), to *bone* (Kartle, 2004), to *long sharp sword* (Riley et al, 1993). Breasts were mostly referred to as *tits* or *boobs*, but there were a couple of cases where artists referred to breasts as *breasts*, like in the Black Eyed Peas song *My Humps* where they sing “whatcha gonna do with all that *breast* all that *breast* inside that shirt” (Payton & Will.i.am, 2005). There were a number of references to parts of the mouth (lips, tongue, etc.), but instances of these references were not considered sexual unless tied to something else (like a reference to oral sex). For example: “you’ve got me sprung with your tongue ring” (Shellshock, Mazur & Red Hot Chili Peppers, 1999).

The language used to refer to body parts was often related to food. For example, *fruit basket*, *birthday cake* and *buns*, were all used to describe physically attractive features of sexual partners immediately prior to, during, or immediately following intercourse (oral, anal, vaginal, manual, etc.). *Fruit basket* refers to the the male sex organs (penis and testicles) when the man in bent over (Fruit Basket, n.d.). *Birthday cake* and *buns* both refer to a woman’s rear (Birthday cake, n.d.).

3.0 Conclusions

This study supports the perception that there has been an increase in the number and variety of sexual references in the lyrics of popular music, but it also finds that in the last five years there has been a moderate decrease. It also suggests the idea that there has been a continuous linear upward in the total number of sexual references is too simple, given the low r-squared value. In the results section, I discussed the possibility of there being a cycle of increases and decreases, following a polynomial pattern, with an overall upward trend.

There are a couple of possible explanations for why this pattern would have emerged. For example, the need to be cutting edge is driving artists to push boundaries. When the use of sexual references is rare, it means using sexual references, and when sexual references have saturated the music world, it means not using sexual references⁷.

There was a legal change in 1985, which allowed artists to use explicit language in their lyrics (as long as a label is affixed to the song); this opened up a whole new world of sexual references to be used, possibly driving the much larger increase in the early 2000s. Prior to this change in the law, artists had to work with much narrower bounds to create sexual references; the new law gave artists access to a hugely greater number of sexual references, which permitted them to use a wider variety of references more often. The possible downward trend in the data after 2006 could thus be explained by the music world's need to remain cutting edge after they've oversaturated themselves with sexual references.

There is still a lot of research left to do, but what this does show is that the change in the language and evolution of sexual references in music is much more complex and varied than what has been claimed in the sociological and psychological literature (as well as that in the popular media) and interwoven with cultural change, like all linguistic change.

⁷ This also fits with the Super-Peer Theory (Section 1.1), which claims that music is mimicking culture, which is in turn mimicking music, which leads to music mimicking the altered culture.

Works Cited

- 50 Cent, Dr. Dre, Elizondo, M. (Jan. 7, 2003). In Da Club [50 Cent]. On Get Rich or Die Tryin' [CD]. Santa Monica: Aftermath Entertainment, Interscope Records, Shady Records. (2002).
- Armer, A., Wallace, C., Combs, S., Alpert, R., Angelettie, D., Lawrence, R., (Dec. 13, 1996). Hypnotize [The Notorious B.I.G.]. On Life After Death [CD]. New York: Bad Boy Records. (Sept. 1995 – Jan. 1997).
- Bennett, A. (2008). Towards a cultural sociology of popular music. *Journal of Sociology*. 44(4) 419-432. .
- Birthday Cake (n.d.). In Urban Dictionary. Retrieved from <http://www.urbandictionary.com/define.php?term=birthday+cake>
- Brown, J.D., Halpern, C., & Ladin L'Engle, K. (2005). Mass media as a sexual super peer for early maturing girls. *Journal of Adolescent Health* 36, 420-427.
- Brown, P. & Levinson, S. (1978). *Politeness: Some Universal in Language Usage*. Cambridge: Cambridge University Press.
- Burrell, O. (2000). It Wasn't Me. On Hot Shot [CD]. New York, New York: MCA Records.
- Carter, D., Garrett, S., Harrison, D., Jonsin, J., Zamor, R., (Mar. 11, 2008). Lollipop [Lil Wayne]. On The Carter III [CD]. New Orleans: Cash Money Records, New York: Universal Motown Records. (2007 – 2008).
- Chinn, N., Chapman, M. (1978). Kiss You All Over [Exile]. On Mixed Emotions [CD]. Burbank: Warner Bros. Records.
- Cole, R. (1971). Top songs in the sixties: A content analysis of popular lyrics. *American Behavioral Scientist*. 14, 389-400.
- Combs, S., Jordan, C., Broady, C., Myrick, N., Betha, M., Prestopino, G., Wilder, M., Robinson, S., Glover, M., Chase, C., Fletcher, E. (Jan. 7, 1997). Can't Nobody Hold Me Down [Puff Daddy]. On No Way Out. [CD]. New York: Bad Boy Records. (1996).
- Committee on Public Education (2001). Sexuality, contraception, and the media. *Pediatrics*. (107):pp. 191-194. doi: 10.1542/peds.107.1.191
- Cooper, B. L., & Haney, W. S. (1997). *Rock Music in American Popular Culture*. Binghamton, NY: Hawarth Press.
- Diamond, S., Bermudez, R. & Schensul, J. (2006). What's the Rap about Ecstasy?: Popular Music Lyrics and Drug Trends Among American Youth. *Journal of Adolescent Research*. 21(3), 269-298.
- Dillard, T., Najm, F., (Sept. 16, 2007). Low [Flo Rida]. On Mail On Sunday [Mp3]. Atlanta: Atlantic Records. (2007).
- Dukes, R. L., Bisel, T. M., Borega, K., Lobato, E. A., & M.D. Owens (2003). Expressions of love, sex, and hurt in popular songs: a content analysis of all-time greatest hits. *The Social Science Journal* (40) 643-650.
- E.A.T. (n.d.). In Urban Dictionary. Retrieved from <http://www.urbandictionary.com/define.php?term=E.A.T.>
- Eriksen, M., Hermansen, T., Dean, E., Riddick, M., Swire, R., Fenty, R. (Feb. 19, 2010). Rude Boy [Rihanna]. On Rated R [CD]. New York: Def Jam Recordings.
- Fasold, R. (1990). *Sociolinguistics of Language*. Oxford: Blackwell.
- Fieger, D., Averre, B. (June 1979). My Sharona [The Knack]. On Get the Knack [CD]. Los Angeles: Capitol Records. (April 1979).
- Freaky. (n.d.). In Urban Dictionary. Retrieved from <http://www.urbandictionary.com/define.php?term=freaky>
- Fruit Basket. (n.d.). In Urban Dictionary. Retrieved from <http://www.urbandictionary.com/define.php?term=fruit+basket>
- Gardner, A. (2010). Teens' 'unhealthy' sex exposure blamed on TV, music, Web. USA Today. Retrieved from http://www.usatoday.com/yourlife/parenting-family/teen-ya/2010-09-06-sex-education_N.htm
- Garlick, S. (2011). A new sexual revolution? Critical theory, pornography, and the internet. *Canadian Review of Sociology*. DOI: 10.1111/j.1755-618X.2011.01264.x.
- Gee, K., Brown, T., Huggar, R., Brown, R., (Jan. 27, 1998). Too Close [Next]. On Related Next [CD]. New York: Arista Records. (1997).
- Hall, C., West, J.H., & Hill, S. (2011). Sexualization in Lyrics of Popular Music from 1959 to 2009: Implications for Sexuality Educators. *Sexuality & Culture*. DOI: 10.1007/s12119-011-9103-4.
- Harris, C., Scheffer, J., Siegel, D., (Aug. 19, 2008). Whatever You Like [T.I.]. On Paper Trail [Mp3]. Atlanta: Grand Hustle Records, Atlantic Records. (2008).
- Haynes, C., Harper, T., Smith, V. & Basement Beats (June 29, 2003). Shake Ya Tailfeather. On Bad Boys II: The Soundtrack [CD]. New York: Universal Records.
- Jacks, T. (1974). Seasons in the Sun. On Seasons in the Sun [Tape]. Winnipeg, New York, NY: Bell Records.

- John, E., Taupin, B. (Sept. 29, 1975). *Island Girl* [Elton John]. On *Rock of the Westies* [CD]. New York: MCA Records.
- Kammeyer, K. (2008). *A Hypersexual Society: Sexual Discourse, Erotica, and Pornography in America Today*. New York, NY: Macmillian.
- Kartle, D., (Mar. 1, 2004). *Slow Motion* [Juvenile]. On *Juve The Great* [CD]. New Orleans: Cash Money Records. (2003).
- Kelly, R. (Jan. 25, 1994). *Bump ‘n’ Grind*. On *12 Play* [CD]. New York: Jive Records. (1993).
- Kuhn, E. (1999). I Just want to make love to you’ – Seductive strategies in blues lyrics. *Journal of Pragmatics*. 31, 525-534.
- Lil Jon, Garrett, S., Usher, Smith, P., Ludacris, McDowell, R., Phillips, J., Jefferson, L., (Feb. 3, 2004). *Yeah!* [Usher]. On *Confessions* [CD]. New York: Arista Records. (2003 -2004).
- Maguire, M., Maines, N., Robison, E., Wilson, D., (June 5, 2006). *Not Ready to Make Nice* [Dixie Chicks]. On *Taking the Long Way* [Mp3]. Washington, D.C.: Columbia Records.
- Means, S. P. (2011). Pop music lyrics more sexualized than ever, according to BYU study. *Huffington Post*. Retrieved from http://www.huffingtonpost.com/2011/09/07/pop-music-lyrics-more-sex_n_953021.html
- Morgan, B., Johnson, T. (Sept. 14, 1992). *Right Here Human Nature* [SWV]. On *It’s About Time* [CD]. New York: RCA Corporation. (Dec. 1991 – 1992).
- Payton, D., Will.i.am., (July 14, 2005). *My Humps* [The Black Eyed Peas]. On *Monkey Business* [Mp3]. Los Angeles: will.i.am Music Group, Santa Monica: A&M Records, Interscope Records. (Nov. 2004 – July 2005).
- Pettijohn, T. F. & Sacco, D. F. (2009). The Language of Lyrics: An Analysis of Popular Billboard Songs Across Conditions of Social and Economic Threat. *Journal of Language and Social Psychology*. (28) 297-311.
- Prince (May 16, 1984). *When Doves Cry*. On *Purple Rain* [CD]. Burbank: Warner Bros. Records.
- Riley, M., Davidson, A., Williams, P., Wynn, D., (Aug. 25, 1992). *Rump Shaker* [Wreckx-N-Effect]. On *Hard or Smooth* [CD]. New York: MCA Records. (1992).
- Riperton, M., Rudolph, R., (Jan. 13, 1975). *Lovin’ You* [Minnie Riperton]. On *Inner Child* [CD]. New York: Motown. (1974).
- Roe, T. (1962). *Sheila*. On *Sheila* [CD]. New York: ABC Records.
- Schafer, T. & Sedlemeier, P. (2009). From the function of music to music preference. *Psychology of Music* (37) 279-300.
- Shellshock, S., Mazur, E., Red Hot Chili Peppers, (Nov. 9, 1999). *Butterfly* [Crazy Town]. On *The Gift of Game* [CD]. Washington, D.C.: Columbia Records.
- Sir Mix-a-Lot (May 7, 1992). *Baby Got Back*. On *Mack Daddy* [CD]. Los Angeles: Def America. (1991).
- Southerland, H.P. (2007). “Love for Sale” – Sex and the second American Revolution. *Duke Journal of Gender Law & Policy* (15).
- Steinman, J. (1993). *I’d Do Anything for Love* [Meatloaf]. On *Bat Out of Hell II: Back Into Hell* [CD]. New York: MCA Records.
- Stewart, R., Appice, C., (Dec. 1978). *Do Ya Think I’m Sexy* [Rod Stewart]. On *Blondes Have More Fun* [CD]. Burbank: Warner Bros. Records. (1978).
- Sujiati, R. & Purwaningsih E. “An Analysis of Slang Language Related to Sex in Eminem’s Rap Songs’ Lyrics.” Unpublished paper, English Department, Guandarma University. Retrieved from Google Scholar on October 10, 2009. (n.d). Online.
- Superman that Hoe. (n.d.). In *Urban Dictionary*. Retrieved from <http://www.urbandictionary.com/define.php?term=superman+that+hoe>
- Sweat, K., Murray, R., (Feb. 18, 1993). *Freak Me* [Silk]. On *Lose Control* [CD]. Burbank: Elektra Records. (1992).
- Watson, G. (2006). The bedroom blues: love and lust in the lyrics of early female blues artists. *Language and Literature*, 15, 331-356.
- Way, D. (May 2, 2007). *Crank That* [Soulja Boy]. On *souljaboytellem.com* [Mp3]. Atlanta: Mr. Collipark, Santa Monica: Interscope Records. (2007).
- Williams, P., Bridges, C. (July 17, 2006). *Money Maker* [Ludacris]. On *Release Therapy* [Mp3]. New York: Def Jam Recordings. (2006).
- Wilson, B., Love, M., (Mar. 8, 1965). *Help Me Rhonda* [The Beach Boys]. On *Today!* [CD]. Los Angeles: Capitol Records. (Jan. 8 – 19, 1965).