A CONTENT ANALYSIS OF
SEXUALITY IN POPULAR MUSIC LYRICS AND VIDEOS

A Thesis

Presented in Partial Fulfillment of the Requirements for
the degree Master of the Arts in the
Graduate School of the Ohio State University

by
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* * * *

The Ohio State University
1991

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This Thesis is dedicated
to my mother, grandfather, stepfather,
Erma Bennett, Bertha Green, Leo Green,
and the members of the Sociology/Anthropology
Department at Denison University.
ACKNOWLEDGEMENTS

The author of this project is thankful and indebted to several people. In particular, I would like to thank my committee members, Dr. Franklin, Dr. Curry, and especially Dr. Scott, for their support and guidance. I would also like to thank all of the people who have edited and re-edited preliminary versions of this thesis. These individual's include: Dr. Joseph Scott, Elizabeth Michalak, Omar Barriga, James Pokas, and Brian Martin. Special thanks is given to Elizabeth Michalak, Brian Martin and Deug Robinson for their assistance in viewing video depictions and listening to song lyrics.
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Abstract

The primary focus of this research is an examination of popular songs' lyrics and the sexual content of popular videos. A secondary focus is to illustrate popular music as a contemporary moral concern for adults and its development since the 1950's. Network theory explains the cultural fissure between adults and adolescents on popular music's content. Adults contend that popular music is sexually suggestive and has a socializing effect on adolescents. Massification theory argues that the electronic media has the power to socialize adolescents and create a non-imaginative youth culture. Theoretically, the electronic media socializes sexual content to a passive youth culture. Thus, this project examines two propositions: 1) whether the most popular music is sexually oriented, and 2) whether popular music videos contain more sexual depictions. The findings indicate that song lyrics and music video depictions are minimally sexually oriented and have no influence on song and video popularity.
Introduction

In contemporary forums, moralists in society contend that popular music themes deal with sex, drugs, violence, and suicide and have a powerful impact upon the adolescent listening audience. Arguably, moralists believe that popular music is a threat to national strength and undermines morality. This project analyzes sexual references in popular music.

Popular music as a moral concern

According to the 1979 World Book Dictionary, morality is "the principles of right conduct rather than the law or custom." This definition implies that morality has an existence beyond the scope of law. Moralists contend that individuals, events, and objects are deviant when they do not follow moral prescriptions. The lyrics from the following song have been labelled obscene:

Hey, we want some p****//
You see, me and my homey's like to play this game//
we call it Amtrack// but some call it the "train"//
we all would line up// in a single file line//
and take our turns// waxin' girls behinds...//
We take you to the backstage// at the end of the show//
I'll look at you// and you'll look at me//
with my d*** in my hands// as you fall to your knees//
and you know what to do// 'cause I won't say please//
just nibble on my d***// like a rat does cheese...//
Hey, we want some p****// (Luke Skywalker and the 2 Live Crew 1986: We Want Some F****).
Lyrics are a special concern in today's environment, which poses unprecedented threats to the health and well-being of adolescents including pregnancy, drug use, AIDS, ... accidents and suicide (American Academy of Pediatrics 1990:1)

Such lyrics and statements imply that music is virulent and morally corrupt. Some adults who favor the regulation of popular music believe that audio and visual stimuli negatively affect children. Such adults are termed moralists.

Moralists contend that popular music threatens morality and should be controlled. They argue political control institutions such as the legal system have the right to protect society against moral disruptions (Devlin 1971:32). Any private moral matter is a concern when public moral decency is challenged. Thus, distinctions between the private and public world are unnecessary since any violation of morality negatively affects society.

Conversely, the free-thinking approach to morality emphasizes the distinction between a public and private moral system. Individuals have the "right" to engage in any behavior not harmful or injurious to others (Mill 1971:10). Individual private morals are not legal concerns since moral principles emerge as a process of defining situations as real.

The free-thinking and moralist approaches represent polar ends of a moral continuum. Sociologically, morality lies somewhere within a dynamic relation between these extremes. Individual's may define their own morality, but self-definition rests within a culturally bound and changing social system. Since social systems undergo change, deviant
definitions are dynamic. Deviance is real when there is social reaction to a behavior, object, or event (Davis 1990:45).

Moral movements that mirror moralistic concerns are a harbinger of legislation (Carson 1974:77). For example, in the spring of 1990, a Federal judge ruled Luke Skywalker and the the rap group 2 Live Crew's "As Nasty As They Wanna Be" album obscene. It was the first case in which popular music was legally controlled because of lyrical content. Moralists believe that such legal "facts of life" may crystallize and preserve the moral order (Carson 1974:79). Such provocative artists as 2 Live Crew, Madonna, and rap star Ice-T, will presumably no longer threaten society (Leo 1990:15).

Moralists believe that popular music has a negative impact on adolescents. Popular music's sexual themes and depictions challenge the moralists' conception of a normative moral structure. The legal institution protects the moral structure by labelling popular music as harmful and obscene.

The Historical Control of Popular Music

The recent control of popular music grew out of its relationship to rhythm and blues. Rhythm and blues (R&B) was a black subcultural artifact of the 1940's, most noted for its hard driving, rhythmic style, and its sexual nature. R&B's expressive nature became attractive to the white youth subculture in the 1950's. The diffusion of popular music was met with moralist outrage. Moralists argued that popular music posed a threat to parental definitions of sexual decency
(McDonald 1988:297).

In the 1960's, moralists argued that popular music utilized subliminal brainwashing to transmit negative themes. Near the end of the 1960's, Vice President Spiro Agnew claimed that popular music encouraged sexual promiscuity. Such behavior presumably threatened national strength (McDonald 1988:299). Moralists' concerns over popular music progressed into the political arena (Martin and Segrave 1988:160).

The 1970's marked the emergence of the "Era of Sex Rock" (Martin and Segrave 1988:290). The Reverend Jesse Jackson headed the People United to Save Humanity (PUSH) crusade which sought to remove "Sex Rock" from the airwaves and record stores. Popular music, moralists argued, encouraged sex without responsibility (McDonald 1988:301).

The PUSH campaign of the 1970's was fueled in the 1980's by pop artist Prince's rise to stardom. In 1983, the Cincinnati Parent's Teaching Association (PTA) launched an anti-rock and roll attack in response to complaints of Prince's song "Let's Pretend We're Married," in which he sings "I sincerely want to f*** the taste out of your mouth" (Martin and Segrave 1988:291). At a national PTA convention in Las Vegas, the term "Porn Rock" was coined (Martin and Segrave 1988:292).

In 1985, Tipper Gore heard Prince's song "Darling Nikki," in which he sings about a woman "in the hotel lobby masturbating with a magazine" (Martin and Segrave 1988:292). Tipper Gore, wife of Senator Al Gore, in collaboration with a number of other politicians wives', established the Parent's Music Resource Center (PMRC) (Gore 1987:5).
Its goal was to "publicize the [excesses] in song lyrics and videos" (Gore 1987:4).

The PMRC had influential supporters. President Ronald Reagan joined the campaign claiming that the music industry glorified drugs, violence, and perversity (Gore 1987:100). Further, the PMRC enjoyed the editorial backing of magazines like Time, Newsweek, and U.S. News and World Report (Gore 1987:8). A moral panic ensued. In 1986, a Senate Subcommittee hearing on lyrics and record albums affected a compromise between the Record Industry Association of America and the PMRC. Records and albums with explicit language had to place a warning label on its cover. Popular music was formally labelled deviant.

In the 1950's rock and roll challenged the status quo with a hard driving musical style accompanied by physical expression. In the 1960's, moralists claimed music lyrics were impressed upon the youth culture through subliminal messages. By the 1970's, the sexual themes of music were considered overt and treacherous. The 1980's marked a decade of "Porn Rock" in which explicit description of sexuality was commonplace. Moralists' arguments against sexual innuendo in the 1950's remain prevalent in the contemporary era.
Theoretical Framework

Historically, parents and adolescents have held opposing views on the role of popular music in society. These opposing views are upheld through antagonistic, life-cycle based social networks. Moralists contend that the youth subculture is overwhelmed by the counter-normative sexual themes appearing in popular music through its mass appeal (Hall 1987:32). Massification theory argues that the electronic media has created a homogeneous youth culture and impressed it with negative popular music song themes and video depictions.

Network Theory: Cultural Fissure Between Moralists and Adolescents

Popular music as a moral concern has both macro and micro dimensions. On the macro level, popular music is produced for a youth and adolescent subculture. On the micro-level, individuals create and join networks which reflect opportunity structures, tastes, beliefs, and identity (Fischer 1982:33). These networks help shape, transform, and confirm individual's self-image. Adolescents and adults use music as an identity marker and for forums concerning everyday matters. The notion of popular music as problematic rests within overlapping networks and subcultures which have opposing definitions of morality.
Sharing musical tastes allows people to actively enter and create networks. "Music contributes to the construction...of events that constitute personal, social, and cultural life" (Lull 1987:151, Wass 1988:195). Music plays the social role of solidifying group cohesion and defining ingroup boundaries. For adolescents, networks provide a social arena for the development of ideology and self.

Moralists believe that the widespread use of negative song themes and depictions have a negative effect on the youth culture (Weinstein 1983:8). Lyrics play a social role of expressing the indulgence of bodily pleasure while simultaneously promoting loneliness and resentment (Weinstein 1983:8). Moralists argue that popular music romanticizes and mystifies everyday confusion regarding sex and relationships thereby misleading youths into programmed fantasy (Burns 1983:25). Music consumers then identify with these lyrics and share social scripts for behavior (Horton 1957:570).

Moralists argue that premarital sex for recreational reasons is hedonistic and body-centered (Bell 1966:64). Casual sex is associated with song lyrics and sexual video depictions (Weiss 1985:10). Moralists argue that popular music penetrates the consciousness of the audience through repetition and active listening (Lull 1987:14). One study found that 51% of the population believe that popular music has a negative effect on youth, while 1% believes it has a positive effect (Harrington 1986:C7).

Thus, moralists' networks hold that popular song themes and depictions have negatively impacted the youth subculture. These themes and depictions are brought to the youth subculture via the electronic
media. Massification theory accounts for the electronic media as affecting society's youth in loosening its creativity and intellectual capacities. The result, they argue, is a decadent youth culture.

**Massification Theory: Electric Media and the Youth Culture**

Massification theory stresses that the process of democracy and industrialization have corrupted class, ethnic, and regional distinctiveness for a homogeneous culture (Hall 1987:32). According to philosopher and social critic Allan Bloom (1987:79), the electric media has fostered a lack of creativity, attention, and discipline, i.e. the "Closing of the American Mind." Popular music offers escapes from reality and idealizes culture through repetitious airplay. Popular music themes and depictions impact the mass' belief system through socialization.

Increasingly, massification theory argues the electronic media is replacing the socialization functions of the family, school, and peers (Denisoff 1983:25). Theoretically, popular music consumed via the electric media has socialized the youth culture into counter-normative behavior to moralists' conceptions of proper dating, courting, and sexual behavior (Comstock 1982:210, Brown 1989:1660, Bennett 1982:354). Research, moralists maintain, shows that music themes de-emphasize romance and emphasize sexual permissiveness without affection (Fedler 1982:11). Further, some adults argue, the electric media also socializes the degradation of women as entertainment (Leo 1990:15).

Theoretically, music videos extend lyric concerns. Research has
shown that sexual innuendo and sexism elicit strong reaction among the viewing audience (Lull 1987:26). Music video provides imagery in place of imagination (Abt 1987:107). Hence, sexual video images potentially carry over into everyday life.

Adult networks which oppose youth networks argue that Rock 'N Roll contains counter-normative themes. Massification theory argues that the electric media creates a homogeneous popular culture.

Theoretically, the sexual themes which concern some adults are brought into adolescent consciousness through the popular culture via the electronic media. For this argument to hold true, the most popular music must be sexually oriented and have a significant relationship to popularity. Therefore, this project examines two propositions: 1) whether the most popular music is sexually oriented, and 2) whether popular music videos contain more sexual depictions.
Methodology

This project content analyzes the lyrics from 162 songs and the depictions of 120 music videos. The 162 songs were selected from Billboard Magazine's Year End Top 100, the Weekly Top Twenty Countdown, and from videos in which the songs were not included in Billboard or the Top 20 Countdown during the sampling period. The 120 music videos were selected from the Music Television's Year End Top 100, weekly Top Twenty Countdowns, and opportunity sampling. Videos collected through opportunity sampling represent songs which occurred in either Billboard Magazine's Year End Top 100 Countdown or the Weekly Top Twenty Countdown but did not appear in an MTV Countdown.

Sample of Popular Songs and Videos

There are 100 songs included in this research from the 1990 Billboard Magazine's Year End Top 100 Countdown. There are 22 songs included in the research that were selected from the Weekly Top Twenty Countdown. These songs were selected during the period of August 18, 1990 through December 1, 1990. They included all songs that were on the countdown during this period which were not on the year end 100 countdown from Billboard Magazine. There are 40 additional songs included that were not on the 1990 Billboard Magazine Year End Top 100 Countdown nor on the Weekly Top Twenty Countdowns during the sampling
period. These songs were selected through opportunity sampling. They are included to represent less popular songs in this research.  

There are 96 videos included in this research from the 1990 MTV Year End Top 100 Countdown. There are 16 music videos included in the research that were selected from the Weekly Top 20 Countdown. These videos were collected during the period of August 18, 1990 through December 1, 1990. They included all videos which were on the countdown during this period which were not on the Year End Top 100 Countdown from MTV. There are eight videos included which were not on the 1990 Year End Countdown nor on the Weekly Top 20 Countdown during the sampling period. These songs were selected through opportunity sampling. They are included to represent the less popular videos in this research.

Popularity of Popular Songs and Videos

Each song and video is given a popularity score. This popularity score is calculated by assigning a score based on the song/video's ranking on the Year End Top 100 Chart. This score is inverse to its ranking. Songs and videos appearing in the Weekly Top 20 are assigned one point. Songs collected through opportunity sampling are assigned a point score of zero.

Sexuality of Songs

Song lyrics are divided into three dimensions. These dimensions
include deviant sexual practice, physical action, and relationships.

Deviant sexual practice is coded into five themes: adultery, rape, violent sex, prostitution, and extra-premarital affairs. Because of the infrequent references to deviant sexual practices these themes are subsequently recoded into simply violent sexual and non-violent sexual themes. Violent sexual themes consist of rape and violent sexual behavior, and non-violent deviant sexual themes consist of adultery, prostitution, and extra-premarital affairs.

Physical action is coded on eleven dimensions. These dimensions include: explicit sexual suggestion, implicit sexual suggestion, sex with affection, sex without affection, safe sex, casual sex, hugging, kissing, fondling, monogamous sex, and the objectification of women. Any reference to a physical action theme is assigned a one. No reference to a physical action themes is assigned a zero.

The relationship dimension is divided into positive and negative categories. The positive category consists of seven themes and the negative consists of six themes. The positive themes consist of: the positive aspects of a relationship, fantasy, destiny, making a relationship work, falling in love, monogamy, and love. The negative themes consist of: negative aspects of a relationship, falling out of love, dependence, pregnancy, breaking-up, and adultery. After initial frequency distributions analysis the lyrics were recoded simply as positive or negative. Songs are assigned a two when positive references outweighed the negative themes. Songs are assigned a one if there are an equal number of positive and negative references. Songs are assigned a zero when the negative references outweigh the
positive references.

**Sensuality in Music Videos**

Music video sensuality is coded into four categories. These include sexual behavior, sensual movement, dress, and overall sensuality.

**Sexual Behavior**

The sexual behavior category is coded on four dimensions: sexual suggestion, petting, kissing, and hugging. When these types of behaviors are observed they are coded as heavy or light. A video could receive a score for heavy as well as light on each dimension.

Each video is analyzed as to its sexual suggestiveness. Sexual suggestiveness is coded as heavy when physical contact simulate actual sexual activity. Sexual suggestiveness is coded as light when individuals behave in a suggestive manner while clothed. A depiction of heavy sexual suggestiveness is assigned a two. A depiction of light sexual suggestiveness is assigned a one. No sexual suggestiveness is assigned a zero.

Each video is analyzed as to its petting behavior. Petting is coded as heavy when touching is applied to another person's chest, buttocks, leg, or face. It is coded as light when people gently caress hands, hair, or a cheek. A depiction of a heavy petting is assigned a two. A depiction of light petting is assigned a one. No petting behavior is assigned a zero.
Each video is analyzed as to its content of kissing. Kissing is coded as heavy when it occurs on the lips for an extended duration, or on the chest, neck, or stomach. It is coded light when there is contact to the hand, cheek, or lips for a short duration. A depiction of a heavy kiss is assigned a two. A depiction of a light kiss is assigned a one. No kissing behavior is assigned a zero.

Each video is analyzed for its content of hugging. A hug is coded heavy when hands move in a firm and circular motion on another person’s back. It is coded light when hands are placed in a stationary position on another person’s back. A depiction of a heavy hug is assigned a two. A depiction of a light hug is assigned a one. No hugging behavior is assigned a zero.

Sensual Movement

Each video is analyzed as to sensual movement. Sensual movement consists of four dimensions: substantial, moderate, slight, and none. Each of the first three dimensions could occur and be coded in a single video.

Sensual movement is coded as substantial when movement depicts sexually suggestive contact. Such contact include intermingled legs, self-petting, slow pelvic, and slow chest gyration. It is coded as moderate when there is heavy petting, heavy kissing, and/or heavy hugging. Moderate is also coded when an individual slowly gyrated their pelvis or chest while alone. It is coded slight when people are depicted dancing in slow motion or alone.
Dress

Dress consists of four dimensions. These include: nudity, risque, semi-risque, and non-risque. Nudity is coded when a camera shot implies that a person is not clothed. Risque dress is coded for women when clothing reveals cleavage, full visibility of shoulders, or partial buttocks. Risque dress is coded for men when the entire chest was visible and shorts or undergarments are worn. Semi-risque is coded for women when tight pants, mini-skirts with a long sleeved blouses, and one piece bathing suits are worn. Semi-risque is coded for men when a bathing suit or tightly fitting pants is worn.

Sensuality

Each video is coded as to its overall sensuality. The index is a qualitative assessment based upon the author's perceived sensuality of the video. It is coded on an index from zero to five. A five represents a video which is most sensual. A zero represents a video that was not sensual at all.
Results

Frequencies and crosstabulations were used to examine the propositions discussed earlier: 1) whether the most popular music is sexually oriented, and 2) whether popular music videos contain more sexual depictions. Since several crosstabulations contain small cell frequencies, Kendall's Tau b statistic is used. Kendall's Tau b indicates the strength and direction of relationships with small cell frequencies and is accompanied with an output for significance.

Sexual Lyrics in Popular Songs

Frequencies are used to examine whether popular music lyrics are sexually oriented. Table one shows the frequency of deviant sexual behavior, physical action (and physical action recoded), and relationship references from the song lyric sample. All or none of the themes could be coded for a single song.

Deviant sexual behavior references are found very infrequently in popular song lyrics. Violent sex references occurs in 1.2% of the songs while nonviolent deviant sex reference occurred in 3.7% of the songs.

In examining the physical action dimension of popular song lyrics, a number of observations are relevant. The most frequent reference to a physical action category is implicit sexual suggestions occurring in
Table 1. Frequency of occurrence for popular song categories (N=162)

<table>
<thead>
<tr>
<th>Category</th>
<th>Dimension</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deviant Sexual Practice</td>
<td>Violent</td>
<td>2</td>
<td>1.2</td>
</tr>
<tr>
<td></td>
<td>Non-violent</td>
<td>6</td>
<td>3.7</td>
</tr>
<tr>
<td>Physical Action</td>
<td>Implicit Sexual Suggestion</td>
<td>31</td>
<td>19.1</td>
</tr>
<tr>
<td></td>
<td>Explicit Sexual Suggestion</td>
<td>21</td>
<td>13.0</td>
</tr>
<tr>
<td></td>
<td>Sex with Affection</td>
<td>11</td>
<td>6.8</td>
</tr>
<tr>
<td></td>
<td>Sex without Affection</td>
<td>16</td>
<td>9.9</td>
</tr>
<tr>
<td></td>
<td>Safe Sex</td>
<td>1</td>
<td>0.6</td>
</tr>
<tr>
<td></td>
<td>Casual Sex (One Night)</td>
<td>10</td>
<td>6.2</td>
</tr>
<tr>
<td></td>
<td>Hugging</td>
<td>12</td>
<td>7.4</td>
</tr>
<tr>
<td></td>
<td>Kissing</td>
<td>15</td>
<td>9.3</td>
</tr>
<tr>
<td></td>
<td>Fondling</td>
<td>14</td>
<td>8.6</td>
</tr>
<tr>
<td></td>
<td>Monogamous Sex</td>
<td>11</td>
<td>6.8</td>
</tr>
<tr>
<td></td>
<td>Objectification of Women</td>
<td>14</td>
<td>8.6</td>
</tr>
<tr>
<td>Recode</td>
<td>Physical Action</td>
<td>74</td>
<td>45.6</td>
</tr>
<tr>
<td></td>
<td>No Physical Action</td>
<td>88</td>
<td>54.3</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>162</td>
<td>99.9</td>
</tr>
<tr>
<td>Relationship (Positive)</td>
<td>Positive Aspects of Relations</td>
<td>21</td>
<td>13.0</td>
</tr>
<tr>
<td></td>
<td>Fantasy</td>
<td>45</td>
<td>27.8</td>
</tr>
<tr>
<td></td>
<td>Destiny</td>
<td>7</td>
<td>4.3</td>
</tr>
<tr>
<td></td>
<td>Making a Relationship Work</td>
<td>33</td>
<td>20.4</td>
</tr>
<tr>
<td></td>
<td>Falling in Love</td>
<td>21</td>
<td>13.0</td>
</tr>
<tr>
<td></td>
<td>Polygamy</td>
<td>11</td>
<td>6.8</td>
</tr>
<tr>
<td></td>
<td>Love</td>
<td>81</td>
<td>50.0</td>
</tr>
<tr>
<td>(Negative)</td>
<td>Negative Aspect of Relations</td>
<td>28</td>
<td>17.3</td>
</tr>
<tr>
<td></td>
<td>Falling out of Love</td>
<td>6</td>
<td>3.7</td>
</tr>
<tr>
<td></td>
<td>Dependence</td>
<td>10</td>
<td>6.7</td>
</tr>
<tr>
<td></td>
<td>Pregnancy</td>
<td>3</td>
<td>1.9</td>
</tr>
<tr>
<td></td>
<td>Breaking-up</td>
<td>27</td>
<td>16.7</td>
</tr>
<tr>
<td></td>
<td>Adultery</td>
<td>2</td>
<td>1.2</td>
</tr>
<tr>
<td>(Theme)</td>
<td>Positive</td>
<td>65</td>
<td>40.1</td>
</tr>
<tr>
<td></td>
<td>Neutral (positive - negative)</td>
<td>43</td>
<td>26.5</td>
</tr>
<tr>
<td></td>
<td>Neutral (positive and negative = 0)</td>
<td>44</td>
<td>27.2</td>
</tr>
<tr>
<td></td>
<td>Negative</td>
<td>10</td>
<td>6.2</td>
</tr>
<tr>
<td></td>
<td>TOTAL</td>
<td>162</td>
<td>100.0</td>
</tr>
</tbody>
</table>
19.1% of the songs. Explicit sexual suggestion references are found in 13.0% of the songs. No other theme occurs in more than 10% of the songs. Safe sex occurs least frequently of the categories examined appearing in 0.6% of the songs. These findings indicate that references to sexual physical action occur but is rather uncommon in popular song lyrics.

Because of the small frequency of references and the possible overlap of various themes within songs, physical action was recoded. Songs which contained any of the references to physical action are assigned a one. Songs containing none of the themes is assigned a zero. Recoded data shows that physical action is present in only 45.6% the songs in the sample. Popular song lyrics are most likely to contain no references to sexually physical action.

In examining the references to relationships in popular song lyrics, a number of observations are noteworthy. First, references to positive relationship themes are more frequent than negative ones. Second, the overall references to love, fantasy, and making a relationship work comprise the highest percentage of lyric reference in popular music. Love references are contained in 50% of the popular songs, fantasy references in 27.8% of the popular songs, and making a relationship work in 20.4% of the popular songs. Data shows that two song themes are contained in less than 10% of the videos. Monogamy occurs in 6.8% of the songs, and destiny occurs in 4.3% of the songs.

Within the negative dimension of the relationship category, the negative aspects of a relationship and breaking up occur most frequently. Negative aspects of a relationship occur in 17.3% of the
songs, while breaking-up occurs in 16.7% of the songs. Adultery is contained in 1.2% of the songs and least frequent of any of the relationship categories examined. Thus, popular music's relationship themes are more positive than negative.

Next, this research examines which type of relationship theme is emphasized in a song. The examination shows that songs are most likely to emphasize the positive aspects of relationships. Findings show that 40.1% of the songs have more positive references than negative ones. In contrast, only 6.2% of the songs have more negative references than positive ones. Results indicate that most songs have neutral themes. In 26.5% of the songs the references to positive and negative themes are equal. In 27.2% of the songs, there are no references to either positive or negative relationship themes. Crosstabulations and Kendall's Tau b indicate no significant relationship between relationship themes and music popularity.12

Percentages indicate that popular songs are not overly sexual in content. Deviant sexual practices rarely occur in popular music lyrics. Physical action references occur in less than one half of the popular music lyrics. However, out of all physical action themes, both explicit and implicit sexual suggestion are the most frequent physical action themes in popular music (see table one). This indicates that sexual themes occur but are not pervasive.

Physical Action Lyrics and Music Popularity

Crosstabulations are used to examine the relationship between
physical action and music popularity. The physical action category is recoded into less-acceptable physical action, neutral, and more-acceptable physical action. Less-acceptable physical action themes include explicit sexual suggestion, implicit sexual suggestion, sex without affection, casual sex (one night), fondling, and the objectification of women. Theoretically, moralists contend that these themes are negative for an adolescent audience. Neutral songs include those with neither less nor more-acceptable themes. More-acceptable physical action themes include sex with affection, hugging, kissing, and monogamous sex.

In order to examine crosstabulations the popularity variable is recoded for comparison purposes. Songs which receive no popularity points from the Billboard Year End Top 100 or Weekly Top 20 are assigned a one. The 120 songs which received popularity points are divided into two groups. Those which ranged from one point to 39 are assigned a two. Those which had popularity points which ranged from 40 to 101 are assigned a three. 13

Table two presents the results of the crosstabulation of music popularity with physical action. The results indicate that 54.3% of the songs do not contain any reference to physical action themes. Less acceptable themes are contained in 30.2% of the songs. 14 Also, 15.4% of the songs have themes which are exclusively more-acceptable. Taken together, 69.7% of song lyrics contain neutral and more-acceptable themes. Furthermore, Kendall's Tau b test shows that there is a very weak positive relationship between music popularity and physical action. This relationship is not significant at the .05 probability
level. Therefore, physical action themes are of low consequence in determining music popularity.


<table>
<thead>
<tr>
<th>Popularity Points</th>
<th>Music Theme Frequency</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Less Acceptable</td>
<td>Neutral</td>
</tr>
<tr>
<td>0</td>
<td>14</td>
<td>23</td>
</tr>
<tr>
<td>1-39</td>
<td>18</td>
<td>33</td>
</tr>
<tr>
<td>40-101</td>
<td>17</td>
<td>32</td>
</tr>
<tr>
<td>Total</td>
<td>49</td>
<td>88</td>
</tr>
<tr>
<td>Percentage</td>
<td>30.2</td>
<td>54.3</td>
</tr>
</tbody>
</table>

Yendalls' Tau b Value=.051   Significance=.238

Empirical evidence suggests that sexual music themes are not pervasive in popular music lyrics. Statistically, the lyrics do not significantly influence music popularity. If anything, some lyrics are more oriented toward positive relationship themes than negative ones.

**Sexual Content of Music Videos**

Similar to lyrical analysis, the sexual contents of popular music videos are not pervasive. Frequencies are used to examine whether popular music is sexually oriented. Table three shows the frequency of sexual behavior, sensual movement, movement points, dress, and sensuality. All or none of the depictions could occur in a video.
Table 3. Frequency of Occurrences for Music Videos (N=120)

<table>
<thead>
<tr>
<th>Category</th>
<th>Dimension</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sexual Behavior</td>
<td>Heavy Sexual Suggestion</td>
<td>2</td>
<td>1.7</td>
</tr>
<tr>
<td></td>
<td>Light Sexual Suggestion</td>
<td>11</td>
<td>9.2</td>
</tr>
<tr>
<td></td>
<td>Heavy Petting</td>
<td>19</td>
<td>15.8</td>
</tr>
<tr>
<td></td>
<td>Light Petting</td>
<td>25</td>
<td>20.8</td>
</tr>
<tr>
<td></td>
<td>Heavy Kissing</td>
<td>14</td>
<td>11.7</td>
</tr>
<tr>
<td></td>
<td>Light Kissing</td>
<td>24</td>
<td>20.0</td>
</tr>
<tr>
<td></td>
<td>Heavy Hugging</td>
<td>9</td>
<td>7.5</td>
</tr>
<tr>
<td></td>
<td>Light Hugging</td>
<td>17</td>
<td>14.2</td>
</tr>
<tr>
<td></td>
<td>None</td>
<td>72</td>
<td>60.0</td>
</tr>
<tr>
<td>Sensual Movement</td>
<td>Substantial</td>
<td>11</td>
<td>9.2</td>
</tr>
<tr>
<td></td>
<td>Moderate</td>
<td>38</td>
<td>31.7</td>
</tr>
<tr>
<td></td>
<td>Slight</td>
<td>50</td>
<td>41.7</td>
</tr>
<tr>
<td></td>
<td>None</td>
<td>21</td>
<td>17.5</td>
</tr>
<tr>
<td></td>
<td>TOTAL</td>
<td>120</td>
<td>99.9</td>
</tr>
<tr>
<td>Dress</td>
<td>Nude</td>
<td>11</td>
<td>9.2</td>
</tr>
<tr>
<td></td>
<td>Risque</td>
<td>63</td>
<td>52.5</td>
</tr>
<tr>
<td></td>
<td>Semi-Risque</td>
<td>74</td>
<td>61.7</td>
</tr>
<tr>
<td></td>
<td>Non-Risque</td>
<td>32</td>
<td>26.7</td>
</tr>
<tr>
<td></td>
<td>TOTAL</td>
<td>120</td>
<td>100.1</td>
</tr>
<tr>
<td>Sensuality</td>
<td>5</td>
<td>2</td>
<td>1.7</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>11</td>
<td>9.2</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>16</td>
<td>13.3</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>22</td>
<td>18.3</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>28</td>
<td>23.3</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>41</td>
<td>34.2</td>
</tr>
<tr>
<td></td>
<td>TOTAL</td>
<td>120</td>
<td>100.0</td>
</tr>
</tbody>
</table>
In the sexual behavior category, light behavior is more likely to occur than heavy behavior. All of the behavior depictions, except three (heavy sexual suggestiveness, light sexual suggestiveness, and heavy hugging), appear in over 10% of the videos. The most frequent type of depiction is light petting, appearing in 20.8% of the videos. Light kissing appear in 20.0% of the videos. Heavy petting appears in 15.8% of the videos. However, 60% of the videos have no sexual behavior at all. This indicates that music videos are more likely to depict light sexual behavior than heavy, if any at all.

The majority of videos depict sensual movement. The most frequent depiction of sensual movement is slight, appearing in 41.7% of the videos. Moderate movement appears in 31.7% of the videos. Substantial movement appears least frequently, appearing in 9.2% of the videos. There is no reference to any sensual movement in 17.5% of the videos. Thus, videos are likely to depict slight or no sensual movement at all.

The majority of the videos depict some risque dress. Over half of the videos have either risque dress or semi-risque dress depicted. Respectfully, risque and semi-risque dress appear in 52.5% and 61.7% of the videos. Nudity, the least frequently depicted type of dress, appears in 9.2% of the videos.

Moreover, since few videos are coded because of men's dress this category indicates that women are more likely to be depicted in nude, risque, or semi-risque dress than men. Compared to the sexual behavior and sensual movement categories, the dress category is depicted most frequently. Thus, women are more likely to be portrayed in a suggestive manner than men.
Finally, non-sensual videos appear more frequently than most-sensual ones appearing in 34.2% of the videos. Only 1.7% of the videos are most sensual. There is a gradual decrease in sensuality beginning with the least sensual dimension and ending in most-sensual. Popular music videos are not overly sensual in content.

**Music Videos and Popularity**

Crosstabulations are used to examine the relationship between sexual behavior, sensual movement, dress, and sensuality and video popularity. Popularity is recoded into three categories. These categories include least-popular, moderately-popular, and most-popular. Not-popular songs, which include those collected from the opportunity sample and the Weekly Top 20 Countdowns, are assigned a one. The bottom fifty songs from the MTV Year End Top 100 are designated the moderately-popular videos and are assigned a two. The top fifty songs from the MTV Year End Top 100 Countdown, which are the most-popular, are assigned a three.

The sexual behavior category is recoded into least-acceptable, moderately acceptable, and most-acceptable. Least-acceptable depictions include heavy and light sexual suggestion, heavy petting, heavy kissing, and heavy hugging. Moderately acceptable depictions include light petting, light kissing, and light hugging. Most acceptable are videos which have no sexual behavior. Least-acceptable behavior is assigned a one, moderately acceptable behavior is assigned a two, and most acceptable behavior is assigned a three.
Table four presents the results of the crosstabulation of video popularity with sexual behavior. The data indicate that 60% of the videos contain most acceptable depictions. The majority of the videos do not contain any physical contact. Contrastingly, 26.7% of the videos contain least acceptable behavior including implicit and explicit sexual suggestion and heavy behaviors. Finally, 13.3% of the videos exclusively contain moderately acceptable behavior which includes light physical content. Taken together, the vast majority of music videos, 73.3%, are moderately or most acceptable. Furthermore, Kendall's Tau b indicates that there is a very weak positive relationship between sexual behavior and video popularity. The relationship is not significant at a .05 probability level.


<table>
<thead>
<tr>
<th>Popularity Points</th>
<th>Sexual behavior</th>
<th>Frequency</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Least Acceptable</td>
<td>Moderately Acceptable</td>
<td>Most Acceptable</td>
</tr>
<tr>
<td>0-1</td>
<td>9</td>
<td>2</td>
<td>13</td>
</tr>
<tr>
<td>2-51</td>
<td>7</td>
<td>9</td>
<td>33</td>
</tr>
<tr>
<td>52-101</td>
<td>16</td>
<td>5</td>
<td>26</td>
</tr>
<tr>
<td>Total</td>
<td>32</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Percentage</td>
<td>26.7</td>
<td>13.3</td>
<td>60.0</td>
</tr>
</tbody>
</table>

Kendall's Tau b Value=.019 Significance=.411

Sensual movement is recoded into more-sensual and less-sensual categories. More-sensual movement, which include substantial and moderate movement, is assigned a one. Less-sensual movement, which includes slight and no sensual movement at all, is assigned a two.
Table five presents the crosstabulation of video popularity by movement. Kendall's Tau b indicates that the sensual movement has a very weak positive relationship with music popularity. The table indicates that less-sensual movement is depicted in 65.8% of the videos, and more-sensual movement depicted in 34.2% of the music videos. Therefore, sensual movement, which qualitatively refers to dancing, is not pervasive. The relationship between sensual movement and video popularity is not significant at the .05 level of probability.

Table 5. Crosstabulation of Video Popularity by Less-Sensual and More-Sensual Movement.

<table>
<thead>
<tr>
<th>Popularity Points</th>
<th>Sensual Movement Frequency</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Less</td>
<td>More</td>
</tr>
<tr>
<td>0-1</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>2-51</td>
<td>37</td>
<td>12</td>
</tr>
<tr>
<td>52-101</td>
<td>30</td>
<td>17</td>
</tr>
<tr>
<td>Total</td>
<td>79</td>
<td>41</td>
</tr>
<tr>
<td>Percentage</td>
<td>65.8</td>
<td>34.2</td>
</tr>
</tbody>
</table>

Kendall's Tau b Value = .048  Significance = .289

Table six presents the crosstabulation of video popularity by dress. Dress is recoded as more-risque, less-risque, and non-risque. More-risque dress, which includes nude and risque, is assigned a one. Less-risque is assigned a two. Non-risque includes those videos which had neither more-risque or less-risque, and is assigned a zero.

The more-risque dress is the most depicted category. More-risque dress is depicted in 54.1% of the music videos, followed by none with
depictions in 25% of the videos. Less-risque dress is exclusively depicted in 20.3% of the music videos. Many less-risque dress depictions are incorporated into the more-risque. Table six indicates a very weak positive relationship, 0.059, between dress and video popularity. Furthermore, the relationship is not significant at the .05 probability level.


<table>
<thead>
<tr>
<th>Popularity Points</th>
<th>Dress Frequency</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Non</td>
<td>Less</td>
</tr>
<tr>
<td>0-1</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>2-51</td>
<td>14</td>
<td>11</td>
</tr>
<tr>
<td>52-101</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>Total</td>
<td>30</td>
<td>25</td>
</tr>
<tr>
<td>Percentage</td>
<td>25.0</td>
<td>20.8</td>
</tr>
</tbody>
</table>

Kendall's Tau b Value= .059 Significance = .231

Table seven shows that when movement is the control variable for the relationship between popularity and dress there is a significant relationship at the .1 probability level. According to the Kendall's Tau b value, .225, there is a somewhat strong positive influence between dress and popularity. This finding indicates, that music popularity of songs with more-sensual movement portray more-risque dress. In other words, since women are most likely to be portrayed wearing risque-clothing, and appear nude, women who have risque dress in dance videos influence music video popularity. Interestingly, this implicitly indicates that women are more likely to be portrayed in a
sensual manner than men in a music video.

Table 7. Crosstabulation of Popularity by Dress controlling for More-Sensual Movement.

<table>
<thead>
<tr>
<th>Popularity Points</th>
<th>Dress Frequency</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Non</td>
<td>Less</td>
</tr>
<tr>
<td>0-1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>2-51</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>52-101</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Percentage</strong></td>
<td>7.3</td>
<td>9.8</td>
</tr>
<tr>
<td>Kendall's Tau b</td>
<td>Value=0.225</td>
<td>Significance=.058</td>
</tr>
</tbody>
</table>

Table eight shows the crosstabulation result of the relationship between popularity points and sensuality. Sensuality was recoded as more-sensual and less-sensual. Less-sensual includes the point values zero, one, and two while more-sensual includes the values of three, four, and five.

Table 8. Crosstabulation of Popularity by Less and More-Sensuality.

<table>
<thead>
<tr>
<th>Popularity Points</th>
<th>Sensuality Frequency</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Less</td>
<td>More</td>
</tr>
<tr>
<td>0-1</td>
<td>16</td>
<td>8</td>
</tr>
<tr>
<td>2-51</td>
<td>39</td>
<td>10</td>
</tr>
<tr>
<td>52-101</td>
<td>36</td>
<td>11</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>91</td>
<td>29</td>
</tr>
<tr>
<td><strong>Percentage</strong></td>
<td>75.8</td>
<td>24.2</td>
</tr>
<tr>
<td>Kendall's Tau b</td>
<td>Value=0.056</td>
<td>Significance=.260</td>
</tr>
</tbody>
</table>

The data from table eight indicate that 75.8% of music videos are
less sensual than more-sensual. Thus, qualitatively analysis shows that music videos are not very sensual. As a matter of fact there is a very weak positive relationship, 0.056, between sensuality and music popularity. The relationship is not significant at a .05 probability level.

The empirical evidence presented in this research indicate that popular music lyrics and popular music videos do not depict overly sexual material. One could argue that music lyrics and video depictions are far less sexual than moralists contend. Statistically, the only significant relationship in the study occurs when movement is the control variable in the relationship between popularity and dress. An argument could be made that music videos do portray women in a more provocative manner than men. Furthermore, the sensual portrayal of women, may in fact, influence music video popularity. Beyond this relationship there is no significant relationship between any of the sensual or sexual dimensions and music popularity.
Discussion

The findings of this research are not consistent with moralists' contentions. Claims which regard popular music as "excessively" sexual in content are erroneous. The findings of this research consistently demonstrate that sexual lyrics and sensual video depictions are neither pervasive nor significantly related to music's popularity. This research does not indicate that such sexual themes are not present. Rather, this research shows that such sensual themes are less frequent than more positive and acceptable themes.

There are several explanations for the discrepancy between moralists' arguments and the research findings. First, many contemporary sexuality issues are embedded in moralistic concerns. Second, moralistic concerns reflect ideological barriers between life-cycle based social networks. Third, selective reporting inadvertently highlight controversial individuals and groups as dominating and heavily influencing the popular music industry. Subsequently, isolated cases of sexual contents become targets of criticism from a moralist standpoint. Fourth, in relation to media coverage, distinctions between underground music and popular music contents are blurred. Fifth, and most importantly, popular music most likely mirrors adolescent concerns about dating than shapes sexual behavior. As a whole, these explanations manifest as distortions rather than evidence of popular music and video content.
As discussed in the introduction, moralists contend that any object, event, or individual who confronts a normative moral system is inherently deviant. Popular music's present label reflects moralist concerns of lyrics and depictions that are "excessively" sexual and pose threat to society's stability. Yet, these contentions are not substantiated from the research. In contrast, these findings show that moral standards are infrequently challenged.

There are isolated cases, however, that have excessive sexual themes in music lyrics. Six songs contained lyrics which contained deviant sexual behavior like adultery, rape, prostitution, and group sex. Belle Biv Devoe have two songs in particular, "Do Me," and "Poison," which introduce casual sexual standards. In "Poison," group sex is evident in the lyrics when they sing "me and the crew used to do her" (Belle Biv Devoe, Poison:1990). However, the use of slang in such lyrics may pose linguistical barriers based upon subcultural affiliation for popular music consumers. The "Poison" video has women dressed in provocative clothing, as well as, engaging in physical sexual contact. However, the beat in the song is largely dance oriented and masks the lyrics, whereas, the video contain light sexual contact. In an interview for MTV, the group claimed that the video is made with the intentions to elicit imagination rather than force overt sexual messages (MTV Rockumentary:1990). Thus, unless listeners attend specifically to the lyrics, and video depictions, the socializing effect should be minimal. Although this research does not directly examine the socialization issue, other research has shown that consumers use popular music for its beat and danceability rather than
its lyrical content (Rosenbaum 1987:79).

Social psychologically speaking, that which is heard and internalized is largely dependent upon the listeners ideological perspective and their relation to self definition. The youth culture use popular music as a mechanism for sociability and network development rather than a sexual learning tool. Adolescents learn to identify with certain music as a tool for group solidarity, belongingness, and in turn, reflects identity. Thus, music plays a social role more than a socializing role. Popular music may, however, reinforce socialization in connection with other agents.

Adult moralist groups, however, who often regard popular music with inherent skepticism, argue that the electronic media has a socialization effect on listeners. This contention theoretically assumes that individuals are unable to distinguish positive and negative messages contained in popular music lyrics and depictions from everyday life occurrences. Consequently, adolescents are unable to make responsible choices in sexual situations since the internalization of popular music lyrics and video depictions socialize adolescents into casual and non-traditional conduct. Interestingly, some moralists, like Tipper Gore, who vehemently oppose contemporary popular music standards, consciously consumed popular rock music (which was critically repealed in the 1960's) (Gore 1987:xii). Hence, views toward the popular culture possibly vary with stage in the life cycle, experience, and ideological perspective.

Adult moralists, such as Tipper Gore, who have social networks with the mass media affect societal perception of social issues. The media,
by screening of information deemed newsworthy, select issues which hold
the audience's attention. In these cases, specific individuals become
the highlight of moral panics and deviance labels follow. The result
are nationwide concerns about Prince's song "Darling Nikki," Madonna's
video "Justify My Love," and 2 Live Crew's album "As Nasty as They
Wanna Be." Select cases become the dominant source of media attention
and information for moralists who are largely outside the youth
consumer subculture.

In the meantime groups and artists who are portrayed as role models
receive positive support, regardless of the content of songs. For
instance, individuals like Whitney Houston, and groups like Wilson
Phillips, are positively portrayed despite implicit sexual themes in
their song lyrics and videos. As a case in point, in Whitney Houston's
song "I'm Your Baby Tonight," she implies that casual sex is justified.
She sings,

Love at first sight/ you gotta a magic that
I just can't explain/ you got a way of making
me feel/ I can do anything for you baby/...
hold on and enjoy the ride/ we have all night
baby.../whatever you want from me/ I'll be your
baby tonight (Whitney Houston, "I'm Your Baby

Compared to controversial groups and individuals, Whitney Houston
is portrayed as a young, vibrant, and talented new music sensation.

In many cases, the media portrayal of popular music is somewhat
distorted and inaccurate. For instance, most of popular music's
negatively labelled celebrated cases are part of an underground music
system. Most songs exist as artifacts of subcultural groups which are
not of a youth mainstream. However, the media portrayal of subcultural items are described as a part of an ambiguously defined popular culture. Thus, social networks which are not a part of the popular culture are unable to distinguish the difference between underground items and mainstream ones. The result is the misrepresentation of an entire system, without specific boundaries, or accurate guidelines.

The final manifestation affects adolescents. That is, by bringing such concerns into the public and the political arena, adolescents are socially controlled rather than informed. Since music contents are legitimized areas for legal scrutiny, cultural gatekeepers successfully sweep "the darkside" of cultural reality into a sanitized distortion. Thus, rather than informing and explaining the relation of popular music contents and video depictions to individual life, entire subject matters such as sexuality, are mystified. Implicitly, the process of mystification socializes adolescents to accept erroneous assumptions regarding a pre-defined normative adolescent behavior.

In conclusion, arguments which contend that popular music romanticizes sex, and socializes casual irresponsible sexual behavior as deviant are based upon inaccurate assumptions. A more feasible argument would claim that popular music reflects concerns which adolescent networks share in common. In a postindustrial society such as the United States, adolescents are bombarded with conflicting information regarding the morality of sex and dating. Popular music may be one of several mediums to communicate to adolescents as well as the largest medium to indicate social similarities with other adolescents. Hence, one would expect as one finds themes regarding
love, fantasy, breaking up, kissing, touching, and sexual curiosity to be contained in popular music.
Footnotes

1 Billboard Magazine's Year End Top 100 Countdown and Weekly Top 20 are calculated from a national sample of retail store sales report and radio playlists.

2 These songs did, however, have videos which made it into either the MTV Year End Top 100 or the Weekly Top 20. Since their lyrics are readily available, and they received video popularity points, they are used in the lyric analysis.

3 There are four videos that are not recorded and whose depictions the researcher has been unable to secure. There is no reason to believe that these videos differed in any particular manner which would jeopardize the validity or reliability of this research.

4 MTV's Year End Top 100 Countdown and Weekly Top 20 are calculated from national album sales, MTV airplay, requests, and special research.

5 These eight video had songs which entered into either the Billboard Year End Top 100 Countdown or the Weekly Top 20. These videos were collected during chance viewing of MTV.

6 Songs and videos ranked in the number one position are assigned 101 points. Songs and videos ranked in the 100th position are assigned two points.

7 All of the lyric dimensions were developed by taking a random subsample of twenty songs and listening for content themes. Themes are based upon the qualitative judgement of the author working in coordination with three colleagues. From the subsample each song was noted for its contents and categorized into a "dimension."

8 The objectification of women refers to lyrics which describe women as objects rather than human beings. Women have been referred to as "hoes," "meat," "cherry Pie," etc. The use of "baby" and "honey" were used as objectification if not used as a term of endearment. Again, endearment is a qualitative judgment of the author.

9 Three dominant forms of light sexual suggestion are used. First, light sexual suggestion include instances whereby individuals lick ice cream cones, lollipops, or cherries, while the lyrics describe an act of love. Second, light sexual suggestion includes instances where individuals place their heads near the genitals of another person playing a guitar, using a microphone, or lying clothed in a sedentary position. Third, light sexual suggestion includes simulated activity where nudity is unclear.

10 Nudity is coded when there are individual silhouettes behind curtains, shower curtains, showers with transparent doors, back shots
of women with no bra straps, and scenes where people are in bed with clothing resting to the side of the bed.

11 There are few videos in the sample that were coded solely according to men’s dress. One example includes Prince’s "Thieves in the Temple" Video.

12 Crosstabulations are made to examine the relationship between relationship lyrics and music popularity. The relationship category is coded as positive, negative, and neutral themes. The positive relationship category is assigned a one. The negative relationship category is assigned a two. Songs which have neither positive nor negative relationship themes is assigned a three. Table nine shows the results of the crosstabulation of music popularity by relationship theme.

Table 9. Crosstabulation of Music Popularity by Negative, Neutral, and Positive Relationship Theme.

<table>
<thead>
<tr>
<th>Popularity Points</th>
<th>Relationship Theme</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Negative</td>
</tr>
<tr>
<td>0</td>
<td>4</td>
<td>21</td>
</tr>
<tr>
<td>1-39</td>
<td>3</td>
<td>29</td>
</tr>
<tr>
<td>40-101</td>
<td>3</td>
<td>37</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>87</td>
</tr>
<tr>
<td>Percent</td>
<td>6.2</td>
<td>53.7</td>
</tr>
</tbody>
</table>

Kendall’s Tau b Value=0.006 Significance=.466

This table presents the results from the crosstabulation of music popularity with relationship theme. Percentages are the same as discussed in table one under relationship "(theme)." Kendall’s Tau b indicates a very weak positive relationship, 0.006, between relationship theme and popularity points. Evidently relationship themes are equally utilized in popular music regardless of its popularity. Further, the relationship is not significant at a .05 probability level.

13 All crosstabulation of music videos using popularity as a dependent variable for the lyric analysis are recoded under this scheme.

14 To test whether the less and non popular songs affect the relationship between physical action and popularity points, popularity is recoded into less-popular, somewhat-popular, and more-popular categories. The popular songs from the Year End 100 Countdown are recoded. The top fifty songs are assigned a one. The bottom fifty
songs are assigned a two. Table ten shows the results of the crosstabulation of the Year End Top 100 songs by physical action themes.

Table 10. Crosstabulation of the Billboard Year End Top 100 Countdown by Less-Acceptable, Neutral, and More-Acceptable physical action themes.

<table>
<thead>
<tr>
<th>Popularity Points</th>
<th>Music Theme Frequency</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Less Acceptable</td>
<td>Neutral</td>
</tr>
<tr>
<td>2-51</td>
<td>11</td>
<td>28</td>
</tr>
<tr>
<td>52-101</td>
<td>15</td>
<td>28</td>
</tr>
<tr>
<td>Total</td>
<td>26</td>
<td>56</td>
</tr>
<tr>
<td>Percentage</td>
<td>26</td>
<td>56</td>
</tr>
</tbody>
</table>

Chi Square=1.50427  D.F.=2  Significance=.4714

The crosstabulation examining popularity by sexual theme acceptability reveals that 15 of the top fifty songs contain less-acceptable sexual themes, seven more-acceptable sexual themes, and 28 neutral themes. The less-popular of the top 100 Billboard songs had 11 less-acceptable themes, 11 more acceptable themes, and 28 neutral songs. Overall, this table indicates that neutral physical action themes are found more often in the Billboard Year End Top 100. Furthermore, the Chi Square test indicates that the relationship between physical action themes and music popularity is not significant at the .05 level of probability.

Various other relationships are tested to examine relationships with popularity. Popularity is recoded as less-popular, somewhat-popular, and most popular. Recoded songs represent those represented in the Billboard Year End Top 100 Countdown songs. Kendall's Tau b indicates that all relationships with popularity are weak and that these relationships are not significant at the .05 level of probability.

15 Many of these songs contain more acceptable messages as well. However, this variable was recoded to isolate those songs which contain less-acceptable themes. Theoretically, these are the themes which moralists contend are problematic.

16 This recoding scheme is used for each crosstabulation since the number of non-popular songs is small.
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