

**TEENAGE SEXUAL ATTITUDES, NORMS, DESIRES AND  
INTENTIONS: THE IMPACT OF PREFERRED MUSICAL GENRES**

A thesis submitted for the degree of Doctor of Philosophy

by

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## ABSTRACT

This thesis focuses on teenage sexual attitudes and norms as moderated by their preferred music genre. The research questions addressed here are: What are the genre differences in lyrical representations of relationships and male and female characteristics? What are young peoples' perceptions of the impact of these genre differences on their lives? How does genre preference influence teenage safer sex attitudes, desires, norms, control, group identity and intentions? Three studies investigated these research questions. Firstly, the lyrics to 50 songs across five genres were rated on a number of dimensions. Relationships in hip hop are significantly different to relationships in pop; in the former they are presented as more casual, exploitative, sexual and impulsive. They are portrayed in the latter as more committed, nurturing, romantic and responsible. Secondly, six focus group discussions were conducted with 41 young people aged 14-19 years. It was found that influence from music is heavily denied. However, it became apparent that preferred genre and artists influence all aspects of teenage lives and culture; specifically, music functions as an educational tool into adult relationships. Music assists in the transition from childhood to adulthood with genre preference used as a marker of maturity. Thirdly, an omnibus questionnaire utilising theory of planned behaviour and social identity/self categorisation theory constructs examined genre preference and safer sex attitudes, norms and intentions. It was found that hip hop listeners are significantly more likely to choose condom use as their preferred safer sex method than listeners of pop music. Perceived behavioural control did not add to the predictive power in this model. Overall conclusions suggest that visual and aural music should be incorporated into sexual risk preventing interventions because preferred music genres and artists can elucidate teenage sexual attitudes, norms and desires.

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**I dedicate this thesis to My Two Dads:**

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## PREFACE

Long before I had the opportunity to become a research student, I firmly believed in the ability of music to shape young people's ideas about sexual practices. It had shaped mine. I only realised how narrow and biased my views were when I became an undergraduate. Until then, the majority of my friends and associates listened to similar music and shared many of my views and opinions regarding sexual behaviour. My views were skewed in a manner comparable to some abused children (Briscoe, 2006); in the same way they perceive their experiences to be the norm and universal, I too believed my stance on sexual behaviour was widespread. And with no-one to challenge these views or offer an alternative interpretation, my opinions remained. Imagine my surprise during my first year at university, when I met individuals with radically different opinions on sexual conduct. Behaviours I had seen as extreme and unpalatable were being described as satisfying and ordinary. I began to wonder how I had developed such contrasting ideas from my now friends.

I re-examined my school based sex education<sup>1</sup>, and realised that it was predominantly about heterosexual penetrative intercourse. Use a condom and you will not contract HIV/AIDS or become a teenage mother. I remember at age 14 at the height of the HIV/AIDS campaign, researching the Terrence Higgins Trust; my report was received with giggles and red faces. My head of year embarrassingly showed it to the deputy head, pointing to my references to digital intercourse (fingering) and rimming. After submitting the report, there were no further discussions in school on the topics raised. Although sex based discussions on the bus to and from school, during break and lunch time was dominant among the girls. Sex education at school for me was limited and in

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<sup>1</sup> I attended a single sex secondary school.

no way explored the behaviours that my favourite genre as a teen (ragga, now referred to as bashment) readily discussed. For example it did not confront homophobia, misogyny, oral sex or gender stereotype roles.

As an adult I see how the unchallenged music norms dominated my perceptions of reality. My self-esteem was bound in genre defined beauty. My academic achievements did not override my desire to resemble my less academic friends who aesthetically embodied my in-group's perceptions of beauty. Further I was exposed to behaviours that I did not really understand or know the mainstream words for, but upheld the pretence of knowledge to maintain my position within the group. For example, I did not know what 'blow-job' referred to until my late teens. However, I knew what a 'shiners' was. Both refer to the act of fellatio. On reflection, I now find these memories amusing, for I was lucky; it did not take my eyes and my mind too long to open. But I am aware that many individuals of my generation and even today's generation are falling into the same patterns of skewed thinking and behaviour.

Throughout my academic career I thought that teenage sexual health would improve. It has not. Family structure, locality, educational achievements and socio-economic circumstance all influence individual experiences of sex. These factors have been extensively examined in isolation and in various combinations. But influence from music genres and cultures are underrepresented. From my own experiences the importance of music norms at the dawn of romantic and sexual exploration is paramount in shaping beliefs, ideas, desires, attitudes, norms and behaviours.

I am aware that there have been a lot of social and media changes since my teenage years; even though the importance of music to young people is still unrivalled. Today

young people have access to a myriad of music outlets and are able to make their own music from the confines of their bedrooms using various PC and MAC software. It is evident to me that preferred music plays a pivotal shaping role in young lives. My ambition is that this thesis contributes to the literature on the impact and influential nature of music on teenage sexual norms, attitudes and cultures, whilst emphasising the benefits of including music norms in future risk reducing promotion interventions.

## 1. INTRODUCTION

The purpose of this study is to investigate the relationship between music genre preference and the sexual attitudes and norms of young people. This is an important research area, as studies into the sexual health of young people tend to focus on socio-economic or developmental factors and ignore normative influences on sexual behaviour. The impact of research and interventions in changing teenage sexual risk taking has not been as effective as anticipated. Teenage sexual health continues to deteriorate. Possible reasons vary, although the failure of studies and interventions to approach the problems in a manner pertinent to the lives lived by young people may be an important factor.

Contemporary research should aim to be relevant to the target population. The majority of teenage groups can be defined on the basis of their music culture. Teenage identification with a particular genre is usually demonstrated in their overall appearance. Therefore it is proposed that if different genres can influence the garments worn, hairstyles, etc. they may also be able to influence teenage norms and attitudes. The type of influence, like the style of dress, is hypothesised to be dependent on the genre. Several hypotheses and research questions were designed to guide the investigation of this phenomenon.

Researching teenage sexual behaviour and music genres preferences required conceptualisation within a framework that will complement and not reduce the experiences of the participants. The theory of planned behaviour (Ajzen, 1998) was chosen as the most pragmatic theory to operationalise this study due to its extensive usage within the field of sexual health and HIV/Aids research and prevention. The theory has been fundamental in predicting and understanding intention towards condom

use with a wide range of populations from teenagers to crack smokers (Bowen, Williams, McCoy & McCoy, 2001; Sutton, McVey & Glanz, 1999).

The theory asserts that volitional and non-volitional behaviours are determined by behavioural intention (Fisher & Fisher, 2000). According to the theory the predictors of intentions are attitudes, subjective norms and perceived behavioural control. Behaviours that are not under complete volitional control may be directly but weakly predicted by perceived behavioural control. Its application is far reaching and covers behaviours beyond that of sexual health such as exercise, breast screening and hunting behaviours (Hrubes, Ajzen & Diagle, 2001; Lowe, Eves & Carroll, 2002; Steadman, Rutter & Field, 2002).

However, the predictive strength of the theory has been criticised by researchers who have empirically demonstrated that the addition of specific constructs can improve the depth and scope of the theory (Armitage & Conner, 2001). Criticisms of the conceptualisation of the subjective norm component of the theory led to some researchers supplementing the theory of planned behaviour with social identity/self categorisation theory variables (Terry, Hogg & White 1999). Since this study is concerned with group influence on sexual behaviour it was accepted that inclusion of social identity, personal identity and perceived group norms as an additional normative measure would facilitate and enhance the data collection and interpretation processes.

Thus this study aims to provide insight into a realm of teenage sexual behaviour that is under developed. The importance of music in the lives of young people is evident in their daily usage of music (Hargreaves & North, 1997). The failing sexual health of teenagers is apparent in the rates of teenage conceptions and contraction of sexually

transmitted infections. An investigation combining the two could uncover a niche within the domain to encourage young people to engage in safer sex behaviours.

### **1.1. Methodology**

This project has adopted a mixed methods approach utilising both qualitative and quantitative measures. Qualitative and quantitative methods can complement each other due to the differences in their strengths and weaknesses. The mixed methods approach recognises that over dependence on any one method can reduce the range of research possibilities. In a continually changing world research is facilitated by adopting more than one method to aid this process.

The data collection will consist of ratings of the sexual content in lyrics from songs across five genres, discussions about the function and influence of music in teenage lives and a survey to predict the impact of genre preferences on sexual attitudes, norms, desires and intentions. The questionnaire was designed using the theory of planned behaviour guidelines. Questions pertaining to the additional variables were designed in accordance with the theory of planned behaviour. Multiple items were used to measure each variable.

Participants' ages ranged from 14 – 19 inclusive. Participants were recruited from three schools in one London borough. Inclusion criteria pertained to English competency; individuals with difficulty reading or writing English were excluded from the study. All participants were fully debriefed and also had the opportunity to contact the researcher at a later date if they had any queries or unanswered questions.

## **1.2. Ethics**

The sexual nature of this study indicates that extreme care must be taken to ensure that inappropriate materials, tools and questions are not observed by unsuspecting teenagers. There are two distinct groups of participants within this study, those below the age of consent and those above it. The depth of participant knowledge must be taken into consideration so that a careful balance between probing and the appropriateness of the questions can be achieved.

Signed consent and assent forms were issued. All participants were informed of their right to access their individual data and the right to withdraw this data at any stage throughout the research process. Parents and teachers (if required) may be permitted access to the aggregated results, but no access to the data of individual participants shall be granted.

Participants were issued a code number to ensure anonymity and confidentiality. All data including questionnaires and tapes from discussions are kept in a locked cabinet only accessible to the researcher. The accuracy of the data collected is dependent on the comfort and trust of the participants. Maintaining the balance between gaining access to as much of the teenage reality pertaining to sex and music as possible whilst not promoting underage sexual activity has been central to the design and procedure of this study.

## **1.3. Literature Review Overview**

The literature review provides an insight into the possible factors influencing teenage sexual behaviours and the correlations between music genre and the behaviours of young people. It aims to demonstrate that although young people have access to more

information regarding sexual risks than preceding generations, their attitudes, beliefs and behavioural choices are likely to be affected to a greater degree by normative influences.

The review begins with an exploration into the sexual trends of young people; it discusses the national and global sexual health of young people including statistical trends. The influences of family and friends, socio-economic factors, socio-cognitive factors and music norms are examined. This is followed by an overview of the attempts to resolve the problems associated with teenage sexual health, namely the use of interventions and their limitations.

The following section looks at the functions of music for young people and its impact on their lives. Music preference and influence precedes an examination of the content and effects of music on young people. This section also explores the role of music in sexual activity and risk taking.

The review continues with a critical look at the arguments and assertions of this research within the frameworks of the theory of planned behaviour and social identity/self categorisation theory. It explores the conceptual limitations of the theory of planned behaviour, and utilises the social influence process of conformity to demonstrate the justification of including additional components to the theory of planned behaviour skeleton.

In conclusion the aims and rationale of the study are reiterated. The under representation of research in this field and the need for further investigations into the role and impact of normative influences are highlighted. The review ends by outlining the three studies



that encompass this thesis along with the hypotheses and research questions selected to explore the relationship between teenage music preference and their sexual attitudes and norms.

## **2. LITERATURE REVIEW**

### **2.1. Introduction**

This review aims to examine the complex nature of teenage sexual health. It begins with an overview of public health issues resulting from teenage sexual risk taking, followed by an exploration of the factors that influence teenage sexual risk decisions such as family, peers, socio-economic circumstance, cognitive factors and music norms. The discussion then continues with an overview of safer sex interventions and the outcomes of their attempts to solve the problems associated with teenage sexual health. Literature pertaining to music as a social influence within the teenage world is then discussed. Finally the framework offered by the Theory of Planned Behaviour is examined along with the theory's limitations. The conceptual limitations of the attitude and normative components within the theory of planned behaviour substantiate the inclusion of Social Identity/Self categorisation theory to minimise these shortcomings. This chapter concludes by suggesting that the effects of the sexual content of music genres on shaping teenage peer-group norms, attitudes and intentions is under investigated and deserves to be fully researched.

### **2.2. Sexual Trends**

Each year a new group of young people with specific sex and relationship needs begin their journey into the adult sexual world. Many inter-related factors influences, moulds and challenges their sexual lives. Some of these factors are complementary while others work in antagonism. Individual, cultural and lifestyle differences suggest that new risk areas will continue to emerge. Singular attempts to tackle teenage sexual health problems cannot solely resolve the complex issues associated with young people's health needs (Kirby, 2001). Long-term efforts utilising multidisciplinary programs on sexual and non-sexual influences are likely to be more effective. The list of influencing

factors that shall be discussed here is not exhaustive; some topics such as partner choice, religiosity, sexual pleasure and sexual orientation are not covered here (Bersamin, Walker, Fisher, & Grube, 2006; Boldero, Moore, & Rosenthal, 1992; Brown, 2002; Ingham, 2005).

### **2.2.1. Background**

The twentieth century has witnessed a loosening of sexual taboos compared to previous centuries; this trend appears to be increasing over recent years. According to the National Survey of Sexual Attitudes and Behaviour (Natsal) (Erens McManus, Field, Korvesis, Johnson, Fenton et al. 2001) attitudes towards casual sex, such as one night stands have changed between 1990 and 2000. The numbers of people who considered one night stands to be wrong fell from 53% for men and 79% for women to 35% and 54% respectively over the ten-year period. Traditional attitudes and behaviours related to sexual acts are disappearing and are being replaced by more permissive liberal attitudes and behaviours (Coleman & Hendry, 1999). However “research into the social aspects of sexual conduct is relatively new” (Ingham & Kirkland, 1997, p. 150), suggesting that the impact of social attitude change on teenage cultures is yet not fully understood. Additionally many parents still find it difficult to speak directly about sex to their children and may rely on teachers, some of whom may feel ill-equipped in this field, to provide the required information and help (Ingham, Woodcock, & Stenner, 1991).

Young people receive conflicting messages and information from formal and informal sexual education (Gordon & Gilgun, 1987) and the adult world (Brown, Steele, & Walsh-Childers, 2002). The observable effect is that societies are failing young people with regards to their sexual health, so much so that it is now a global public health

problem. According to the World Health Organisation (WHO) the numbers of young people requiring reproductive and sexual health services worldwide are in their millions and increasing (Dehne & Riedner, 2005). They estimate that annually 333 million young people contract curable sexually transmitted infection(s) (STI), with many not seeking or finding the appropriate services to help them. The universal nature of these statistics must be emphasised because STI do not relate solely to developing countries, but also to those countries that are labelled developed. The US witnesses three million young people each year contracting an STI and Britain has rocketing rates of STI compared to their European neighbours (Dehne & Reidner, 2005). Also births to females aged 19 years or younger in the US and UK are the highest among industrialised countries with rates of 52.1 per thousand and 30.8 per thousand respectively. Comparatively rates in Japan and the Netherlands are among the lowest in the world, 2.9 and 6.2 per thousand respectively (Ingham, 2004).

The high incidence of teenage pregnancy in some regions is related to socio-economic factors (Hatherall, Ingham, Stone, & McEachran, 2006). Those who are socially disadvantaged are less likely to be offered or to access the services they may need. Access to sexual health services can be hindered by inequalities in the distribution of interventions as well as the attitudes of some social groups. For young people a major factor obstructing access to sexual health services is that they are designed for adult users and not for the purposes of younger users. This is problematic as young people have distinctly different service and information needs compared to adults. Young people may be deterred and obstructed from accessing sexual health services for many reasons including access restrictions such as centres in difficult locations or with inconvenient opening hours. Additionally inexperienced staff may display judgemental attitudes or discomfort when dealing with teenagers, which could alienate young people

(Dehne & Reidner, 2005). These experiences can prevent some young people receiving the sexual health care they require. Young people do not only need easier access to prophylactics or contraception, but health services that tackle the wider issues that relate to young people's sexual health (Ingham & Kirkland, 1997).

Recent government initiatives are attempting to address these issues and implement the necessary changes. The decline of sexual health (namely teenage sexual health) in Britain was explicated with the publication of the UK Government funded Social Exclusion Unit (SEU) report in 1999. Teenage pregnancy in the UK is the highest in Western Europe, with numbers twice as high as in Germany and six times higher than in the Netherlands. These findings concur with The Mayisha Study, UK (Fenton, Chinouya, Davidson, & Copas, 2002), where teenage respondents reported erratic or no condom use although over half reported intentions to use condoms with a new partner.

In 1992, The Health of the Nation white paper outlined targets set by the UK Government to reduce rates of gonorrhoea by the year 2000 (Ingham & Kirkland, 1997), however from a 2005 standpoint one can observe that these targets were not reached. Cases of gonorrhoea diagnoses in 2000 were 21,800 compared to 13,066 in 1997 and 10,580 in 1995 (Avert, 2005)<sup>2</sup>.

The incidence and prevalence of STI in recent decades is surprising. Genital Chlamydia is the most commonly reported STI with rates increasing by 222% over nine years; within the same time period rates of gonorrhoea have increased by 111% (Avert, 2005). Data from the British Medical Association (B.M.A, 2002) on STI corresponds to those published by Avert. The BMA (2002) reported 74% and 60% increases in rates of

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<sup>2</sup> Avert is an international AIDS charity who conduct research on STI, HIV & AIDS in the UK.

syphilis among females and males respectively, with 256 of 333 reported cases in London. The incidence and prevalence of other infections such as genital crabs and genital herpes are increasing along the same trend as syphilis.

The high prevalence of STI, terminations and pregnancies raises questions around how and when teenagers (or pre-teens in some instances) become sexually active. Young people are generally introduced to sexual intimacy with another person gradually; they mostly work along a continuum with behaviours perceived as less sexual being tried first (Gordon & Gilgun, 1987). They may progress as follows: kissing to touching above clothes, which precedes touching under clothing, which may in turn precede cunnilingus and fellatio.

Newcomer and Udry, 1985 reported increasing levels of oral sex among teenagers with higher reports of cunnilingus than fellatio. Teenage virgins readily engaged in oral-genital stimulation with the belief that sex had not occurred (von Sadvoszky, Keller, & McKinney, 2002). Ford and Morgan, (1989) affirmed that 46% and 25% of teenage males and females respectively participated in oral sex with a casual partner. Teenagers were likely to report more oral sex partners than intercourse partners (Prinstein, Meade, & Cohen, 2003) and less likely to use barrier contraceptive when engaging in oral-genital stimulation (Schuster, Bell, & Kanouse, 1996). Gordon and Gilgun (1987) labelled teenagers who had yet to engage in intercourse but engaged in oral sex as “experienced beginners” (p. 148).

The continuum of sexual behaviours is an outline of the types of behaviours young people engage in and does not assume that all teenagers go through the same process or in the same order. Sexual experiences can also occur outside this continuum in the form

of masturbation for example. Solitary and mutual masturbation is a common practice among teenage virgins (Schuster et al. 1996).

More young people are joining the continuum at earlier ages and advancing along it more rapidly than previous generations. In an extensive study of the sexual behaviours of young people in the UK Wellings et al. (2001) asserted that young people were becoming sexually active sooner, switching partners more frequently and concurrently having several sexual relationships.

The above data and criticisms prompted the British Government in alliance with several agencies including Social Exclusion Unit (SEU) to implement strategies to reduce the prevalence of STI and halve teenage pregnancy rates among 15 – 17 year olds to 1998 rates by 2010 (Hatherall, Stone, Ingham & McEachran, 2005). The national curriculum was amended to include Sex and Relationship Education (SRE), which according to the government produced guidelines for teachers, should be firmly rooted in the Personal, Social and Health Education (PSHE) framework (DfEE, 2000).

Empirical support for the use of safer sex programmes and interventions facilitate legislative changes. The universality of the problem ensures that sexual health research is global, utilising many different cohorts and examining many different aspects of sexual health. The 1990s witnessed the onset of interventions and programmes designed to assess young people's sexual interactions, change young people's behaviour and reduce teenage pregnancy and STI rates. Nevertheless, teenage sexual health problems increased.

Working with young people, especially those under 16 years of age, raises many ethical issues and creates methodological limitations (Coleman & Hendry, 1999). In some instances older cohorts are used or retrospective investigations are conducted. These methods and others are used in comparative research in attempts to overcome the drawbacks encountered when working with younger teenagers, but regional, national, cultural and ethnic variations in sexual behaviour make broad generalisations problematic. This suggests that there are many populations that are neglected, others that are over researched and areas that have yet to be explored within this field of research. I shall now briefly review some of the main research directions.

### **2.2.2. Family & Friends**

The effects of parenting and family on the sexual development of young people are an important place to begin investigations into the sexual lives, attitudes and behaviour of young people. Family and parents provide the primary source of information concerning sex and life issues. Verbal and non-verbal sexual cues are learnt within the home. The attitudes and behaviours of parents and caretakers influence teenage sexual behaviours. These include strong views concerning “the body and its functions, about privacy, about pleasure, about shame and guilt and of course about the nature of intimate relationships” (Coleman & Hendry, 1999, p. 102).

Parenting style can have overwhelming effects on the sexual lives of young people. Parents who adopt a laissez-faire style, in so far as they do not enforce rules and discipline, tend to have teenagers who are the most sexually active among their peers, followed closely by those teenagers with extremely strict controlling parents (White & DeBlassie, 1992). Moderate parenting, consistent supervision and the setting of boundaries and curfews, also communicating with children are all positive aspects



consistently encountered in effective parenting styles. White and DeBlassie (1992) asserted that individuals whose parenting style follows the above outline are more likely to have sexually responsible children who during their teenage years are inclined to delay their sexual debut.

Teenagers from families with married parents are likely to have their first coital experience at a later age than those young people from families where parents are divorced or separated (Newcomer & Udry, 1985). In support of this White and DeBlassie (1992) highlighted the strong positive correlation between increases in fatherless families and increases in teenage sexual activity. Possible explanations for the relationship between family structure and teenage sexual behaviour include single parent families having less time to spend monitoring teenage behaviour (Coleman & Hendry, 1999). Meschke and Silbereisen, (1997) supported this explanation. In their study sexual initiation was delayed by young people with high levels of parental monitoring. Additionally poor parental monitoring can increase the likelihood of teenagers associating with deviant peers or friends who readily engage in risk related activities (Ary, Duncan, Duncan, & Hops, 1999).

Parental monitoring can be improved and maintained through continual parent-child communication. Data from a ten-year longitudinal study in America led Karofsky, Zeng, and Kosorok, 2000 to suggest that there are no gender differences regarding the influence communication with the parent(s) has on teenage sexual activity. In contrast, results derived from ninth and tenth graders attending high schools in urban US locations implied that there are gender differences in the effects of parental trust on participation in risky sexual experimentation. Established trust between parent and offspring was more likely to deter female teenagers from health risk behaviours than

their male counterparts (Borawski, Ievers-Landis, Lovegreen, & Trapl, 2003). Parent-offspring trust is established through consistent and non-judgemental communication. Sustaining good communication between caretaker and child becomes more important as (Western) societies advocate teenage independence and legislate to protect young people's confidentiality when seeking sexual health information and services. In the UK the high court recently upheld the Department of Health guidelines to doctors for providing confidential abortion services to under 16s (B.M.A, 2006)<sup>3</sup>.

Keeping the channels of communication open is therefore crucial both for parent and child. The majority of young people prefer sex education to come from parents (White & DeBlassie, 1992). Parental help and advice is usually sought when encountering practical problems that peers are not equipped to deal with. However, some teenagers do not generally talk to parents about issues relating to sex for fear of retribution and embarrassment. In spite of this for general information and opinions young people talk to peers 69% of the time, mothers 33% and fathers 18% of the time. Discussions with parents and peers about sex, health and related issues are subject to gender influences (DiIorio, Kelley, & Hockenberry-Eaton, 1999). Male teenagers discuss sex-based issues less with their mothers than female teenagers. Gender also influences the content of conversations; females frequently discuss development and abstinence whilst males predominantly discuss condom use and the consequences of STI. Young people of both sexes prefer talking to peers than fathers on all of the discussion topics.

Friends are one of the major sources of information and influence, making them significant agents in a young person's sexual life. However, information from peers has been documented to be in many instances less than accurate (Kraft, 1993). Where peer

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<sup>3</sup> Sue Axon a mother of five attempted to have the law changed to include parents' right to be informed if daughters under 16 are being advised on terminations.

norms are the primary source of sexual health information, sexual risk behaviours may increase. Peer support can therefore worsen some of the problems associated with developing appropriate sexual conduct during the teenage years (Moore & Rosenthal, 1991). Parental communication about sex and condom use can moderate the negative influence friendships and peer norms can have on teenage sexual behaviour (Jaccard, Dittus, & Gordon, 2000; Whitaker & Miller, 2000).

Peer norms pertaining to non-sexual risk behaviours can inadvertently induce sexual risk taking. The likelihood of a history of STI contraction (Boyer et al., 2000) multiple partners and inconsistent condom use (Brook & Balka, 1999) increases for teenagers who use marijuana. However, the drug of choice for many teenagers is alcohol. Misuse of alcohol by young people is on the increase and causes more health related problems than other intoxicating substances (Rassool & Winnington, 2003). Alcohol use by teenagers can in some cases lead to decreased intention to use a condom or the inability to do so (Bonomo Coffey, Wolfe, Lynskey, Bowes & Patton, 2001). Intoxication is arguably a contributing factor to unplanned sexual encounters and can be an independent risk factor for inconsistent condom use and multiple partners (Poulin & Graham, 2001). Contrary to the above discussion, Leigh, (2002) advises caution on generalisation. She reported only slight decreases in condom use for individuals using alcohol; an effect that was only observed at first intercourse and not on subsequent encounters. Also alcohol misuse has an inverse relationship with socioeconomic status (Casswell, Pledger, & Hooper, 2003; Kinsman, Schwarz, Furstenberg, & Romer, 1997); therefore consumption of large amounts of alcohol is more likely to be normative in poorer communities.

In communities where attitudes and norms regarding underage sexual intercourse are permissive among teenagers and pre-teens, actual participation in sex related activities at a young age is not unusual. Kinsman et al. (1997) reported that among their sample of 11-13 year old Americans residing in two ethnically diverse urban neighbourhoods, it was socially acceptable for 12 year olds to be sexually active. Further, 14 percent had intentions to have sex within the upcoming year. In a separate study, with a similar cohort, Kinsman, Romer, Furstenberg, and Schwarz, (1996) detailed the increased respect gained from peers when one was coitally active, especially among 12 year old females. Locality norms greatly influence the attitudes, beliefs and behaviours of young people. Neighbourhoods and/or groups that are described as ‘at risk’<sup>4</sup> may just be perpetuating behaviours and attitudes that are normative to their environment. For example, children of teenage parents are inclined to engage in early sex and are more likely to become teenage parents themselves (Barber, 2001).

A significant amount of the variance (26%) of intended and actual sexual behaviour is explained by peer norms (perceived or actual) and family status. Parental education levels and income is inversely related with intentional and actual sexual behaviour (Selvan, Ross, Kapadia, Mathai, & Hira, 2001). The associations between family, friends and sexual activity is closely linked to research focusing on the effects of financial, social and regional factors. Some of the research into these areas shall now be discussed.

### **2.2.3. Socio-economic Factors**

Incidences of teenage unintended pregnancies and STI contraction do not manifest randomly within societies. There are marked differences in the sexual behaviours of

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<sup>4</sup> The term ‘at risk’ has received some criticism for being loaded and stigmatising, an alternative phrase of ‘at promise’ is being used by some sexual health professionals (Carrera, 2002).

middle class and working class girls. Middle class girls, who are more knowledgeable about sex than their working class counterparts also have later first sexual experiences, are more likely to use contraception and exhibit less negative feelings towards sex (Martin, 2002). The largest predictor of teenage conception is socio-economic circumstance, with those at the lower end of the scale at higher risk of teenage conceptions than those from more affluent circumstances (Paton, 2002). Additionally social and economic status greatly influences how help is sought and how that help is administered. In a recent BBC Panorama<sup>5</sup> (Bell, 2005) documentary, Britain's only nurse consultant in sexual health asserted that articulate, strong and persistent patients were more likely to receive the limited services available. In her words accessing sexual health services has become an activity in 'survival of the fittest'.

The sexual health needs of young people inhabiting low-income areas are greater than those who do not. Teenagers from areas with high numbers of single parent families, high unemployment and impoverished children have more difficulty avoiding high risk behaviours including sexual risk taking than their affluent counterparts (Kinsman et al. 1997). Possible reasons for this may be due to the lack of opportunities and a false perception regarding the prospects offered by parenthood. Limited options and opportunities restrict choices open to some young people and the decisions they make. Reid (2005) is very aware of the constraints some disadvantaged teenagers experience and reminds professionals within this field that 'ambition is the best form of contraception'.

Differences in the incidences of teenage births and contraction of STI manifest in rural and urban environs. Teenagers living in rural areas are in some cases more likely to

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<sup>5</sup> Panorama is a current and public affairs television programme which has been broadcasted by the British Broadcasting Corporation (BBC) for 50 years. It is globally the longest running programme of this

engage in greater levels of high-risk sexual activity than teenagers living in urban or non-rural areas (Milhausen Crosby, Yarber, DiClemente, Wingood & Ding, 2003). Explanations offered for some of the differences range from availability of services (Bakken & Winter, 2002) to lack of opportunities (Martin, 2002).

Crockett, Bingham, Chopak, and Vicary (1996) asserted that parental circumstance (single, divorced, separated, co-habiting, married) was the most significant factor influencing adolescent decisions about first coitus, over and above socio-economic status. Likewise Paul, Fitzjohn, Herbison, and Dickson (2000) purported that family composition and school factors were more important than socio-economic category. These factors are in many cases inextricably linked and likely to function in relation to each other. These complex relationships demonstrate the difficulty in attempting to identify a single significant influencing factor on teenage sexual behaviour. It is highly improbable that a single factor in isolation affects the sexual activities of young people. A more plausible explanation is that a combination of variables working at different levels and interacting in complex ways contributes to the sexual interactions of teenagers. In a meta-analysis of over 250 studies Kirby (2002) identified over 100 statistically significant antecedents that correlated with young people's sexual activities. These included sexual and non-sexual predictors that provide an intricate map of factors affecting sexual behaviour. Crosby, Holtgrave, DiClemente, Wingood, and Gayle (2003) offer the multi-factorial concept 'level of social capital' as a means of understanding all the factors that impact on teenage sexual health. Social capital focuses on the reciprocity of social relationships within families and communities. It incorporates interpersonal and communal trust and supportive interactions. These are demonstrated in the specific accomplishments and successes of those concerned. Ultimately social capital refers to "the sum of personal, interpersonal and community

resources that can be used to enhance an individual's social development and functioning" (Fullilove, Green, & Fullilove, 2000, p. S64). Higher levels of social capital are associated with a later age of sexual debut and overall less sexual activity for both genders. The findings indicate that the combination of influencing factors is the most comprehensive explanation for understanding teenage sexual pursuits.

#### **2.2.4. Socio-cognitive Factors**

Many context dependent variables are shown to correlate with different types of sexual risk behaviours and sexually transmitted infections. Having examined some of the external influences on teenage sexual activities, this section shall briefly discuss the internal factors that also influence such activities.

Teenage perceptions are very influential in the lives of young people. Studies demonstrate that perceptions of maternal approval of birth control increase female and male virgins' likelihood of engaging in sexual intercourse (Jaccard & Dittus, 2000). Perceptions of peer behaviour, including sexual experience (Kinsman et al., 1996) condom use (Sionean, 2000), oral-genital stimulation (Prinstein, Meade, & Cohen, 2003) and peer group normative behaviour (Selvan et al. 2001) all contribute to how young people experience sex mentally via emotions or beliefs and externally in the behaviours they exhibit.

Perceptions regarding sexual risk taking in some cases cause sex-related optimistic bias (Chapin, 2001). This is when young people believe that they are less likely to experience unfavourable outcomes from risky sexual interactions, such as unprotected intercourse. Misperception can therefore have negative consequences on teenage behaviour and lead to more (conscious or unconscious) risk taking. However, young

people who perceive that they are at greater risk of contracting a sexually transmitted infection if they have sex without a condom have increased probability of using a condom in subsequent sexual encounters (Ellen, Adler, Gurvey, Millstein, & Tschann, 2002; Schroeder, Hobfoll, Jackson, & Lavin, 2001). Misperceptions can arise from multiple sources. The most frequently reported misperceptions result from misinformation regarding some sexual acts and/or social norms learned through the words and behaviours of individuals or groups that young people are socially connected to (Kirby, 2001). These groups include peers, friends, romantic partners and the mass media (Brown, Steele & Walsh-Childers, 2002). Norms that are repeated or to which teenagers are continually exposed become ingrained and can have long lasting effects on attitudes and behaviours. For instance, consider alcohol use. Teenagers who associate with people they perceive to hold favourable norms towards alcoholic beverages are more likely to drink alcohol than teenagers who are surrounded predominantly by individuals who express norms against the consumption of alcohol. Further the level of influence of these norms is dependent on the teenagers' attachment to the group; the closer the teenager is to the group the greater the influence on their norms and behaviours (Kirby, 2001).

Young people identify with many different groups for a variety of reasons. An underlying feature of many teenager groups is their relationship to music (Hargreaves & North, 1997). Many teenage groups are defined by or based around music. The following section shall discuss the influence of media, namely music norms on teenager sexual norms and behaviours.



### 2.2.5. Music Norms

The importance of music in the lives of young people is undeniable, and its multiple influences on teenagers are frequent concerns of some adults, predominantly because of its notable role as an agent of socialisation (Holder-Nevins & Bain, 2001; Roberts, Dimsdale, East, & Friedman, 1998). Young people listen to music in a variety of situations and environments. For many teenagers it can be the backing track to doing homework (Arnett, 2002) or the catalyst for arousal at parties (Crozier, 1997). Arnett, (2002) and Zillmann & Gan (1997) reported that young people spend a proportionally large of the amount of time listening to music in relation to time spent on other activities.

As young people progress towards adulthood media usage changes, older teenagers and early maturing young people increase exposure to music media and decrease television watching (Klein Walsh-Childers, Oliveri, Porter & Dykers, 1993). Listening times vary from three to four hours daily (Crozier, 1997) compared to two to three hours watching television (Arnett, 2002). Music media also has greater impact on sexual attitudes than television (Knight, 2000). There are also gender differences in listening times. Crozier (1997) reported that female teenagers spend more time listening to music than their male counterparts.

Time devoted listening to music or watching music videos is time well spent for many teenagers. It can help develop and navigate relationships as it provides a channel of communication through which existing and new identities can be negotiated (MacDonald, Hargreaves, & Miell, 2002). It can provide a window into the adult world, construct social contexts (Reddick & Beresin, 2002) and can arouse intense and insightful emotions (Hargreaves & North, 1997).

Sad songs can have the paradoxical effect of consoling someone experiencing pain and frustration, especially in reference to love and sex (Arnett, 2002). Larson (1995) reported that teenagers often listen to music when experiencing feelings of loneliness and unhappiness; however, after a period of listening, they feel invigorated and comforted. The capacity of music to regulate mood is mostly due to specific qualities in the lyrical phrases, melodic contour and modality (Crozier 1997). Music serves many purposes such as helping teenagers cope with the many pressures, mainly emotional, of growing up.

Music can be a powerful educating agent; few mediums have access to the extensive visual and aural outlets afforded to music. Young people can be reached on many different levels through music. It can therefore be difficult to challenge misogynistic, hetero-normative, gender-stereotypical or risky sexual messages and norms derived by young people from music cultures. Repeated exposure normalises the messages in the music and also reinforces attachments to music based groups.

The messages within music are subject to varied interpretation by different groups. A particular song may impact diverse teenage groups in unrelated ways. Brown (2002) highlights the differences in interpretation of Madonna's 1986 single 'Papa Don't Preach'. Religious groups felt it was a "stand against abortion" (Brown, 2002, p. 46) white females concurred, asserting that it was about a teenage girl deciding to keep her pregnancy; black males associated the term 'baby' with her partner/boyfriend and not a child, and one journalist felt it promoted teenage pregnancy. This is an example of gender, race, age and religious differences in the 'reading' of a piece of popular music. These interpretative differences are consistent with music preference variations and

“corresponding responses may vary in accordance with ethnic, cultural, age and gender factors” (Roberts Dimsdale, East & Friedman, 1998, p. 49).

Zillmann Aust, Hoffman, Love, Ordman, Pope, Seigler and Gibson (1995) reported that even with the observed genre preference differences between black and white students, (white students preferred rock music and black students preferred rap music) radical political rap music had no effect on voting decisions in a mock student election for black students. In contrast pro-social effects were observed for white students exposed to radical rap music; support for the black candidate increased after listening to radical political rap.

The music preferred by young people has to be examined from their perspective. This will clarify their perceptions of music content and its effect on norms and behaviours. Music aimed at young people is recognised for its rare depictions of sexually responsible models of behaviour and few references to consequences of frequent, early or unprotected sexual activity. It is consistent in its portrayals of sexual and relationship norms, depictions of adult content and sex roles, as well as maintaining public interest through the use of sexualised lyrics and images. However, the actual impact of music on teenage sexual behaviour is unclear. “More research is needed to say precisely with which audiences, under what circumstances, and with which content effects occur” (Brown, 2002, p.46).

Does sexually explicit music encourage young people to engage in early sex or take sexual risks? Can the content of music have deleterious effects on young listeners? The answers to these questions are uncertain, what is known is that music provides information on topics that are important to teenagers. Young people seek out sexualised

media when thinking about or already in romantic relationships. The messages from music, whether accurate or responsible, facilitate the development of “their own sexual beliefs and patterns of behaviour” (Brown, 2002, p. 42).

There is some correlational evidence to support the influence of exposure to sexualised music on young people. Positive attitudes and norms towards pre-marital sex increases with exposure to sexuality in music videos (Kalof, 1999) but teenagers who have a positive attitude towards sexual risk reduction are inclined to engage in low risk activities (DiIorio, Dudley, Kelly, Soet, Mbwarra, Sharpe-Potter, 2001). There is a complex reciprocal relationship between norms, attitudes and behaviours. The type of attitude may be equally influenced by continual exposure to a particular pattern of behaviour as much as the attitude affects which behaviours one chooses to be exposed to (Wellings, Field, Johnson, Wadsworth, & Bradshaw, 1994). With so much sexualised music in mainstream charts, radio and on music television, the relationships between young people’s sexual norms and music requires further investigation to unravel the intricacies of these relationships.

### **2.3. Conclusion**

Teenage attitudes, norms and decision making regarding sexual conduct are dynamic. In a rapidly changing world, explorations into the origin and effects of these changes have yet to catch up. At the beginning of the last century, females did not expose their ankles, at the beginning of this century revealing midriffs, thighs and more is not unusual. Attitudes that accompany the visual changes in sexual conduct are not so transparent. For many young people on the transition from childhood into adulthood, sexuality is becoming even more complex and perilous. Globally and nationally young people’s

sexual health is in crisis with record numbers requiring sexual health services for issues surrounding pregnancy, abortion and infections.

The high rates of teenage pregnancy and the accelerating incidences of sexually transmitted infections among young people have not gone unnoticed by the United Kingdom's government. Initiatives and interventions have been implemented to tackle teenage sexual conduct and its deleterious consequences on young lives. However, the problems persist with more experienced beginners<sup>6</sup> now than at any other time. Before such interventions can be effective, factors that influence and fuel teenage risky conduct have to be fully examined within sound theoretical frameworks.

Family structure, parenting style and socio-economic circumstance are among the many factors that inter-relate to shape teenage sexual behaviour. Young people from poorer communities, single parent families and/or with very strict or lax parents are inclined to engage in risky sexual behaviour and have early first coital experiences. Communication with parents and positive attitudes and intentions towards sexual risk reduction reduces the likelihood of sexual risk taking. Perceptions of peer group conduct also significantly influence the onset and type of sexual conduct young people engage in. For many young people peer cultures are complemented by their preferred music cultures/genres.

Even as a relatively new research area, sexual health enquiries into the impact of the aforementioned factors on teenage sexual health far outweighs investigations into the role played by media generally and music media specifically. This is especially

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<sup>6</sup> Young people who have yet to have intercourse but engage in other sexual behaviours such as oral sex are described as experienced beginners (Gordon & Gilgun, 1987).

surprising as exposure to music media increases with chronological advances in age as well as pubertal maturity.

Music is multifunctional with teenage lives. As a communicative medium, music educates, comforts and provides spaces for normative identification. Regarding sex and relationships, messages, themes and content from music cultures are relatively similar and consistent in so far as ignoring sexual risks. However, interpretation of music content varies with the demographic of the exposed audience and the duration of exposure. Differences in interpretation of the sexual components of music cultures may result in attitudinal, normative and behavioural variations among young people. Interventions aimed at reducing teenage sexual risk taking or changing unsafe behaviours, such as lowering prevalence and incidence of unprotected sexual encounters, curtailing the numbers of sexual partners and increasing the age of sexual debut, should incorporate elements that focus on the impact of music on sexual attitudes, norms, desires, intentions and behaviours. The following section shall discuss some schemes to improve teenage sexual health and safer sex promotion programmes.

#### **2.4. Tackling the Sexual Health Problem**

The above discussion highlights the myriad of factors shaping teenage sexual interactions. The multitude of influencing factors suggests that there are numerous interventions and strategies that can target various aspects of teenage sexual health and contribute to reducing young people's sexual risk taking. Design, implementation and evaluation of sexual health interventions is particularly complex due to the inter-correlated nature of influencing factors on actual sexual behaviour; especially as causal relationships are difficult to ascertain and cannot be assumed. Furthermore, many of these variables are also confounded by other factors. However, safer sex programmes

are now compulsory in schools within the UK. Wellings Wadsworth, Johnson, Field, Whitaker and Field (1995) reported overall encouraging results from school-based programmes. The following section shall discuss some of the available interventions along with the limitations of implementing and assessing interventions.

#### **2.4.1. Introduction**

Some critics of sex and relationship interventions (also known as ‘abstinence plus’) and sex education packages generate fears that providing young people with sexual health knowledge within education institutions may accelerate the onset of sexual activities. To the contrary many well-established sexual health researchers affirm that young people receiving school based sex education are no more likely to engage in under-age sex than those who are not. They do not have higher numbers of partners, do not have sex more frequently and are more likely to use contraception on their sexual debut, than those who obtain information regarding sex from other sources such as the media or peers (Kirby, 2001; Wellings et al. 1995). Sources of information regarding sexual matters may include local genito-urinary medicine (GUM) clinics or community based groups. The differing settings have their benefits and can provide young people with diverse options on how to manage their sexual lives (D’Souza & Shrier, 1999).

The number of intervention programs (in the UK) is increasing and in some areas their effects are observable. National rates of UK teenage conception<sup>7</sup>, according to the recent figures published by the Office of National Statistics (ONS) are decreasing for the third consecutive year (O.N.S, 2001). On average national rates (per 1000 women) have fallen, but there are many regions in England, such as London, the South East and the West Midlands where they have not (O.N.S, 2005). More importantly conception

rates for 13–15 year olds are not decreasing; over a ten-year period (1990-2000) they remain constant (8-10/1000 females) (O.N.S, 2005). Also over the same period of time the data indicates that an inverse relationship between rates of maternities and rates of abortions exists for all age groups; as the number of maternities declines the number of abortions increases. Legal abortions for under-16s are rising; over half of conceptions to under-16 year olds conclude in an abortion. In 2001 56 percent of all conceptions to under 16 year olds led to legal abortions, whilst conception rates were the lowest they had been since 1993 (O.N.S, 2005).

The aforementioned statistical decline in conception rates is not indicative of the behaviour of young people. Prevalence and incidence of sexually transmitted infections must also be taken into consideration. Over the same period where conception rates appear to decline, STI levels have not; instead viral and bacterial infection rates are rocketing. In 2001 one third of all diagnoses of genital wart<sup>8</sup> infection were teenage females (O.N.S, 2005). The relationship between STI contraction, conceptions, maternities and abortions must be fully examined to help obtain an accurate a picture as possible concerning the sexual trends of young people.

The following discussion shall outline the different types of safer sex interventions and summarise some of the limitations concerning current interventions.

#### **2.4.2. Safer Sex Promotion Programmes**

Intervention, design and methods of delivery are as varied as the research on which many of them are based. Differences range from identifying the problem, the target

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<sup>7</sup> The Office for National Statistics records all conceptions statistics that result in 1.maternities (one or more live or still births) and 2.abortion (legal abortion under the Abortion Act 1967). The data does not include miscarriages or illegal abortions.

<sup>8</sup> Genital warts are the most commonly diagnosed viral infection.



behaviour, measurement of success or failure, implementation and many other factors. Designing and executing programs with long term positive impact on teenage sexual health remains a challenge for many health care professionals. Some interventions focus on modifiable factors such as parental monitoring and communication (Biro, Rosenthal, Cotton, Mills, & Succop, 2001), others centre on providing culturally appropriate material (Bakken & Winter, 2002). There are too many to mention here. However interventions can be grouped into two broad categories and then further subdivided into many more. The main groups are interventions that focus on sexual predictors and those that focus on non-sexual predictors. The former can be further divided into abstinence only programs and relationship & sex education programs. The latter include programs that provide extra-curricula or vocational activities that promote lifestyle skills to reduce risk taking. They are based on the premise that developing skills unrelated to sexual health will reduce the associated negative outcomes of risk taking. Tackling community based issues such as poverty, educational detachment and low ambition provide individuals with confidence and an alternative outlook on their future (Kirby, 2001). As discussed above socio-economic circumstance, family structure and socio-cognitive factors combine to influence risk-taking behaviours. Interventions focusing on improving young people's social environment provide alternative life options for many teenagers.

Abstinence only interventions generally mention contraception in a negative or inaccurate manner, for instance focusing on the failure rates of condoms (Kirby, 2001). Sex and relationship education programs encourage abstinence and depict it as the ideal way to stay safe from the possible dangers of unsafe sex or risk taking behaviour. However, they also allow for sexually active young people, or for those who want more information about alternatives to abstinence. There are more options for young people

with this type of program. Approaches to improving teenage sexual health exist along a continuum with abstinence education and sex and relationship education at polar opposites. Evaluative research into which approach is more effective is on going, although longer lasting positive effects are observed with abstinence plus interventions, namely those that encourage abstinence as the ideal method of preventing risk but include safer sex options. Evaluating different interventions with different populations, McKay, (2000) reported that abstinence only interventions had no significant impact 12 months post the delivery of the intervention.

The outcomes of safer sex interventions are as varied as the interventions themselves. Kirby (1995) asserted that interventions generally do what they are designed to do, usually to a lesser extent than expectations. Interventions targeting increased condom use, STI reduction or delay of sexual debut are likely to have an effect in those areas. For example teenagers' use of taught refusal skills in sexually sensitive situations increased after participating in an intervention focusing on refusal skills (Nagy, Watts, & Nagy, 2002). Kirby (2001) emphasises the need for modest expectations when evaluating interventions. Attempts by some sexual health workers to induce grand changes in the lives of young people is over ambitious as most interventions are short lived and only tackle part of the issues. Certain types of interventions provide a helicopter service; where the intervening team fly into an area, deliver their intervention and fly out again. Long lasting effects are unlikely to occur with such methods, as no single effort can resolve the complex issues that surround teenage sexual health. Kirby (2001) reported that the impact of short-term interventions was unnoticeable. Interventions that are most successful are those that are long-lasting (Ben-Zur, 2003).

Successful interventions employ a multi-component approach to preventing sexual risk taking. They do not rely solely on the use of the traditional group seminar context or the standard advice and information giving concerning sexually transmitted infections. They have attempted to change community norms, to monitor, detect and treat infections (D'Souza & Shrier, 1999) as well as utilising conventional sex education methods such as group activities (i.e. cooking or music making) to approach the issues (Lemieux, 2004; Lobenstine, Pereira, Whitely, Robles, Soto, Sergeant, Jimenez, Jimenez, Ortiz & Cirino, 2001).

Risk prevention interventions should focus on the sexual contexts within which risk taking occurs. For young people social interaction is a vital aspect of sexual development. A fundamental part of teenage camaraderie is rooted in their music preference and cultures. As discussed above some risk taking has been linked to interactions with different music. Few interventions utilise music education to target the subject of risk among young people (Bockting, Robinson, Forberg, & Scheltema, 2005; Shields, 2001). Lemieux (2004) conducted and evaluated a musically based sexual risk prevention intervention with 13-17 year olds. The music focus included participants writing, recording and disseminating safer sex promotion songs among peers. At follow-up, condom use had increased among sexually active teenagers. Non-sexually active young people within the treatment group held stronger attitudes and social norms towards abstinence and condom use than their counterparts within the control group. Other interventions that have had a musical component including live and recorded music, music videos, opinions of and discussions with local celebrities within the music industry as well as small group discussions and information/advice giving have observed positive effects (De Anda, 2002). Young people participating in safer sex

interventions implemented through music have significantly reduced initiation and prevalence of their sexual risk behaviours (Shields, 2001).

The potential of music to increase safer sex attitudes, norms and behaviours should not be neglected within safer sex promotion programs. Music can be utilised as a communicator of “pro-prevention social norms and social influence into interventions that target adolescents” (Lemieux, 2004, p. 1073). It can increase desires and intentions to become or remain sexually safe as it provides meaning to sex and relationship issues. The contents of music can offer topics of or an opportunity for conversing about sensitive subjects (Stuessy, 1994). It can help to build or maintain rapport between facilitator and participant. For instance, Kotarba, Williams, and Johnson (1991) used rock music as a communicative vehicle to convey risk reducing messages to a group of young men potentially at risk of contracting HIV/AIDS. An intervention that incorporates music can be delivered via a variety of means, in many settings and include multiple assessments of success or failure.

### **2.4.3. Intervention Limitations**

The use of self-reports to ascertain preliminary information and assess outcomes of risk reducing interventions has been criticised. Participants’ accounts of their sexual behaviour may not be indicative of their actual sexual interactions. Todd, Chagalucha, Ross, Mosha, Obasi, Plummer, Balira, Grosskurth, Mabey and Hayes, (2004) demonstrated that self-reports are not always accurate. A large number of their samples’ self-reports denied any sexual interaction, however biological assessment of their health confirmed sexual activity; 61% of teenage females aged 14 and over with biolo

gical markers for sexual intimacy claimed to be virgins. Carvajal, Parcel, Basen-Engquist, Banspach, Coyle, Kirby and Chan, (1999) also reported inconsistencies in self-reports of virginity at baseline and at follow-up.

Issues surrounding self-reports include what and how questions are phrased. Sub-optimal phrasing of questions may reduce the effectiveness of the theories utilised to design, implement and assess the intervention (Ajzen, 1998). Furthermore dichotomous assessments can fail to tap the phenomenon that is occurring. For instance, when asked 'did you use a condom'? The available answers are generally yes or no. Sanders, (2003) reported that young American women, who intended on reducing the risk of pregnancy and infection through the use of condoms, were still at risk due to incorrect condom use. Problems included putting the condom on the wrong way, breakage, discomfort<sup>9</sup>, slippage and putting the condom on after sex began or taking it off before the conclusion of intercourse. In addition Crosby, Sanders, Yarber, Graham, and Dodge, (2002) agreed that even consistent condom users may not be using condoms correctly, causing decreases in condom efficacy for the prevention of pregnancy, HIV and other sexually transmitted infections. In a recent study in England, Hatherall et al. (2005) reinforced these findings with reports of British young people's incorrect condom use, including late application and low desire to use a condom. Late application and early removal of condoms increased as desire to use a condom decreased. These studies illustrate the complexity in assessing intervention success or failure and the limitations of utilising self-report and/or dichotomous measures.

Interventions that measure success solely on the basis of condom use may be failing those they intend to help. STI rates suggest that condom use is not widespread, is

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<sup>9</sup> Condom discomfort included vaginal aggravation, decreased sensation and condoms being too small (Crosby, Yarber, Sanders & Graham, 2005).

inconsistent and/or when used it is incorrect. Contracting HIV/AIDS is the greatest sexual fear of the majority of young people (Durex, 2001). However, the number of new episodes of STI is not indicative of this. Explanations for the incongruence between young people's dread of acquiring an infection and accurate and consistent condom use are varied. Netting, (1992) acknowledged this problem and posed the question that seems somewhat rhetorical "how can young people be convinced to maximise their safety through the [correct] use of condoms?" (p. 974).

Research on safer sex and intervention assessments regularly evaluates condom use to determine the level of sexual risk taking, as it is a measurable behaviour with perceivable outcomes such as pregnancy or infection (Boyer, Tschann, & Shafer, 1999; De Visser & Smith, 2004; Ralph J. DiClemente, 2001). Risk reducing interventions have had the greatest impact on increasing condom use among young people. Interventions have been more successful in encouraging changes in condom use than they have in attempting to encourage abstinence, reduce monogamous or polygamous under-age sexual behaviour and sexual activity altogether (McKay, 2000). In light of the above findings it is now widely accepted within the sexual health literature that research and interventions should assess both correct and consistent condom use in safer sex evaluations (Paz-Bailey et al. 2005).

Factors influencing inconsistent and inaccurate condom use include denial (Maticka-Tyndale, 1991) and optimistic bias (Chapin, 2001). Both focus on inaccurate perceptions regarding sexual risk. Young people's confidence in their ability to defy contagions and conception can lead to sexual risk activities. Risk related misperceptions are associated with under-estimation of sexual risk taking and perceived peer norms (Kershaw, Ethier, Niccolai, Lewis, & Ickovics, 2003).

## 2.5. Conclusion

Sexual risk reducing interventions are becoming widespread across the UK. They approach the multitude of factors that influence teenage sexual behaviour. Abstinence only and abstinence plus approaches are beneficial in different ways. However, abstinence plus interventions incorporate information on contraceptive and barrier methods of protection, whilst depicting abstinence as the best way of avoiding sexual risks.

The effects in terms of behaviour or attitude change and lasting impact, of sexual risk prevention interventions on young people are varied and wide-ranging. Overall interventions grounded within sound theories are successful in achieving their target result, although their effects are usually much less dramatic than predictions.

Reid (2005) advises sexual health workers and researchers to be aware that for many young people, identities and norms are framed around risk-taking activities. Risk reduction therefore becomes a lifestyle changing activity not just information and/or advice giving activity. Promoting sexual risk reduction should include the factors that facilitate the formation and maintenance of identities and norms, such as music genres, cultures and identities. DiClemente (2001) emphasises the importance of theory based, cohort specific interventions and the use of multiple markers of success and failure. The majority of interventions utilise eclectic theoretical models, incorporating two or more theories to accommodate the target population and risk behaviours. The most frequently observed theories in sexual health research and evaluation are the theory of reasoned action (TRA) and the theory of planned behaviour (TpB). The theory of planned behaviour shall be discussed later in this review.

The following section shall examine young people's relationship with music and its role as a potential source of social normative influence in their lives. It shall begin with an overview of the pervasiveness and functions of music in teenager cultures, followed by young people's music preferences, music content, effects and finally the impact of music on teenage normative sexual attitudes and behaviours.



## **2.6. Music Functions and Influences**

This section aims to establish the function of music in the social and sexual lives of young people and also to discuss the content and effects of music. Research into the social influences of music is limited and studies examining the relationship between music preference and sexual attitudes and behaviours are fewer (Brown Steele & Walsh-Childers, 2002). Social norms can manifest in songs and genres, this makes music a powerful medium of social influence (MacDonald et al., 2002). It is therefore remarkable that there is not more research on the relationship between music and sexuality. Even more surprising is the neglect of this communicative medium in explorations of factors influencing teenage sexual behaviour considering music is the favourite past time of teenagers and sexual development dominates this time of life (Arnett, 2002). An improved understanding of how music moulds teenage sexual worlds and how it shapes the developing minds of teenagers can only assist the design and implementation of interventions and programs to support young people (McLean, 1997).

### **2.6.1. Introduction**

Music has many functions including emotional and communicative roles. Essentially all the functions of music can be considered as social (Hargreaves & North, 1997). A large number of teenagers in the Western world live in a media rich environment, inhabit homes that are furnished with multiple media hardware (radios, televisions etc) and many have access to cable television stations (McLean, 1997). Advances in media technology, the growth in availability of media materials and the increase in media outlets have presented young people with more control and choice over how, when and where to interact with music and other forms of media (Brown et al. 2002). Music can be both the dominant theme or provide the background noise to many daily activities;

such as the radio alarm clock that many people awake to, the tape/CD listened to on the way to work/school, the theme song of a favourite programme, the personalised melodic ring tones on many mobile phones, the list is endless. The importance of music in everyday life may be taken for granted or ignored due to its over representation in society. Hargreaves and North (1997) suggest that the social psychology of music should consider the role of music in group activities as well as the interpersonal contexts within which individuals construct musical meaning. MacDonald, Hargreaves and Miell, (2002) concur, adding the effects of the immediate social environment and the impact of wider cultural norms to the list of possible topics of investigation when studying the importance of music in the lives of individuals.

### **2.6.2. Music Preference & Influence**

Peers are essential and influential in the lives of teenagers. During this developmental period the family is partially abandoned in favour of contact with peers (Zillmann & Gan, 1997). Teenagers listen to their music in a variety of environments with peers or alone, although Russell (1997) reports that empirical evidence suggest that they very rarely listen to their music in the presence of parents. Teenage music can therefore widen the generation gap between young people and their parents; an understandable interaction since individual patterns of preference are age related (MacDonald et al. 2002).

Musical tastes are subject to normative influences as they express affiliation(s) with a specific social category. Preference of a genre is dynamic and can be momentary or enduring (MacDonald et al. 2002). Changes to music preference are motivated by developmental requirements; maturing teenagers require music that reflects their current affects and needs (Brown, Halpern-Tucker, & L'Engle, 2004).

The empirical evidence suggests that young people's musical tastes and interests are dynamic and fluctuate depending on context, referent out-group and in-group. Teenagers rated musical extracts differently depending on whether the ratings were made in public or in private (Finnäs, 1989). These preference modifications benefited the individual in so far as it increased their credibility as a bona fide (prototypical) group member. Therefore, for some teenagers there are distinct differences between preferences that are privately held and those that are shared with the social world. Finnäs' (1989) findings highlight the importance and functions of music and also how it can manipulate conformity effects to shape normative behaviour (Davidson, Howe, & Sloboda, 1997). Preferred genres fulfil both group and individual needs, whilst also demonstrating the strength of the peer group to dictate behaviour (MacDonald et al. 2002). Differentiation in musical preference can fuel hostile relations between groups varying in musical taste or even group demarcation within the same genre. Within the hip-hop culture, especially during the 1990s, there were tense relations between those identifying with the US west coast scene and those who were affiliated with the US east coast (Berry, 1995). Furthermore, young people who prefer classical genres are targets for teenagers who listen to contemporary genres (Olsson, 1997).

Musical preference is a crucial part of the teenage identity; allegiance to a genre is allegiance to those who make it and the values they hold (Reddick & Beresin, 2002). Zillman and Gan (1997) assert that teenagers use their music as a badge of distinction. As a means of distinguishing self from other, members of specific genres define themselves based on group norms and demonstrate their identification through their group jargon, hairstyles, attire and gestures (Zillman & Gan, 1997). For an example of

genre-generated jargon consider the word 'bashy'<sup>10</sup>, it is a complimentary adjective denoting admiration or excellence and is utilised especially by individuals preferring urban genres and specifically modern derivatives of reggae such as bashment.

An enhanced understanding of teenage identity formation may be achieved via a multidimensional examination of the relationship between music and the social world. Social processes such as conformity to preferred music could be examined with an emphasis on genres, lyrics, fans and performers (McMillan, 2004). The flexible impact of music on young people suggests that traditional methods of investigation may not always be appropriate (Holder-Nevins & Bain, 2001). "Music is understood irrationally, emotionally and individually" by young people (McLean, 1997, p. 3). Utilising an inclusive procedure can further elucidate the combined social effects of musical identities on teenage attitudes and behaviours (Crozier, 1997). Bennett (2001) concurs, stating that investigations into the impact of music on the social world should be broadened to include genre iconography such as the artwork on album covers. This could illustrate identity construction on an additional visual dimension (additional to music videos). Russell (1997) suggests incorporating the whole music media, including the music press, books and magazines, as they all intersect to construct and control music tastes as well as identities. The impressions generated by music cultures on these various levels merge in many cases to attract young people to certain genres and not to others. Music promoters are aware of the importance in attracting young people. They use sexual appeal to entice teenagers to their product in a bid to access and maintain teenage loyalty to their brands before strong affiliations are formed. Even so young people usually prefer genres based on "who they are and who they want to be" (Brown et al. 2002, p. 9).

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<sup>10</sup>For example, 'that girl looks bashy or his hair cut is bashy'.

Musical identities have their foundations in social categorisations and cultural music practices (MacDonald et al. 2002). Frith (1997) suggests that musical identities are constructed through performance e.g. singing and dancing, and goes further to state that “musical preference is, by its very nature, a process of musical identification and the aesthetic response is, implicitly an ethical agreement” (p. 114). Young people imitate the performance of their preferred artists or songs from their in-group genre. In terms of social identity/self categorisation theory (Tajfel, 1978; J.C. Turner, 1978), the performance of songs may be one way of demonstrating which genre one identifies with, a public exhibition of group normative behaviour (Emler & Hopkins, 1990; Noel, Wann, & Branscombe, 1995; Reicher, Spears, & Postmes, 1995). However, many people listen to and appreciate forms of rap and rock that they may not always be in ethical accord with, but aesthetically enjoy its beats and melodies. A clear distinction should be made between listening to a genre and forming an allegiance to it (Reddick & Beresin, 2002). Identification to a group implies a cognitive change from an individual outsider identity to communal insider identity, a depersonalisation of self and acceptance of the group stereotype. Merely appreciating a genre, song or sound is not indicative of identity formation.

Zillman and Gan (1997) proposed that the source of music genre group formation could lie in “sound or trivial reasons” (p.172), such as religious affiliation or attractiveness of an in-group member respectively. These attachments can result in enduring as well as temporary music identities (MacDonald et al. 2002). However, once groups based on music genre are formed, group members benefit by gaining gratification in two ways. Firstly by defining self as a group member; embracing group norms and characteristics, the individual experiences feelings of belonging. Secondly through the process of differentiation the person is able to increase their group differences in relation to

referent group(s). Therefore musical preference during the teenage years can take a major role in the construction of personal and social identities. Young people use statements about music to create favourable evaluations of their in-group and to emphasise the differences with the out-group (MacDonald et al. 2002). Teenage music provides young people with social guidance. Songs and their lyrics are constructed through social behaviour as much as they help to construct it (Edwards, 1995).

Entertaining listeners is one of the principal functions of music (Arnett, 2002). Songs can create fantastical imaginative situations and scenarios whilst demanding little active input from the listener. Music videos are more entertaining as the dancing and mini stories not only increase their entertainment value but reduce the effort required to construct a mental association with the song thereby making them exceptionally engaging (Arnett, 2002). In many instances young people are unable to separate the verbal from the visual dimension (McLean, 1997).

Dancing is an indication of the reciprocal effects of music and social behaviour. Knowing the latest dance moves or dancing in a troop or group expresses a “process of conformity and innovation” (Crozier, 1997, p. 67) that is supportive of in-group norms. This behaviour reinforces attachments to friendship groups and provides a sense of belonging and community (Reddick & Beresin, 2002). As music continues on its dynamic course of reinvention, adaptation and the production of new sounds, so too will the contours of those groups defined by music amend and reshape.

### 2.6.3. Music Content and Effects

The emergence of new musical sounds can be reflective of social change (Arnett, 2002). As society becomes more sexualised (Aries, 2001), the themes that are becoming common within popular music are also more sexual (Bennett, 2001). The music popular among young people is characteristically love, sex and relationship focused. Sex and popular music have been synonymous throughout history (Arnett, 2002), for example jazz was originally considered by Europeans as fun music for the body, characterised by carnal beats (Frith, 1996). However, the sexualised content of contemporary music is more explicit now than at anytime throughout history, although there are exceptions (Arnett, 2002).

'The shit that you promote/  
Fightin', fuckin'/  
Like you don't want to grow/  
You talkin' so much sex/  
But you nah tell the youts 'bout Aids/  
And you tell them 'bout consequence, no/

Ms.Dynamite (2002) It Takes More.

(Taken from the album: A Little Deeper).

The above lyrics verbalise the concerns of many people and institutions about the effects of the media and its representatives on the attitudes, norms and behaviours of young people. The song goes on to explicate the qualities that characterise music celebrities that are unappealing and unimpressive to the young artist. This extract illustrates the widespread concern about the effects of all aspects of the media, highlighting the cross-generational regard for possible negative influences on young people. Arnett (2002) emphasises that not all teenage preferred music is full of messages that could be potentially harmful to the development of the young listeners; many songs, across different genres (like the example given above) attempt to break the

stereotyped rebellious and highly sexed images that are common in many popular songs (Weinstein, 1995b). Unfortunately these songs are not as prevalent as those that appear to be less conscious.

In a content analysis of the lyrical content of chart songs during the 1980s, Edwards (1995) observes that there were more negative than positive references to love and sex within 1980s popular song lyrics. Marriage is rarely the goal of a relationship and sexual abstinence is unspecified. Edwards distinguishes between romantic and sexual relationship themes in the songs. The latter are frequently portrayed as exciting and rewarding and the former as confusing and distressing. The majority of the negative outcomes within these songs relate to heartbreak and not to pregnancy or contracting sexually transmitted infections. Sexually irresponsible models, as defined by Western cultures are presented both covertly and overtly within teenage music (McLean, 1997). Some observers fear that global media outlets will spread the social problems associated with Western music cultures to unsuspecting cultures (Robinson, 2005).

Ward's (2003) analysis of the sexual content on television, in magazines, magazine advertisements and feature films concurs with Edwards. Messages pertaining to sexual attitudes and behaviours are similar across all media. Dominant themes include the separation of romance, sex and marriage, objectification of women and an emphasis on traditional sex roles. Also there is more female than male nudity and male-female interactions are extremely erotic in most contexts.

Depictions of sex are askew; according to media representations sex is solely an entertaining and risk free leisure activity (Ward, 2003). Extended exposure to these messages can manipulate teenage norms, attitudes, intentions and behaviours towards



distorted expectations about sex and careless decision making (Ward, 2003). Continual exposure to sexually suggestive music media increases favourable associations with sexual activity, intention to engage in sexual pursuits as well as increasing the risks to self at sexual debut (Knight, 2000). Pubertal changes can accelerate interest in romantic and sexual songs. A complex but consistent relationship exists between the onset of puberty and intrigue with sexual media content. Menstruating girls have a greater interest in and are more inclined to perceive sexual content within music than girls who have yet to reach menarche (Brown et al. 2005).

Music can provide young people with behavioural references regarding gender identity and sexuality, both of which are extremely important features in the lives of teenagers (Arnett, 2002). Most of the music listened to by young people contains sexual themes that are predominantly hetero-normative. There is a tendency within contemporary music to categorise and polarise individuals on the basis of gender. For stereotypical examples, consider the female who sits by the phone waiting for it to ring or the boyfriend who cheats on his girlfriend. There are many exceptions to these generalisations; however music lyrics and videos regularly depict gender-stereotyped roles (McMillan, 2004). Polarised gender stereotypes can cause conflict between females and males who identify with the same genre. For instance the TLC song 'No Scrub', describes characteristics that for the group are undesirable in males:

“If you live at home with your mamma/  
Oh yes son I'm talking to you/  
If you have a shorty<sup>11</sup> and you don't show love/  
Oh yes boy I'm talking to you/  
Wanna get with me/  
With no money/

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<sup>11</sup> The word 'shorty' refers to a female partner i.e. a girlfriend

Oh no I don't want no scrub".

TLC (1999) No Scrubs

(Taken from the album: FanMail)

Soon afterward the all male group Sporty Thievs released a single called 'No Pigeons'. This song used the same melody as 'No Scrubs' but with lyrics that were less than complimentary to females. The male outcry against the lyrics of TLC's No Scrubs was surprising considering the amount of negative images of women that regularly litter songs and videos, particularly from that genre. A common feature within contemporary music, especially in the genres of rap and rock, is the representation of females as sexualised objects, calling women 'bitches' and 'whores'<sup>12</sup>, and portraying them in sexually explicit or submissive situations (McMillan, 2004). Explanations for the distorted images of females within music include the threat of female sexuality to male bonding and to male self control (Bennett, 2001). However, male sexuality in music is presented as a gift to any female upon whom it maybe bestowed and promiscuity by male characters receives adulation and respect. Bennett (2001) proposed that the gender inequality in the portrayal of females and males within popular music is reflective of the double standards that are highly prevalent within society.

Messages about sex within the media can take many forms from verbal to non-verbal or indirect to direct (Ward, 2003). Carey (1969) questioned whether the shift from non-controversial love or religious themes to the idiosyncratic emphasis on choice and individual freedoms, underlies an active attempt to incorporate a new ideology into the social fabric<sup>13</sup>.

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<sup>12</sup> Whore is usually abbreviated to 'hoe'

<sup>13</sup> Many people especially conspiracy theorists feel that music trends have been manipulated by those in power as a means of social control.

Carey's (1969) inquisitive statement appears to be well grounded. The past half-century has been filled with a series of moral panics about the influence of music on the rise in delinquency, deviancy and disregard for authority among young people (North & Hargreaves, 2003). This has led to a large number of organisations being formed to tackle the content of harmful media before impressionable individuals, namely teenagers, consume it<sup>14</sup>. Watershed programmes, film certificate ratings and more recently parental advisory labels on music are examples of the impact censorship lobbyists have had on a global scale.

Since the 1980s the US Parents Music Resource Centre (PMRC) have been campaigning to censor songs that according to PMRC morally corrupt young people and promote sex, drugs and violence (Bennett, 2001). Rap music is the most heavily censored genre, especially branches of this genre such as gangsta rap with its misogynistic lyrics, overt display of sexuality in its videos and blatant contempt of national laws (Berry, 1995). Rock/heavy metal also receives similar attention for intensifying hostile and aggressive thoughts (Anderson, Carnagey, & Eubanks, 2003), increasing alcohol and tobacco use, accelerating sexual initiation (Villani, 2001) and its overall deleterious effects on young people (Weinstein, 1995). Censorship lobbyists such as the PMRC have been able to enforce worldwide legislation in the form of parental advisory stickers on songs perceived as corrupting, making them an extremely powerful and influential body (North & Hargreaves, 2003).

The apparent adverse effects of rap and rock have yet to be explicitly proven (North & Hargreaves, 2003). The rock group Judas Priest were sued because two teenagers shot themselves after listening to their album. The suit failed on the grounds of freedom of

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<sup>14</sup> Some people are more specific, naming white teenagers as the group to be protected. Many of the organisations emerged only when white middle class young people started listening to and preferring

speech and subliminal influences could not be established (Litman & Farberow, 1994); and yet, a correlation has been found between listening to songs containing socially and sexually controversial material and problem behaviours (Weinstein, 1995a). However the direction of the causal relationship is as yet unclear, what is apparent is that music labelled socially problematic is part of a socially problematic lifestyle (North & Hargreaves, 2003). Perpetual exposure to sexually evocative music media reinforces the acceptability of sexual behaviour and reduces the prospect of contraception use especially for pre-teens and younger teenagers (Klein et al. 1993).

#### **2.6.4. Music and Sexual Activity**

A lot of the music research concentrates on actions that are unrelated to sexual attitudes and behaviours. Arnett (1992) explored the effects of music preference on reckless behaviour, Roe (1995) considered delinquency and deviancy, and other themes include alcohol use, educational achievement and emotional dependency. In one of the first studies to quantify a possible link between fans of a genre and harmful social behaviour, namely using drugs, Forsyth, Barnard, and McKeganey (1997) uncovered a relationship between genre identification and life time drug use. Fans of rave music engaged in recreational drug taking of ecstasy pills. Tapper, Thorson, and Black (1994) meta-analytical examination explored the differences in the content of music videos pertaining to a range of risk behaviours including violence and sexual appeal. Violence unlike sexual appeal was very rare in the music videos and was not a function of music genre. Unfortunately few studies have systematically examined the influence of music genre identity on sexually related risk behaviour; although music is the medium that induces the maximum amount of pressure in young people to become sexually experienced (Knight, 2000; Ward, 2003).

Exposure to media including audio and visual music interacts with teenage risk behaviour. Listeners of music genres that communicate mixed messages or advocate unhealthy sexual attitudes and behaviours are at increased sexual risk (Brown et al. 2002). Anti-social genres such as gangsta rap or death metal are associated with unmet desires for increased self-esteem and a desire to improve personal and social identities (Eberstadt, 2004). Klein et al. (1993) observed that young people with increased aural and visual media exposure have more associated sexual risk behaviours. In contrast, Holder-Nevins and Bain (2001) were unable to show explicit links between dancehall (bashment) music and sexual risk taking. She proposes that the physical exertion demanded by bashment reduces physical intimacy, albeit the dance movements associated with this genre are sexually evocative, such as hip gyrating actions. Holder-Nevins and Bain do however acknowledge that artists within the genre are increasingly using more sexual innuendo within their songs. Also the sexualised dress code and suggestive body movements used when dancing (which were not explored) probably have negative implications on teenage norms and attitudes (Holder-Nevins & Bain, 2001). Sexual risk may therefore manifest in the associated music culture and not in the music per se.

The effects of exposure to rap music videos on a range of health related behaviours of teenage females over a 12 month period was the investigative focus for Wingood DiClemente, Bernhardt, Harrington, Davies, Robillard et al., (2003). The study targeted users of US county department health clinics and school health classes. Exposure to rap music was calculated by direct measures, the product of participants' estimates of their daily music exposure and number of days exposed was employed. The target health related behaviours were contraction of a sexually transmitted infection (participants were tested for 3 infections, chlamydia, trichomoniasis & gonorrhoea), intercourse with

multiple partners, condom use and use of any non-prescriptive drugs or alcohol. Other behaviours assessed were physical violence towards a teacher, involvement in a fight and criminal arrests. Music video exposure time remained constant at an average of 13 hours a week over 12 months. Greater exposure to rap music increased the likelihood of participants engaging in multiple health-related behaviours; also those with increased exposure were twice as likely to have multiple sexual partners and also to acquire a new sexually transmitted infection over the 12 months. These results suggest that they are also the group least likely to engage in safer sex practices.

Mediating factors were not analysed limiting the possible scope of this study. No causal relationships could be determined; however increased exposure to rap music does correlate with sexual risk taking. Further exploration of this relationship is needed to clarify the influence of music exposure and identification on teenage sexual attitudes, norms and behaviour.

## **2.7. Conclusion**

Music serves many purposes for young people from purely entertainment to mood enhancement. And music cultures are the basis of identity formation for many young people. Indeed interactions with music media and its influence on teenagers increase as they mature. Preference of a genre can induce socio-normative patterns of behaviour. Conformity to music cultures can be expressed through speech, attire and behaviour. Music based groups facilitate teenage need for camaraderie and closeness to peers. Differences in music preference can incite antagonistic relationships between rival groups.

Songs and music videos provide information for young people regarding sex and relationships. The content of a lot of the music preferred by young people perpetuate skewed risk related messages about romantic relationships. Characters within songs are generally heterosexual and behave in gender stereotypic ways. Sex is the primary reason for relationships and abstinence is rarely mentioned. The themes within music have remained relatively constant, however the content is now more explicit than ever. Misogyny and titillating female-male relations are frequently depicted in songs. Changes in music content have been accompanied by a host of global legislative amendments to censor and monitor songs and music video content; for example parental advisory stickers on music deemed potentially harmful to younger listeners.

The actual effects of deleterious media on young people are unclear. Rock and rap music receive the most attention regarding negative effects on young people. Exposure to both genres has been correlated with a range of hostile and harmful (mostly non-sexual) behaviours. Regarding sexual activity increases in risk behaviours were observed in teenagers with extensive exposure to rap music videos. The effects of prolonged exposure to other genres on sexual risk taking have yet to be examined.

Continual exposure to music with highly sexualised messages reduces aversion to pre-marital and underage sexual intercourse. However, the effects of genre differences in sexual content and preference differences on the sexual attitudes and norms of young people have not been investigated. This thesis will incorporate the theory of planned behaviour and social identity/self categorisation theory to provide the theoretical framework to facilitate research in this field.

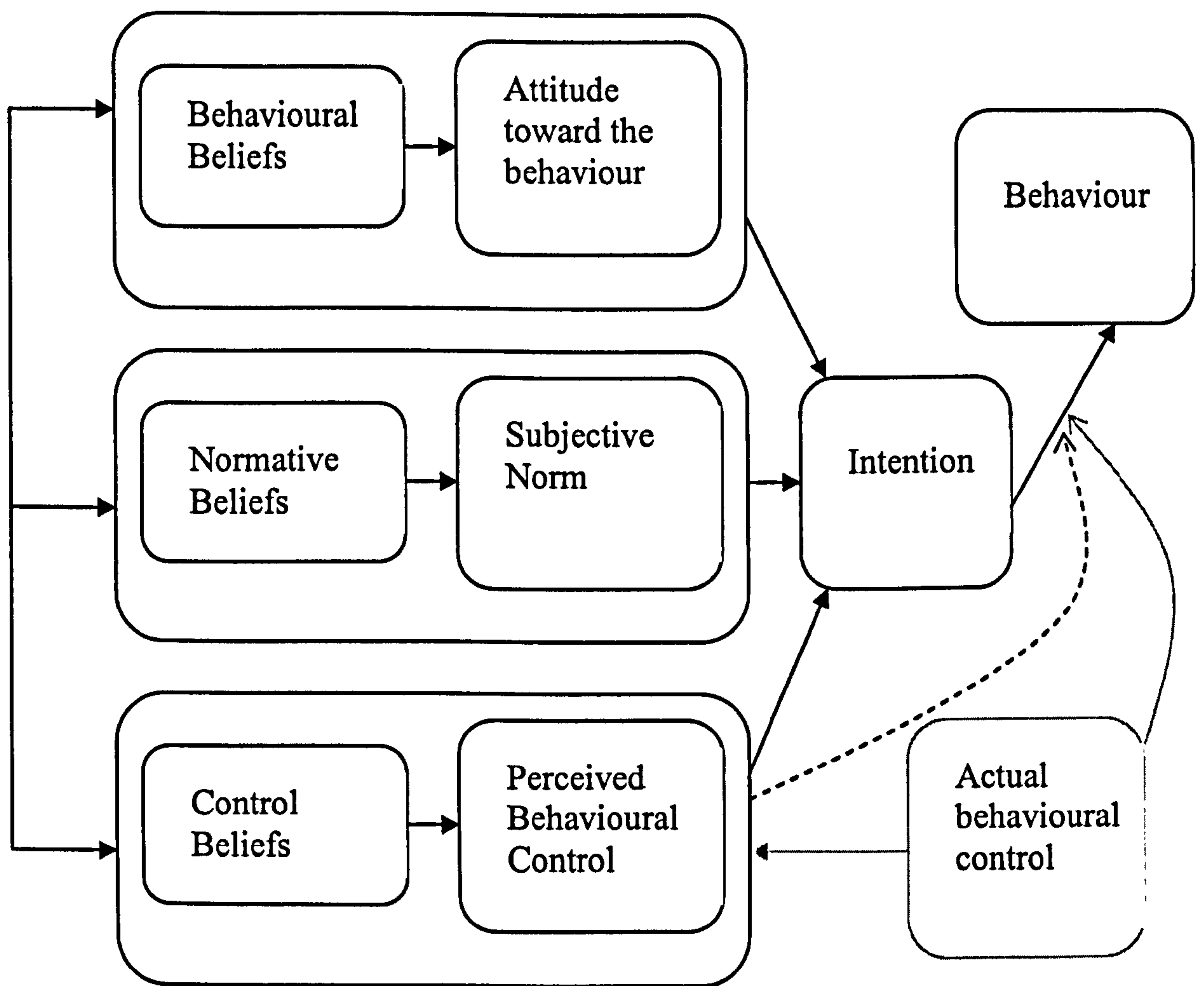
## **2.8. The Theory of Planned Behaviour**

This section shall discuss the theory of planned behaviour and its relevance to this study. It begins with an overview of each of the components of the theory including their limitations and areas for possible improvements. The normative component is extensively discussed due to the socio-normative focus of this study. This is followed by an examination of social influence models focusing on traditional and contemporary approaches to understanding conformity. Finally, the inclusion of social identity/self categorisation theory components into the theory of planned behaviour is explored. This section concludes by acknowledging the need for additional normative measures within the theory of planned behaviour, especially for the purposes of this study.

### **2.8.1. Introduction**

The Theory of Planned Behaviour (TpB, Ajzen, 1998) was developed from the Theory of Reasoned Action (TRA) (Ajzen & Fishbein, 1980). Both theories attempt to predict specific behaviours from a number of components such as intention regarding the act, attitude towards the act and norms surrounding the act. TpB comprises an additional component that measure behaviours that are not completely under volitional control. Volitional control behaviours are behaviours that are easy to perform or effortless to avoid if inclined to (Ajzen, 1998).





**Figure 2.1: Theory of Planned Behaviour (Ajzen, 1998)**

The theory of planned behaviour (TpB) has made its greatest impact in the field of sexual health, understanding high-risk behaviours and designing HIV/AIDS preventions (Fisher & Fisher, 2000). It is praised for providing a theoretical framework within which to investigate decision making processes about various behaviours (Kashima, Gallois, & McCamish, 1993). TpB allows for a wide range of behaviours and behavioural intentions to be predicted (Armitage & Conner, 2001). Its components have been supported by many studies (Perugini & Bagozzi, 2001) and have been subjected to over 20 years of social psychological scrutiny. Perguni and Bagozzi (2001) attribute its longevity to its parsimony; the theory assumes that intention will predict the target behaviour. The antecedents of intentions are attitudes, subjective norms and perceived behavioural control towards the target behaviour. These components are informed by behavioural, normative and control beliefs respectively as demonstrated in Figure 2.1.

The theory of planned behaviour is particularly well suited to the field of sexual health due to its many practical applications. TpB can be used to predict and modify behaviours (Ogden, 2003). Additionally it can be utilised to identify population specific health related behaviour and specify needs of target communities including risk characteristics, social norms, attitudes and intentions toward sexual (and many other types of) activities (Bingeli, 2005; Fishbein & Ajzen, 2005). The benefits of this theory are located in its multifunctional abilities. It is applicable at all stages of tackling sexual health problems.

Fishbein and Ajzen (2005) are clear about the criteria within which TpB can be applied. It is intended for changing behavioural intentions in individuals who may not currently contemplate or desire the target behaviour. TpB is most effective at targeting behavioural, normative and control beliefs to produce positive intentions towards to

named behaviour. Interventions anchored on TpB principles can be used in a variety of settings from academic institutions to community based venues. Their formats may vary from information leaflets to group counselling sessions. However, fundamentally their objective is to implement positive change on intentions through addressing behavioural, normative and control beliefs. These components can be reified by describing their function within current and relevant investigations into the sexual health of young people.

Family, peers and socio-economic factors are represented within the components of TpB. Socio-economic factors contribute to the shaping of behavioural beliefs and attitudes. Young people from affluent or wealthy families are more inclined to have a positive attitude towards delaying sexual explorations and utilising contraception (Martin, 2002). To reiterate Reid (2005), ambition is the best contraceptive. Teenagers from middle class backgrounds have a wider range of opportunities open to them than their working class counterparts. For many teenagers from low income, high unemployment communities there is increased likelihood of early sexual initiation, no contraceptive use at sexual debut and teenage childbearing (Cubbin, Santelli, Brindis, & Braveman, 2005; Singh, Darroch, & Frost, 2001).

Normative beliefs and subjective norms are formed by the opinions of important individuals such as parents and family. The education levels of parents of teenagers as well as family composition and expressiveness are effective factors for preventing teenage pregnancy and increasing the age of sexual debut (Biro, Rosenthal, Cotton, Mills & Succop, 2001; Casper, 1990). Inconsistent parenting increases sexual risk taking among teenagers; this maybe a result of young people receiving unclear messages about appropriate sexual behaviour from significant adults in their lives.

Control beliefs and perceptions of control can develop through a variety of ways, including perceived or actual impediments and/or behaviours of peer group. Perceptions of peer sexual experience and social gain, be they accurate or otherwise, influence teenage behaviours in the perceived direction (Kinsman Schwartz, Furstenberg, & Romer, 1997). Control beliefs also govern opinions regarding susceptibility to negative outcomes such as pregnancy or contraction of STI. Inaccurate perceptions may result in sex-related optimistic biased and lead to greater sexual risk taking by young people (Chapin, 2001).

Social capital relates to the intention construct in so far as it incorporates the above factors. The relationship between individual, family and society combine to determine distinct levels of social capital. Intention is directly influenced by the inter-relation of these components. Academic and professional ambitions informed through behavioural, subjective and control beliefs increase desires and intentions towards later age of sexual initiation and reduction of sexual risk taking (East, 1998). The factors that are regularly examined in relation to teenage sexual health are prominent within the components of TpB.

The parsimony of the theory of planned behaviour suggests it can be utilised in combination with techniques derived from different theoretical origins. Modifications or additions to the theory may be required depending on the population and the desired outcome. Regardless of the population or desired outcome, the interventions assessed to be most effective have been those guided by the Theory of Reasoned Action and the Theory of Planned Behaviour (Ogden, 2003).

### 2.8.2. Intention

Intention according to Ajzen (1998) is a hypothetical motivational construct and is the immediate determinant of behaviour. Ajzen (1998) conceptually presents intention as the willingness to try. It provides the impetus and drive to perform the chosen behaviour. Its predictive accuracy lies in the level of congruence between the measure and the target behaviour. Measures used to assess intention should be precise and follow the TACT (target, action, context, time) criteria outlined by the authors. Ajzen & Fishbein (1980) assert that behaviours are not difficult to predict. Using a female sample they demonstrated that the intention to use a specific method of birth control was the most influential factor on the actual use of the specified contraception. Since then many other studies have shown that the stronger a person's intention to perform an act, the more successfully they are predicted to do so. For example Boldero, Moore and Rosenthal, (1992) demonstrated that stronger intentions to use a condom results in increased likelihood of condom use. In support of Boldero et al. (1992), Bennett and Bozionelos, (2000) meta-analysed 20 studies and concluded that the theory of planned behaviour is useful in successfully predicting both intentions to use a condom and actual condom use.

Intention is the most proximal predictor of other safer sex related behaviours such as reducing the number of sexual partners, reducing the frequency of unprotected intercourse and abstinence from sexual activity (McKay, 2000). In younger participants, intention is the strongest predictor of early sexual debut (Binggeli, 2005). These assertions support Kinsman et al's (1997) findings of 12 year olds with intention to become sexually active engaging in early sexual behaviour.

This component is accepted as the most proximal predictor of behaviour (Terry, Hogg, & White, 1999). However the TpB has received criticisms regarding the exclusive relationship between intention and its three predictors. Perugini and Bagozzi (2001) suggest that the predictors of intention do not incorporate motivational elements and are therefore inadequate. In their opinion the model does not contain an explicit motivational component that can stimulate the intention construct into action. Using a student population they demonstrated that intentions do not solely affect behaviour and are not directly preceded by the aforementioned predictors. The construct 'desire' was found to mediate the relationship between intention and its antecedents and to provide the incentive and energy for intentions to be activated. In their Model of Goal Directed Behaviours (Perugini & Bagozzi, 2001), five extra constructs were added to the theory of planned behaviour. These were positive anticipated emotions, negative anticipated emotions, desires, frequency of behaviour and recency of behaviour. However, for the objectives of this study, only the construct 'desire' shall be added to the theory of planned behaviour as a mediating component between intention and its predictors. This is due to the findings of Hatherall et al. (2005) regarding the correlation between desires to use contraception and actual (consistent/correct) condom use.

The frequency and recency of past behaviours also influences the intention-behaviour relationship (Verplanken, Aarts, Knippenberg, & Moonen, 1998), and in some instances frequency of condom use predicts behaviour directly (Perugini & Bagozzi, 2001). Interventions that include condom acquisition are assessed as being successful. The act of acquiring a condom demonstrates a behavioural intention of prospective condom use. Additionally participants were more likely to acquire a condom if they have done so before (Verplanken et al. 1998; Tolstedt, 2001). Prior and habitual condom use moderates the intention-behaviour relationships (Verplanken et al. 1998; Yzer, Siero, &

Bruunk, 2001). However, according to Ajzen (1998) perceived behavioural control incorporates past experiences; this component shall be discussed shortly. Past behaviours shall not be included here as actual behaviours are not being measured.

Intentions are subject to change over time and with changes in context; therefore 'it is important to measure the intention as close as possible to the behavioural observation' (Ajzen & Fishbein, 1980, p.47). DeVisser and Smith (2004) highlight the variable relationship between intentions to use a condom and actual condom use. The behaviour may be influenced by variables that operate after intentions have been formed, and so the strength of individual intentions may be weakened by factors such as the intentions of the sexual partner. Communication with partner and condom availability in some instances predicts condom use (Boldero, Moore & Rosenthal, 1992). White, Terry, and Hogg (1994) reported that intention to discuss condom use with every new partner does not predict actual discussions. These differences may be due to low levels of intention towards performing the action, with discussions about condom use being perceived as less important than actual condom use or the effects of partner norms on intentions. Partner and peer norms shall be discussed later in the review. These criticisms of the intention component have not diminished its continual use within sexual health research and intervention design. Awareness of its limitations enables greater vigilance in operationalising this component and justifies some modifications to the theory depending on the behaviour, context and population being monitored. The antecedents of intentions according to the theory of planned behaviour shall now be examined.

### 2.8.3. Perceived Behavioural Control

Perceived behavioural control was added to the theory of reasoned action to transform it into the theory of planned behaviour. This component adds on average six percent to the prediction of intentions “over and above attitude or subjective norm” and in some instance directly influences behaviour (Armitage & Conner, 2001, p. 486). Perceived behavioural control relates to the assessment of the perceived difficulty or ease to perform the behaviour. It provides information about the potential constraints of performing an act as perceived by the actor. Perceived behavioural control is a complex construct and according to Ajzen, (1998, p. 132) is “assumed to reflect past experiences as well as anticipated impediments”. However, as stated above past experiences have been demonstrated to predict intention and behaviour independent of perceived control.

Ajzen (2002) combines perceived behavioural control and self-efficacy asserting that the two constructs could be used interchangeably. In contrast Bandura (1997) suggests that perceived control reflects external factors generally, such as opportunity to perform the behaviour; whilst self-efficacy focuses on cognitive perceptions of control, based on internal control factors such as knowledge or emotions. In support of Bandura’s assertions results from studies testing this hypothesis suggests that the two are distinct, separate constructs, and by maintaining their division the predictive validity of the theory can be improved (Terry & O’Leary, 1995; White, Terry & Hogg 1994).

Reviews of the TpB have emphasised the mounting empirical and conceptual evidence for the inclusion of additional components such as self-efficacy to the theory (Conner & Armitage, 1998; White et al., 1994). Research into sexual risk taking and safer sex interventions utilising both perceived behavioural control and self-efficacy acknowledge their independent relationships with behavioural intention. Self-efficacy positively



relates to intentions to use condoms for individuals who have not used them before, whilst perceived behavioural control influenced condom use intentions for people who had previously used condoms (Yzer et al. 1999). These findings suggest that self-efficacy maybe a stronger predictor of condom use in individuals who may be beginning their sexual journeys. In contrast Basen-Engquist and Parcel (1992) reported that predictions of condom use intentions for frequent users were related to self-efficacy. The effectiveness of both perceived behavioural control and self-efficacy is variable depending on the study; efficacy factors have been reported as more influential than control judgements on predictions of intention and actual condom use ( Bennett & Bozionelos, 2000), and perceived control has also explained more of the variance in condom use intentions and condom use (Sheeran & Taylor, 1999). Other studies have acknowledged that both components have contributed independently and effectively to clarifications of condom use behaviours (White et al. 1994).

Research into unlocking the various components of perceived behavioural control is ongoing. For example perceived knowledge has been specified as a component of perceived behavioural control, as perceptions of knowledge can be drawn from the social environment through comparisons with peers and others (Rock, Ireland, & Resnick, 2003). However these explorations are beyond the scope of this thesis.

#### **2.8.4. Attitude**

The theory conceptualises attitudes as an independent construct that is solely shaped by behavioural beliefs. It focuses on attitude towards the specified behaviour and is concerned with evaluating favourable and unfavourable consequences of the intended behaviour (Ajzen & Fishbein, 1980). If the number of positive outcomes outweighs the number of negative outcomes the individual is likely to hold a positive attitude toward

the behaviour. For example a person who dislikes latex condoms may still use them if the majority of their beliefs surrounding the use of condoms lead to favourable outcomes. However if their beliefs towards condom use are mostly negative then the likelihood of condom use will be reduced. Evaluations of condom use may include loss of sensitivity, physical discomfort, interruption of romantic situation, reduce risk of pregnancy, minimise HIV/AIDS and STI contraction. The strength of association of each outcome with the behaviour contributes to the person's attitude toward condom use. Positive attitudes increase level of intentions towards the behaviour.

The importance of attitudes in social research is generally undisputed as they are considered "the apotheosis of social cognition" (Terry & Hogg, 2000, p.1). Research studies based on the theory of planned behaviour consistently agree that positive attitudes towards the measured behaviour be it condom use (Rannie & Craig, 1997), sex with younger sexual partners (Hegna, Mossige, & Wichstrøm, 2004), or oral sex (Carlstrom, 2005), will increase intentions towards the behaviour. Additionally interventions structured on TpB have had successful evaluations regarding modifying attitudes positively towards the desired the behaviour (Caron, Godin, Otis, & Lambert, 2004). In spite of the successes of the attitude component within TpB, the conceptualisation of attitude as an independent component within the theory has received much criticism (Terry, Hogg, & White, 2000).

Changes in beliefs (behavioural and normative) greatly reduce the predictiveness of TpB components (Reinecke, Schmidt, & Ajzen, 1996). However, performances of desired behaviours are increased when attitudes are in concordance with normative beliefs from a relevant referent in-group (White, Hogg, & Terry, 2002). Group measures are more stable over time than individual measures and aggregate measure of group

intentions weakens the effects of individual changes towards the act resulting in fewer fluctuations when group measures are utilised (Ajzen & Fishbein, 1980). Additionally condom use attitudes were directly affected by partners' normative beliefs. These relationships are more complex than proposed by the TpB. The subjective norm component can not sufficiently explain the interaction between partner norms and participant attitudes (Kashima, Gallois & McCamish, 1993).

In light of the empirical evidence supporting reciprocal relationship between norms and attitudes, Terry et al. (2000) proposed a conceptual change to attitudes within the theory. They suggest a modification of attitudes from a singular concept to a multifunctional construct that can be unique, idiosyncratic or highly normative. Attitudes would then form the foundations of social norms by constructing the stereotype attributes of social groups and the discontinuities of attitudes would provide the contours of social groups (Terry & Hogg, 2000). Further, attitude and attitude strength are subject to change depending on social context. However, for attitudes and behaviours to become consistent a transformative catalyst is required. Social values, desires, moral imperatives and identity provide the catalyst for this purpose. Thus according to Terry and colleagues (2000) the attitude-behaviour consistency is greatly increased when the relevant peer group complements the attitude. The attitude-behaviour consistency increases with strength of group identification. Identifying strongly with the group intensifies the strength of group-based attitudes and their impact on intention and behaviour. The effects of peer group norms on sexual initiation (Martino, Collins, Kanouse, Elliot, & Berry, 2005), condom use (DiClemente Lodico, Grinstead, Harper, Rickman, Evans & Coates, 1996) and STI related risk (Boyer Tschann & Shafer, 1999) are well documented in the sexual health literature.

Therefore it appears that the extended conceptualisation of the attitude component greatly increases the scope of the construct. The reciprocity between the attitude and normative component within the theory supports the aims of this thesis in so far as it recognises that sexual risk behaviours are shared activities. It is hence justifiable to assume that the predictors of behavioural intentions are also shared in some way within the relevant groups.

#### **2.8.5. Subjective Norm**

Subjective norm describes the individuals' perception of the social pressure to perform or avoid the behaviour. The pressure is perceived to emanate from referents, important people in the life of the agent and with "whom they are motivated to comply" (Ajzen, 1998, p.121). Subjective norms are a function of normative beliefs. Individuals are more likely to feel social pressure to perform a behaviour if they perceive that most of their referents think that they should perform the behaviour than if their referents do not think so. For example a teenager may want to go on the contraceptive pill. However, if referents such as parents, family and friends suggest barrier forms of contraception, the teenager's subjective norm will exert pressure to comply. It is an important component of the theory as the other constructs are relatively cognitive, and subjective norm adds a social character to the theory.

The important role played by subjective norm within the theory is sometimes ignored. It is according to many studies the least significant predictor of intention (Bennett & Bozionelos, 2000; Sheeran & Taylor, 1999). In a meta-analysis to test the efficacy of the theory, Armitage and Conner (2001) found evidence to support Sutton's (1998) assertion that subjective norm is the weakest component of the theory. According to

Armitage and Conner (2001, p.488) “subjective norm was the theory of planned behaviour component most weakly related to intention”.

Ajzen (1998) asserts that the relative importance of subjective norm or attitude as a predictor of intention is dependent on the behaviour and population being investigated. Theodorakis (1994) findings may be reflective of Ajzen’s claims; whilst investigating a younger cohort the subjective norm component was empirically the strongest predictor of intention and behaviour. He suggests that the social component is more influential and important to younger people than with adults. This suggestion is supported in a separate study where the normative component was significantly the strongest predictor of condom use on sexual debut (Knight, 2000). In addition teenagers with positive normative beliefs towards delay of first coitus were less likely to have initiated sex by the follow up assessment (approximately two years). Social norms are also a better predictor of intentions than self-efficacy measures (Carvajal et al., 1999). It follows that particular attention should be paid to the influence of norms on safer sex attitudes and behaviours of teenagers.

Armitage and Conner (2001) propose an alternative explanation for the low predictive power of the subjective norm component. For them the principal weakness of this component is predominantly due to studies utilising single item measures. In their meta-analysis they distinguish between six types of studies; those that used multiple-item scale, single item, general social pressure multiplied by motivation to comply, normative beliefs as direct predictors of intention, social support and unspecified. They suggest that the predictive power of subjective norm within this model can be improved by changing the measurement tool from the frequently employed single item measures to multiple item scales, thereby increasing the reliability of this component. White,

Terry and Hogg (1994) support this modification. If adopted the consistency of the subjective norm component in TpB studies and interventions can be greatly increased. This would assist comparative research into the efficacy of the various components of the theory.

In addition to their concerns regarding the attitude component and its relationship to the subjective norm construct, White, Terry and Hogg (1994) assert that the conceptualisation of the social component does not encapsulate comprehensively the important facets of social influence as it is defined in the wider social psychology literature. Firstly, TpB assumes the social pressure to be overt and easily identifiable. However, according to Terry, Hogg and White (1999), social pressures are rarely direct or explicit but formulated in an underground taboo manner. Further the pressure may be perceived rather than actual. Perceptions of normative pressure to use condoms predict condom use, especially when confidence in the correctness of the perception is strong (Trafimow, 2001). DiClemente et al. (1996) in a six month longitudinal study, reported consistent condom use at follow up for teenagers with perceptions of positive peer norms towards condom use. In other research sexually inexperienced teenagers who had positive perceived norms to delay sexual debut and perceived their peer group as virgins also had intentions to remain virgins (Silver & Bauman, 2006). Normative beliefs are associated with perceived approval by referent others and behavioural intentions are related to perceptions that same sex peers have participated in sexual activity (Carlstrom, 2005).

Despite the lack of overt social pressure, and weak correlations between measures of overt pressure and behavioural intention in a lot of socio-cognitive studies, most social psychologists agree that normative pressures affect the behaviour of most people

(Armitage and Conner, 2001). Attributing the weak correlation between subjective norm and intention to conceptualisation limitations (Steadman et al. 2002; White et al. 1994), has led to a number of studies being conducted to extrapolate the types of norms that could empirically demonstrate influence on behavioural intention. White et al. (1994) encourage future research to focus on the perceived norms of specific referent groups rather than on the general pool of significant others.

Secondly, the type of social pressure envisioned by Ajzen and Fishbein (1980) is a generalisation across the scope of possible referent others (Terry et al. 2000). The focus is not on which group of people will be most influential in a given situation but on all possible referents. Parental referents may influence eating norms; lecturer referents may influence studying norms, yet neither referent may be useful when considering music download norms. Subjective norm emphasises all referents but neglects unique inter-group influences. In so doing it also fails to acknowledge individual differences within groups, such as personal strength of group identification (Terry et al. 2000); the stronger one identifies with a group, the greater the influence of group norms on behaviour. Consequently, the manner in which social influence is conceived by the authors of TpB could be limiting the predictive power of social norms.

Kashima, Gallois and McCamish (1993) examined co-operative behaviour of condom use in unmarried heterosexual students and reported that determinants of intention especially subjective norm, could not solely account for the participants' intentions and behaviours. The role of the partners' normative beliefs also directly influences intention toward condom use (in addition to an indirect effect, mediated by subjective norm and attitude). In support of these findings von Haeften, Fishbein, Kasprzyk, and Montano, (2001) when utilising a revised TpB model, identified several critical targets for

successful interventions. Increasing male beliefs surrounding their partners' support of condoms use was identified as a factor for inducing change in male intentions to use a condom for vaginal intercourse. These results suggest that future research on sexual behaviour should consider the normative beliefs of the partner carefully. Additionally emphasis should be placed on the importance of social norms not just individual processes.

McKay (2000) confirmed that effective sexual risk prevention interventions are designed to match the norms and behaviours of the target audience. Peer groups with positive norms towards condom use are more inclined to use condoms during intercourse than those without positive norms towards condom use (Crosby et al., 2003). Furthermore, teenagers' sexual behaviours are positively correlated with their perceptions of sexual risk among their peer group (Ben-Zur, 2003). Therefore future interventions should consider modification of perceived peer norms, transformation of peer norms and susceptibility to peer norms (DiClemente, 1991; Rosenthal et al., 2001).

The sexual behaviours and situations that are studied using this theory predominantly require more than one person, e.g. discussing condom use. Therefore TpB may not fully encapsulate the complex process of decision making regarding sexual behaviour due to its focus on individual intentions (Kashima et al. 1993) and neglect of the social situations in which high risk sexual behaviour occur (Ingham & Kirkland, 1997). Steadman, Rutter, and Field (2002) concluded that the normative component could be improved for behaviours that specifically implicate others (such as sexual health behaviours), by including a measure of salient normative beliefs.



Other researchers have also considered descriptive norms (Abraham, Henderson, & Der, 2004) and personal norms. The latter, according to Conner and Armitage (1998), have been operationalised as moral norms or self-identity. The social nature of this study encourages a deeper examination of improvements to the social component within this theory.

#### **2.8.6. Social Influence**

The above discussion and the nature of this study necessitate a closer exploration of the normative influences on behaviour. Normative influences are traditionally examined within group processes, unlike TpB, which focuses on the individual (Hogg, 2003). Investigations into these relationships have predominantly been directed at small group dynamics and the processes that occur between groups. However, in so doing a fundamental aspect of group processes has been ignored, namely the interactions within groups. Contemporary research into groups attempts to rectify this by emphasising intra-group processes. Within and between group processes are dynamically interdependent (Hogg, 2003). The following discussion shall examine changes in the conceptualisation of group processes. Conformity processes function under group normative influences, and it is therefore the social influence phenomenon that shall be utilised to illustrate theoretical advances (Hogg & Abrams, 1990).

There are many definitions of conformity. Early researchers considered conformity to be the modification of beliefs or behaviours due to real or perceived pressure from group members (Hogg & Abrams, 1990). Early conformity studies perceived conformity as a unidirectional entity, where the numerical majority always dominated the situation. Minority members were perceived to conform to majority norms.

The traditional social processes believed to underlie conformity were either norm-induced or information-based (van Knippenberg, 1999). The former was viewed as obedience or submission rather than active agreement. Decisions made using this process were either shallow, surface reactions, compliance to the public order and/or a desire to be socially accepted or not to be publicly rejected (Hogg & Abrams, 1990). Behaviour or attitude changes using this process were believed to be short lived (van Knippenberg, 2000). In contrast, decisions made using information based processing were believed to induce enduring attitude changes and be predictive of behaviour. This process required systematic evaluation of all available information and included an internalisation of the decision. The automatic and systematic information processes were criticised for ignoring the reciprocal relationship between attitudes and conformity. They were unable to account for situations where the majority conformed to the minority norms, could not explain why some people conformed more frequently than others, or clarify why certain people conformed in some situations and not others. Additionally they segregated processes that are now believed to be complementary (Hogg & Abrams, 1990; Turner et al. 1994).

The criticisms extend to all rational decision making models, especially when they are applied to teenage sexual health. Conceptually they fail to acknowledge the discrepancies between knowledge of the appropriate behaviour and the actions that actually transpire. These flaws are attributed to theoretical disregard of the social contexts within which young people's sexual behaviours occur (Ingham & Kirkland, 1997). There are many reasons for inconsistencies between young people's knowledge and their behaviours. Many find positive reasons for irrational decision-making regarding sexual behaviour. These may include internalised peer or external pressures and the need to be part of the group, which could then compel teenagers to engage in

early or risky sexual activity. Investigations into the sexual behaviours of young people should place greater emphasis on the social surroundings within which teenage identities are formed and how they are maintained and manipulated through group process (Ingham et al., 1991).

The criticisms directed at the need for a re-examinations of teenage sexual behaviour and those pertaining to all theory limiting enquiries into social interactions dictated that an inclusive conceptualisation of conformity and normative influences was required; one that could account for the many outcomes within social psychology. Essentially an approach was needed that could explicitly explain “the interaction between social comparisons and persuasive arguments and the factors that moderate the emergence of one or the other” (Turner, Wetherell, & Hogg, 1989, p. 136). Empirical evidence and current literature led theorists utilising Social Identity Theory and Self-Categorisation Theory (SIT/SCT) to abandon the aforementioned two-process dependency model in favour of a unitary process model of conformity. Turner et al. (1989) situate conformity firmly within the SIT/SCT framework and the Referent Informational Influence theory emerged. The traditional conceptualisation of conformity changed. It is now accepted as adherence to a set of normative behavioural expectations concerning social uniformities or stereotypes within groups (Hogg & Abrams, 1990).

The referent informational influence theory facilitates the co-existence of normative and informational processes as well as social contexts (Hogg & Abrams, 1990). The foundations of conformity are modified to include the interaction between social identifications (self-categorisations), and normative and informational influences. Therefore, for decisions to be governed by group influence the individual must hold a psychological identification with the group (self-categorisation based on group

membership and social context), be knowledgeable of the group's stereotypical norms (Cooper, Kelly, & Weaver, 2004) and fully understand the context of the group influence (Hogg & Abrams, 1990). The power of these interactions to regulate attitudes, intentions and behaviour is subject to fluctuations in identity salience (Turner, Hogg, Reicher, & Wetherell, 1987).

There is extensive empirical support for the assertion that group norms are predictive of intentions for individuals who strongly identify with the group (Cooper et al. 2004). These individuals are inclined to have accessible social attitudes that compliment their group norms and are therefore more likely to exhibit group attitude consistent behaviours. Individuals who identify weakly with the group are less likely to be influenced by group norms. Personal factors are more influential in predicting intention for weak identifiers. However, regardless of the level of group identity saliency, the influence of in-group members is significantly stronger than that of out-group members (Martin & Hewstone, 2003).

Abrams, Wetherell, Cochrane, Hogg, and Turner (2001) explored the effects of identity salience on conformity. They employed Sherif's (1936) and Asch's (1956) paradigms with minor modifications to illustrate the influence that salient social identity can have on decision-making. In both sets of experiments participants and stooges were divided into (random) groups'<sup>15</sup>. Abrams and colleagues reported that as social identifications become more salient (from implicit to explicit), referent informational influence

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<sup>15</sup> There were three group membership conditions, controlled, categorised and grouped. In the control condition the differences between the stooges and participants were unspoken. In the categorised condition confederates and participants were given group labels. In the grouped condition the participants and stooges were always referred to as members of their groups and participated in a group task before testing.

increases. Influence originates from those who epitomise critical in-group norms and not via the “observable behaviour of others”<sup>16</sup> (Hogg & Abrams 1990, p.175).

In the second set of experiments (Asch’s line experiments) participants were told that stooges were either from an in-group or out-group. Responses were also collected privately and publicly. Responses given privately were found to converge with the out-group, although publicly given responses diverged radically from those given by the out-group members (Abrams et al. 1990). These findings are similar to those of Finnäs (1989) where music preference was modified by conformity effects depending on public or private responses. In both cases the influence of in-group members significantly outweighs that of out-group members<sup>17</sup>.

Traditional, two-process, inter-dependence model cannot account for the results observed by Abrams et al. (1990) and Finnäs (1989). Referent informational influence theory can be used to account for and explain intra-group and inter-group social influence. It provides a practical foundation on which to focus the extended normative investigation required for the purposes of this study. Social identity theory/self categorisation theory can therefore help to elucidate the nature of socio-normative influence within the confines of this research project. The relationship between young people, sex and music is complex and must be investigated as such. Music identities are formed during the teenage years with teenage peer groups defining themselves by their preferred genres (MacDonald, Hargreaves & Meill, 2001). As Theodorakis (1994) observed, for young people the social constituent is the most critical predictor of intention within the theory of planned behaviour. Therefore incorporating a social

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<sup>16</sup> The experiments were conducted in a darkened room so that participants remain “anonymous, inconspicuous and unacquainted” (Abrams et al 1990, p.100).

identity/self categorisation component into the theory of planned behaviour may facilitate research enquiry into this area with this cohort.

Similar to the relationship between the theory of planned behaviour and the theory of reasoned action, self-categorisation theory is a development from social identity theory. The two theories are theoretically similar enough to be considered part of the same concept (Deaux, 2000). According to the theories, when self-regulation is based on a salient social identity, behaviour becomes prototypical, which refers to behaviours that epitomise in-group stereotypes and norms, causing in some cases relations between groups to become competitive and discriminatory (Hogg, Terry, & White, 1995). For example, the strength of identification to a music genre moderates intensity of criticisms towards those with other tastes (Frith, 1981). When social identity is salient, individuals construct self-categorisations that are specific to the current group membership and social context. These categorisations operate under the principle of meta-contrast, where emphasis is placed on the perceived intra-group similarity and prescribed in-group attitudes and behaviours, whilst at the same time perceived inter-group differences are accentuated (Terry, Hogg & White, 2000).

Meta-contrast facilitates the construction of a context specific group norm and hence group prototype (Terry et al., 2000). The more an individual identifies with their group, reflects their group commonalities and can be distinguished from relevant out-groups, the more prototypical they are said to be (van Knippenberg, 2000). Polarised prototypical behaviour can lead to inter-group competition and conflict, which can cause intra-group morale and solidarity to greatly increase (Turner et al. 1989). The in-group prototype can become polarised when faced with a threatening out-group or more

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<sup>17</sup> Many factors can affect levels of influence and who possesses the influential message. In-group members generally transmit information on in-group norms, however they can also be communicated by

commonly after group discussions (Abrams et al. 1990). Group polarisation is arguably a conformity phenomenon (Hogg & Abrams, 1990) and using self-categorisation terminology can be described as “conformity to a polarised in-group norm” (Turner, Wetherell & Hogg, 1989, p.137). Therefore social identity must be salient before group norms influence attitudes and intentions of group members.

As social identity becomes more salient, the individual undergoes a cognitive identity change. Depersonalisation describes the cognitive change where the self is contextually transformed from a distinct individual into the embodiment of in-group norms and stereotypes (Turner et al. 1987). Prototype based depersonalisation is the basis of all group phenomena (Hogg et al. 1995), the process through which groups are formed, maintained and interact. The contours of social groups are defined by their normative differences and reflected in their varied group specific attitudes and behaviours. Group norms construct attitudes, shape intentions and ultimately influence behaviour. Therefore the group can be conceptualised as a psychological entity, with its own reality consisting of implicit and explicit codes of conduct (Terry et al. 1999).

Terry, Hogg and White (1999) tested the function of self-identity, social identity and group norms within the theory of planned behaviour. Analysis revealed that self identity (or role identity) and social identity (group membership and norms) are independent predictors of participant’s intention to engage in household recycling, after the components of the theory of planned behaviour are controlled. They concluded that as well as group memberships, role identities should be the focus of identity related influences on intention.

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compelling out-group members such as the media (Hogg & Abrams, 1990).

Identity theory explains role related behaviours by conceptualising the self as a complex social composition of the various societal roles that people play. Its conceptualisation of the self is similar to that of social identity theory. The roles can be seen as synonymous with group membership. The main similarity lies in conceptualisation of the self as socially defined. However it should be noted that role positions and group memberships are different in important ways, roles imply acting a part rather than being the part as group memberships demand. These differences enable both theories to situate and explain social phenomena within their respective paradigms.<sup>18</sup>

A critical aspect of being a teenager is developing a strong sense of identity by “exploring personal values and beliefs about sexuality and interpersonal relationships” (Brown et al. 2002, p.12). In comparisons of identity theory and social identity theory, it is apparent that social identity theory is better suited to be incorporated into socio-cognitive models of behaviour (Hogg et al. 1995). Identity theory is useful within its own field of sociology but when considering psychological constructs, models and theories, social identity theory is the more comprehensive of the two.

## **2.9. Conclusion**

Social identity/self categorisation theory’s conceptualisation of group behaviour broadens the scope for understanding group processes. The stance taken by SIT/SCT theorists differs greatly from previous theorists. The process of categorisation is non-restrictive in so far as it can be utilised to explain and understand all group phenomena (Hogg & Abrams, 1990). The theory of planned behaviour is a parsimonious representation of the attitude-intention-behaviour relationship. This is an advantage of the theory as it facilitates the addition of other variables, some of which moderate the intention-behaviour relationship. The ability of the theory of planned behaviour to

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<sup>18</sup> For further discussion of social identity theory and identity theory see Hogg, Terry & White (1995)



incorporate other theories and components into its structure, suggest the possibility of eventually constructing a lexicon of social behaviour. In so doing the complexities that go into making human decisions and enacting behaviours may be better understood and more accurately predicted. For the purposes of this study the conceptualisation of normative influence as presented by SIT/SCT shall be incorporated into the theory of planned behaviour as an antecedent of intention to enhance the predictive properties of the theory.

## **2.10. Conclusion: Literature review**

Teenage sexual health is a global health issue. The rates of teenage conceptions in the United Kingdom are second only to the United States of America, and are the highest in Western Europe. These facts are upheld even with reports from the Office of National Statistics that national rates are falling, although these figures do not apply to all regions in the UK. In some areas the teenage pregnancy numbers continue to increase. Likewise the prevalence and incidence of viral and bacterial sexually transmitted infections are also increasing at alarming rates.

The sexual health needs of young people are complex and multiple. Factors that influence risk related behaviours include family, peers, and socio-economic circumstance. Common threads between all these factors are the individual and communal socio-cognitive interpretations applied by young people. Risk related behaviours have been associated with risk related lifestyles, suggesting that acts are part of a deeper cognitive set of beliefs, attitudes and norms. Therefore attempts to encourage safer sex decision making among young people will have to incorporate all these factors. Singular, short-term attempts to solve the teenage sexual health problem are destined to fail, and have failed as the sexual health of young people worsens.

Music can be a vehicle of social influence and is interwoven into all aspects of young people's lives. It can occupy both central and peripheral positions and provide spaces of identification for young people. The relationship teenagers have with music is paradoxical. It is social, individual, emotional and irrational; and analogous to their relationship with sex (Ingham & Kirkland, 1997; McLean, 1997). Music's dynamic and multidimensional functions include providing alternative means of thinking about gender roles and the construction of teenage sexuality. It can facilitate the formation of

symbolic meaning as young people progress into adulthood especially concerning sexual expression, and act as a “super peer” by setting boundaries imparting knowledge and being a comfort in times of need (Brown et al. 2005, p.421).

The content of teenage music is becoming more sexually explicit and less romantic across all genres. In 1982, Marvin Gaye sang about sexual healing and making love, in 2006 an ex number 1 single by The Notorious B.I.G. that has currently been in the charts for 10 weeks and is still in the top 20 (Radio 1, 2006) sings explicitly about sexual acts such as *‘I hope she swallow’*, *‘grab your titties for B.I.G’* and *‘I need you to grind like you’re working for tips’*. Songs such as these have fuelled concerns among adults about the deleterious effects of music on young people. Continual exposure to sexually explicit media decreases unfavourable associations with early sexual behaviour and increases risk at sexual debut. Rap and rock are the genres mostly targeted by censorship lobbyists, as they are the genres deemed most problematic when considering normalising effects of their apparent risky content. As the controversy pertaining to the effects of music media on young people continues, music is no less popular among teenagers. Arnett (2002) suggests that future research should ask teenagers if it is their opinion that they are affected in their sexual attitudes and behaviours by the songs and music videos they listen to and watch respectively, and in what ways.

Music is influenced by social interactions and also shapes social interactions; therefore its influence on the most intimate of social interactions, sex, needs to be explored. Excessive exposure to rap music videos is correlated with multiple sexual health risk behaviours, although the causal direction is currently unclear. Additionally the effects of other genres on sexual attitudes norms and behaviours have not been extensively investigated; considering its widespread importance to young people and the

deterioration of teenage sexual health, it clearly merits further consideration. Taking Arnett's advice, this thesis aims to focus on young peoples attitudes towards the influence of music on their sexual norms and behaviours.

Successful sexual risk reducing interventions have been grounded within a theoretical framework which enables group specific identification of the issues, design and implementation of interventions and also assessments of the success or limitations of interventions. The theory of planned behaviour (TpB) is one such framework that has been employed in numerous sexual health research studies and interventions. However the literature suggests that the TpB can improve its impact within this field by including some additional components, such as the construct 'desire', as proposed by Perugini and Bagozzi (2001). Further, a more sophisticated and realistic conceptualisation of social influence is required to improve the intention-behaviour relationship; a conceptualisation that can exclusively account for the normative influences of context specific referents such as partner and peer group member. Specifically a social influence model that does not separate the interdependent components of attitude and norms.

The normative component is demonstrated as the strongest predictor of intention for young people, especially in regard to sexual debut. The current conceptualisation of the normative component within the theory has predictive limitations in so far as it fails to account for social influences such as conformity. However, this can be greatly improved if a measure of salient normative beliefs as conceptualised by social identity/self categorisation theory is included. The parsimony of the theory of planned behaviour facilitates the addition of components from alternative theoretical backgrounds. This benefits researchers as it assists holistic understanding of social influence on individual cognitions and behaviours. In addition TpB also encourages and facilitates the

exploration of many complementary phenomena and methodologies within the boundaries of its framework.

The general aim of this thesis is to examine the influence of different musical genres on the attitudes towards safer sex of young people. Presuming different music genres contain different normative messages regarding sexual relationships, then young people who identify with those genres may be influenced to hold different attitudes to sexual risk taking. To examine this idea, study 1 tests the assumption that different musical genres contain different messages concerning male and female gender roles, and about relationships. The data come from a number of judges who rated the lyrics of 50 songs, 10 from each of five popular genres along a number of dimensions. Study 2 explores in detail the role of music in shaping young people's sexual beliefs. Qualitative data from focus group discussions were analysed to reveal the subtleties of how music influences young people's attitude to sexual relationships. Study 3 was designed to build on the previous studies by using quantitative survey data to test the ability of TpB components and other components to predict intention to use a safe sex method. The other components included music genre identification, genre in-group norms and exposure to music. In combination, the three studies should inform researchers in the field, if, how and how measurably, different music genres exert different influences on young people's sexual beliefs and intentions.

## **2.11. Research Questions and Hypotheses**

### **2.11.1. Introduction**

Thornson, Tapper and Black (1994) assert that music content is variable across genres and advocate the individual treatment of separate genres. If, indeed there are variances across music genres, along which dimensions do these differences lie? For the purposes of this investigation into the impact of music genre on sexual attitudes and norms, the dimensions considered shall be directed by the literature and focus on the sexual aspects of music content. Particularly, as it is suggested that the effects of some genres are extremely detrimental to young people in comparison to alternative genres; specifically those genres deemed to be considerably more sexually explicit than (Berry, 1995). Many studies have asserted that music creates gender stereotypes and reinforces traditionally held perceptions of men and women (Seidman, 1992). In light of these studies, it is important to establish inter-genre differences before proceeding with examinations of the impact (differential or otherwise) of music genres on young people. The primary task shall be firstly to examine the gender stereotypic nature of the lyrics of songs across five genres, secondly to consider if these gender representations vary between the genres and finally to explore genre differences in the interactions between the genders, namely their portrayals of relationships<sup>19</sup>.

Representations of females and males within music media have frequently been criticised for being unequal and skewed (Levy, 2002). Such portrayals serve to preserve long-standing gender imbalances within society and endorse male desires over the desires of females. Male characters are regularly depicted in positions of control and females in supportive and subservient roles (Seidman, 1992). This study aims to

determine if lyrical representations of male and females within songs are indeed traditionally stereotyped and/or fantastical creations of (male) artists' desires (Bennett, 2001). A number of questions can be asked about character depictions; these include, what are the different roles taken by individuals of different genders within songs? Are female characters less dominant and more accommodating? Are male characters highly erotic and aggressive? Or are both genders portrayed in contradictory roles that combine all these characteristics?

The items used to measure gender differences between the characters were designed with these literature generated questions in mind. They utilised dimensions that focused on dominance (*powerful-powerless; submissive-assertive*), fidelity (*unfaithful-faithful; trustworthy-untrustworthy; relationship focused-self focused*), significance (*unimportant-important; central to song-peripheral to song*), regard (*respectful to others' feelings-disrespectful to others' feelings; inconsiderate-considerate*), sexual behaviour (*practices safer sex-doesn't practice safer sex; sexual-romantic*) and mood (*sad-happy; cold-warm*). These dimensions facilitated comparisons of female and male characters in a manner that could determine consistency of gender characteristics across and also to ascertain if these differences exist between the genres.

This study further explores the portrayal of relationships within song lyrics between the genres. Songs that are censored or criticised for being problematic usually concern sex, substance misuse, the occult or violence (Bennett, 2001). The aspects songs that are objectionable due to their sexual content are regularly those parts that relate to the relationship or interaction between the characters. It is therefore probable that depictions of relationships along the dimensions regularly criticised by groups and individuals such as the Parents Music Resource Centre (PMRC) may vary according to genre. For

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<sup>19</sup> Teenage music is predominantly hetero-normative with few portrayals of same sex relationships.

example a common complaint of such groups is that songs are sexually explicit, use foul language and are irresponsible considering their audience (Weinstein, 1995). Therefore this study shall explore portrayals of sex and relationship within the songs enjoyed by young people along the dimensions regularly described as deleterious. The dimensions utilised here focused on the nature of relationships (*casual-committed; romantic-sexual; loving-unloving*), the delivery of the lyrics (*in crude language-in polite language*), the manner in which sex was portrayed (*explicit-implicit; safer-risky; responsible-impulsive, sex for sex-sex for love*) and gender interactions in the relationships/sex (*female dominated-male dominated; exploitative-nurturing*). These dimensions aim to ascertain if the graphic sexual content of contemporary music is disproportionately observed in some genres more than others. All variables described above were measured on a five point bipolar scales anchored by the aforementioned dichotomous dimensions.

This study examines the differences between bashment, hip-hop, pop, rock and RnB on variables pertaining to female and male characteristics as well as relationship and sex portrayals as rated by the participants. In so doing one can determine if the differences purported by previous studies are still apparent in contemporary songs, to what extent and if they are genre specific. Once the heterogeneous nature of music genres is established, one can begin to consider its differential impact on listeners.

The alleged negative influence of music considered socially problematic has rarely been examined from the perspective of the young listener. Previous investigations have explored the relationship between music and several undesirable behaviours exhibited by young people (Forsyth, Barnard & McKeganey, 1997). However, few have considered the influence of music on sexual risk taking, on safer sex behaviours or how



this influence manifests. Fewer studies still, have satisfactorily explained the variable impact music has on young people. Social identity theory facilitates an exploration of these relationships using a framework that is supportive of changeable outcomes through identity salience and group processes (Hogg & Abrams, 1990). Teenage peer-groups are to a large extent determined by music preference which suggests that music exposure forms part of their normative behavioural reference. Music norms can shape decision making on many topics including partner choice (Dillman-Carpentier, Knobloch, & Zillmann, 2003). Therefore, this study continues with a qualitative exploration focusing on normative influence of preferred genres. In effect, can inter-genre differences distinctly influence listeners' sexual norms? Further, the majority of allegations against 'dangerous' music are made by adults, for example groups such as the PMRC. The views of young people on the supposed negative impact of their preferred music have rarely been examined. The genres and songs that are attacked by protest groups appear to be those that are most attractive to young people. Thus, if these 'musics' are so detrimental, what purpose do they serve for young people (Eberstadt, 2005)? This study is an opportunity to hear young people speak out about a topic of which they are the centre and to listen to their perceptions of the functions of music for them.

The third study in this thesis seeks to discover if music preference and identification with a musical genre can be used to predict safer sex norms, attitudes, desires and intentions by examining the relationship between the components of the combined TpB and SIT, exploring genre differences in music exposure and examining safer sex preferences. Within this study I attempt to examine the relationship between the variables as measured by the Likert items described

Music preference as a predictor of sexual norms and attitudes has yet to be extensively examined. The theory of planned behaviour (TpB) combined with social identity theory (SIT) facilitates such an examination. TpB has been extensively used as a framework for predicting a wide variety of volitional and non-volitional intentions and behaviours including several health related behaviours (Rennie & Craig, 1997). The inclusion of social identity theory strengthens the predictive capabilities of the normative and attitude components of TpB which have received some criticism in the wider social psychological literature (White, Terry & Hogg, 1994). The combination of TpB and SIT complements the focus of this thesis, as both cognitive and social (group) processes respectively can be explored.

The components of the theory of planned behaviour with the additional constructs of desire as conceptualised by Peruginin and Bagozzi (2001), personal identity, perceived group norm and group identity (Terry & Hogg, 2000) shall be operationalized in accordance with Ajzen (2002) TACT (target, action, context, time) guidelines. The actions targeted are safer sex behaviours ranging from abstinence to reduction of sexual partners. The action refers to improving sexual health and reducing risk behaviours associated with teenage sexual explorations. The context is generalised to any situation where one may engage in sexual behaviour and finally the time element refers to a six month time frame.

The components of the measurement tool were then designed in support of the above TACT framework. The items on the questionnaire were based on those used in Ajzen and Fishbein (1980) (*attitude and normative components*), Perugini and Bagozzi (2001) (*intention, desire and control components*) and Terry, Hogg and White (1999) (*normative and identity components*).

The intention component considers intention to engage in the participants' specified preferred safer sex behaviour and the desire component relates to the motivation and impulse to engage in the safer sex behaviour. Participants responded to a series of Likert items that address the components of intention and desire, such as premeditation (*I plan always to engage in safer sex behaviours ...*) and strength of intention and desire (*How badly do you want to carry out Action SS...?; The strength of my desire to perform only Action SS...*) respectively.

The attitude component refers to attitude towards the safer sex behaviour the participant is most likely to use. Responses to this component were obtained via a series of semantic differential pairs along a seven point scale. The bipolar scales measured the participants' "judgement that performing the behaviour is good or bad, that [s]he is in favour of or against performing the behaviour" (Ajzen & Fishbein, 1980: 56). Table 6.3 presents the items as they appeared on the questionnaire.

Subjective norm is the social pressure from important referents to participate in the said behaviour. The items for this component focus on approval from people who are important to the respondent (*If I perform Action SS people who are important to me would – strongly approve/strongly disapprove*), and the importance of the behaviour (*People who are important to me think staying safe by doing Action SS is – extremely important/extremely unimportant*).

The perceived behavioural control component focuses on the individuals control over using their preferred safer sex option. Participants' responded to a series of Likert items

that focused on individual control (*It is up to me if I perform Action SS...*) and difficulty (*How difficult would it be for you to do only Action SS...?*).

Personal identity considers the use of safer sex as part of the individuals' identity. Items for this component address internalisation of the behaviour (*To engage in Action SS is an important part of who I am*), identification with the behaviour (*I am not the type of person to perform...*) and ability to maintain the behaviour (*I can see myself sticking to ...*).

Perceived group norm refers to the participants' perception of their in-group towards their preferred safer sex behaviour. This component is similar to the subjective norm component however, in this instance the referents are specified as part of the in-group, namely friends. The items that measure this component explore the proportion of the respondents' in-group who would engage in the behaviour (*How many of your friends would engage in...?*), approval of behaviour by in-group (*Most of my friends think that I should perform...*), and the desirability of the behaviour to the in-group (*Many of my friends think that staying safe by doing...is – extremely desirable/extremely undesirable*).

Group identity relates to the participants' attachment to the in-group. The items for this component address perceptions of similarity (*How much are you like your group of friends?*), feelings of identification and belonging (*In general, how well do you fit into your group of friends?*), and strength of identification (*How strongly do you identify with your group of friends?*). This final component identifies how important the in-group is to the participant.

The studies within this thesis have been designed in accordance with the literature on lyrics analysis, normative influence and attitude-intention relations. I expect to observe significant inter-genre differences in the content of songs on the bipolar dimensions measured. Variations in the type of influence imposed by different genres on young listeners should become apparent within the qualitative study. And finally to utilise genre to predict differential attitudes and norms towards safer sex behaviours as moderated by music preference.

#### **2.11.2. Study 1 Hypotheses**

1. Presentations of female and male characters will be gender stereotypic.
2. Representations of male and female characters will vary depending on genre.
3. Depictions of relationships will vary depending on genre.

#### **2.11.3. Study 2 Research Questions**

What are young people's perceptions of:

1. The functions of music in their live?.
2. Music influence on their sexual norms and attitudes?
3. The variable influence of different genres?

#### **2.11.4. Study 3 Hypotheses**

1. The influence of attitude, subjective norm, perceived behavioural control and personal identity on intention will be mediated by desire.
2. The relationship between perceived group norm and desire will be mediated by subjective norm.
3. The relationship between group identity and desire will be mediated by attitude.

4. Attitudes, desires and intentions towards safer sex will vary depending on preferred music genre.
5. Perceived group norm and 'perceptions of people who listen to the same music' will predict desire and intention.
6. Listeners of pop and hip hop will have significantly different preferences for likelihood of using specific safer sex behaviours.
7. Exposure to audio music only (listening) will vary according to genre.
8. Exposure to visual music (watching) will vary according to genre.
9. Number of days exposed to music (listening and/or watching) will vary according to genre.

### 3. METHODOLOGY

#### 3.1. Introduction

This chapter focuses on the methodology employed. It will outline each of the research areas and explain the choices in methodology and participant selection. Ethical considerations and definitions of the terminology used within this thesis to define the participants shall follow. Finally I conclude by explaining the importance of utilising a mixed method approach and its relevance to this thesis.

The evidence presented in the literature and general discussions held with professionals working in the field<sup>20</sup> and my personal experiences with music led to the emergence of several research questions. However, there were limitations to the scope of this study therefore the focus of this study was limited to the influence of music genres on the sexual attitudes, norms and intentions of young people in the context of social identity and attitude-behaviour relations. The aims of this research are to examine genre differences in character and relationship representations, secondly to explore the functions and normative effects of different genres on young people and finally to survey the influence(s) of music genre preference on sexual attitudes and intentions. These aims were investigated concurrently with three studies and the findings interpreted using the theory of planned behaviour and social identity/self categorisation theory. The studies are presented in a manner to maximise coherency and to capture the aims and objectives of this thesis.

The three investigations that comprise this thesis share some commonalities and are also distinctly different in methodology and the variables explored. Studies one and three are quantitative in design; the former utilised a lyrics rating sheet and the latter a short

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<sup>20</sup> I attended the Kinsey Institute summer school in June 2002

omnibus questionnaire. Study two is qualitative; employing focus group discussions following a semi-structured interview schedule.

In all three studies the summary of the thesis, consent form and debriefing form given to the participants were the same. They can be found in Appendix A.

### **3.2. Study One – Genre differences in lyrical content**

The purpose of this study was to investigate the lyrical differences between genres in their portrayal of male and female characters and the representations of relationships. A lyrics rating sheet was designed to capture the features within lyrics that were relevant to this study. Independent ratings across 42 dimensions covering female and male character traits and relationship characteristics comprised the dependent variables for this study. The independent variable was music genre with five categories. The genres were chosen due to their representation among teenage peer groups. Ten songs per genre were randomly selected from the favourite songs listed by participants in study three.

I considered selecting songs within each genre with the most numerous and obvious sexual references but decided that this would provide a skewed conception of the songs listened to by young people. The rating sheet consisted of semantic differential dimensions that encompassed gender differences such as ‘submissive-assertive’ and ‘sexual-romantic’. These variables were chosen to elucidate possible differences between genres in representations of characters and also their possible stereotypic dispositions. The relationship variables enquired about love, sex and relationships. The dimensions covered different relationship characteristics including implied and actual



risk within the lyrics; with items such as 'casual-committed' and 'safer-risky' respectively.

Ten independent judges were recruited to rate the song lyrics. The majority of these were recruited through poster advertisements displayed around the School of Social Science and Law at Brunel University. One participant was a friend of mine who fulfilled the participant requirements for this study. I had initially intended using teenagers who were still at school. However the task of rating 25 (each rater rated only half of the total sample of songs) songs was deemed too challenging and time consuming for young people. Younger participants may have failed to accurately complete the rating task. Additionally the participants were individuals who were still in touch with the music cultures of teenagers although not explicitly within those cultures. This slightly older cohort was able to efficiently assess song content and appreciate its relevance to young people, having not too long passed through the teen-age or by having extensive links to teen-culture.

Participant requirements included fluency in English and an understanding of teenage music. English literacy was a pre-requisite as the format of the task was the reading of lyrical scripts. English was not the first language of two of the participants, although they were enrolled on post-graduate psychology courses and I felt if they were capable of mastering English to complete a post-graduate course, their level of literacy was sufficient. Some of the lyrics were challenging and require colloquial knowledge of the culture of the genres from which they originated. To aid participants a glossary of such words was included.

The ten raters were divided into two groups of five. Each group rated 25 different songs, and each song was rated by five independent raters. The large number of raters was chosen to reduce the impact of idiosyncratic readings of text. Especially since interpretation of song lyrics can be a somewhat subjective task (Connell & Gibson, 2003). Additionally it allowed some mitigation of bias from the raters' own musical preferences, as each genre was favoured by two or more raters; some raters preferred more than one genre. Inter-rater reliability was calculated with Spearman's correlation coefficient as described by Cliff (1996).

The task was very time consuming and raters were paid to thank and compensate them.

### **3.3. Study Two – The role and function of music**

This study aimed to explore the functions and influences of music within the participants' sexual lives using their words. I was interested in the role music held within the lives of the participants, its impact on teenage sexual attitudes and norms, and the influential effect of different genres on teenage general and sexual decision making. The purpose of these aims was to explore young people's relationship with music rather than prescribe the relationship. Recent research has highlighted the importance of music in teenage identity formation, the influence of music on mood and deviant behaviours and most importantly for this study, the effects of music on sexual behaviour (North & Hargreaves, 2003; Wingood et al. 2003). Additionally, moments of sexual intimacy are usually accompanied by music to help set the mood or relax those involved (Crozier, 1997), therefore a qualitative investigation into teenage perceptions of the inter-relationship between their sex-related choices and music could illuminate the explicit and implicit influences of music on young people's sexual values and attitudes.

The adoption of focus group discussions as the methodology in this study was guided by the research focus, the dynamic relationship between teenagers, sex and music; all three of which have underlying social foundations. Discussions of sex with teenagers may be viewed by some observers as too sensitive to occur within a group setting, or to occur at all. Sexual behaviour is heavily policed in the UK, and there are strong taboos attached to sexual action between some groups such as homosexuals and teenagers (Farquhar, 2001). However, sensitivity in relation to the topic (sex) and the participants (teenagers, some of whom were under the age of consent) in so far as provoking strong sentiments and being hazardous to individual reputations, psyche or friendships were taken into account. The structure of the interview schedule did not focus on individual behaviours but on group norms and values. Further, the group setting was deemed to give participants a greater sense of safety and power due to their number in comparison to a single facilitator and in contrast to a dyadic interview setting (Farquhar, 2001). Single sex groups were employed to reduce sex-related social desirability effects, minimise inhibitions or unease between the sexes and to explore the “gendered nature of discourse” (Chambers, Tincknell, & Van Loon, 2004, p. 398). The groups were ethnically mixed although the majority of the participants were from African or Caribbean origins. Ethnicity did not moderate freedom of speech within the discussions nor were music preferences ethnically defined; those within the ethnic minority were equally as vocal as those within the majority. In one focus group a participant of Chinese origin was reserved, however I felt this was less to do with his ethnicity and more to do with his personality and attempts to remain indifferent and cool.

The size of a focus group can range from 3-13 participants (Green & Hart, 2001) and should be determined by the research aims and the participants. The groups in this study

ranged between 6-9 participants. For the purposes of this study groups with too few participants may have felt uncomfortable and too intense for the teenagers, likewise too many participants may have restricted participant disclosure<sup>21</sup>, especially as the school setting prevents participants from fully leaving “the research encounter behind for their separate lives”, thereby highlighting the somewhat public nature of focus group discussions (Michell, 2001, p. 37)<sup>22</sup>. The size had to be intimate enough to encourage participants to disclose their opinions freely and large enough to be representative of the genres listened to by young people. Additionally, groups of a moderate size allowed me to get to know each member and also gave all participants an opportunity to speak within the time frame; albeit some interjection on my part was required when some participants overwhelmed the conversations. The relationship I had with the participants was one of an older peer. The discussions were informal and I adopted colloquial and slang dialects in an attempt to minimise our differences. I was aware of my elevated role as facilitator, although I emphasised that the discussions were an opportunity for the participants to vocalise their views and opinions. However, I was wary that some participants may be reluctant to disclose their opinions due to the group environment, school location and having only just met me. My concerns, fortunately, were unwarranted. The participants willingly discussed the issues presented. One group was initially shy, but once warmed up, readily participated in the discussion.

The discussions followed a semi-structured interview schedule. The schedule began with items focussing on music preference, genre specific variations and influences and then progressed to incorporate genre differences in the sexual content and norms of songs and videos. Finally I asked about participants’ views regarding the role of music

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<sup>21</sup> Groups that are too large may fail to capture the delicate relationships explored in social science research (Barbour & Kitzinger, 2001).

in sex education. Use of open-ended questions and prompts encouraged conversation between participants with minimal input from me. Also the topical nature of this study and its extreme relevance to young people assisted conversation flow.

Participants were recruited from three schools in a London borough. The borough was one of three London boroughs with noticeably higher rates of teen pregnancies, abortions and sexually transmitted infections. The schools were in a consortium and dedicated to improving the sexual health of their students, and were encouraged by my thesis as it offered an alternative look at the influences on young people's sexual norms and decisions. The schools collectively offered students in years 9-12 as participants. 41 pupils partook in the focus group discussions; they were randomly assigned by the personal, social, health education (PSHE) teachers. The primary inclusion criterion was fluency in English. Edible incentives were given to all the young people who participated.

#### **3.4. Study Three – Music preference, sexual attitudes and sexual norms**

The purpose of this study was to investigate genre preference on sexual attitudes and norms using a quantitative measure. The questionnaire was designed along the theory of planned behaviour guidelines (Ajzen, 2002) with additional social identity/self categorisation theory components (Terry, Hogg & White, 2000). The questionnaire measured music tastes, strength of identification with a genre, perceptions of characteristics that describe listeners of the same music, influences on tastes and the sexual attitudes and norms of the participants.

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<sup>22</sup> Confidentiality was emphasised at the beginning of each discussion. Participants were reminded that participation in the discussion was agreement to refrain from discussing arising issues with others outside of the discussion group.

The sexual experience of the target population is diverse. Some young people regularly engage in sexual intercourse whilst others prefer to abstain (Wellings et al. 2001). To avoid unnecessary assumptions and direct enquiry about behaviour, the behavioural focus of this study was safer sex behaviours, including continued abstinence, non penetrative intimacy, condom use on first/next sexual encounter and fewer partners.

Target behaviours in such research are usually more specific, for example Kashima et al. (1993) investigated cooperative behaviours in condom use. Ajzen (2002) also recommends that behaviours be specified within what he called TACT (target, action, context, time) framework. For example, consider watching music videos in your bedroom for three hours everyday. The target could be music videos, the action watching, singing or dancing, the context the bedroom, and the time three hours per day. TACT elements can be particular or generalised, for example the context can be the bedroom or include exposure to music videos in any environment respectively. The latter could occur by means of aggregation, for instance in the above example, to obtain a full understanding of the behaviour, observations may have had to be aggregated over several months. Ajzen acknowledges that elements of TACT can seem arbitrary but it is the job of the researcher to reify them using the components of the theory of planned behaviour. For the above example, the attitude component would have been attitude toward music videos, the subjective norm the social pressure to watch; the perceived behavioural control refers to control over one's viewing behaviour.

The investigative nature of this research and the varying degrees of experience within the sample supports the generalisation of the TACT elements; unfortunately aggregation was not possible within the realm of this study.

The participants attended the same school as those in Study Two. 250 individuals completed the questionnaires during their PSHE lessons under the supervision of the class teacher. The context of the data collection could have influenced the responses. Young people may feel pressured completing the questionnaires in the presence of a teacher or within the confines of their school. However, confidentiality was reinforced by instructing participants to return their completed questionnaires in sealed envelopes to the teacher, who in turn returned the envelopes to me.

### **3.5. Ethical Issues**

Research using human participants must balance respect for human rights against the quest for knowledge (Bulmer, 2001). Sensitivity to the rights of participants must be observed to ensure an ethically sound participant-centred project. This is especially important when participants are under 18 years old and the topic is as sensitive as sexual attitudes and norms. For instance, in Schofield's (1969) extensive survey of the sexual behaviour of young people, questions viewed as “inessential” were omitted to avoid “putting ideas into their heads” (p.267). In my own study, parent/guardian and authority figures (namely teachers) deemed some of the material inappropriate for young people under the age of consent. Participants within this study belonged to one of two distinct groups, over 16 year olds and under 16 year olds. Teenagers below the age of consent were not excluded (although this would have eased the restrictions placed on this study) as it was their contribution that was principally sought. Therefore to avoid critical comments regarding the necessity of questions about actual behaviour and participant recruitment difficulties, this study focused on attitudes and norms.

Data collection in a school setting prevented participant anonymity. However, ground rules outlining the confidential nature of the content of the discussion were established

prior to each discussion. There is the possibility of disclosure of some of the issues reported within the discussions “through peer group network, or even beyond” (Michell, 2001, p.37). This possibility may prompt participants to regulate what they disclosed in an attempt to self censor. The peer group setting may potentially be threatening for some individuals or cause for discomfort. For example, the majority of the participants preferred urban genres. Rock/metal genres were at times ridiculed and misrepresented by non-listeners. Individuals who favoured rock/metal genres may have been intimidated at these times. During the rare moments when the conversations were becoming biased, I was able to focus the discussion with prompts or give the minority genre members an opportunity to respond. However, these moments were few; the teenagers were politically aware and in a lot of cases openly cautious about some of their perceptions pertaining to genres they did not listen to.

### **3.6. Defining Young People**

The term adolescent shall not be used to describe the target population. The terms teenager and young people shall be adopted instead. Adolescence/adolescent is problematic terms for reasons that shall be outlined below.

G. Stanley Hall (1904) formally introduced the term adolescence as a distinct stage of development. Hall identified adolescence as a transitional period for the human race characterised by chaos and agitation. He believed that this period could be identified by rebellion against adult authority, anguish, misery and tension. He also reduced the traits associated with adolescence to the popular phrase “storm and stress” (Hall, 1904). Adolescence as a word has biased associations and negative connotations that I would rather were not transferred to the reader.



Identifying adolescence as a distinct life stage has been easier than defining it. Precise definitions of adolescence are difficult to find (Sisson, Hersen, & Van Hasselt, 1987). Adolescence is largely a Western creation (Brown, Steele & Walsh-Childers, 2002) and can be described as an intermediate period of life located between childhood and adulthood and characterised by distinct traits that cannot be attributed to a child or to an adult (Garrison & Garrison, 1975). Some of the difficulty in defining adolescence is a result of inconsistent universal signifiers of this life-stage.

The onset of adolescence is marked by various factors depending on whose definition is used. Chronological age marker (Ramsey, 1967) is the most simplistic factor and can vary depending on author. In chronological age terms adolescence can begin between 10–13 and end aged 19–21. Puberty, the development of secondary sexual characteristics, can also be used as an indicator for the onset of adolescence (Aries, 2001). Cognitive and physiological changes associated with puberty such as the development of formal operations, (Piaget, 1972) moral judgement (Adelson, 1980), the onset of menstruation and voice breaking in females and males respectively (Mitterauer, 1992) demonstrate that a child has entered adolescence. However, occurrence of these changes varies depending on the individual.

The length of time individuals spend within the adolescent developmental stage is on the increase. Younger children are exercising social freedoms associated with adolescence earlier than at any other time (Sisson et al. 1987) and are developing reproductive capabilities<sup>23</sup>. Developmental psychologists have labelled young people between childhood and adolescence with initial biological development, as ‘tweens’; these young people may also be attracted by the teenage cultures (Brown et al. 2002).

Adults are settling down and/or marrying later, becoming parents later (Arnett, 2004) and spending longer periods developing adult coping skills, be they manual or mental, academic or social, pragmatic or romantic. Changes over the past 40 years have been radical; according to Gross (2002) adolescence is now beginning five years earlier and concluding seven years later.

Bettelheim (1969) sees this as a period filled with human made problems that are both social and personal in nature. He goes further to acknowledge the restrictions an extended adolescence places on 'natural' development. Essentially the consequences of postponing adult sexuality past the age of sexual maturity may be the causal factor of teenage of rage and discord. This is a somewhat simplistic explanation for the complexities underlying teenage angst. Brown, Steele & Walsh-Childers (2002, p.3) ask "is it fair or reasonable to expect adolescents to wait so long between sexual maturity and sexual activity?" As demonstrated in the above discussion, many young people are not waiting, even if they are legally expected to.

Despite the difficulties in conceptualising adolescence there are some consistent Western characteristics that are synonymous with this age group. These include the way teenagers converge into distinguishable style based groups or subgroups and creating a cultural (sometimes political) niche in society (Osgerby, 1998), such as Mods, Punks and more recently b-girls and b-boys (Tittley, 1999). A common theme among these groups is that they are discernible by the type of music that they listen to and identify with.

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<sup>23</sup> Mitterauer (1993) compared the onset of menarche in females and voice breaking in men (markers for the onset of puberty) in European countries and found systematic reduction in the onset of puberty in all nations over time.

Accounting for the developmental diversity that differentiates adolescence from adulthood is conceptually problematic, and beyond the scope of this project. Therefore this study shall not be concerned with the conceptualisation of adolescence. Instead it shall focus on defining the participants on the basis of their age and socio-demographic factors. The participants shall be referred to as young people or teenagers. The use of these terminologies complements the participant composition and the theoretical framework of this thesis. The theory of planned behaviour and social identity theory do not discriminate on the basis of chronological or developmental age, although children under the age of ten do not seem to exhibit overt in-group favouritism (Rutland, 1999). Therefore the theory would not be applicable to children under the age of ten, but quite suitable for those in their teenage years. The theory of planned behaviour has been utilised to understand and predict a range of behaviours performed (or not) by high school teenagers. These include the intention to complete high school (Davies, Ajzen, Saunders, & Williams, 2002), food choices (Dennison & Shepherd, 1995) and cigarette smoking (Jomphe & Boudreau, 1999).

### **3.7. Conclusion**

This research adopts a mixed methods approach utilising both qualitative and quantitative measures. These methods are utilised to capitalise on their strengths and to counterbalance their limitations (Punch, 1998)<sup>24</sup>. The mixed methods approach recognises that over dependence on any one method can reduce the range of research possibilities, as no single data source can provide a complete understanding of the phenomena being investigated.

Qualitative and quantitative methods can complement each other due to the differences in their strengths and weaknesses. Qualitative methodologies such as focus group

discussions can be utilised in a wide range of social situations, be modified as the research progresses (to maximise data content) and reveal the rich meanings participants perceive in their experiences. Quantitative measures enable standardisation of the research tools as well as systematic and replicable testing of relationships between variables. Qualitative data can reveal participants' understandings and are sensitive to context and processes while quantitative measures are useful for exploring the relationship between pre-defined variables. However they are not restricted just to these purposes, for quantitative measures can be used with inductively generated topics, although this is usually the realm of qualitative measures. Quantitative as well as qualitative measures may be employed when testing a hypothesis deductively. Thus in the words of Miles & Huberman, (1994, p. 42) "both types of data can be productive for explanatory, confirmatory and hypothesis testing purposes".

The distinctions between the two approaches (qualitative and quantitative) are at times over emphasised, when in practice there is much more blurring of the boundaries between them. In many cases the stereotyped distinctions between the two approaches are exaggerated, as neither one approach is superior to the other (Hammersley, 1992). The combination of the two however, can often enhance the scope, power and depth of research.

This study has adopted the mixed methods for the reasons discussed below.

- The criterion for method selection was directed by which approach would be most adequate in addressing the research questions. The array of hypotheses and exploratory questions required both quantitative and qualitative methods depending on which was being investigated.

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<sup>24</sup> Punch 1998 summarises 11 approaches to combining methods

- **Triangulation:** the testing of the findings of one study against that of another. The findings from differential data collection increases confidence in the application and generalisability of reported results. Also, teenagers can unknowingly and at times willingly fabricate, exaggerate and wrongly recall events or situations. Mixed methods can highlight the inconsistencies in narratives or questionnaires. This increases the validity of a study.
- Obtaining a holistic picture is important when dealing with sensitive subjects such as sexual attitudes. Some participants may not feel comfortable answering or discussing questions under some conditions therefore combining methods bridges gaps that may appear in a single measure study.
- The participant and the researcher can both be heard in a mixed methods approach. Compounding factors influence data collection, but are sometimes ignored within studies utilising singular methods. Mixing methods acknowledges the relationship between the researcher and the participants and also maintains scientific objectivity. In so doing a sense of balance in the power distribution regarding the construction and ownership of the research data is obtained. The combination of both voices in the research provides an inclusive image of the social relations being investigated. This is especially important when working with younger cohorts.

Utilising a questionnaire on music genre identification and related sexual attitudes and intentions, informal discussions conducted in small group and ranking the sexual content of songs from music genres allows for flexibility whilst maintaining the validity of the study. This is especially important as the role of music genre in the formation of identities and its impact on attitude and norms is a dynamic and relatively new research area (MacDonald, Hargreaves & Miell, 2001).

## **4. GENRE DIFFERENCES IN LYRICAL CONTENT**

### **4.1. Introduction**

This study aims to identify differences in the lyrical content of music from five genres, bashment, hip hop, pop, rock and RnB. Music is frequently conceptualised as homogenous and therefore genre differences appear unimportant, although a few studies have reported significant inter-genre differences. Homogenising music is inappropriate and unhelpful in the quest to understand the impact of different genres on the lives of young people (Tapper, Thomson & Black, 1994). Teenage subcultures are mostly grounded in their musical tastes and genre preferences. These cultures of young people are contrasting and diverse. Indeed it is likely that it is the music genres that provide the significant “source of variation” (Tapper et al. 1994, p. 103). How these differences manifest and the messages they communicate can provide important insight into teenage cultural norms and attitudes.

The ability to relate to a piece of music, a song, performers or genre can attract young people to an artist, group or music culture (Keen, 2004). Music for many young people defines social boundaries, induces different perceptions of reality (Hansen & Hansen, 1991), and lyrics provide important learning opportunities to observe social norms and behaviours (Sun & Lull, 1986). Lyrics can also “transport listeners from humdrum... worlds into dream worlds of excitement, recreation and pleasure” (Connell & Gibson, 2003, p. 72). Extended unchallenged exposure to attractive actors in risk free sexual situations can lead to blurring of the boundaries between fantasy and reality (Elgie & Houck, 1998). Further, the storylines may be accepted as prototypes of sexual behaviour (Cope-Farrar & Kunkel, 2002). The concern from a sexual health perspective is that these messages will encourage imprudent decision making and casual risk taking (Ward, 2003).

The music enjoyed by young people has been held accountable for a long list of anti-social behaviours, as shown by the glamorisation of alcohol and violent behaviours by hip hop (DuRant Rome, Rich, Allred, Emans & Woods, 1997). The homophobia pervasive within reggae/bashment (Skelton, 1995) and rock allegedly causes suicidal thoughts, feelings and enactments (Litman & Farberow, 1994). Adult concerns regarding the deleterious influence that music may have on young people are widespread. It is readily accepted that the music enjoyed by contemporary young people is “darker and coarser” than that of previous generations (Eberstadt, 2005, p. 19). However, how this generational thematic modification to music content manifests in teenage lives is not so clear. There is currently no study that states unequivocally that sexually explicit music causes risky behaviour (Hoga & Bar-on, 1996), although many report correlational evidence (Knight, 2000; Klein, Brown, Walsh-Childers, Oliveri, Porter & Dykers, 1993; Wingood, DiClemente, Bernhardt, Harrington, Davies, Robillard et al. 2003). Further due to the homogenisation of music, few studies have compared the lyrical differences between genres. Most studies into the content of music focus on single genres. Although these studies provide much needed insight into the content of specific genres, they are in many instances not comparable to other genres and/or explore non-sexual content. Guided by the assertions that some genres promote more risk taking (namely rock and rap) among young people compared to other genres, I propose an exploration of the music enjoyed by teenagers to explicate the risk differences, if any, between genres. In so doing genre variations and possible genre-specific risk areas in lyrical representations may become apparent. The risk behaviours commonly associated with music media content rarely include sexual risks. Considering the significant importance young people attribute to music and that the teen-age is a time of heightened sexual development, examining genre differences in sexual content

is an important undertaking and may clarify their influence on sexual risk taking. The following shall outline the generalised risk areas and then examine genre specific differences.

Gender disparity in the sexualised presentations of men and women and the skewed portrayals of relationships may influence teenage attitude and norms. Young people may internalise these depictions and use them to eventually form part of their reference and knowledge base regarding expected sex and relationship behaviour. This can be problematic for young women as the perpetuation of female stereotypes within music has been held responsible for the negative self concept of many young women (Seidman, 1992). We shall examine some of these stereotypes below. Young men are also vulnerable to character representations in music. Young men are conditioned to desire women who epitomise the prescribed female image. Persistent exposure to unrealistic female characters can result in a distorted view of attractiveness and sexual expectations (Elgie & Houck, 1998).

Within music (and some other media formats) female characters are “interchangeable as long as their bodies conform to the male idealised reservoir of adolescent images” (Elgie & Houck, 1998, p. 79). The depictions of the aesthetically pleasing female are reinforced by female performers as much as they are by their male counterparts. The Motely Crues ‘Girls, Girls, Girls’ describes the type of woman they prefer as having *‘long legs and burgundy lips’*. The mixed group City High on the ‘Caramel’ track, sing about a woman who gets what she wants, she is *‘5’5” with brown eyes, caramel complexion, smile like the sunrise, body like heaven’*. However, as stated above not all young women meet these narrow ideals. The lyrics of Black Eyed Peas song ‘Latin Girls’ inform listeners about the type of physical characteristics they are looking for *‘I*



*wish you was more like JLo*'. Promotion of characteristics that many young women fail to embody restricts young people's perceptions of beauty and can have, in extreme cases, grave consequences for some female listeners (Elgie & Houck, 1998).

The physical appearance of women is not the only characteristic prescribed by song lyrics. Both male and female characters are regularly depicted in stereotyped occupations (Seidman, 1992). However, the gender stereotypes frequently reinforced within music portray female characters in contradictory and subordinate roles, as creatures who are romantically obsessed, erotically compulsive and demure (Levy, 2002). Underlying these constructions is the primary purpose of the female, the ability to fulfil the needs of their male counterparts, usually in traditional or fantastical roles (Bennett, 2001). In the words of the late Tupac Shakur<sup>25</sup> females '*must be a lady in the light, but real freaky in the dark*'. These constructions are also reinforced by female performers. The PussyCat Dolls recent number one hit 'Don't Cha' questions the male character, '*don't cha wish your girl friend was hot like me?, don't cha wish your girlfriend was a freak like me?*'. It is not only through the lyrics that these stereotypes are reinforced but also the delivery of the lyrics. An example of a female artist who has mastered the art of sounding virginal whilst depicting the opposite image is Britney Spears. Regarding her number one single 'I'm a Slave 4 U', Sheffield (2001) describes her voice as ideal for communicating teenage angst in its accurate expression of "seething libidinal torment" (p. 33).

The sexualisation of female characters by female performers can be interpreted as an attempt to reduce the sexual objectivity of women. For example Beyonce Knowles took 50 Cent's song 'In Da Club' and adapted it to approach the raw sexuality with a female

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<sup>25</sup> Tupac Shakur was a rap artist at the top of his career when he was killed in a gang related shooting. These lyrics are taken from the song 'Run tha streets' on the All Eyez on Me album (1996).

voice. 50 Cent originally rapped the following lyrics about his sexual desires *'I'm into having sex, I ain't into making love, so come give me a hug if you into getting rubbed'*. In her remix with the same melody, Beyonce sang *'don't wanna be your girl, I ain't lookin for no love, so come give me a hug, sexy little thug'*. However, the subjective control aspired to somehow appear not to have been achieved, as this remix only reinforces the desires of the original male orientated version. Undeniably, many instances of female artists performing lyrics about "sexual prowess and self determination are often wholly penned by... male writers" (Hardy, 2004, p.68). The lyrics may therefore be more of a reflection of the male writers' desires or preferred female characteristics and/or behaviour than those of the female performer. Young women listening to both versions may infer that sex without love or commitment is not only appropriate but expected.

In a similar bid to demonstrate female sexuality and autonomy, Missy Elliot, who is renowned for writing, producing and performing describes her desire to satisfy her sexual urges with an all night sexual encounter in the song *'One Minute Man'*, *'break me off, show me what you got, cause I don't want, no one minute man'*. This song has at least two remixes. In one version, the male rapper, Ludacris, berates men who are unable to last longer than a minute during sex whilst bragging about his own endurance in bed, *'you one minute fools, you wonder why y'all missin... but a hard dick make the sex last... just cause I'm an all-nighter'*. In another remix, the rapper, Jay-Z, alludes to quality rather than quantity of the sexual encounter. He then goes further to list his sexual timetable, which bestows 15 (satisfying) minutes to each woman, *'look, I'm not tryin to give you love and affection, I'm tryin to give you sixty seconds of perfection... six a.m. another chick in the house, 6:15 another chick kicked you out'*. The aims of these lyrics are to depict women as actively engaging in their sexual experiences, not as

passive beings and to counter portrayals of the emotional, affectionate female which epitomise female stereotypes within the mass media. Unfortunately, they appear to reinforce the male dominance and control (Seidman, 1992). In both versions of this song, the male character maintains his powerful position firstly through sexual longevity and secondly owing to his abundance of female partners. The gender equality aspired to is not evident.

Male characters in music media are frequently depicted as strong, aggressive and central to the lyrical plot (Seidman, 1992). This phenomenon is evident in songs by both female and male artists. For respective examples consider *'I never knew another human life, could have the power to take over mine'* in Ashanti's song 'Baby' and *'girl I know I ripped your heart right out so why pretend'* in the Darkness song 'Girlfriend'. The former example positions the male character in control of and at the centre of the female character's life. The latter describes the heartbreak caused by the male to the female character in graphic and somewhat violent detail. The song is titled after the female character (the girlfriend); however the lyrics focus on the behaviour of the male character.

Masculinity elevates male characters to positions of control. In the current number one hit single by Shakira 'My Hips Don't Lie', she relinquishes her influence over the situation to the male character, *'Oh boy, I can see your body moving, half animal, half man, I don't, don't really know what I'm doing, but you seem to have a plan'*. These lyrics highlight the macho prowess of the character and his animalistic behaviour. Even though unsure of her own behaviour or thoughts, she is willing to submit to the agenda of this 'half man, half animal'. The stereotyped traits of machismo prevalent within

song lyrics serve to inform young men about the qualities that lead to sexually desirable outcomes with little reference to risks.

Portrayals of sexually unrelenting male characters, the objects of female desires litter the music popular with teenagers. Razorlight in 'In The Morning' sing about the lifestyle of a male rock star, *'The boy can't help it, it's not his fault... but then every night's still so much fun, and you're still out there darling, clinging on to the wrong ideas but, I never regret anything I've done'*. These lyrics are in stark contrast to Sandi Thom, whose dreams of being a rock star is to wear flowers in her hair (*'Oh, I wish I was a punk rocker with flowers in my hair'*). The female character who is misinformed and left clinging to hopes that will not be realised by Razorlight, clearly demonstrates the gender power imbalance within song lyrics. The male character is not to blame for his actions or misguiding the female character. Her purpose has been served by engaging in a night of fun and satisfying his masculine needs. Elephant Man in his song 'Jook Gyal' takes control to another level, he directs female dancers in the way he desires, *'shake that booty turn it around, back that ass up, wine go down'*. The lyrics are instructing females on the way to gyrate their hips. However, this type of lyric is not unusual for this artist as he has at least two other songs which are based on leading listeners through various dance moves. Albeit, this song is aimed solely at female listeners and unlike the other songs is based on sexualised dance movements. The prevailing sexual gender stereotypes in music include highly sexed men and women, with a larger proportion of women portrayed as initiating and receiving sexual advances more often than men (Seidman, 1992). These stereotypes are perpetuated across many music genres and by artists of both sexes. Continual exposure to these types of lyrics may increase young people's association of them with real life situation.

The image of the 'boy toy' female within music is being challenged by some artists. For example Pink in her recent hit 'Stupid Girl' asks *'what happened to the dreams of the girl president? Pink then answers her own question, 'she's dancing in the video next to 50 Cent'*. The song questions prominent portrayals of females within music and popular culture. Pink targets female celebrities who reinforce stereotypic, sexist and inappropriate sexualisation of women. The chorus of the song mocks *'maybe if I act like that, that guy will call me back, porno paparazzi girl, I don't wanna be a stupid girl'*. Even when parodying some female behaviour, the underlying possibility of young girls believing the over represented depictions of the need to entice men through the use of sexual actions is very much real. There are a few songs with messages counter to those of much of the music popular among teenagers. For example The Kooks top ten single 'She Moves in Her Own Way' refers to a female who is independent which makes her desirable to the male singer, although she is also represented as manipulative. However the chorus is an illustration of male character's deep emotion for the individualism of the female character, *'but uh oh, I love her because, she moves in her own way'*. Unfortunately songs with messages that challenge the mainstream gender stereotypic portrayals or focus on romantic love and not sexual love are not as plentiful. The established constructions of gender stereotypic behaviours are enduring and resilient to attempts to modify them.

Even in lyrics that acknowledge the need for safer sex interactions, the gender power disparity remains. For example in the song Nasty Girl<sup>26</sup> by the Notorious BIG and collaborators, he readily accepts the need for condoms during sexual relations *'then I whip it out, rubber no doubt'* The song goes on to describe what is expected of the nasty girl, *'I need you to dance, I need you to strip, I need you to shake your little ass and*

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<sup>26</sup> The song Nasty Girl was Number One in UK singles chart for two weeks and in the charts for several weeks. The quoted lyrics refer to using a condom.

*hips*'. Again the primary role of female character is to attend to male needs. Undeniably this song refers to the use of prophylactics during intercourse. Alas many songs do not and by not attending to the use of barrier protection during coital activities they inadvertently portray sex as risk free.

The sexual images, stories and messages created within music and other media formats are alike in their detached treatment of sex love and relationships. Since the 1960s, the content of music lyrics has been changing towards a less romantic view of male and female relationships (Carey, 1969). Sex is alluring and fascinating with little consequence. In contrast love and relationships are portrayed as secondary to sex and are generally depicted as a burden to the carefree pleasures of sex (Ward, 2003). When love is depicted it is regularly reduced to physical desires. For example Ne-Yo's top ten hit 'Sexy Love' expresses why he loves the female character, '*with just one touch and I erupt, like a volcano and cover her with my love... Oh I love making love to you, baby girl you know you're my sexy love*'. Love is regularly interchanged with sex. Being sexually satisfied with an individual can be synonymous with being in love with them. However as some of the above examples demonstrate, sex is also very much an autonomous factor in the construction of male female relations within music.

Relationships within music have become less romantic and more sexual, with the focus being predominantly on the physical rather than the emotional, especially for male characters (Carey, 1969). Physical attraction then becomes the chief reason for engaging in and sustaining a relationship. 'I love my chick'<sup>27</sup> is a top 10 hit for Busta Rhymes which tells of the reasons why he loves his partner. The first verse begins '*I love my girl 'cause she knows the shit, she acting kinda ill but she ain't scared of the dick*'. The

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<sup>27</sup> The word chick is substituted for 'bitch' in the original album version of the song. The word change is to ensure airplay on the radio and music television.

phrase 'knowing the shit' refers to being aware of the state of their relationship. Although she may be difficult or challenging sometimes, she is not afraid of sex. The verse continues with other sexual references and her ability to use her body to obtain what she wants. The chorus lists other qualities such as her reliability and her capacity to lift his mood. Indeed, non-sexual characteristics are discussed in these lyrics; nonetheless the sexual aptitude of the female character is fundamental to their relationship.

As discussed above (50 Cent & Missy Elliot Lyrics) relationships are not essential for sexual intercourse to occur. Male and female artists assert their entitlement to engage in 'no strings sex'. Faithfulness becomes less important in the pursuit of mind blowing sexual experiences. In the lyrics of Missy Elliot's 'I'm Really Hot', she is willing to share a male artist with his then girlfriend, *'I don't french kiss, unless it's 50 Cent, Vivica, we can share him like the president'*. According to Elliot, she would gladly be 50 Cent's Monica Lewinsky. In a recent number two single Rihanna sings about her overt unfaithfulness to her partner, who accepts her unconcealed deception as painful as it is to him, *'cause I know that he knows I'm unfaithful, and it kills him inside'*. The song describes the female character preparation for a date with her 'lover' whilst her partner watches knowingly. The adverse outcome of this song is guilt on behalf of the female character and heartbreak for the male character. This in itself reverses traditional roles; however the non-attendance to risk taking is unchallenged. Songs with themes about sex and cheating can sometimes justify the unfaithful behaviour through the use of rhetoric and cultural references (Sheffield, 2001). They rarely address consequences such as sexually transmitted infections or of pregnancy, especially when one character is being sexually intimate with two people.

Music rarely attends to sexual risk and responsibility. The nature of sexual messages within music contributes to its impact on young people (Cope-Farrar & Kunkle, 2002). Sex is attractive within music media, with few references to the real life public health issues associated with unsafe sexual interactions. In many cases intimate moments are described in detail with little mention of risk reducing conduct. In so doing, songs provide young people with important and often precarious information about how to behave in sexual situations. Maroon 5 in their chart topping hit 'This Love' sang about sexually satisfying a woman *'my pressure on your hips, sinking my fingertips, into every inch of you'*. Earlier in the song they tunefully expressed the difficulty of being a good lover *'keep her coming every night, so hard to keep her satisfied'*. Similar to some of the above lyrics quoted, this song constructs the female character as sexually demanding and fails to include the satisfaction of being sexually healthy. Lyrical themes and descriptions of sex can be equally as powerful as descriptions of brutality and drug use on influencing teenage norms and attitudes. Unfortunately the effects of the aggression and intoxication have received much more literary attention than that of sexual representations in music. Researchers may view references to substance misuse or violence within music lyrics as less covert and more influential than some references to sexual behaviour.

Comprehension of song lyrics develops with age. Younger children (pre-teens or young teenagers) either misunderstand the lyrical intention, phraseology or simply do not attend to the lyrics (Greenfield, Bruzzone, Koyamatsu, & Satuloff, 1987). Although many young people actively seek out song lyrics through magazines and internet website, some transcribe the lyrics from the song. In so doing the messages within the songs which may be missed through listening alone are obtained. Where young people may disregard the songs, their attention is recaptured through the use of music videos,



images and storylines which serve the purpose of magnifying lyrical content (Hoga & Bar-on, 1996). Young people who may not comprehend the lyrics when they initially hear a song are made aware of the content of songs through viewing music videos. Songs that are accompanied by pictorial representations are more attractive to younger viewers (pre-teens) as their entertainment value is greatly increased. Music videos reinforce the messages within the songs and desensitises young viewers to some risk behaviours such as violent acts and premarital sex (Hoga & Bar-on 1996).

The ability to interpret and comprehend song lyrics varies widely. The relationship between lyrics, their reception and interpretation by the listener is complex (Connell & Gibson, 2003). Level of mental and developmental maturity, family structure and socio-economic background are among the factors that influence interpreting ability. Additionally in some instances the sexual actions are alluded to rather than directly presented. For example Christina Milian's chart topper 'Dip it Low' appears to be concerned with dancing, however it is covertly addressing sexual motions, *'dip it low, pick it up slow, roll it all around, poke it out like your back broke... I'ma show you how to make your man say Ooo'*. Disguised as dance instructions these lyrics could be interpreted differentially by different individuals. Variability in comprehending lyrics may lead to diversity in the impact of potential harmful lyrics. Not all young people with extended exposure to sexually explicit media engage in risky sexual behaviour (Klein et al. 1993). This may be due to diverse depictions of sexual risk by different genres. Music genres vary in the manner with which they approach a variety of topics, from intoxicating substances to violence (Anderson et al., 2003; Chen, Miller, Grube, & Waiters, 2006).

DuRant, Rich, Emans, Rome, Allred and Woods (1997) observed high rates of violence and weapon carrying in rock and rap lyrics and videos compared to other genres such as RnB and country. In contrast Miranda & Claes, (2004) reported intra-genre differences. Participation in deviant acts varied depending on type of rap music listened to. Listeners of French rap had stronger links to deviancy compared to listeners of hip hop soul; albeit the purpose of this thesis is to examine inter-genre differences on sexual attitudes and norms. Tapper, Thomson and Black (1994) describe important genre differences in music videos across a range of variables. The racial make-up and gender of lead performers varied as a function of genre, as did the cable network channels from which the videos were selected. Themes and content of music videos including sexual appeal<sup>28</sup>, violence and idea-associative montage<sup>29</sup> differed from genre to genre. The latter was predominant in rock videos, whereas rap videos consistently scored higher than rock videos on violence and sexual appeal. Tapper et al. (1994) demonstrated that music genres are different in important ways. Their investigation gives weight to the differential treatment of music genres. However, they focus was on visual differences and not lyrical differences. Additionally, the discussion pertaining to inter-genre sexual differences was limited and the study does not adequately address genre differences in characters portrayals or depictions of relationships. The following shall outline research conducted on individual genres and their findings in relation to sex and relationships.

Genre differences regarding sexual behaviours and norms range from their stance on sexual orientations to specific sexual behaviours. Bashment, a sub-genre of reggae, is equally acknowledged for its sexual bigotry as it is for its overt sexual exhibitions. Homophobia is rife within reggae and its sub-cultures. Sexual practices outside hetero-

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<sup>28</sup> Sex appeal was operationalised as the presence of “sexual innuendo, symbolism, or explicit sexual references” (Tapper et al. 1994, p.107).

normative behaviour such as oral and anal sex (in homosexual and heterosexual relationships) are heavily condemned. On the whole “sexual intolerance is juxtaposed against sexually explicit... dancehall lyrics that boast of the singer's [hetero] sexual capabilities” (LaFont, 2001, p. 5).

Hip-hop lyrics are more tolerant towards sexual exploration than Bashment lyrics. Rappers openly talk about receiving and performing oral and anal sex. References to pornographic actors and phrases are common among hip-hop songs. For example Lil' Kim begins the song 'Big Momma Thing' with the following lyrics, *'I use to be scared of the dick, now I through lips to the shit, handle it like a real bitch, Heather Hunter, Janet Jacme, take it in the butt...'*. Within these lyrics she boasts about her oral sex capabilities, admits to engaging in anal sex and compares herself to porn stars Hunter and Jacme (pronounced 'jack me'). Notorious B.I.G. goes a step further in his song 'Nasty Boy'. He openly talks about defecating on a female partner as part of their sexual play. However, homosexuality within hip-hop is still taboo. Hip-hop artists regularly use their lyrics to refute allegations of homosexuality.

RnB lyrics are sweet in comparison to hip-hop and bashment (Levy, 2002). Sexual references can be implicit, use colloquial jargon and/or more romantically declared than the aforementioned genres. Homosexuality is treated similarly as in bashment and hip-hop.

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<sup>29</sup> Idea-associative montage refers to “two seemingly disassociated images... juxtaposed to create a third principal idea or concept” Tapper et al. 1994, p.108).

Pop lyrics are the least sexually explicit, with covert sexual references. Humour and irony are prevalent within pop lyrics, with a focus on romantic relations more so than sexual interactions. In so doing pop music subverts social norms and pushes back boundaries that remain intact for other genres (Hawkins, 2002). Homosexuality is acceptable within pop music; artists and boy band members who are openly gay continue to achieve chart success, albeit they may not focus heavily on their sexuality or that of the 'other' person within their music. For example Will Young (UK Pop Idol winner, 2002) and Mark Feehily of Westlife.

Sexual references in rock lyrics allude to reckless behaviour such as unprotected sex and intercourse with numerous casual partners (Arnett, 1992). Lyrics in rock songs are "aggressive and arrogant" and glorify all sexual acts (Bennett, 2001, p. 48) such as "bestiality, unusual, tabooed or 'perverse' sexual activity" (Graebner, 1988, ¶ 1) and sexual violence against women (St.Lawrence, 1991). Rock attends to homosexuality in a similar manner to hip-hop. Kid Rock in 'World Class Sex Rhymes' asserts his heterosexuality and suggests that his sexual encounters with women may leave them dead or in severe discomfort, *'Yo I ain't no fag, I fuck bitches dry fuck em...tag their toes, check them off my list...I'll fuck your mouth and leave your ass in debt'*. Explicit sexual reference is not uncommon in music but those within rock are distinct compared to other genres. For example, both female characters within hip-hop and rock are predominantly represented as powerless and yearning for male authority. However, they do so in contrasting ways; hip-hop through the use of misogyny and rock in the form of "female exscription" (Bennett, 2001, p.49). Exscription refers to the exclusion of women from visually constructed settings and events, such as a video where an "an all-male group performs for an all-male audience" (Bennett, 2001, p.49).

The studies discussed above focus only consider one genre or taste culture (Russell, 1997). They are not explicitly comparable on dimensions pertaining to lyrical portrayals of stereotyped characters and representations of relationships; they do however provide an important starting point for explorations into genre differences. For the purpose of this thesis, it is essential to establish inter-genre lyrical content differences on variables relating to characters, sex and relationships. Particularly as music lyrics may differentially influence teenage attitudes and norms, thereby affecting variances in sexual risk taking among young people. Analysis of song lyrics may ascertain what these genre differences are and elucidate the varying effects diverse genres have on their listeners.

## **4.2. Hypotheses**

1. Presentations of female and male characters will be gender stereotypic
2. Representations of male and female characters will vary depending on genre
3. Depictions of relationships will vary depending on genre

## **4.3. Method**

### **4.3.1. Participants**

A total of ten participants (8 female, 2 male) were recruited from the London and Middlesex area. They ranged from university undergraduate and postgraduate students, university lecturers and people working in the City. The cultural/ethnic backgrounds of the participants varied from Chinese to Canadian, European<sup>30</sup> and mixed heritage. Participants received a £10 monetary incentive for participation in this study. The mean age of participants was 23.9 years, ranging from 19 – 31 years. The age of participants was relevant to their ability to rate the songs; respondents required some cultural

knowledge about one or more of the music genres. The confidential and anonymous nature of the study was discussed with each participant. All received a written explanation about the study and were required to sign two copies of the consent form (one for the participant and the other for the researcher). Written and verbal instructions were given regarding completion of the lyrical ratings. To reduce the workload and ease the burden, participants were randomly assigned to one of two non-experimental groups. In so doing each participant rated 25 different songs from five genres rather than each rating all 50 songs. All participants were debriefed at the end of the data collection.

#### **4.3.2. Procedure**

Participants completed the ratings either on their own ( $n = 4$ , two participants from each group) or under the supervision of the researcher ( $n = 6$ , three participants from each group). Ratings had to be completed individually without interaction with any other person. Participants were randomly assigned to group A or B on arrival to the research arena. Each participant was greeted by the female researcher and informed about the confidential and anonymous nature of the study. Each item in the lyrics rating pack was explained in detail to the participant by the researcher. Participants were then asked to read and sign two copies of the consent form. Participants were informed that they were required to spend a few minutes familiarising themselves with the rating scale as they would be rating 25 songs from five genres. They were instructed to read each song lyric thoroughly twice (note making was optional) and then complete the rating scale. The songs could be rated in any order. However, participants were instructed to complete rating one song before starting another. The whole rating process took approximately two hours. On completion participants were debriefed and asked for feedback. Participants who rated alone completed the task in one sitting and were given

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<sup>30</sup> European includes British

comprehensive written instructions on the procedure as well as verbal instructions prior to receiving the pack. They returned the completed rating sheets in person to the researcher. Participants were paid and thanked.

### 4.3.3. Measures

On arrival participants received a lyrics rating pack, which included 25 rating sheets for the completion of the task, one for each song.

Participants were initially required to record the artist and the name of the song prior to rating the lyrics. The rating sheet was divided into three subsections, the first relating to the female character, followed by the male character and finally the section on love, sex and relationships.

The first item was dichotomous, asking participants to identify whether the song contained a female character. Two blocks of seven semantic differential variables followed this on a five point rating scale. The first block of items asked about the description of the character (*is she described as...*) the second about her emotions (*are her emotions described as...*). The former contained items such as '*powerful – powerless*', '*unfaithful – faithful*', '*submissive – assertive*'; the items relating to the character's emotions and their importance included '*cold – warm*', '*sexual – romantic*' '*central to song – peripheral to song*'. These items were then repeated for the male character. The final section of the rating sheet enquired about the representations of love, sex and relationships described within each song. Table 4.1 illustrates how these items were presented in the rating sheet. This item does not specify characteristics of love as they are according to Carey (1969) usually correlated with representations of sex or relationships.

**Table 4.1: Rating scale items relating to love, sex and relationships**

IS THE SONG ABOUT LOVE/SEX/RELATIONSHIPS

Y

N

(delete as appropriate)

IF YES, IS THE RELATIONSHIP DESCRIBED AS....

CASUAL	1	2	3	4	5	COMMITTED
EXPLOITATIVE	1	2	3	4	5	NURTURING
FEMALE DOMINATED	1	2	3	4	5	MALE DOMINATED
CENTRAL TO SONG	1	2	3	4	5	PERIPHERAL TO SONG
ROMANTIC	1	2	3	4	5	SEXUAL
IMPULSIVE	1	2	3	4	5	RESPONSIBLE
LOVING	1	2	3	4	5	UNLOVING

THE SEX IS DESCRIBED AS...

EXPLICIT	1	2	3	4	5	IMPLICIT
SAFER	1	2	3	4	5	RISKY
SEX FOR SEX	1	2	3	4	5	SEX FOR LOVE
CENTRAL TO SONG	1	2	3	4	5	PERIPHERAL TO SONG
IN CRUDE LANGUAGE	1	2	3	4	5	IN POLITE LANGUAGE
RESPONSIBLE	1	2	3	4	5	IMPULSIVE
EXPLOITATIVE	1	2	3	4	5	NURTURING



#### **4.3.4. Materials**

The songs were chosen from five genres, bashment (reggae derived sound), hip-hop, pop, RnB and rock. Secondary school students in one south London borough identified their current favourite songs. The songs ranged across the five aforementioned genres. Ten songs from each of the five genres were randomly selected from those that were most popular among the teenage respondents. The ten songs were then divided into two sets, with each set containing five songs from each of the five genres, equalling a total of 25 songs. The songs were divided like this to reduce the burden on any one rater.

Participants received a lyrical rating pack consisting of an instruction sheet, 25-typed song lyrics<sup>31</sup>, 25 rating sheets, a glossary, and an additional sheet for respondents' comments and a debriefing form.

The instruction sheet outlined the procedure of this task in ten easy steps; starting with re-reading the rating sheet for familiarity. It explained what to do if a female or male character is not present or if there are more than one female/male character. The sheet detailed how to answer the section on love, relationships and sex. Finally it informed participants about what to do if they were unsure about any of the items in relation to a particular song. The written instructions to the participants are presented below

#### **INSTRUCTIONS FOR LYRICAL RATING SCALE**

Familiarise yourself with the rating scale, read it through a few times

Read lyrics through twice, highlighting sections that may help with analysis

Begin analysis, referring to lyrics throughout.

Circle number that most represent that item's description in the lyrics

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<sup>31</sup> Song lyrics were obtained from relevant music sites on the internet.

If there is no clear male/female character in the lyrics, determine character by artist(s) gender(s)

If the gender of one of the characters is unknown, leave section blank

If more than one female/male character, describe most main character

If song is about love but not sex or relationships but not love etc, delete as appropriate

If no overt or covert reference to sex leave section on described sex blank

If unsure about any particular coding or theme changes, either pick main theme or chose middle option

The glossary was included as some of the terminologies within some songs were genre/culture specific. For example the term '*bow dung*' refers to the giving of oral sex (usually fellatio). The meaning of one term from a bashment song could not be identified; the word was '*mint*'. Word meanings were obtained by a variety of means including asking young people who regularly listened to the relevant genres, on-line dictionaries and my own musical knowledge.

The debriefing sheet was designed in line with Brunel University ethical guidelines.

#### 4.4. Inter-rater reliability

The data for each item (within each rater group) was entered onto its own SPSS (statistics package for social scientists) datasheet, creating a total of 46 datasheets per rater group ( $n = 2$ ). Each data sheet contained five columns representing the five raters, and 25 rows, one for each song in that rater-group. Inter-rater reliability was assessed using Spearman's rho following the method described by Cliff (1996). A series of bivariate correlations was calculated. Rater 1's scores were correlated with those of raters 2, 3, 4, and then 5. Rater 2's scores were correlated with those of raters 3, 4 and 5. Rater 3 was correlated with raters 4 and 5. Rater 4 was correlated with rater 5. The ten, inter-rater correlation coefficients thus created for each item and their associated degrees of freedom<sup>32</sup> (df) were then averaged and compared with the critical values of rho at the 5% confidence level with the mean degrees of freedom. A significant mean rho indicated satisfactory inter-rater reliability. This procedure was repeated for the second rater group. Table 4.2 and Table 4.3 present the correlation matrix for the item 'Female: practices safer sex/does not practice safer sex' for both rater groups. This item measures the likelihood that the female character practices safer sex.

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<sup>32</sup> The degrees of freedom varied due to missing data on some songs. For example the male or female character may not be present in a song; the data relating to that character would then be missing.

**Table 4.2: Spearman's rho correlation matrix for rater group A on item 'F practices safer sex/does not practice safer sex'**

		Rater				
		1	2	3	4	5
	Correlation coefficient	1.000				
Rater 1	Sig. (1 tailed)					
	N	15				
	Correlation coefficient	.603**	1.000			
Rater 2	Sig. (1 tailed)	.009				
	N	15	18			
	Correlation coefficient	.775*	.791*	1.000		
Rater 3	Sig. (1 tailed)	.035	.017			
	N	6	7	8		
	Correlation coefficient	.930**	.634**	.738*	1.000	
Rater 4	Sig. (1 tailed)	.000	.002	.018		
	N	15	18	8	21	
	Correlation coefficient	.269	.375	.236	.250	1.000
Rater 5	Sig. (1 tailed)	.199	.083	.382	.176	
	N	12	15	4	16	18

Note. Table 4.2 shows that inter rater consistency was observed in six of the ten cells. Rater 5 consistently differed from the other raters on this item. Inter-rater reliability was observed for this item, as mean rho was significant (mean  $r_s = 0.56$ ,  $df = 12$ ,  $p < .05$ ).

\* $p < .05$ , \*\*  $p < .01$

**Table 4.3: Spearman's rho correlation matrix for rater group B on item 'F practices safer sex/does not practice safer sex'**

		Rater				
		6	7	8	9	10
	Correlation coefficient	1.000				
Rater 6	Sig. (1 tailed)					
	N	23				
	Correlation coefficient	-.055	1.000			
Rater 7	Sig. (1 tailed)	.407				
	N	21	21			
	Correlation coefficient	.487*	-.166	1.000		
Rater 8	Sig. (1 tailed)	.024	.262			
	N	17	17	18		
	Correlation coefficient	-.012	-.088	.243	1.000	
Rater 9	Sig. (1 tailed)	.480	.360	.174		
	N	21	19	17	22	
	Correlation coefficient	.615**	.287	.656**	.239	1.000
Rater 10	Sig. (1 tailed)	.002	.116	.003	.155	
	N	21	19	16	20	22

Note. Table 3.3 shows less significant cells compared to Table 3.2. Inter rater consistency was only observed in three of the ten cells. Inter-rater reliability was not observed for this item; mean rho was not significant (mean  $r_s = 0.22$ ,  $df = 19$ ,  $p > .05$ ).

\* $p < .05$ , \*\*  $p < .01$

Within Rater-Groups A and B 18 and 25 items had satisfactory inter-rater reliability respectively. These items are presented in Table 4.4. Group B concurred on nearly a third more items than Group A, although there was overlap on several items. Group A reliably rated two items concerning the portrayal of sex. Group B did not reliably rate any of the dimensions relating to sex.

**Table 4.4: One-tailed Spearman's correlation test of items with satisfactory inter-rater reliability for groups A and B**

Group and Item	rho	df
A		
Fpower	0.80	12
Fpractice	0.56	12
Fsad*	0.78	11
Fsexual*	0.67	11
Ftrust*	0.46	15
Fendure*	0.53	14
Mfocus*	0.57	14
Minconsiderate*	0.65	13
Mpractice*	0.48	14
Msexual*	0.70	16
Munfaithful*	0.52	14
Rcasual*	0.72	14
Rexploit*	0.56	14
Rimpulse*	0.81	14
Rloving	0.66	14
Rromantic*	0.77	14
Scrude	0.55	10
Sexplicit	0.54	10

**Table 4.4 (continued). One-tailed Spearman's correlation test of items with satisfactory inter-rater reliability for groups A and B**

Group and Item	rho	df
<b>B</b>		
Fcold	0.54	19
Female	0.53	22
Fendure	0.37	19
Ffocus	0.53	19
Finconsiderate	0.54	19
Frespect	0.47	19
Fsad*	0.49	19
Fsexual*	0.57	19
Ftrust*	0.63	18
Funfaithful	0.54	19
Funimportant	0.56	19
Mcold	0.57	20
Mendure*	0.42	20
Mfocus*	0.69	20
Minconsiderate*	0.58	20
Mpractice*	0.48	24
Mrespect	0.62	20
Msad	0.51	20
Msexual*	0.59	20
Mtrust	0.64	20



**Table 4.4 (continued). One-tailed Spearman's correlation test of items with satisfactory inter-rater reliability for groups A and B**

Group and Item	rho	df
B		
Munfaithful*	0.63	20
Rcasual*	0.51	14
Rexploit*	0.57	14
Rimpulse*	0.50	14
Rromantic*	0.51	14

Note. Items are presented in their abbreviated forms. The prefix letters denotes Female character, Male character, Relationship and Sexual characteristics; F, M, R and S respectively.

\* = items that were significant within both groups.

p < .05.

Thirteen variables were reliably rated by both rater groups. The songs from both rater groups were combined into a single datasheet with 13 columns corresponding to the 13 reliably rated items and 50 rows, one for each song. The score for any one song on any one item represented the mean rating of the relevant five raters. For items that were reliably rated by only one rater-group, scores were averaged across the relevant five raters, creating two further datasheets, one for Group A and one for Group B. Group A's data sheet contained five columns corresponding to the items reliably rated only by Group A, and 25 rows, one for each song. Group B's data sheet contained 12 columns and 25 rows. The three datasheets were analysed separately.

## 4.5. Results

### 4.5.1. Gender Stereotypic Characteristics

To test whether male and female characters are described differently in the songs listened to by young people, those variables that were reliably rated for both the male and female characters were analysed using within subjects analyses of variance (ANOVA).

#### Groups A & B combined

Of the 13 items reliably rated by the two rater groups, the only item comparable for both female and male characters was 'sexual/romantic'. This item underwent a within subjects analysis of variance. There were no statistically significant differences between male and female characters for this item  $F(1,46) = 2.62, p = .12$ . The analysis was repeated with genre entered as the between subjects factor. The purpose of this analysis was to determine if some genres were more gender stereotypic than others. However, no main effect for genre was observed in the 'sexual/romantic' representations of male and female characters,  $F(4,42) = 1.57, p = .20$ .

#### Group A

For group A, no items were gender comparable.

#### Group B

Of the items reliably rated by group B, two were gender comparable. These were 'respectful to others feelings/disrespectful to others feelings' and 'cold/warm'. These factors were entered into a within subjects analysis of variance. There were no significant gender effects for the variables 'cold/warm',  $F(1,23) = 2.19, p = .15$ , 'respectful/disrespectful',  $F(1,23) = .37, p = .55$  or for the interaction between the two

items  $F(1,23) = .11, p = .75$ . The analysis was repeated with genre entered as the within subjects factor. The purpose of this analysis was to determine if there were genre differences in the gender stereotypic portrayals of characters. No main effect of genre was observed for the characteristic 'respectful/disrespectful'  $F(4,19) = 2.42, p = .08$ . Likewise there were no significant genre differences for the dimension 'cold/warm'  $F(4,19) = 1.73, p = .19$ .

Contrary to the first hypothesis, male and female characters were not portrayed differently on stereotype-relevant dimensions. This conclusion should be tempered by the low numbers of variables that were reliably rated for both male and female characters.

#### 4.5.2. Genre and character differences

To examine genre variations in representations of female and male characters a multivariate analysis of variance (MANOVA) across the factor genre was performed. To elucidate which genres were significantly different from others planned comparisons were also conducted. These differences were explored using univariate and multivariate analysis of variance contrast analysis. To safeguard against inflated Type 1 error Bonferroni correction analysis was also conducted. The results presented do not contain the Bonferroni adjustment; unless otherwise stated the findings were also significant for Bonferroni. All the genres except hip-hop and rock were contrasted against each other using the simple first, simple last and repeated method. Hip-hop and rock were contrasted separately with a one way analysis of variance. All subsequent contrast analyses were conducted using this method.

##### Groups A & B combined

The nine character dimensions reliably rated by both groups of raters were entered in a MANOVA with the fixed factor genre. For the female character (F) these were, 'sad/happy', 'sexual/romantic' and 'trustworthy/untrustworthy'. For the male character (M) these were, 'enduring/fleeting', 'relationship focused/self focused', 'inconsiderate/considerate', 'practices safer sex/does not practice safer sex', 'sexual/romantic' and 'unfaithful/faithful'. Contrary to predictions, genre did not significantly affect representations of male and female characters. A trend was observed for the dimension, 'M relationship focused/self focused',  $F(4,42) = 2.35, p = .07$ .

All other dimensions were not significant:

'F sad/happy',  $F(4,42) = 2.08, p = .10$

'F sexual/romantic',  $F(4,42) = 1.79, p = .15$

'F trustworthy/untrustworthy',  $F(4,42) = 1.45, p = .24$

'M enduring/fleeting',  $F(4,42) = 1.43, p = .24$

'M inconsiderate/considerate',  $F(4,42) = 1.84, p = .14$

'M practices safer sex/does not practice safer sex',  $F(4,42) = 1.54, p = .21$

'M sexual/romantic',  $F(4,42) = 1.34, p = .27$

'M unfaithful/faithful',  $F(4,42) = .80, p = .53$

No further analyses were carried out.

### Group A

Group A reliably rated two character items. These pertained to female characteristics only, they were 'powerful/powerless' and 'practices safer sex/does not practice safer sex'. These variables were entered in a MANOVA across the factor genre. The dimension 'powerful/powerless' failed to reach the specified .05 significance level,  $F(4, 18) = .78, p = .56$ . For the item 'practices safer sex/does not practice safer sex' the main effect for genre differences was statistically significant  $F(4,18) = 3.69, p < .05$ . Table 4.5 presents the means and results of contrast analyses illustrating the significant genre differences in representation of female characters likelihood of practicing safer sex.

**Table 4.5: Contrast analysis of genre differences with means and standard deviations for character dimension reliably rated by group A**

<b>Practices</b>	<b>Pop</b>	<b>Rock</b>	<b>Hip hop</b>	<b>RnB</b>	<b>Bashment</b>	<b>Does not practice</b>
<b>safer sex</b>	2.73 <sub>a</sub>	3.25 <sub>abc</sub>	3.33 <sub>abc</sub>	3.43 <sub>bc</sub>	3.93 <sub>c</sub>	<b>safer sex</b>
	.46	.31	.29	.66	.58	

Note. Ratings were made on a 5-point scale. Means that do not share a subscript differ at  $p < .05$  in the univariate contrast comparison.

For group A representations of female characters are significantly different across dimension 'practices safer sex/does not practice safer sex'. The two extremes are represented by pop on one side with bashment on the other. Females are more likely to practice safer sex in pop lyrics than in bashment or RnB lyrics. (Bonferroni analysis did not reveal any significant differences between RnB and pop). Indeed female characters in bashment are less likely to practice safer sex than females in any other genre. Rock and hip-hop fall between these two extremes.

### Group B

Of the variables reliably rated by group B, 12 referred to female and male characteristics. These were for the female (F) characteristic, 'cold/warm', 'character present/character absent', 'enduring/fleeting', 'relationship focused/self focused', 'inconsiderate/considerate', 'respectful to others feelings/disrespectful to others feelings', 'unfaithful/faithful' and 'unimportant/important'. For the male (M) character these were, 'cold/warm', 'respectful to others feelings/disrespectful to others feelings', 'sad/happy' and 'trustworthy/untrustworthy'. These variables were subject to a MANOVA across the factor genre. The findings did not support hypothesis 2. A trend was identified on one dimension: 'M sad/happy'  $F(4,19) = 2.74, p = .059$ .

All other dimensions were not significant:

'F cold/warm',  $F(4,19) = 2.06, p = .13$

'F character present/character absent',  $F(4,19) = .84, p = .52$

'F enduring/fleeting',  $F(4,19) = 1.36, p = .29$

'F relationship focused/self focused',  $F(4,19) = 1.12, p = .38$

'F inconsiderate/considerate',  $F(4,19) = 1.12, p = .34$

'F respectful to others feelings/disrespectful to others feelings',  $F(4,19) = .40, p = .81$

'F unfaithful/faithful',  $F(4,19) = .59, p = .63$



'F unimportant/important',  $F(4,19) = 1.05$ ,  $p = .41$

'M cold/warm',  $F(4,19) = 1.91$ ,  $p = .15$

'M respectful to others feelings/disrespectful to others feelings',  $F(4,19) = 1.96$ ,  $p = .14$

'M trustworthy/untrustworthy',  $F(4,19) = 1.12$ ,  $p = .38$

No further analyses were conducted with this data.

### 4.5.3. Genre differences in relationship representations

Genre variations in the depiction of relationships were analysed using multivariate analysis of variance with genre as the fixed factor. To further clarify the direction of genre differences planned contrast analyses was also conducted.

#### Group A & B

Group A and B reliably rated four relationship items. Multivariate analysis of variance revealed significant main effects for genre differences on all relationship dimensions.

'casual/committed'  $F(4,40) = 2.71, p < .05$

'exploitative/nurturing'  $F(4,40) = 3.14, p < .05$

'romantic/sexual'  $F(4,40) = 3.37, p < .05$

'impulsive/responsible'  $F(4,40) = 2.91, p < .05$

Table 4.6 presents the genre means on each dimension and the results of the contrast analyses.

**Table 4.6: Contrast analysis of genre differences with means and standard deviations for relationship dimensions reliably rated by groups A and B**

Casual	Hip-hop	Bashment	Rock	RnB	Pop	Committed
	1.94 <sub>a</sub>	2.15 <sub>a</sub>	2.88 <sub>ab</sub>	2.96 <sub>ab</sub>	3.57 <sub>b</sub>	
	1.15	1.08	1.26	1.54	.69	
Exploitative	Hip hop	Bashment	Rock	RnB	Pop	Nurturing
	1.88 <sub>a</sub>	2.30 <sub>ab</sub>	2.88 <sub>abc</sub>	3.18 <sub>bc</sub>	3.46 <sub>c</sub>	
	1.27	1.10	.88	1.32	.62	
Romantic	Pop	Rock	RnB	Bashment	Hip hop	Sexual
	2.14 <sub>a</sub>	3.01 <sub>ab</sub>	3.08 <sub>ab</sub>	3.72 <sub>b</sub>	4.08 <sub>b</sub>	
	.88	1.04	1.50	1.27	1.22	
Impulsive	Hip hop	Bashment	RnB	Rock	Pop	Responsible
	1.80 <sub>a</sub>	2.18 <sub>a</sub>	2.72 <sub>ab</sub>	2.86 <sub>ab</sub>	3.41 <sub>b</sub>	
	1.21	1.08	1.31	.98	.67	

Note. Ratings were made on a 5-point scale. Means that do not share a subscript differ at  $p < .05$  in the multivariate contrast comparison.

Significant genre differences were observed on four relationship variables for Groups A and B. Hip-hop was the genre with lyrics that portrayed relationships as casual whereas pop lyrics presented relationships as committed. Pop lyrics were significantly more committed in their depictions of relationships than hip-hop and bashment lyrics. Rock and RnB were not significantly different from the other genres in lyrical representations of relationships as casual or committed. Bonferroni analysis did not reveal any significant differences between bashment and pop.

Relationships in hip-hop lyrics were the most exploitative. Pop lyrics had the most nurturing representation of relationships. On this dimension hip-hop lyrics were significantly more exploitative than RnB and pop; bashment differed significantly from pop. Rock did not vary significantly from any of the genres. Bonferroni analysis did not reveal any significant differences between hip-hop and RnB lyrics.

Pop lyrics were the most romantic in relationship depiction. In contrast hip-hop lyrics were the most sexual. Pop differed significantly from bashment and hip-hop on this dimension. There were no other significant contrasts. Bonferroni analysis revealed a trend between pop and bashment lyrics,  $p = .06$ .

Hip-hop lyrics showed relationships as impulsive whereas pop lyrics portrayed relationships as responsible. On this dimension hip-hop was significantly more impulsive than pop. Pop lyrics were significantly more responsible when compared to bashment. RnB and rock did not contrast significantly with any of the genres on this variable. Bonferroni analysis did not reveal any significant differences between bashment and pop.

The genres that differed most on the above dimensions were hip-hop and pop. There were no significant variations in the representations of relationships between pop, rock and RnB. Also bashment and rock did not differ significantly on any of the dimensions.

### Group A

Multivariate analysis of variance across the factor genre examined the three relationship (R) variables (including those relating to the sexual (S) aspects of relationship) reliably rated by group A. These were R 'loving/unloving', S 'in crude language/in polite language' and S 'explicit/implicit'. Analysis revealed significant main effect for genres on two items; both pertained to the sexual features of relationships.

'in crude language / in polite language'  $F(4,16) = 4.09, p < .01$ .

'explicit / implicit'  $F(4,16) = 4.14, p < .01$ .

No significant genre effect was observed for 'R loving/unloving',  $F(4,16) = 2.36, p = .10$ .

Table 4.7 presents the contrast results along with the means and standard deviations.

**Table 4.7: Contrast analysis of genre differences with means and standard deviations for the relationship dimensions reliably rated by group A**

<b>In crude</b>	Hip hop	Bashment	RnB	Rock	Pop	<b>In polite</b>
<b>language</b>	1.40 <sub>a</sub>	2.24 <sub>a</sub>	2.79 <sub>ab</sub>	3.52 <sub>ab</sub>	3.95 <sub>b</sub>	<b>language</b>
	.57	1.02	1.01	.33	1.07	
<b>Explicit</b>	Hip hop	Bashment	RnB	Rock	Pop	<b>Implicit</b>
	1.60 <sub>a</sub>	1.94 <sub>a</sub>	2.81 <sub>ab</sub>	3.40 <sub>ab</sub>	4.10 <sub>b</sub>	
	.85	.89	1.31	.50	1.02	

Note. Ratings were made on a 5-point scale. Means that do not share a subscript differ at  $p < .05$  in the multivariate contrast comparison.

Two relationship dimensions varied according to genre for Group A. Both related to lyrical representations of sexual depictions in relationships.

Hip-hop lyrics presented sexual aspects of relationships in crude language compared to pop lyrics which used polite language. Lyrics in hip-hop and bashment were significantly cruder than those in pop. RnB and rock lyrics were not significantly different to the other genres. Bonferroni analysis revealed a trend between pop and bashment lyrics,  $p = .07$ .

Sex within hip-hop lyrics was the most explicit, unlike pop lyrics where the sex was implied. Lyrics in hip-hop and bashment were significantly more explicit than lyrics in pop. RnB and rock lyrics were not significantly different to the other genres.

#### Group B

No relationship variables were satisfactorily rated by this group.

#### **4.6. Discussion**

The findings from this study indicate that there are genre differences in the lyrics of songs, although where these differences lie is not always clear. This study aimed to elucidate some of these differences by exploring the variations in song lyrics from five genres. Two groups of five independent raters were assigned the task of rating a total of 50 songs (25 per group) on a number of dimensions relating to male and female characters and sex and relationship representations.

The data was initially subjected to Spearman's test of correlation to test for inter-rater reliability as recommended by Cliff (1996). Finally multivariate analysis of variance and planned contrast analysis explicated the relationships between the genres and the dimensions measured.

Group A reliably rated 18 items ( $r_s = .46 - .81$ ). Group B significantly correlated on 25 items ( $r_s = .37 - .69$ ). The two groups overlapped in their reliable ratings on 13 items. Analysis for each hypothesis was threefold, Group A&B combined (13 dimensions), Group A alone (5 dimensions) and Group B alone (12 dimensions).

##### **4.6.1. Overall Findings**

The lyrics in the songs rated were not gender stereotypic. Genre differences were observed for some character variables. Representations of relationships within the lyrics were also shown to be genre specific. These findings shall be discussed in detail below.

The findings suggest that the sexual content of songs lyrics within the genres listened to by young people is relatively high and that there is a substantial amount of overlap in perceptions of this content. Overall depictions of male and female characters appear to



be consistent across genres. Genre differences become apparent when portrayals of relationships are examined. The characteristics of the genres, their differences and also similarities are demonstrated in their presentations of relationships. Hip-hop and Bashment were similar in their portrayal of sexually extreme, verbally explicit and potentially risk-related relationships. Rock and RnB were similar in their moderate treatment of sex and relationships. The data indicates that lyrics in these two genres can be both lascivious and chaste. Neither rock nor RnB were at the poles of any of the semantic differential pairs, moreover they were not significantly different from the genres that were situated at polar opposites<sup>33</sup>. Pop was the genre with lyrics that were not overtly sexual and did not explicitly imply sexual risk-taking. The statistics reveal a genre with lyrics that is consistently less sexual than any of the other genres examined. The implications of these differences between the genres shall be discussed below.

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<sup>33</sup> On the item 'R exploitative/nurturing' Bonferroni adjustment indicates no significant difference between RnB and hip-hop.

#### 4.6.2. Stereotypic characters

The male and female characters within the lyrics of the songs analysed were not gender stereotypic. Some trends were observed but there were no statistically significant findings. These results are contrary to previous research into the media representations. Arnett (2002) and Ward (2003) both observed stereotypic male dominated roles within the different media they explored. Seidman (1992) reported that women were represented as more affectionate and men as more aggressive in music media. Likewise Carey's (1969) lyrical analysis demonstrated clear differences in the portrayals of women and men.

There are two main explanations for these findings. Firstly, contemporary song lyrics may not be as gender stereotypic as other parts of music media or other forms of media altogether. Music videos, magazines and television media may depict characters in stereotypic roles compared to song lyrics. The visual element shared by these formats may facilitate identification of stereotype roles. The hetero-normative depictions of the submissive woman and domineering man may have greater impact in visual compared to aural depictions. Moreover, many of the themes, situations and storylines of music videos are not reflective of the song lyrics they represent. The preponderance of music videos feature highly exposed female characters dancing alluringly. This may be due to greater entertainment and engaging value when songs are coupled with visual images that portray unbalanced somewhat traditional gender roles.

Alternatively artists may be increasingly aware of their impact on listeners and society and are modifying their lyrics (but not their videos) accordingly. However, this explanation is discordant with Carey's (1969) report on the changing focus of music from non controversial themes to self gratifying themes. According to Carey and others,

lyrics have shifted away from romantic courtship models towards idiosyncratic models of relationships, indicating that artists are not becoming overtly conscious about the implications of the content of their music. This change would also be reflected in the characters within the music (not just the relationships). Further, all aspects of media are becoming more sexualised whilst maintaining traditional gender roles. The narrative of many teenage magazines is defined by heterosexual norms and to keep women within the "rhetorical vision of containment" (Garner & Sterk, 1998, p. 69). This is accomplished by defining women as sex objects, sex therapists, communication teachers and adversaries to other women in the quest to secure male attention (McRobbie, 1991). Therefore it is surprising not to have obtained significant results.

Secondly, the dimensions measured in this study may have failed to tap into the gender stereotypes present within the lyrics. Previous studies may have measured different stereotypic characteristics, for example the loving housewife and the breadwinning husband. The stereotypic characters now common to modern music may not be that of the faithful, powerless female and the unfaithful, powerful male, but of misogynistic and whorish males and females respectively (Bennett, 2001), or both the traditional and modern stereotypes. Male and female characters may occupy highly sexual positions in the songs included within the analysis thereby preventing distinct character traits from being identified. Nevertheless, sexual representations of men and women in music and other media have been shown to differ vastly in status and importance (Bennett, 2001).

The dimensions presented were identical for both male and female characters implying that similarities in character representations would render the results non-significant. However, only 13 dimensions were reliably rated by both Group A & B and of those only one was gender comparable and none for Group A alone. Two dimensions were

comparable for Group B alone; albeit, the results were not in support of the hypothesis. This suggests that there may be inter-rater incongruence in conception of the dimensions. Each participant rated the lyrics independently. A possible methodological limitation considering the low correspondence between raters on the number of gender stereotypic items satisfactorily rated is the absence of post-rating discussions to resolve inter-rater disagreements. The scores attributed to each song for each item could have been moderated qualitatively instead of quantitatively. Rater scores were correlated and averaged in concordance with the method utilised by Cliff (1996) to assess inter-rater reliability between three or more raters. Consistency between ratings could have been improved through discussion. However, due to time limitations and the schedules of the participants, the use of discussions was not feasible. Future lyrical analytical ventures should consider training participants in the use of the measuring tool as well as including post-analysis discussions. Pre-analysis training may have reduced the discrepancies between participants during the rating process thereby increasing inter-rater reliability.

Hawkins (2002) asserts that lyrical analysis and interpretation is a subjective enterprise and can vary according to the perspective of the analyst. The demographics of the participants varied, the majority of the participants were British; other nationalities included Chinese and Canadian. There was also an 11 year gap between the oldest and the youngest participant. These differences may have influenced the interpretation of the lyrics by the participants. The unifying factor was their knowledge of a minimum of one of the genres included in the analysis. Preference of and familiarity with a genre was thought to be sufficient awareness to facilitate this task. Future studies should include participants familiar with all genres within the analysis or participants within the age bracket of the study's focus, namely teenagers. Alternatively, participants could rate

songs only from their preferred genre. Each genre could be represented by two participants; this would ensure that jargonistic phrases and colloquialisms were completely and contextually understood, as well as in the case of this study lessening the workload. Notably, only ten songs would have been rated by each participant had this method been employed.

The analysis conducted did not reveal any stereotypical character traits within the lyrics of the songs analysed. Music lyrics provide a single outlook at music media and may therefore present a slightly different perspective on music content. Song lyrics maybe the segment of music culture that is least gender stereotypic. Integrating all aspects of music media and genre iconography into analysis of characters, relationships and genre differences may provide a different overview. Hawkins (2002, p. 24) proposes that “music consists of representations that cannot exclude the ear from the eye”, and interpretations should include the visual as well as verbal components; in so doing one would obtain a fuller picture of gender stereotypes, characters and relationships. This approach may greatly increase the accuracy of interpretations of the depictions within music media (Bennett, 2001; Russell, 1997). These non significant findings should be interpreted cautiously. Especially since only one and two dimensions were comparable for Group A & B combined and Group B respectively. Further, the eclectic nature of the participants, and the exclusion of participant training and discussions may have limited the possible accuracy of the ratings.

#### **4.6.3. Character differences across genres**

Genre differences in the representations of male and female characters were not significant for Group A & B combined or Group B, nine and 12 dimensions respectively were satisfactorily rated for character traits. Genre differences were observed for the

dimension 'practices safer sex/does not practice safer sex' for female characters for Group A. Female characters in bashment lyrics were identified as the least likely to practice safer sex. They contrasted with female characters in pop lyrics who were the most likely to practice safer sex. Portrayals of female characters in rock and hip-hop lyrics were not significantly different to female characters from any other genre. Representations of female characters in RnB lyrics who were second only to those in bashment lyrics differed significantly from females in pop lyrics. No differences were observed between female characters in rock, hip-hop and RnB.

The differences in the portrayal of female characters in bashment and pop could be reflective of the gender of the artists in each genre. Eight of the ten pop songs were performed by female artists; in contrast to only one female artist in the bashment songs. The gender disparity in the artists within the two genres may increase the differences between the two genres. Women who appear to freely engage in unprotected sex within bashment song lyrics may be indicative of the fantasies and desires of the male artists.

The explicit treatment of sex in bashment compared to pop could also be fundamental to the representation of female characters. Bashment lyrics graphically describe sexual behaviours where women actively seek male sexual advances. Baby Cham sings about women desiring his brand of sexual relief in the song 'Vitamin S', *'she miserable, seh she stressed, so me give her some S-E-X, ... dats why a gal ah steak out my home, an' ah blow up me phone cah she want de vitamin S'*. The lyrics assert that due to her unhappy temperament the female character is continuously telephoning him and stalking him to receive what he calls vitamin S, sex. This presentation of women in bashment lyrics is not unusual and contributes to perceptions of women as sexual risk takers. Depictions of women using unprotected sex to overcome emotional problems could have important

implications for young women who favour this genre, especially as young women are at increased risk from the messages purported within music media than young men (Seidman, 1992) due to greater influence of music exposure on their attitudes and behaviours (Strouse, Buerkel-Rothfuss & Long, 1995). Sex may be viewed as a risk free effective means of coping with deeper life issues. Moreover perceptions of women readily engaging in sex without barrier protection could lead young women who prefer bashment to reckless decision making (Ward, 2003); thereby increasing the likelihood of contracting an infection or unplanned pregnancy.

Portrayals of female characters in pop appear to be less risk taking than those in bashment due to their increased likelihood of engaging in safer sex. The use of rhetoric and humour in pop lyrics (Hawkins, 2002) may influence the depictions of female characters. It may also be indicative of pop music's treatment of sex due to the age of the audience. Pop music is usually favoured by pre-teens. Sexual references are tamer and indirect within this genre and therefore likely to appear safer. However, as young people mature their musical tastes change and they substitute pre-pubertal preferences for those that reflect their developing sexual interests (Brown, Halpern & L'Engle, 2005). Therefore young people may not attend to representations of the safer sex behaviour of female characters in pop lyrics. Their tastes may have changed towards those genres which explicitly depict sexuality.

Rock and hip hop were very similar in their depictions of female characters. Surprisingly female characters in both these genres were significantly no less likely to practice safer sex than female characters in pop lyrics, especially considering that the latter is perceived as relatively sweet (Hawkins, 2002). Female characters within RnB lyrics were significantly less likely to practice safer sex than those in pop lyrics unlike

rock and hip-hop. RnB is sometimes labelled the new pop with many artists combining styles and sounds from both genres, for example Justin Timberlake. Young people may receive conflicting messages from these two associated genres regarding female safer sex practices. Inconsistent messages from music may increase young people's inconsistent condom use as music is a source of social influence and behavioural reference among teenagers (Arnett, 2002; Brown et al. 2005). Rock and hip-hop are regularly targeted by censorship groups for their misogynistic and careless treatment of women (Berry, 1995; Weinstein, 1995). However, their lyrical depictions of female practice of safer sex behaviour appear to be favourable compared to females in RnB lyrics. Future examinations of genres with potentially deleterious lyrics towards women and its impact on young people should include portrayal of female characters within RnB.

One should be prudent with these interpretations as they are drawn from limited data. They only refer to likelihood of practising safer sex for female characters by one of the two groups of raters. Additional explorations of the differences between character depictions across genres that were not included here would further support interpretations. However, each group rated 25 songs from 5 genres, and the ratings for this dimension was reliable within the group. Therefore the genre relations presented are just. The aforementioned explanations for increasing inter-rater consistency apply here (see section 4.6.2).

#### **4.6.4. Relationship representations across genres**

The relationship and sexual dimensions that significantly varied across genres for Group A&B were 'casual/committed', 'exploitative/nurturing', 'romantic/sexual' and 'impulsive/responsible'. For Group A two items differed significantly across the genres,



they were 'in crude language/in polite language' and 'explicit/implicit'. No significant effects were observed for Group B.

The findings of Group A&B and Group A are consistent with each other. In both cases hip hop and bashment were the genres with the most associated risk related behaviour in relationship presentations, and pop had the least associated risk related behaviours. There was little difference between the genres rock and RnB. In both groups rock did not differ significantly with the other genres on any of the dimensions measured. RnB only differed with hip-hop on the dimensions 'R exploitative/nurturing'. These findings suggest that there is some overlap in representations of relationships between these genres.

The evidence suggests a linear arrangement of genres on a dimension of increasing sexual risk-related behaviour and attitudes. The sequence starts from the 'safest' genre which is pop, and progresses through rock, RnB, bashment to hip hop. The lyrical analysis focused on sexual risk taking. Other risks, for example drug taking or self harm were not included; had they been this sequence may have differed.

The messages surrounding relationships in pop imply commitment, nurturing, romance, responsibility and do so implicitly using tactful language. If these qualities are normalised, young people's thoughts and feelings about relationships are more likely to induce low sexual risk norms than the type of relationships depictions common within hip hop lyrics. The sensitive and discreet representations of relationships within pop may reflect its younger audience in comparison to hip-hop.

Consistent with analyses on hip-hop and bashment cultures, lyrical representations of relationships were explicit, crude and implied risk taking. These two genres appear to epitomise the current trends within music media away from romantic relationships towards sexual interactions. In many instances within song lyrics relationships are not necessary for sexual intercourse to occur. Health care professionals are concerned that continual exposure to this type of male-female relation may obfuscate the distinction between real life and the specious world of music (and mass) media for young people. Notably, since many teenage groups are founded on and defined by music genre preference (Tapper et al. 1994).

Messages relating to sex and relationships within the mediums that inform on young people's norms are an important window into understanding the motivations behind teenage sexual behaviour. Relationships and sexual behaviours are subject to inter-genre variations (Hoga & Bar-on, 1996; Tapper et al. 1994). Genre preference may therefore be an indication of the risk behaviours with increased likelihood of occurrence within certain teenage groups, especially when social identity is salient and behaviour is governed by in-group norms. For example, young people who listen to rock and RnB may have different risk target areas. It may be common for listeners of the former, due to more exploitative and casual depictions of relationships, to have multiple partners which could be a risk area. Listeners of the latter in contrast may be committed to one partner but engage in unsafe and impulsive sexual practices thereby opening up another risk area. Future research should include genre preferences on differential sexual risk taking.

Continual exposure to individual genres may result in internalisation of genre-specific norms. Sexual decision making and behaviours may then be governed by these norms

(Ward, 2003). Music provides behavioural references for many young people and self-regulation may be determined by in-group prototypic norms (Arnett, 2002; Hogg, Terry & White, 1995). Therefore when social identity is salient for teenagers who identify with hip hop or bashment, normative attitudes towards relationships may reflect the changes observed by Carey (1969); a minimisation of courtship and an increase in impulsivity and sexual risk taking.

The dimension 'safer/risky' was not reliably rated by either of the rater groups. The item may have been too ambiguous for the participants to detect consistently. Ward (2003) purports that modern media is inundated with risk free depictions of relationships and sex. Unfortunately due to low inter-rater consistency for this dimension genre differences could not be ascertained. To determine specific genre differences in representations of risk, future research should explicitly state 'risk-free' and 'risk-implied'. This may elucidate the phenomenon being tapped for participants. Additionally, this dimension can be utilised to verify gender differences in sexual risk taking behaviours. Nevertheless, the six dimensions included within this analysis depict a distinct genre hierarchy of the risks inherent within the dimensions.

The low number of relationship and sexual dimensions satisfactorily correlated between raters limits the deductions that can be made regarding differences in relationship representations between the genres. The interpretations should be treated accordingly. However, the consistency between the genres in the progression from casual, exploitative, sexual and impulsive to committed, nurturing, romantic and responsible respectively is an indication of the global picture of relationships within these genres.

#### **4.6.5. Lyrics and genres**

The purpose of this study was to explore the variations in the lyrical content of five genres popular among young people. Male, female and relationship characteristics were targeted with the aim of illustrating lyrical differences regarding gender stereotyping and sex and relationships representations across genres. I feel satisfied that this aim has been fulfilled. Important genre differences were observed although some of the dimensions measured did not satisfy the inter-rater reliability analysis.

Hip hop and bashment portrayed relationships and sex explicitly; relationships within these two genres were casual, exploitative, sexual, and impulsive and used crude language to do so. The use of crude language and sexual explicitness may contribute to the attacks that hip hop has faced from lobbyists. Female characters within hip hop lyrics were presented in contrast to its representations of relationships. They were not the most likely to engage in unsafe sexual activities and were significantly different from female characters within the genre that was. Consistent with its portrayal of relationships, female characters in bashment lyrics were the least likely to practice safer sex.

The lyrics in the rock songs included within this analysis were not highly sexualised, which suggest that young rock fans may not be exposed to music with high sexual content. Alternatively this explanation may only apply to the young people who selected songs for this study. The majority of attacks on rock music seem to have less to do with the sexual content in lyrics and are focused on violence, suicide or other deviant actions that are usually attributed to rock. However the sexual content within rock culture, lyrics and music videos should not be dismissed. One of the songs included in this study was titled 'Girls, girls, girls' by the Motley Crue, a band labelled the sultans of sleaze

by one New York journalist (Darling, 1998). Further, when sex is present within rock lyrics, its content is usually subversive and outside of the behaviours deemed socially acceptable (Graebner, 1988).

Overall pop appears to be the most favourable genre in so far as portrayals of female characters, relationships and sex within song lyrics. The target audience for pop music is generally younger than hip hop or bashment which may explain some of the differences. Although in recent years, differentiating between pop songs and RnB songs is becoming more challenging. Artists from both genres are crossing over and experimenting with different sounds. For example Britney Spears recently worked with several RnB and hip hop producers on her Britney Enhanced album, and Pink's debut album was heavily influence by RnB sounds but subsequent albums have had more of a pop-rock edge. Even with inter-genre similarities, the results strongly indicate vast differences in the lyrical content of pop and hip hop songs. Future investigations should explore how these differences are interpreted by listeners of these genres and how it influences their sexual attitudes, norms and behaviours.

As artists pursue new styles and sounds, new genres may emerge with their own messages regarding sex and relationships, current genres may alter to accommodate these changes. The dynamic nature of music and teenage cultures dictates continual examination of the content and messages in the music favoured by young people to explore how teenage norms are being shaped. Music is constantly changing; it is therefore probable that its effects on listeners are also in fluctuation. To fully appreciate and understand these influences future research into the content of music should examine more than one aspect of music culture and use multiple means to do so.

The limitations of this study lie in three main areas. Firstly only the lyrics of the songs were examined. Future studies should include verbal, aural and visual exploration of music. All the components of music cultures and songs should be explored to improve comprehension of what young people are attracted to and affected by within music. Some songs may have non sexual lyrics but imply sexual risk taking in the video. Components such as dance routines, storylines and attire that are associated with genres and songs maybe the factors that mould socio-sexual norms.

Secondly the lyrics in this study were examined using quantitative means only; the dimensions measured were predefined by the researcher. Valuable sexual dimensions may have been overlooked through the use of this methodology. Inter-rater consistency could also be improved by incorporating pre-rating participant training and post-rating participant discussions into the methodology. Future research should utilise a combination of qualitative and quantitative methods to improve, support and substantiate the findings.

Finally, the ratings were conducted by a varied group of raters, outside the demographic of the target cohort. Future investigations into the content and interpretation of teenage music should utilise teenage raters familiar with the genres analysed. This may increase the reliability and validity of the ratings and its relation to young people.

#### **4.7. Conclusion**

This study aimed to identify the lyrical differences in sexual risk representations across five genres favoured by teenagers. Clear differences in genre depictions of relationships and some variations in portrayals of female characters safer sex practices within songs were observed. Frequent exposure to a genre may result in the messages from that genre

being normalised. Genres with messages that imply risk may have a negative influence on listeners' normative sexual attitudes. The type of risk may vary according to genre, the exposed group and other factors such as the age of the listener. Therefore I intend to examine the possible impact of genre preference on teenage sexual attitude and norms and the factors that may affect this relationship. I propose a qualitative analysis of teenage focus group discussions on their relationship with music norms, sex and influence as proposed by Arnett (2002) to clarify the effects of the varied sexual content of different genres on young people.

## **5. THE ROLE & FUNCTION OF MUSIC: DISCUSSIONS WITH YOUNG PEOPLE**

### **5.1. Introduction**

The previous study established that there are genre variations in the lyrical content of music genres popular among young people. In particular, it appears that relationships and sex are differentially portrayed in ways that, if internalised by its audience might promote different levels of risk taking behaviour. Pop music contains the least risky presentations of sex and relationships. In contrast, relationships and sex within hip-hop and bashment contains the most risky representations. Rock and RnB were similar in their portrayals of relationships and sex; neither genre was extreme on any of the relationship dimensions. Character trait dimensions were more variable; females in bashment were shown to be the least likely to practice safer sex. The reverse was true for pop. Compared to the “subtlety and playfulness” of previous decades, contemporary music, leaves little to the imagination (Arnett, 2002, p. 254). However, it is not clear what effect the graphic and unrestrained sexual content widespread within modern songs has on developing normative attitudes and behaviours. This is partly due to limited research in this field; despite teenage sexual health being a relatively new research domain (Ingham & Kirkland, 1992). The next issue therefore is to explore the extent of the influence, teenage perceptions of this influence and how much of the attitudes and norms represented in the music is internalised by young people. This study and the next explore this influence qualitatively and quantitatively respectively. Before discussing methodology in more detail, I shall review young people’s involvement with music and potential channels of influence.

Exposure to aural and visual music media during the teenage years increases for many young people (Arnett, 2002). More time is spent interacting with music media than



engaging in alternative pastimes (Zillman & Gan, 1997); whether alone or among friends the importance of music is unequivocal. Indeed consumption of music, in its various formats and in differing situations, is the primary teen leisure activity outside of school and sometimes within school<sup>34</sup> (Arnett, 2002). However, the amount of exposure may be influenced by gender effects. Young women consumed more music than young men (Zillmann & Gan, 1997). Continual exposure may result in the messages from the genre being integrated as part of the self concept (Terry, Hogg & White, 1999). Even when not actively attending to the music, its messages may become internalised through repetition (Stuessy, 1994). This gender difference in exposure may explain why Strouse, Buerkel-Rothfuss, & Long, (1995) reported increased correlations between exposure to music videos and permissive sexual attitudes and behaviours for young women. Conversely, associations between regularity of exposure and premarital sexual tolerance were weaker for young men, who are also more loyal to their preferred genre and associated culture than young women (McLean, 1997). Thus young men and women are both highly influenced by the music they listen but in different ways; the former through greater genre identification and loyalty, and the latter due to greater exposure. Future research should consider the interaction between loyalty to a genre/artist and frequency of exposure.

Teenage cultures, peer groups and friendships are predominantly founded on music preferences (Tapper, Thomson & Black, 1994). Members of genre defined groups are usually identifiable by their clothes, hair, mannerisms, dance and speech (Crozier, 1997). Adherence to genre prescribed styles is also a public display of conformity to the genre specific attitudes and norms (Reddick & Beresin, 2002) which in turn reinforces

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<sup>34</sup> Many schools run after school programmes some of which include music making or young people being encouraged to bring in their own music to share with the group. Further with improved mobile technology, many young people have mobile phones on which they can download and play their favourite songs at anytime during the school day (usually during breaks/lunch).

in-group allegiance (Hogg & Abrams, 1990). Music preference can therefore define which social groups an individual belongs to and form important statements about their attitudes and values (MacDonald et al, 2002). In-group bonds are strengthened through the process of differentiation from relevant out-groups that share a different set of values and beliefs.

Groups defined by music genres are formed when music tastes of young people change from those reflective of their immediate family to the preferences shared by admired peers (usually older teenagers) during their early teens or tweens (Brown, Steele & Walsh-Childers, 2001; Zillman & Gan, 1997). This modification of music tastes signifies the need to express allegiance to a unique style, culture or elite that is distinct and perceived as superior to others. In particular, gratification through the sense of belonging is achieved (Gregory, 1997). Further it evinces the changing maturation requirements of young people. Music preferences are after all age related (MacDonald, Hargreaves & Miell, 2002). Music tastes change and continue to do so throughout one's life. In some instances it is used to demarcate boundaries between childhood and the teen-age. Teenage developmental status is strongly associated to changes in media use generally and interest in sexual media specifically (Brown, Tucker-Halpern & L'Engle, 2005).

Music plays an important role in shaping the sexual and gender identities of young people. Teenagers are readily attracted to music media that addresses relationships and sex, especially those genres that provide information and advice on issues that are currently relative to and reflective of their lives (Brown et al. 2005). During this period of heightened sexual development, music becomes an agent of socialisation and a source of information about negotiating and developing sexual relationships and social

norms (MacDonald et al. 2002). The manifestation of these social references on teenage attitudes and norms depend on many factors including the preferred genre, the individual in question and level of identification with the genre. However, no theory has identified the complex manner in which music influences teenage sexual attitudes and norms. Music influence on the sexual health of young people is a relatively novel research area. Therefore more research is needed to enhance comprehension of, and develop theories on, the processes that underlie the impact of music based groups and genre preferences on teenage sexual lives (McLean, 1997).

The effects of groups on its members vary depending on the source of the influential message. The prototypical nature of the source and the social context determines the persuasiveness of its message. Thus the more reflective the source is of context specific in-group norms and stereotypes the more likely it is adhered to (van Knippenberg, 2000). Consequently the impact of messages from music media can be increased among teenagers due to its pivotal position as an important socialising agent and information providing medium. Further, groups defined by their preferred genres will look to their preferred music as a blueprint for group specific attitudes, norms and behaviours.

The diversity of music cultures attitudes and norms provide great variety to teenage groups established on genre preference. The power of the groups and the commitment of members can be witnessed in supporters' consistency in their attire and attitudes. Genre defined groups can exert normative pressure on group members on a range of attitudes and behaviours, not just those mentioned above. Subscribing to a genre can dictate whom one makes friends with or even becomes romantically involved with (Dillman-Carpentier, Knobloch, & Zillmann, 2003). Judgements on the characteristics of potential partners are derived from in-group social norms and values (Turner, Hogg,

Oakes, Reicher & Wetherell, 1987). In-group members are particularly viewed more favourably than out-group members. Individuals who share social normative attitudes are regarded as unique and attractive unlike those from referent out-groups who are perceived as homogenous and boring. Such is the capacity of appraisals drawn from group norms, that it is “probably the most powerful single determinant of attraction yet identified” (Turner et al. 1987, p.59). Indeed appealing characteristics of possible companions varies as a function of group membership, explicitly, genre preference and identification.

Preferred genres are central to teenage identity, norms and values (Reddick & Beresin, 2002). They are agents of social influence and in many cases dictate genre based group activities. For example Forsyth, Barnard & McKeganey (1997) reported significant relationships between identification with a genre and drug use. Individuals identifying with rave music culture were more likely to use a range of drugs including ecstasy than non-identifiers. This study should be commended for quantifying the relationship between genre preference and drug use among young people. However, Forsyth et al. (1997) fail to explicate the finer nuances in the relationship between genre preference and risk taking behaviour. To do so would require an understanding of teenage perceptions of the influential nature of music on their attitudes and behaviours (Arnett, 2002). Certainly the differential impact music has on its young listeners, can be better utilised for positive outcomes if one is fully aware of not only which genres influence which attitudes, norms and behaviours, but also why and how they do so. An exploration of these delicate relationships requires a methodology that will facilitate deeper insight into young people’s relationship with music. Thus, this study utilises focus group discussions to extrapolate the intricacies of these associations with specific regard to sexual attitudes and norms.

Previous research correlating music preference with attitudes and behaviour has largely ignored its influence on sexual norms and attitudes. Further few have focused explicitly on the subtleties of genre effects. Examinations of these relationships should not be neglected given that young people interact continuously with music that celebrates “youthful vigour and sexuality” without risk of negative consequences (Arnett, 2002, p.260). Internalisation of these messages may influence teen attitudes and norms, and essentially exert pressure on young people into making irrational decisions pertaining to their sexual behaviour. There is a large discrepancy between knowing and doing (Ingham & Kirkland, 1997). The majority of young people are (to some extent) aware of the consequences of unsafe sexual interactions but continue to engage in risky behaviours. Possible explanations for this knowledge behaviour incongruence include the authority of music to reinforce attachments to group norms during intimate situations. Young people with extended music consumption, especially of genres with explicit and frequent sexual references, are engaging in earlier, unsafe sexual intercourse with multiple partners (Brook & Balka, 1999; McMillan, 2004). In effect the more music exposure young people have the more music-like their behaviours become (Strasburger, 1997).

The strong correspondence between music exposure, genre identification and unsafe teenage sexual behaviour should encourage sex educators to include music preferences in risk prevention interventions. Discussions centred on the content of preferred music can provide young people with alternative methods of dealing with risk (Arlene, 1986). Teenage music preferences can be utilised to challenge genre dominant norms (Lemiux, 2004) and aid young people gain a comprehensive understanding of music values and its impact on their group normative behaviours (Stuessy, 1994). The

differential impact of genre preference on sexual norms and attitudes and its correlation with unsafe sexual interaction is becoming more acknowledged within sexual health literature. With respect to these assertions, there is a notable “need for increased consideration of the meaning of music and its interface with sexual expression through the eyes of” young people (McLean, 1997, p. 12).

The aim of this study is to give young people the opportunity to discuss in their own words the purpose and role of music in their lives and to discuss how it affects their sexual attitudes and norms. This includes teenagers’ perceptions regarding differences in genre preference, their associated norms and attitude, as well as their impact on their teenage sexual normative attitudes. Taking the advice of Arnett (2002) this study will ask young people their opinions about the influencing effects music may or may not have on their sexual attitudes and norms. In so doing, the processes that function to shape teenage sexual norms and attitudes may be better understood, thereby providing a platform for theory developing and improved risk reduction intervention design with music genre preferences forming the foundations.

## **5.2. Research questions:**

What are young people’s perceptions of:

1. The functions of music in their lives.
2. Music influence on their sexual norms and attitudes.
3. The variable influence of different genres.

### 5.3. Method

This thesis has employed a combination of quantitative and qualitative methods to facilitate a thorough examination of this important research area. The present study adopts focus group discussions (FGD) to explore peer norms and cultural expectations. FGD support the sharing of attitudes and opinions in a relaxed atmosphere and are especially effective when “collecting information from young children, teens... and elderly adults” (Berg, 2004, p.123). The primary aim of the present study is to investigate the influence of music genres on young people’s sexual lives without disrupting the fundamental normative group dynamics. Young people’s sexuality is developed through interactions and discussions with peers (Safe Passages, 2000<sup>35</sup>). Focus group discussions facilitate appreciation of group characteristics whilst permitting researchers to gain access to the social construction of meanings and answers by participants (Berg, 2004).

The demographic make up of participants is not prescribed with FGD, however for the purposes of this study all groups were single sex. Both mixed and single-sex FGD have their benefits. Discussions on sexual norms and attitudes can be sensitive; therefore to reduce possible self-consciousness or discomfort to participants, single sex groups were adopted. Research into the gender of focus group participants suggest that mixed groups can be loaded with embarrassment, anxiety and fear (Strange, Oakley, & Forrest, 2003). Also both genders assert that mixed groups can hinder discussions by preventing exploration of issues and questions of interest for fear of ridicule by opposite sex members. The sex of the facilitator is of less importance to the participants. The principal requirements of a focus group facilitator are fairness and being easy to relate

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<sup>35</sup> Safe Passages to Adulthood is a UK government funded program to support research pertaining to young people and their sexual and reproductive health.

to (Strange et al. 2003). Therefore all the FGD were conducted by an empathic female researcher, me.

### **5.3.1. Participants**

Three schools in a south London borough participated in this study. Two of the schools were single sexed (1 girls school & 1 boys school) and the other mixed. Participants were randomly selected from those who completed the music preference and safer sex attitude questionnaire (study three). Six single sexed focus group discussions (FGD) were conducted across the schools; two within each school. The number of participants within the FGD ranged from 6 to 9 with a total of 41 participating. Over half of the participants were male (54%). The ages of the participants ranged from 14 to 19, with a mean age of 16.12. Within each group participants were of similar ages. Table 5.1 displays the age distribution of the participants. The ethnic backgrounds<sup>36</sup> of the participants included Bangladeshi-British, black African, black British, black Caribbean, Chinese, European (Polish & Italian), mixed race (black African & white British), Turkish and white British (from all countries in the UK).

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<sup>36</sup> Participants were asked to self define their own ethnic category



**Table 5.1: Distribution of participants' ages across focus groups**

<b>AGE</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>	<b>TOTAL</b>
<b>FG</b>							
<b>BOYS 1</b>		1	8				9
<b>BOYS 2</b>			4	2			6
<b>BOYS 3</b>			3	1	3		7
<b>GIRLS 1</b>				3	3	1	7
<b>GIRLS 2</b>	3	3					6
<b>GIRLS 3</b>		6					6
<b>TOTAL</b>	<b>3</b>	<b>10</b>	<b>15</b>	<b>6</b>	<b>6</b>	<b>1</b>	<b>41</b>

### **5.3.2. Procedure**

FGD were conducted in a classroom at each of the schools. Participants were seated within a circle to facilitate conversation. All participants had previously signed a consent form and were reminded that all the data would be treated confidentially. Participants were informed that they were free to withdraw at any stage of the research. The researcher read out the introductory passage, which informed participants about the nature of the study.

The focus group discussion began with participants introducing themselves by stating their ages and ethnic backgrounds; this also served to clarify whom each voice belonged to during the transcription stage. Participants were then asked to name one characteristic they liked about themselves and explain why as a warm-up exercise. This worked well as participants found it amusing, although a couple of participants found the exercise challenging.

The FGD followed the semi-structured interview schedule, whilst allowing the discussion to develop naturally. When topics diverged greatly from the research area participants were gently guided back to relevant ground. The interview schedule contained prompts and expansion material (Safe Passages, 2000) to support the core questions if misunderstanding or misdirection occurred. Completion of the FGD ranged from 60 – 120 minutes.

All FGD were tape recorded for ease of transcribing and analysis. A bar of chocolate and a carbonated drink were given to all participants at the end of the FGD to demonstrate appreciation for their participation.

### **5.3.3. Materials**

Each FGD was recorded using a tape recorder with an external microphone. The FGD followed the semi-structured interview schedule. The interview schedule was organised across four broad themes. Each theme encompassed five or six questions, a total of 21 questions completed the interview schedule. The themes were chosen as they allowed the fundamental interests of the current study (the use and sexual influences of music on young people) to be accessed. Table 5.2 presents the themes and examples of the types of questions included within each theme. A debriefing script designed in line with Brunel University ethical guidelines was read out to the participants and they were also given a debriefing form to take away with them.

**Table 5.2: Themes of interview schedule and associated questions**

Theme	Core Question
Musical Preference	What types of music do you like? Why? Have your musical tastes changed at all? How? Why?
Genre Differences and Influences	Can the type of music tell us about the type of people who listens to it? How? Why? Does the type of music you are into affect the type of person you fancy or want to go out with? How?
Sexual Norms	What are your views on the sexual content of contemporary/modern music? Do certain types of music encourage young people to think about sex earlier than other types of music? Can you give me some examples?
Music & Sex Education	Compare how or if the different genres encourage young people to take risks. What types of risks? Does one genre encourage more risk than the others? Do you think sex education should consider the music that young people are into? Why

## **5.4. Analysis**

### **5.4.1. Introduction**

The FGD were transcribed verbatim and underwent inductive thematic analysis as described by Boyatzis (1998). The effects of different music genres on teenage sexual attitudes and norms are a unique research area. Few studies have examined genre differences on sexual identities and their impact on the norms and attitudes of listeners. This method was adopted to facilitate theory generation in an under explored area. Thus, to meet the aims and objectives of this study, the inductive rather than the deductive approach was identified as the better of the two.

The interviews were read and re-read initially for familiarity with the text and to examine the content of the discussions. Comments and conversations within the transcripts were highlighted and notes were written in the margins of the transcripts. The raw data was reduced by summarising prevalent ideas, dialogues and patterns into primary themes. Through extensive reading of the text and regrouping of the primary themes within and between the different discussions, secondary themes began to emerge. The text dictated how and when themes were applied, new instances were added as they became apparent.

Complementary secondary themes were grouped and given code labels. The labels identified the differences between the codes, indicator excerpts were assigned to each code label. The codes were then applied to the raw data. When labels became too general and were no longer descriptive of specific phenomena, merging, separating and redefining of codes was necessary. Merging of codes occurred when different codes were essentially defining the same concept. Codes were separated when they became cumbersome and non-specific. Redefining codes was necessary when excerpts were no

longer explicitly demonstrative of the allocated code. This stage of reconstructing codes was done in conjunction with an independent individual to maximise reliability of the codes.

The initial stages of analysis generated over 30 themes; however via the aforementioned processes the themes and excerpts were reorganised under six broad codes containing descriptive themes. Through re-reading the raw data and critically checking its accuracy and relevance to the codes, a final reconstruction of the codes was conducted. The analysis stopped when it was apparent that all excerpts coded within the same theme appeared to be explicitly representative of that theme and the themes themselves were distinct, coherent and informative.

#### **5.4.2. Reflexivity**

The data collection and analysis were conducted by a black British female of African origin in her late 20s. I am aware of the limitations in utilising one analyst, but felt justified in doing so as measures were taken to ensure that the themes and codes were reflective of the data. For example, the themes and codes as they emerged were applied to the transcripts of the other discussions. Furthermore, my supervisor independently applied the codes to the same material, although we did not statistically determine the degree of consistency between our judgements as suggested by Boyatzis (1998), themes and codes with low agreement between my supervisor and me were either reconstructed or no longer included in the analysis. My supervisor also came up with some codes; our differences were discussed and checked for accuracy and relevancy. Those codes and themes that withstood the erosion process remained. Different analysts may emerge with alternative readings and/or understanding of the text. However, the interpretations are empirically supported by the transcripts. The quotes provided also allow readers to

critique the interpretation presented. Therefore readers are urged to be vigilant in their reading of the text and aware that this is one of many possible explanations of the data. Ultimately the quality of analysis is determined by the coherence of the thematic story that emerges and also its usefulness in guiding future research and interventions. To this end I am satisfied.

#### **5.4.3. Themes and sub-themes**

Analysis of the focus group discussions (FGD) data yielded many interesting themes and sub-themes. These will be presented first in a summary table and then described in detail. When viewed as a whole, the picture that emerged was one of young people navigating their way from childhood to adulthood. The first theme relates to transitional nature of being a teenager, this is followed by three central themes that emphasise teenage music culture and the sexual attitudes and sexual norms that direct young people in this transition. Table 5.3 presents an overview of each of the coded themes and their relevant sub-themes. For young people the transition to adulthood manifested in the themes 'Music Utility', 'Sexin' Music' and 'Influencing teens'.

The preferred music genres of the participants were hip-hop, RnB, UK garage, bashment, rock and metal. The music preferred by the majority of the participants could be grouped under two collective labels 'urban' and 'rock-metal'. Urban genres include all of the above excluding rock and metal. UK garage is a hybrid genre grounded in the experiences of young people from England's inner cities. Artists deliver<sup>37</sup> their lyrics with English accents (usually London accents) using a vocabulary that is distinctly British. UK garage is essentially an amalgamation of RnB and drum n' bass. However, due to its continual evolution garage tracks are influenced by other genres such as hip-hop, dance and reggae. Diamond (2002) describes the UK garage sound as "pitting

sweet string sweeps... against sparse drum-machine convulsions and bowel-shaking bass filters” (p.41). The music is complemented by the MC who ‘spits’ fast lyrics thereby creating an alternative melody. UK garage culture is “associated with conspicuous consumption and gangster chic” and reflects the aspirations of young British people (Diamond, 2002). So Solid Crew, Artful Dodger and The Streets are among the artists to introduce a largely underground genre to mainstream audiences. UK garage was not included in the previous study chiefly because less than ten songs were identified as current favourites by the young people from whom the songs were selected.

All the quotes used were recoded to protect the identity of the participants. To clarify the gender of participants within each group and to unify focus group members (within the presentation of the analysis), the names of participants within the same focus group begin with the same initial letter. For example Latham and Lysander were both in the same male focus group. The initials SAQ refer to my input in the discussions.

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<sup>37</sup> Or ‘spit’ as its is popularly referred to by artists and young people alike.



**Table 5.3: Codes and themes with definition.**

Coded themes	Sub-themes	Example
Transition to Adulthood	Childhood innocence vs. Teenage maturity	Distinguishes teenagers from younger children and adults. Highlights transitory nature of the teen-age and their greater wisdom over those younger than themselves.
	Personality type	Individual differences used to distinguish level of maturity. Dynamic characteristics on a continuum ranging from weak to strong.
	Fantasy and reality	Differentiating media fantasy as presented in music from everyday life. A characteristic that is developed through age.
Music Utility	Preferred genre	Influences on changes to music preference. Use of music to demarcate maturity boundaries.
	Music with meaning	Purpose of music in lives of sample and maturing appreciation of 'high quality' music. Significance of preferred genre.
	Music educates	Use of music by young people to gather information on various aspects of the world. Inspiring nature of artists.

**Table 5.3 (continued). Codes and themes with definition.**

Coded themes	Sub-themes	Example
Sexin' Music	Introduction	Positioning of sex within music. Distinctions made between and within genres.
	Pop	Covert presentations of sex. Immature and unrealistic depictions of relationships.
	Hip hop	Extremely explicit genre. Pornographic elements.
	Rock	Deviant sexual representations. Fantastical expressions of sexuality.
	Bashment	Sexual depictions rationalised by sample. Preference originates mostly from family.
	Garage	Genre considered having most safe sex messages. Sexual presentations viewed with humour.

**Table 5.3 (continued). Codes and themes with definition.**

Coded themes	Sub-themes	Example
Influencing Teens	Introduction	Negotiation about being influenced and being independent. Influence demonstrates weakness.
	Role models	Appreciation of and aspirations to be like favourite artists without being overtly influenced by them.
	Gender differences in music	Inequalities in representations of men and women in music videos. Messages from sexualised characters.
	Exposure and normality	Normalising effect of continual exposure to sexual and stereotyped images. Attractive and long lasting effects of such exposure.
	Attitude	Limits of musical influence, Utilised to balance independence and influence.

## **5.5. Transition to Adulthood**

The transition to adulthood is a complex and occasionally a traumatic time for many teenagers. This transition is neither smooth nor neat and can be full of contradictions, negotiations and rhetoric. Music has many functions for young people during this time. They include defining personal characteristics that are admired within friendship groups, marking the boundaries of age specific in-groups and situating individuals at different stages of development. Peer relations are of paramount importance to young people as they provide forums for the construction of contextualised identity formation (Allard, 2002).

### **5.5.1. Childhood Innocence vs. Teenage Maturity**

The participants use age and the label Maturity to demarcate a unique niche for themselves along the continuum of development. Teen maturity is a concept that is embedded in the teenage experience and is demonstrated at every opportunity. From the data it appears that achieving the Maturity label can be dependent on factors such as peer groups, age and personality, this will be repeatedly illustrated in the upcoming themes. Teenage maturity consists of being mature enough to make adult-like decisions without being viewed as old or adult. There is a distinct difference between adult maturity and teenage maturity in so far as teenage maturity is still in transition, as Myles stated it is a process of becoming.

**Myles:** We're becoming young men

**Melvyn:** So we get more maturer as well like year seven's isn't really that mature

Melvyn distinguishes his mature status from that of younger people in year seven, whilst Myles acknowledges the transitory nature of the teenage.

**Shaina:** I think it's just growing older basically; it's what you prefer and what you don't

Continual reference is made to the participants' advancing lives. Shaina states that her music preference is developing as she herself develops.

Marcus below talks about his disinterest in '30 year old skeezers<sup>38</sup>', the sexual behaviour of people in their 30s is not of great importance to teenagers, even those who are teen mature. The primary focus is on individuals who are within the same age range as Marcus.

**Marcus:** I only relate to it to our age group, I don't think about 30 year olds, 30 year old skeezers I don't really think about them like

**Giselle:** Kids you think of kids, you think of like younger kids

**Glynis:** You do think of kids but they're like our version, you go like you see on TV things like competition and things, there's like teenagers our age wanting to like meet Gareth Gates and stuff. I mean like in like Lewisham it's not like as much as like other places but...

Little comment is made on older people however input about the lives of people younger than themselves was forthcoming. Younger kids as they were commonly referred to by the participants lacked status due to immaturity. Glynis and Giselle above distinguish teenagers from younger children. Glynis acknowledges that mature teenagers are not yet adults by stating '*kids but they're like our version*', her version

being an older kid. There is surprise and humour at individuals her age still desiring to meet pop stars. She quickly differentiates Lewisham from other areas, suggesting that teenagers in her locale are more mature. Infantile characteristics displayed by a teenager are frowned upon as they suggest that the individual has arrested in his/her teen maturity development.

**Marc:** It's maturity, it depends how mature you are, cos you might hang around with 16 year olds but you might be immature, so when it comes down to sex or that you scared or something

Sexual inhibitions were a demonstration of childhood immaturity. Marc speaks boldly about how he measures immaturity. Surrounding oneself with older teenagers or being within that age bracket is no guarantee of being accepted into the mature status group. However, it seems that one way of ensuring mature status among peers is to be sexually unafraid.

### **5.5.2. Personality Type**

This theme was central to becoming teenage mature and building links with the adult world. The participants labelled the qualities that make each person unique the personality of the individual. Personality was situated along a continuum from weak to strong. The continuum can also be thought of in terms of conformist to individualist respectively. Development of an adult personality was for the participants synonymous with becoming independent and realising one's individuality.

Individuals with weak personalities were perceived as people who were easily swayed by the majority or by external stimuli. They were young people who found it difficult to

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<sup>38</sup> Skeezers are sexually loose females.

produce autonomous thoughts or ideas and were inclined to follow the crowd, their preferred genre's culture and/or their favourite artist. Bevan uses one of the group members as an example of an individual with a weaker personality. The young man's continual agreement with the group draws attention to his less mature personality.

**SAQ:** Do you think sex in music can be harmful or helpful to younger people

**Bailey:** Not in any way, like your personality is still your personality if you're not the person who's gonna have sex at a young age then you're not that person... its not the music that's gonna change their minds or unless or the person themselves is gonna

**Bevan:** It depends on the person because some people genuinely can't think for themselves so they just go along, like him, every question he's said yeah the same

Individuals with the desired strong personalities were usually those participants that presented an autonomous self. They are able to make decisions regarding the onset of sexual relations and not be swayed by media or other influences. Behaving in an autonomous way was an important way of demonstrating the onset of becoming mature.

**Ben:** Yeah when I was younger I was influenced more by what everyone use to do but then... we all get to the age where you start developing our own thoughts, when you break away from having to be identical from all your friends

Ben attributes his initial lack of independent thought to age, however due to advancing years he is able to loosen his ties to the crowd and allow idiosyncratic ideas to develop. People with strong personalities were perceived as independent free thinkers who had their own ideas, thoughts and beliefs on a range of subjects including music preference

and sexual behaviour. These teenagers, regardless of chronological age, were perceived as less likely to be influenced by music or external factors.

**Myles:** It depends how strong willed you, cos you're not going to do everything you see on TV or whatever

**Gabby:** I think now that I've realised and I've come became older right I understand that its not just you, its up to you whether you wanna let music take over your whole vocabulary and your thinking on how the world is and if you let it then you're gonna be really sadly warped

The position of individuals on the personality continuum was dependent on many factors, such as situation, mood or according to Myles will power. Gabby is in agreement and goes further to attach the negative attribute of being *sadly warped* to individuals who allow their speech and ideas to be overly influenced. The ability to resist tempting messages from the media demonstrates strong personality characteristics.

Teenagers with weaker personalities were described as narrow minded and un-open to new experiences, with an inability to engage in novel events without self-induced restraint. They had fewer outside interests and were therefore inextricably bound to the music culture. Young people with stronger more mature personalities were able to resist the influences emanating from their preferred music culture and think and behave independently. The consensus among many of the participants was that the influence did not depend on the genre of music but on the type of person listening to it.



**Bevan:** I think it's the wrong way round, I think your personality like influences what music you listen to, like if you're a very closed minded person, you might never listen to like extreme type of music so you might never know if you're gonna like it or not

**Blake:** I don't think umm like the kinda music you listen to like governs, governs the thing you do in your life, might slightly alter the way you go about things slightly but not in the big picture, the events that you do in your life are not gonna be affected by your music

**Blaise:** I think it's only a few narrow minded people yeah that make music, that make music umm like kinda take over their life sort of thing yeah

**Sally:** Cos to us like this ain't it's not a big issue

**Shaina:** Exactly, it's just, do you like this song? Have you heard this song?  
That's it

**Sally:** Cos we don't take, like everything we see we don't think oh my God that happens, we have to do that or I have to copy that

There was agreement within the sample that teenagers (at least those within the focus groups) were mature and knowledgeable enough to resist any effects that younger or weaker individuals may not. Due to a strong teen mature personality a state of independence had been reached. Young people were essentially free from the effects of aural media. Teenagers could listen to music without it affecting them or encouraging them to behave in a specific way. Teen maturity ensured minimal effects from music on young people. The images and messages that are labelled as deleterious are to teenagers *not a big issue*.

### **5.5.3. Fantasy and Reality**

Distinguishing between the made-up world presented within songs and the real world according to the participants is not an easy task for younger kids, although in some instances it can be beneficial. Their 'youngness' disables them from perceiving the images offered within music as artistic expression. They are gullible and more likely to believe without questioning the reality of what is been presented.

**Sally:** Cos at this age I know, ah, if I see it I think ah that can't happen, that's not real but if I was younger I wouldn't think that, like it depends on what age you are

**Sakoh:** I think it's harmful for like little kids, cos they don't know right and wrong, they just learning to know what's right and wrong

As one matures it appears that differentiating fantasy from reality becomes easier. A low chronological age suggests an unawareness of appropriate, safe or law abiding ways to behave. Sally asserts that at her current age she has surpassed the stage of believing all that she sees. For Sakoh the problem lies in the inability of younger children to distinguish between what is harmful and what is not.

**Shaina:** Because some things that go on in the videos you be like no, that couldn't happen, but it does and it most, it happens like the way it is shown

**SAQ:** Can you give me an example?

**Shaina:** Like what can I say?... I can't give an example in particular

According to Shaina some of the images on music videos are reflective of real life; however she could not recall any clear examples. Differentiating fantasy and reality may not be as easy for teenagers as they believe. It is not obvious which aspects were

perceived as real and which were not. Extracting the intended meaning (factual or otherwise) from music may not be so easy. Younger kids were to some extent protected from undesirable music messages by their youthful innocence.

**Sonya:** ...because like in Christina Milian's Dip it Low, that is what she's talking about, but because she uses like code words she doesn't actually say those actual words no one sees it in such a bad way.... And I think that's kinda good because no little [kid] is going to see that ...

**SAQ:** Do you think it's because she uses, she disguises what she saying it's better for younger children?

**Sonya:** Yeah I think it's much better because no one's gonna, unless you're grown up and you understand, no one knows what she's talking about

Age determines level of understanding; the younger the individual the lower the likelihood that they will figure out indirect references to sexual behaviour. The above quote illustrates teenagers' perceptions of comprehensive ability of younger kids and its potential benefits. Sonya further positions herself in the sphere of the *grown-up* by emphasising the disparity between her advanced knowledge and understanding compared to younger kids.

In situations where younger kids could be or are exposed to adverse media the mature teenager takes some responsibility for younger siblings and peers. The maturity of the individuals within the teen-age allows comparisons to be made between the current behaviour of younger kids and themselves at that age. Through their own experiences and having not too long passed through the 'younger kid' stage, teenagers are able to both provide guidance to younger kids whilst validating their teen mature status.

**Marcus:** I've got a little sister who's 12 yeah, and when I see, when I see like videos playing that are kinda like, even if I like I'd turn it over if my sister's watching

Marcus plays a protective role in the viewing habits of his younger sister. He censors her viewing of music videos to prevent any adverse effects it may have on her to the detriment of his own viewing pleasure. Awareness of the differences between fictional and non-fictional media messages and shielding younger counterparts from the dangers of the world and the media is the domain of the mature teenager. Unfortunately not all teenagers are as conscientious as those studied here.

**Glynis:** I think like the little kids now are sort of losing their sort of childhood, sort of like... when we were little I think we just we went out and we played and when we were playing with our brothers and sisters... Playing with our friends out at the park but think now kids are losing that freedom and stuff, they been influenced by older people to listen to this music and to wear these sorts...

**Glenda:** Yeah it's horrible, you see little 12, 13 year olds being with like 17, 18 year olds and that like

Moving from childhood to adulthood is no easy feat. However, it is a move the participants readily welcome for comparatively they feel that theirs was more of a childhood than the experiences of today's younger children. Glynis remembers care free days of her own childhood and compares it to the corruption of the formative years of those younger than her. Both Glynis and Glenda are disgusted at *older people* aged 17 and 18 exposing younger children to music that is not appropriate.

Teenagers appear to have an ambivalent attitude toward their younger counterparts; feeling compassion for their immaturity and simultaneous pleasure that they no longer belong to that category. The transition from childhood innocence to teenage maturity and the characteristics of being a teenager in a contemporary metropolitan environment are enveloped within this theme. The following themes shall focus on the use of music by teenagers, the sexual content of music and how it influences teenagers in their transition into adult life.

## **5.6. Music Utility**

### **5.6.1. Preferred Genre**

Changes in musical preference according to the data indicate changes in level of maturity. Younger kids have yet to develop an adult appreciation for music and are thus stuck listening to the least respected genre, pop.

**Simone:** When I think of pop I tend to listen to, I just picture little girls... yeah under 10s.

**Flora:** I don't know, it's the same, when I was younger, I always use to listen to pop music but now as you get older it's changed a lot

The use of examples from younger years to highlight differences between the participants and younger kids was common throughout all the FGD. Flora in the above quotes demonstrates how increases in age changed the type of music favoured thus emphasising differences between teenagers and younger children.

**SAQ:** OK, OK, OK, garage, what about the typical person who listens to garage

**Shaina:** OK, that is us, teenage girls and teenage boys... And I don't see it all over the place, just UK. Just English teenage girls and boys

The teen-age was according to the discussions synonymous with certain music genres. These were constructed by the participants as genres that were solely for the enjoyment and use of young people. A major characteristic of this stage of life was a movement away from early musical preferences such as those influenced by parental tastes to music that is reflective of and relevant to young people's lives.

**Brad:** The reggae and revival, that was me growing up, that was all I heard so I just pick that up, can't help pick, pick that up. The hip hop and rnb and thing, that's like my my, a that's what going on now

**Sonya:** You know like before my mum doesn't really listen to like RnB and that, some of the songs she does but you know when you're little and you're in the car, she wouldn't really put it on Choice but she'll put it on like Capital or Kiss and you know, its sort of different types of music... but when I get older and I have my own, I can choose what I listen to, it's changed, not that much but it has

The majority of the changes to musical preference occurred with a change in school. Moving either from primary to secondary or to a completely new school in a new area. The former is clearly a chronological advancement in the academic career, which can act as a catalyst for or be an indication of advancement toward maturity.

**Gabby:** Yeah, back in the day, Spice Girls were the one

**ALL LAUGH IN AGREEMENT**

**Gayle:** I was jamming to Spice Girls and I think when you come to secondary school I think it changed more

**Giselle:** Yeah your friend groups change, your style change, everything

**Billy:** Like new friends, like new school, just changed innit!

Changes in school were accompanied by changes in friendship groups. From the data it is difficult to ascertain if the groups determined the genre(s) of preference or the genres determined the friendship groups. The majority of the participants acknowledged that changes to immediate friends contributed to their change in musical preference.

**Melvyn:** I think it's the other way round, I think it's the friends yeah that influences the type of music you listen to

**Glenda:** Yeah that's true but if you look around the school the different groups of people they all listen to the same kind of music

School emerged as a central place for introducing new sounds, determining what is relevant enough to be listened to and the reinforcement of musical beliefs.

**Louis:** You know after I was in school, then you like hear a couple names and then you go and sort of try it out for yourself, then I started to get into r 'n' b, hip hop, bit of jazz...

The above quote demonstrates the balance between being influenced and also being independent. New sounds were introduced at school but only by *trying it out for yourself* could the genres be truly appreciated. Experimenting with new sounds reveals mature characteristics that less mature individuals may not yet possess; the ability to take from the group and also add one's own unique perspective.

Appreciation of songs due to their ability to induce romantic feelings demonstrated a level of development that could be described as teenage mature. Music was also utilised



to provide comfort when participants were alone. Different songs had different effects; some were appropriate for romance others provoked feelings of aggression or induced calm.

**Fatimah:** When you're growing you like, you wanna listen to slow jams that can get you thinking about...

**SAQ:** What about relationships?

**Fatimah:** Yeah, when you're with your boyfriend you want to listen to some slow jam so you can feel the heat

**Fallon:** And when you feel alone as well, when you're lonely, cos you wanna listen to slow jams, make you think well, that's what I think, I don't know but

Utilising music to illustrate how they deal with the onset of romantic and sexual feelings was one of the ways participants used music to demonstrate their increasing maturity. In the above quote Fatimah begins with '*when you're growing...*' Constant references were made to the maturing nature of the teenager. Fatimah and Fallon used the same genre for different purposes; the former for increasing sexual arousal and the latter as a comforter when feeling isolated.

### **5.6.2. Music with Meaning**

Music can and is used in many ways by young people. As stated above the genre of preference can indicate where along the continuum of maturity an individual is situated. As the young person matures the data suggest that the developing demands of the teenage are not met by the music preferred at a younger age. When the music listened to ceases to be relevant to the young person's maturing life their enjoyment also wanes.

**Myles:** Before I use to listen to like pop tunes when I was young, young, now I just don't. I can't relate to them, so now I've got older I listen to rap cos what they saying in rap tunes, to a certain extent I can relate to

Myles's life-needs changed as he became a teenager and in reflection of this his music preference also changed. He now listens to music he feels a stronger association with. Music can be related to on many different levels. The ability to relate to a song, artist or genre elevates its status in the individual's musical appreciation. The lyrics may provide understanding in some life-trials that young people are currently going through. Also the actual rhythm, melody or instruments provide spaces of relating.

**Sonya:** Because mainly I like songs that have meaningful lyrics

**Bevan:** You can relate to it even if, not even what they're saying cos most of the songs you can't really understand the words what they're saying and you're not meant to, if you can appreciate the instruments being played and it does mean a lot, if you can tell the difference between like a bass and a drum

**Gemma:** I listen to it either cos of the beat or the words, cos if like, you can sit there and listen to a bashment tune and just like the way it's pumping and not understand a word them Jamaican men are saying

Meaningful lyrics, appreciation of instrumental sounds or a combination of all aspects of the music are some of the reasons young people listen to music. When music has meaning to the young listener it can transcend genre restrictions. Teenagers who were

able to enjoy music from outside their preferred genre demonstrate significant levels of maturity that manifest in the ability to appreciate a range of musical sounds.

**Blake:** I listen to the best of anything... alternative music which you might not think that I might like but if it's good I'll listen to it, if it's high quality

Initiative is also perceived as a demonstration of maturity. As well as defining maturity, music is also appreciated for simply being music; this is illustrated in the quotes below. The first quote shows how music can be utilised to enhance positive affects. The extract also goes further to situate the speaker closer to the mature end of the spectrum by exposing his appreciation of '*old music*'. Motives for listening to and appreciation of a specific genre included the ability to sing and dance along to that music.

**Liam:** I like music that like makes you feel happy, I even like the old music like the Rat Pack, that's going way back

**Gemma:** I like music you can either dance to or like sing to, get me, you can't dance to rock music

In support of young people's preference for music with meaning, the types of music least enjoyed were those genres and songs that were perceived to lack meaning, substance or musical talent. Opinions of the songs or the artists that did not meet the standards set by young people varied from, tolerable as background noise but not to purchase to an absolute dislike, even to just the listening of them.

**Lex:** I don't like classical, I don't like any heavy metal or rock stuff like Rosamity City, it makes no sense

**Brad:** Yeah and then like, like he said he doesn't like pop yeah, I'll say I don't like pop but I'm not, I wouldn't hate it to say like nah switch it off yeah but if its on it'll be on and like I'll hear it, its not something that I'll personally go out of my way and say yeah buy Britney Spears

Teenage tastes varied however, the underlying factors about the music they did enjoy were its ability to induce positive emotion and demonstrate their maturity. Music distinguishes teenagers from other groups and therefore has to be meaningful and pertinent to their lives.

### **5.6.3. Music Educates**

Music was used as an information forum. As illustrated below some of the storylines in some music videos are viewed by the participants' as reflective of life events. This adds to the validity of music as an educational tool.

**Myles:** So the videos like educate you, all videos in different ways

**Fallon:** It teaches them as well, I don't know, it teaches them life

Some of the educational benefits of the music preferred by teenagers include informing young girls that men are not always truthful, the consequences of risky behaviour such as pregnancy and that happily ever after is an imaginary concept.

**Gemma:** I think it's harmful and helpful because it's growing you up so you do know what the real world is like... like you could have done it once you still know like you could have done it once and feel like rubbish because of what you've done and whatever yeah, but it's making you tougher inside... it's helping you realise that in later life things not just as sweet as what you imagine it to be because of what you've heard in the music and what you've seen on TV...

**Gayle:** It can be helpful because some songs it advises you against sex...

Gemma highlights the parental role of music whilst Gayle points out the risk reducing messages in some songs. There appears to be some confusion about the educational benefits of music, Gemma identifies music as both factual and inaccurate. Exposure to some songs *makes you tougher* (unlike more sensitive genres) about possible negative life experiences such as feelings of abandonment after having sex; whilst other songs sugar coat the reality of sexual exploration.

Music genres can be considered as institutes of education and the artists the teachers. Artists play an important role in the maturation of teenagers providing advice and strengthening them against possible (sexually) negative encounters. Preferred artists can be more influential than the genre as a whole.

**Shaina:** Think yeah, it's not in particularly the music, I mean the genre of the music it's just the song what it's about and the person... the artist more

Young people compare their lives and actions to those depicted in songs by their favourite artists. Music provides a substantial resource on human interactions and

romantic relationships. According to the participants music is one of the many resources they use to learn about adult relationships.

**Marc:** Relationships between girls and us are going to change, have changed since we was in year seven, we know what matters when we get older through the videos and experience

**Marlon:** There are even artist our age that are talking about girls in their videos and stuff, in relationships, it shows people that are watching the videos that people our age are having relationships

Knowledge of what matters is acquired *'through the videos and experience'*. Marc is not explicit about whether the experiences he refers to are reflected in the videos but he does draw attention to getting older and the changes that are occurring due to increased age. As relationships between these boys and girls change, they learn about romantic situations and modes of behaviour from watching music videos. For Marlon the videos justified having relationships as they show similar aged individuals in relationships.

## **5.7. Sexin' Music**

### **5.7.1. Introduction**

The young people within this study recognised and accepted that all genres contain some form of sexual depiction. The participants identified the primary difference between the genres in regards to sex as the style within which sex was displayed.

**Glenda:** Well yeah, that's what I'm saying, every all music somehow relates to sex

**Shaina:** We're saying that, we're saying that they're showing it in different ways in songs and lyrics and stuff but it depends on the way they're showing it as well

Participants pathologised depictions of sex within genres they did not listen to. Genres that are not preferred are attacked for their apparent deviancy and lack of conformity. The majority of the sample preferred genres within the urban category, which led to rock-metal genres and their associated attitudes, norms and behaviours being placed in a position of abnormality.

**Blake:** More like they dress how, not how society would say is acceptable, like in general say yeah, hair cut, tidy clothes, but they dress like they don't care about social norms

**Mykel:** In the [rap] videos there's more naked women but in rock videos yeah, they're doing whatever they please, they go in there they, they just burn someone I don't what they do yeah, they just do what they want to do

However, according to the participants the greatest differences do not reside between genres but between artists. The level of sexual content within music was due to artists recording music with many sexual references, and not due to the genre per se. All genres were perceived to contain sexual lyrics or images at some level; however it was artists that determined the explicitness of their music.

**Luke:** It depends on the artist as well, cos like Dizzee Rascal and Jezebel, he's saying how she slept around and like how everything went from like bad to worse, and depends, all depends

**Lysander:** Yeah depending on who it is cos with... rap not even rap hip hop yeah... on like Missy Elliott's album, she goes strap it up before you slap it up, something like that, she's trying to say use a condom before you have sex

**Lex:** 50 Cent, he's got his own porn company now

**Liam:** Not just that you know, 50 Cent is like whenever we tour everyone wants to jump on the bus as it were

The above extract shows three artists from the urban genres (hip hop and garage) depicting different images of sex. Dizzee Rascal explored the negative consequences of sleeping around. 50 Cent expressed his sexual prowess in his side line business and discussions of casual sex whilst on tour, and Missy Elliott encourages listeners to use prophylactics. However, Missy Elliott's use of a slang phrase *strap it up* to promote condom use may have the same effect as Christina Milian's use of *code words* to hide the sexual connotations in her lyrics; younger kids may miss the message. The consensus among the sample was that artists not genres should be held accountable for the displays of sex in their music.



### 5.7.2. Pop

Sex in pop music was viewed as mild and indirect. Pop music according to the participants regularly exhibited sex through the use of romantic relationships rather than physical intercourse. Clothing, dance routines and some videos were identified as the means through which pop depicted sex. Sex was perceived as less crude when displayed within this genre. The predominant reason given for pop music's sexual restraint was that the majority of the audience were pre-teens.

**Brad:** Pop yeah, the sex element is there yeah, but they try and like cover it but it doesn't... Like the Cheeky Girls they're singing junk yeah but they're wearing some shorts that can't get no shorter yeah and you cannot say that ain't sexual yeah

**Marlon:** It's cos they know the type of listeners are little kids yeah they can't really get into all that sex and stuff like that

**Shaina:** They're [the Cheeky Girls] anorexia, it's a joke, they're really skinny so, it just doesn't really matter. They can just walk on in a bra and knickers no-one pay any attention because they're not really showing much off

Brad and Shaina differ on their interpretation of how The Cheeky Girls are presented to their audience. Brad's comment dismisses the girls' artistic ability by stating that *they're singing junk* but then acknowledges the sexuality of their image. Shaina's comment meanwhile dismisses them altogether. It appears there may be some gender differences in perceptions of what is and is not sexual.

Depictions of sex within the pop genre were viewed as unreal and hypocritical. Sexual relationships were deemed to be inaccurately portrayed within the genre, resulting in mixed messages that could cause confusion to younger kids or less mature individuals.

**Marcus:** All this pop yeah, it don't show it how it is, it don't show about sex... it's like if you meet a girl and you have sex with a girl doesn't mean you're going to be with that girl for the rest of your life but that's how they trying, it's the kind of images, that's what it's like in pop

The romantic 'happy ever after' popular within pop music is not so popular with the teenage sample. The participants are in agreement about the typical type of person who listens to pop music and the perceived immaturity and contradictions within the genre.

### **5.7.3. Hip Hop**

Hip-hop was the genre identified by the majority of participants as being the most sexually explicit. Some participants did acknowledge that not all forms of hip-hop were sexually outspoken or visually graphic. However, they also agreed that overall, explicit sexual depictions were highly prominent within hip-hop culture. The portrayals of sex and sexual relationships were also predisposed to being misogynistic and lacking in romance.

**Gayle:** I think nearly, I think nearly nine out of ten hip hop songs have got something related to sex in them, whether it's even just a word

**Mykel:** Yeah in hip hop like its represented cos in like the videos they just have women in like bra and panties, walking around doing what they got to do

**Shaina:** Hip hop is more raw that's why I say it shows it more... and it depends on the kind of hip hop because there's different types of hip hop...

Explicit sexual imagery was acknowledged as the subject matter that was dominant in the majority of hip-hop videos. Some hip-hop videos were described as verging on the pornographic. A few artists within the genre are involved with the adult entertainment industry in various ways, and these associations could be observed within their music and videos. The females in the videos were thought to be the main attraction to viewers and listeners. Albeit they were criticised for leaving little to the imagination and lacking in self respect, this shall be presented later.

**Blake:** Like in the tunes about sex, like nothing is left to the imagination

**Marcus:** Rappers do that as well, cos like a lot bands are starting some porno industry

Hip hop was compared to rock in some aspects of sexual representation, some of the focus groups had difficulty in agreeing on which genre was more sexual. Their different ways of depicting sexual behaviour made comparisons complicated.

#### **5.7.4. Rock**

There was a lot of confusion regarding the sexual depictions within rock music. Initially sexual representations were believed to be few. However, once the participants

remembered images they had viewed and recalled lived experiences, the sexual representations within rock became apparent. Rock was seen as a genre that epitomised extreme forms of sexual behaviour. It was perceived as a permissive genre that believed in sexual experimentation.

**Bevan:** From what I listen to I can honestly say I've never heard like a sexual reference

**Faith:** They just come rough, they just, its sort of a different side of sex, its more of a twisted side... its like Playboy bunnies with suspenders and all that so they have a more darker side to sex

**Mykel:** Rock seems like they have sex with anyone and anything even their own man half woman whatever, they just seem to be in the same room sexing

The sexual images that were synonymous with rock music were described as fantasy based. Rock was viewed as very permissive to all forms of behaviours even those that could be considered deviant. The image of rock was in some respects mythical to young people, especially those who were not part of the culture. Claims were made about attending rock parties and being exposed to extreme sometimes violent acts of sex.

**Mykel:** Rock is no holds barred so they just do what they want

**Fiona:** I've heard like rock parties yeah... apparently there's people sexing in front of you, you got to step over them, too wild

Rock's bad image appears to have been adopted by the participants as the stereotypical representation of the genre and those who listen to it. Rock identifiers supported some of the claims but felt that others were exaggerations about the genre. Participants claimed that they could distinguish fantasy from reality, and that rock videos were closer to the fantasy side of the video spectrum. However, rock listeners and identifiers were labelled as the individuals more likely to be sexually deviant. Therefore it appears that on occasion messages and images that are categorised as fantastical are accepted as representing the actual sexual preferences of all listeners of that genre.

#### **5.7.5. Bashment**

The majority of the participants listened to or stated that this as one of their preferred genres. This genre is a derivative of reggae, the music many of the participants were raised with. Therefore the sexual elements within this genre were not always apparent to the participants.

**SAQ:** Are there other types of music that have a subtle sexual content?

**Fatimah:** I don't know, bashment does

**SAQ:** Bashment is subtle?

**Fatimah:** Kinda I think there is a little bit, I don't know

**SAQ:** Subtle like, discreet not seen, like you know if you've got a woman walking around in a bikini, that's quite blatant, whereas if you've got something a little bit more

**Fatimah:** Bashment does because, their video if you see that, the girls, some, they do wear clothes but the way they shake the batty, they wear something that's tight, it showing their figures, but if you seeing it, you won't think that's

sex, you just think oh its wearing a tight clothes but without sex and she's shaking her arse

Fatimah perceives the sexual images within bashment as subtle. In many respects bashment is a highly sexualised genre, however if *wearing tight clothes... and shaking your arse* does not imply sex, the question is then raised, what does imply sex to teenagers?

#### 5.7.6. Garage

The sexual representations for garage were seen as minimal. Garage was identified as the genre that had the most references to safer sex in their songs compared with the other genres. When sex was mentioned in garage songs, it was seen as comedic and humorous among both female and male participants.

**Brad:** When they're talking every MC in garage has got lyric about how much hoes or what they do to their girl and why they do it and like how much girls they got

**Shaina:** Yeah it can, but when if you think about it, when I see it in garage, when they talk about sex I see it as a joke like '*I banged you girl raa, raa, raa,*' all that stuff, it's just a joke, it's not something we pay attention to if you get what I'm saying

**Leon:** Yeah like on Dizzee Rascal's album there's a song called Jezebel about how she slept around so use a condom, just be responsible about it cos she's....

**Liam:** Mo Fire Crew with the durex, when I bang girl I use durex to keep, some thing like that

**Lex:** Basically underground garage, garage is more responsible than any other music I know

Garage artists may encourage condom use, however their apparent misogynistic attitudes towards sex was overlooked by both female and male participants. This could be due to the words used to describe sexual intercourse are also the same words young people use when speaking within friendship groups. For example hoes and being banged.

Similarities between the depictions of sex in hip-hop and garage were noted, with garage being viewed as less explicit than hip-hop. The correspondence in sexual representations may be due to both genres being part of urban culture.

## 5.8. Influencing Teens

### 5.8.1. Introduction

Influencing Teens describes the constant negotiation the participants undergo on the journey to becoming mature teenagers. There is a struggle between actively being part of the group whilst also maintaining a sense of autonomy from the group. Participants were reluctant to admit that they were influenced by their preferred genre, artist or peer group. This was predominantly due to perceptions that being easily influenced equated to having a weak personality and being closer to the childhood end of the spectrum. Music cultures provide spaces for a lot of in-depth navigation and discovery to occur within relatively safe situations. Boundaries within this theme are defined and redefined.

**Latham:** It doesn't really influence it encourages... like if you see certain videos, you think, like what he's doing why can't I do it?

Latham's quote shows this negotiation in action. He is not influenced but encouraged by his preferred genre. Participants readily used all means to avoid acknowledging direct influence from their preferred or any other genre, however the question *why can't I do it* reveals the desire to adopt the behaviours portrayed in the video. Young people could still consider their actions unique and independent if they were unaware that they were being influenced. Continual exposure to a music genre could without one's knowledge manipulate thoughts and actions towards genre specific behaviour that complement their preferred artist or genre's culture.



**Marcus:** I think it's about more subconscious anyway, like people don't know what they like. Say like you see a rapper smoking weed in a video you wouldn't say you're doing because 50 Cent is doing it, you'd say you just do it

**Glenda:** But I think like subconsciously if you keep listening to music it will affect you, you can't just say don't let, cos obvious stop listening to it

Conscious influence by music is not desirable to young people. Unconscious influences can only be controlled by ceasing to listen to music (which was not an option) and therefore is out of the control of the listener.

### **5.8.2. Role Models**

Role models influenced teenagers in various ways. For many young people music is the branch of the media with the most role models. The lifestyles and glamour associated with music artists attract young people and many desire the material possessions of the artists.

**Latham:** Its like a role model, you look up to them cos they're on TV and they flashing chains and they rich, anything a man or a woman, a woman would like to have

The functions of the role model to the audience were perceived to vary depending on the gender of the listener. Females were described as desiring the artists' possessions less and wanting to be more similar to the artists and males as craving the possessions of the artists including their women.

**Gabby:** Well for young girls, yeah for young children, for girls I think it's like oh mum, not mum, but like with their friends they wanna be dancing and wining up themselves and like dressing like that and the boys they wanna be the gangsters and whatever

**Melvyn:** Girls as well, girls tend to think like that, they wana dress up like, you see little seven year olds in their mini skirts and Louis Vuitton bag trying to be older than they are, boys I don't think boys look at someone in a video and think I want to be sexy like him, I don't think it works like that with boys

**SAQ:** So what do boys think when they watch someone in a video they like?

**Melvyn:** They want to have their girls

**Mykel:** They look at the girls on these hip hop videos and they think I want to have their girls

**Myles:** Get one of them

**Mykel:** Yeah, I want one of them, they try dress and act like that person

**Sally:** If you see that and you see it in a video it makes you think oh, it might make certain people think ah I wanna experience that

**Sakoh:** Like if you see in a video like a man, like a rapper surrounded by so many girls

**Shaina:** Yeah some girls be like oh I wish I was one of them cos I like him so much

Females apparently desire to be like the women in the videos as much as males desire those women. Sally and Shaina quickly correct them selves and distinguish their group from any music effects by stating that the influence is on *certain people* and *some girls*

respectively. The female actresses in music videos have become attractive role models for some young girls due to their association with a favoured male artist.

Imitating artists' styles and attitudes was common within the sample and their peer group. The more an artist is revered the increased likelihood that she or he will be copied in some manner. Although participants' claimed not to be influenced by music, for male participants especially, *dressing* and *acting* like a favoured artist is linked with attracting females similar to those shown in music videos, but not because of artist preference or influence. The desires of young people to be like the individuals on music videos are linked to attracting members of the opposite sex.

The similarity between teenagers' attire and that of their preferred genres' code of dress or their favourite artists' was argued by many to be coincidental. However, through artist clothing lines listeners can purchase clothes that are practical and comfortable without appearing to be influenced by their preferred genre.

**Brad:** If if, when I look at myself I don't see like no music influence, when I look at myself, I don't like, yeah Jay Z's got a clothing line yeah, I might buy a old Rockaware top or something yeah but like its not for me to like dress that way just because that's the music I listen to

**Sakoh:** The thing is I notice that because like if you see like your famous sing like rapper on video and he's wearing some coo, nice clothes whatever, you're gonna actually wanna go buy it and I think so it will have an effect on you

**Fiona:** It depends on what sort of music it is, if it's like music they like then they think oh like, I might go and try it like

Even in the face of physical evidence Brad did not acknowledge any influence from music, when he looked at himself he saw clothing from his favourite artist's label he did not equate it with influence. Sakoh and Fiona were less dogmatic and accepted that favourite artists do have some influence on tastes and clothing style. This did not appear to undermine the mature status held by some of the participants. The denial of influence appears to be more important to male participants than their female equivalents.

### **5.8.3. Gender Differences in Music**

Music videos were seen to depict unfair (or unrealistic) male-female power relations. In the videos men are mostly the dominant characters. The images illustrate male fantasies and male desires. The females in the videos are generally depicted as being satisfied with fulfilling the wishes of their male counterparts. The power imbalance is further compounded by the near nakedness of the females in some videos. The females are perceived to lose additional power and control due to their scantily clad attire.

**Bailey:** Well it's just the men, what men want to see, what men think they like enact in the video what like every man's dream would be like have it in the actual video

**Louis:** Men are probably represented as more dominant [in the videos]

**Faye:** Yeah as if men are in charge

**Flora:** Always seeing the women walking around in like bikinis and stuff and it's not necessary like showing that they're like over powering the woman

**Faye:** It's obviously showing what men want like women walking around with hardly anything on

Participants from both genders recognised the skew of power in favour of male characters within music videos. Faye's quote '*as if men are in charge*' suggests that although she is aware of the power imbalance on screen she also recognises that it does not automatically translate into real world behaviour. The '*as if*' implies that the remainder of the sentence is untrue. Flora highlights how the attire of the women within the videos weakens the female position, creating the image of being *overpowered*. Faye goes on to distinguish between the power relations in the videos and those in the real world, but accepts the video content as an accurate depiction of male desire. Louis also agrees asserting that the videos represent males as more dominant although he does not elaborate on how reflective it is of reality. Bailey implies that the videos are fantasy based, which give them their voyeuristic appeal. He equates the video images to a *dream*; a dream with the possibility of realisation.

Females in the videos are perceived as objects that degrade their person and the image of females. However, for the male participants it is degradation that they do not mind witnessing providing no-one in their family behave in such a manner.

**Marcus:** Because like, the girls in the videos like I don't respect because I don't say its like the rappers fault that the girl's in the video, they don't put a gun to their head and say take all your clothes off, but the girls do it cos they want to do

it and I'm like, if my sister grew up to be one of those girls I wouldn't like it or if my daughter

**Blake:** When they're making DVDs called hip hop hunnies yeah, then talking to the girls from the videos, the dancers, they're telling you like how they, how they get involved and how much money they get, they enjoy doing what they do, like sexual stuff in the videos

Assertions about the females in music videos were similar among the male participants. These are women to be ogled but not respected, especially since they willingly partake in the sexualised behaviours that are widespread in music videos. The female participants acknowledged that the women have to shoulder some of the responsibility for the way men react to them.

**Sherine:** Women are treated like objects... but I think it's because they make themselves get treated that way

**Shaina:** Men see women and the way men talk about women, but you can't blame them because women do bring it upon themselves

The qualities that are portrayed in the videos as synonymous with male and female roles are mostly, stereotypical, sex related and patriarchal. Female characters are concerned predominantly with gaining male attention or satisfying male needs. Female artists also help to promote these representations of the female by reinforcing such images within their own videos.

**Blake:** Christina Aguilera wear some like slut clothes and like, in that video, obviously she wants to turn boys on like cos she's got men around like wrestling with mud over their bodies and like obviously she done that for a reason and like she's half naked yeah like, she didn't do that cos she felt like being half naked, she done it so boys would look at the video and say yeah

For the young men in the sample, this way of dress '*slut clothes*' and behaviour '*wrestling with mud over their bodies*' was for the sole purpose of arousing male watchers '*so boys would look at the video*' and not the legitimatisation of the female artist and her music. Therefore although resistant to the notion that music can influence its listeners, it is apparent that the participants are very much influenced by the music they listen to. The type of influence is observed to be variable, however both female and male participants use music to inform them on the other gender's sexual constitution. Females are informed on the desires of all men and the males are spectators to visual demonstrations of the sexual preferences of highly sexed *video hunnies*.

The quote below demonstrates how two females who listen to similar genres of music are affected in different ways.

**Fatimah:** If I'm watching Christina Milian she's really skinny and you think I look awful wait I'm gonna go to the gym make sure you look like her, sometimes they don't push you, but you see them you say oh look at them with their flat tummy I can't show off mine it's big, I'm struggling into the jeans and stuff and start starving yourself just to look skinny and fit

**Faith:** I don't agree with that because I am naturally slim and when people say things like that it really annoys me, cos I think, well I don't, I don't know, say

Beyonce she's, she's quite big build, I don't look at that and think oh my gosh I've got to bold myself up now, I think its just about, I don't know, I think its silly.

Fatimah is influenced into self-examination of her physical appearance and feels pressured into making changes that may result in her resembling the artist more. Whereas Faith is not affected by the appearance of artists within the genre and is under no pressure to become more like the artist. This could be due personality differences or one participant being more teenage mature than the other, however, being naturally slim as Faith described herself may be an easier body image to live with than having a big stomach. Only female participants focused on the negotiation regarding the influence of the music media on body image.

In light of the gender inequalities, the female participants suggested that to redress the imbalance of power in music videos female artists and *video hunnies* should reconsider their current course of action as it only serves to reinforce long standing stereotypes and strengthen male contempt (from their teens) of females who behave in this way. The most frequent suggestion made by the female participants was in their opinion the simplest method of gaining respect from both female and male viewers.

**Faye:** I think women should put the clothes back on

#### **5.8.4. Exposure and Normality**

Participants in different discussion groups responded in a similar manner when discussing a range of sexual images presented in contemporary music. Frequent exposure to a type of image resulted in that particular image becoming normalised



within the participants' peer cultures. For example images of sexualised dancing were seen as customary by some of the young people. Several images had been witnessed so many times that the participants claimed to be immune to any possible adverse effects from watching or listening. However, level of teen maturity and personality type were perceived as possible factors that could induce an adverse effect.

**Shaina:** It wouldn't influence me in any way cos you see it all the time basically, but then we're all different so

**Brad:** Sometimes the lyric of the song yeah, if they talk about sex in the lyrics yeah then you start to become more casual about it like if you hear talk about sex all the time its nothing, like you hear talk about sexual acts in the music its nothing new to you

Both female and male participants accepted female nakedness on records/CDs and videos as the norm. Conversely male nakedness was viewed by participants as unusual and cringe-worthy. Male participants were unimpressed and asserted that they did not readily observe such images. Latham below quickly attempts to restore his masculinity by asserting that he does not view that type of video even though his reference is to illustrate the fantastical nature of music videos. The images were also strange to female respondents. The majority of the participants (male and female), accepted that female artists who sexualised men in their music were doing so in an attempt to redress the balance; albeit the effects on the teenagers were predominantly embarrassment and an underlying attitude that it was bizarre to witness near naked men. The female participants acknowledged that it was not politically correct to find female nakedness

normal and male nudity peculiar, however this could not be helped, as continual exposure to the naked female form had normalised such images.

**SAQ:** Do you think the videos can be misleading

**Louis:** Yeah sometimes, cos it gives, because this is not real, it's not going to happen

**Latham:** Like TLC they have a video mainly like, men stripping and like, not like I seen it like but you know

**ALL LAUGH**

**Shaina:** Yeah but if you see video, you don't see a man in his boxers you see a woman in her... unless you get those little particular videos where they just trying to show the difference... did you guys remember TLC's video umm, which one was it, the 3-D video and they were in thing and the men were dancing

**ALL:** Yeah

**Sakoh:** Didn't it look weird, it was just, it's confusing cos it's not what you see often

**Sally:** Cos you always see women

**Shaina:** But when you see a woman in a video dancing with her clothes off everything it's so normal and it's not right

Exposure to sexualised images of women is perceived as having detrimental effects on younger kids, especially young girls. The teenagers were concerned that the prevalent sexualised image of the female within modern music would become normalised to younger kids resulting in an adoption of the behaviours depicted within some music.

**Faith:** Well I think it just send out the message that when you're, to look beautiful they've got to strip and they gotta like wear tons of make-up and do you know what I mean? It just sends out that image that girls have to do that

The use of sexualised females in music is due to a combination of factors such as artist misogyny, audience demands and artist supply. Sexual female images are recognised as an effective commodity in the quest for records sales, regardless of the relation of the image to the music. Albeit there are challenges to the idea that nudity in music increases consumer buying behaviour. For the majority of the participants the whole industry was perceived as thriving on the use of sexuality to interest listeners.

**Fatimah:** If they don't have a naked woman in their videos or something no one will listen to your song

**Faye:** Since when do you see someone who's half naked and like yeah nice music

**Giselle:** It's a shame, blame the audience cos sex sells, they gonna do what the audience wants, they can't not do sex cos then the other artists that do sex will get more money

The effects of the sexualised images were long lasting and in some cases subject to cued recall on hearing the song. Music videos were perceived to influence all individuals to an extent (depending on personality). However, younger kids were perceived as more vulnerable and less resistant to the effects of music videos. They were also the group who were most attracted to music videos.

**Fallon:** Well they see on the videos they talk about it a lot, I mean little kids when they see videos yeah it attracts them

**Lex:** Like the videos blow-up the image in your head yeah because if you watch, if you listen to N.E.R.D thing you will picture that woman dancing in the middle, when you picture the video, so next time you listen to the song you picture the woman dancing in the middle again

**SAQ:** Do they give you ideas of things you might want to do yourself

**Latham:** Yeah

**SAQ:** Like what

**Latham:** I'd like to have 50 women around me so I look ... [mumbles]

Images from music videos left long lasting effects on some viewers; not only pictorial imagery in their minds eye but also an underlying desire to live the lives presented within the videos.

Music videos are considered to be influential in so far as increasing the knowledge of possible sex related scenarios and behaviours. They were not perceived by participants as powerful enough to induce action, especially when viewed by mature teenagers. Negotiating the impact of music videos on teenager lives was complex. The quote below demonstrates how a balance is reached between being influenced by and being independent of the preferred music.

**Brad:** It might give you, it might give you, in the music it would just, in the music itself might give you ideas but whether or not you're gonna follow through with it is gonna be your personality not the music

In some cases the type of stories portrayed in the music videos allude to risky behaviours and lifestyles. As stated above, some young people accepted some of the representations as normal and true. The participants did not label any of the music genres as risk provoking; however it was accepted that some of the artists within the genres implied risk in some of the videos. Risk was implied in many ways such as in the lyrics, the actions of the actors and the situational context.

**Sakoh:** It was a gothic type of video and he walked in and all these girls were jumping at him and you just see them having sex everywhere.

**Leon:** They just don't say it about in the right way, like they wouldn't say go out and have sex without a condom but they wouldn't go out and say go and make sure you have sex with a condom

**Lex:** They beat around the bush a bit I think in a lot of songs, they don't get to the point like, they not gonna make you think, gotta wear a condom

The coy and indirect way the majority of music deals the possible adverse effects of the sexual relationships they portray leave young people with little inclination to use protection. More music should treat safer sex *in the right way* to encourage young people to reduce sexual risk taking as much as they influence other teenage behaviours.

### **5.8.5. Attitude**

**Marlon:** Music doesn't influence your attitude

The quote above summarises the belief among the majority of the participants regarding the depth of musical influence. Attitudes are viewed as autonomous constructs that cannot be easily manipulated by a medium such as music. The effects of music are according to the data limited to external factors e.g. clothing.

**Fran:** Not attitude, not the attitude, not attitude towards life they just, I don't know, I think its just the dress code a bit, that's a bit different, I don't know about their attitudes

Music influences on attire could imply that the individual was easily influenced or had a strong identification with the genre. However the notion that music affects one's attitude was considered much more serious and initially heavily denied. The only way music could influence teen attitudes was if the individual in question had a weak personality and was immature.

**SAQ:** But you just said earlier that music can't really... influence you

**Marc:** Your attitude, how you respond to that is up to you if you got a weak attitude then you'll be sucked in to doing them sort of things but if you're strong, got will power you won't do it, your attitude

Participants maintained a fine balance between themselves and those who were easily and directly influenced by their music culture. Eventually reluctant acceptance of music influences on internal processes surfaced. Music was eventually acknowledged to affect more than appearance.

**SAQ:** OK, OK, OK, can the type of music. Can the type of music that someone listens to tell you anything about them

**Gabby:** No

**Glynis:** Yeah it tells you what music they like

**SAQ:** Yeah apart from that

**Glenda:** From what we've just said it can, it can tell you their style it can tell you their attitude, from what we've just said apparently it can tell a lot

+3 Mmm., yeah

The above conversation shows the reluctance of teenagers to accept influence from an outside agent especially music media. Eventual acceptance was inevitable as the earlier conversation had indirectly implied influence. Glenda finally admits influence, and the group unenthusiastically agrees.

The combined and variable natures of familial, environmental and situational influences were acknowledged by the participants. Behaviour and language of young people appeared to change in relation to whom they were with or where they were.

**Glenda:** Oh well yeah I think it can affect people's attitudes cos you know, I think you do have these songs like you said that are saying calling people bitches and hoes and stuff and then you do get people on the streets who are like

calling you that and stuff I don't think you know their parents probably taught them you know to say call a woman a bitch and ho if you wanna talk to them. I think it is from some of the music they listen to

The impact of music on the mental states of young people was widened to include influences on morality as well. Some genres and songs were deemed by the participants to promote negative attitudes, norms, feelings and behaviours. People who preferred these 'musics' were perceived as more inclined to be unpleasant than people who did not. In contrast individuals who listened to non-aggressive music were viewed as gentler in nature.

**Giselle:** But I think it affects your morals as well

**SAQ:** How?

**Giselle:** Because if you listen to music but it's very aggressive... then you'll probably will be a lot more like bitchy and stuff about people

**Billy:** Makes you think different as well, like, I don't know, say if you like listen to classic music you might be more calm and like

There was constant negotiation occurring between the influential effects of music and the autonomy of the listener, between unconscious (possibly subliminal) effects and the young person's conscious mind. These complex associations and relationships elucidated the multilayer maze that young people have to navigate on their way to adulthood.



## 5.9. Conclusion

The relationship between teenagers, their music cultures and sexual attitudes is an extremely complex one. Music is used to provide boundaries, to reinforce similarities and to demonstrate autonomy, to name a few of its functions in young lives. Throughout the many relationships that young people have with music, an underlying belief bound this sample, the assertion that teenage sexual high-risk attitudes and behaviours could not be attributed to their musical preferences but should be ascribed to the personality of the individual in question. However the influence of music cultures and preferred artists on normalised attitudes and ways of acting cannot be ignored, not even by resistant teenagers, especially when considering their own descriptions of the role of music in informing and shaping their world.

### **5.10. Discussion**

The story to emerge from this data was a complex one. It outlines the interaction between young people and the music they choose to listen to. This study aimed to elucidate the relationship between young people and music and to identify how music genres influence teenagers. Six focus group discussions (FGD) were conducted with secondary school students from three schools in one London borough. The FGD were single sexed and ranged from 6-9 participants.

The discussions were audio recorded and transcribed verbatim. The discussion scripts were then subjected to thematic analysis. A comprehensive story about the use, function and influence of music within the lives of teenagers emerged. Music was the medium through which a lot of teenage communication occurred. Different qualities were attributed to individuals depending on their relationship with music.

Music was used as a vehicle to assist young people on their journey into adulthood. It served to comfort in times of distress, provide information during times of uncertainty and also to reinforce connections to the teenage 'group' generally and one's friendship group(s) specifically. Many factors working in conjunction influenced teenage musical preferences; these included family background and the personality of the individual. Sexual norms and attitudes were shaped by continual exposure to messages from preferred genres or artists. However, musical influence on teenage cognitions was heavily denied. The portrayal of teenagers (or at least the majority within the sample and their friends) was that of mature individuals who could make rational objective decisions regardless of music preference. Following a closer examination of the discussions by the participants, the influential power of music on young people's norms, attitudes and behaviours became clearer.

### **5.10.1. Music Functions**

The purposes and uses of music by young people are dynamic, in some instances contradictory. The prominent functions within this study were related to teenage development from pre-teens into adulthood. The music listened to by adults in a lot of cases were associated with early childhood and deemed limited. It was music that was not functional for or relevant to teenagers' lives. Pop music was strongly associated with pre-teens and those teenagers who were still childish in their thoughts and actions. Comparisons between the participants and their younger counterparts (or 'younger kids' as labelled by the teenagers), were common throughout the analysis. This continual reference to individuals younger than themselves served to remind observers of their teen mature status. Analogous to Brown et al. (2005) assertions of pubescent maturity, teen maturity determined perceptions of sex within music. Notably these perceptions were not solely based on chronology, as teen maturity is not age based. Teenagers may demonstrate their 'immaturity' through over association with favoured genres/artists or blindly following more 'mature' group members.

The genres and artists preferred were utilised as vehicles of expressing teenage biological and social development. Appreciation of the beats, melodies and lyrics also reinforced attachment to the genres and artists. The nature of enjoyment differed from, recognising the various instruments to being moved emotionally or physically by the music and/or lyrics. The symbolisations within the preferred genre were usually analogous to the life of the listener as it provided a space for information gathering and identification. Interpretation of lyrics was dependent on the individual's level of maturity and their current life situation.

Preference was for many young people a process of identification with the music (Frith, 1997) which was demonstrated in their clothing, language and attitudes. Variations in identification were observed in specific or general genre preferences. For example some participants identified with two or more preferred genres; essentially these genres were not dissimilar in so far as they could be broadly labelled under the same “taste culture” (Russell, 1997, p. 142). The improvement to individual status and the social gain for young people able to make profound attachments to their favoured genre was clear. Preferred artists and genres informed others on level of maturity and assisted young people on their teenage journeys. The lyrics of songs, images in videos and artists’ lives served as forums for data gathering on general and specific life issues. Some videos and songs were revered for their relevance and knowledge on ‘real life issues’. Accordingly preferred music was utilised as a valuable source of information on popular culture, relationships and adulthood, in effect it was utilised as an educational tool or a super peer (Brown et al. 2005).

The function of music as an educational tool and/or super peer could be problematic, especially when inaccurate, skewed and embellished information is professed by preferred artists. The findings indicated that teenagers are not as ‘clued-up’ to the possible exaggerations and fantastical elements of the music media as they asserted. Young people readily refuted any actions or thoughts that could be interpreted as immature, but utilised music in the manner they described as immature. This incongruence between teenagers’ perceived autonomy from music influences and their apparent dependence on it could be due to ignorance of music effects (Stuessy, 1994). Young people are largely unaware of the profound impact their preferred music has on many aspects of their lives. In particular, they ignore the influence of music on their sexual norms and perceptions of the opposite sex.

Teenage oblivion to the impact of music on their attitudes and norms could be demonstrative of the subtlety that conformity to music cultural norms demands. Conformity can function under automatic or deliberate social influence (Cooper, Kelly & Weaver, 2004). It appears that music preferences may manipulate attitudes through unconsciously derived group norms. Alternatively, social identity may have been heightened during the focus group discussions. Participants were asked to initially state their favoured genres which could result in salient genre identities; thereby increasing accessibility to group stereotypes which may minimise perceived group influence. This suggests that in social contexts where genre based identities are salient, the thoughts and actions of young people are instinctively consistent with their preferred music in-group. Conforming to the preferred genre's prototype attitudes and behaviours may provide young people with the validation of maturity. Conversely, it may also indicate their vulnerability and need to be part of a distinct group.

Young people's relationship with music is undoubtedly multifaceted. Music takes many different forms and fulfilled various purposes, ranging from a place of aesthetic enjoyment to a space for relevant (normalised) identification. Music reassured young people that their actions, thoughts and feelings were not out of the ordinary and informed them about future possibilities. (This appeared to be a major role for music to play in the lives of *mature* teenagers). The function of music as an educating tool renders it a powerful seminal instrument within society. Much of its power lies in its specious nature.

These interpretations should be considered within the social contexts from which the data was derived. The functions of music for teenagers change daily and situationally.

It is important to recognise the overarching use of music by young people firstly to distinguish self from others, secondly as a means of elevating teenage status and finally as a place of self discovery and exploration. However, how these distinctions manifest is context dependent as well as reliant on the in-group genre's prototype(s).

#### **5.10.2. Music influences on teenage attitudes and norms**

The teenage stance on influence was to deny any possible effect from their music cultures, although acknowledgement of minimal or passive influences from the preferred genre or artist was deemed acceptable. Participants claimed to be unaware of influences from music, although when challenged, the majority accepted that music did have some influential consequence on their thoughts or actions. Sexual norms were generated and maintained through music media, and especially music videos. When similar images were repeated viewers accepted them as the standard. This was particularly true for younger viewers, whereas teenagers (with strong personalities) according to the participants, were more likely to be in a position to objectively analyse what was being portrayed thereby reducing potential adverse effects. Independence from musical influences was the image of teenagerism promoted by the participants. This was especially accentuated in regards to genre generated sexual attitudes and norms. However, as we shall discuss below, teenage autonomy is embedded within their associated music cultures.

The participants were able to clearly illustrate the differences between music genres and artists and their depictions of sex; although there were a few inconsistencies in their critical assertions. For example, pop music was criticised for focusing on pleasing mainstream audiences and rock was criticised for purporting transgressive deviant attitudes and a lack of consideration for mainstream social norms and values. Role

models from rock/metal genres were viewed as more dangerous than those from urban genres due to their extreme behaviours. These critical inconsistencies were probably related to the musical preferences of the majority of the participants. Rock and pop were the out-group genre for many of the participants, with preference for urban genres dominating, (albeit some reinforced their teen mature status by reporting eclectic music tastes). Images and messages from the preferred genre (in-group) were normalised and desexualised. For example participants who listened to rock claimed not to have noticed any sexual reference within that genre. Another participant who preferred bashment stated that tight fitting clothes and gyrating body movements were not sexual. However, they could see sexual references within other genres. Music preference influenced perceptions regarding the sexual content and possible effects (mostly unfavourable) of referent out-group genres on moods, emotions and attitudes compared to preferred genres (Olsson, 1997).

Exposure to music videos was acknowledged to have greater influence on the attitudes and desires of young people than any other aspect of music culture, probably due to the mentally undemanding nature of visual music. Music videos are known to be more sexually orientated than the songs they accompany. Non-sexual songs can become highly erotic when coupled with a video (Arnett, 2002). One recent example is Jamelia's number one hit 'Thank you'. The lyrics of the song tell of a woman surviving a physically abusive relationship, *'you broke my world, made me strong, thank you'*. The video, however shows Jamelia, scantily clad, dancing provocatively in a ring of fire. It ends with her in another revealing outfit on her hands and knees splashing about in a pool of water. The use of sexual imagery to promote merchandise is not unusual, sex sells. It is therefore not difficult to understand the use of sex in non-sexual songs. Evidently, "visual depictions of sex are inherently more arousing than auditory

depictions of sex” (Arnett, 2002, p.257). Moreover, their effects are longer lasting and can induce cued recall when the associated songs are heard.

Sexual objectification and hyper masculinity was reified through continual exposure to music videos (Ward et al. 2005). The normalising effect was explicit in the attitudes towards naked male images. This effect transcended genre preference. Protests from male participants were anticipated but the female participants also found male nudity uncomfortable and problematic. Possible explanation could be due to the widespread social acceptance of the sexual objectification of women, which may be internalised by many of the participants (Arnett, 2002). Young people are desensitised to images of unclothed females unlike exposed male bodies, which are not frequently viewed, hence the latter generated alarm and embarrassment. The social effects of female sexualisation on young people could be far reaching. Young men and women could through internalisation use these representations as a point of reference on appropriate or fashionable clothing. As mentioned above, the clothing worn by young people is reflective of their genre preferences. The acceptance of revealing outfits on women by young people indicates that this behaviour has been internalised and forms part of their normative attitudes. Therefore, it may also impact on young women’s actual codes of dress, in a bid to attract young men or appear socially acceptable (at least within their genre in-group). In actuality young men attributed negative traits to women in clothes that can be described as exposing, although they did not deny desiring them for casual sexual encounters. The associations of female attire and unappealing characteristics by young men may be generalised to all young women who imitate these dress codes. And essentially have the converse effects anticipated by young women. The impact of normalisation by way of continual exposure to highly sexualised images of women could potentially reinforce the gender power imbalance and female stereotypes.



The comparison was made between frequency of exposure to sexual material and the luridness of the sexual material. For young people the more shocking the sexual act, the more harmful it was perceived. However, continual exposure can be just as detrimental to the sexual health of young people (Wingood et al. 2003). Extended exposure to sexually explicit music is correlated with approval of premarital sexual intercourse (Hoga & Bar-on, 1996), increases in sexual risk taking and reduced age at sexual debut (Knight, 2000). In light of these associations young people's continuous interaction with music that celebrates "youthful vigour and sexuality" without the risk of negative consequences (Arnett, 2002, p. 260) becomes more problematic. The impact of repetitive genre-generated sexual attitudes and norms are pronounced in young peoples' gender stereotyping, their minimisation of genre influences and their sexual decision making. Therefore in situations of sexual intimacy, especially where music is used to create the correct ambience and where social identity is likely to be salient, perpetuation of these messages particularly as they are reflective of in-group norms can encourage young people to take unnecessary genre specific sexual risk.

Inter and intra genre variability in the interpretation of music messages and its subsequent influence on teenagers could be indicative of social identity saliency, depth of identification and social context. These variations were attributed to differences in personality and maturity. However these labels can collectively be accounted for by empirical group processes such as group identification, depersonalisation and conformity. Mature individuals with strong personalities are allegedly less influenced by their preferred genre, but displayed genre prototypical attitudes and norms. They had depersonalised and conformed to the in-group norm, which, like much of modern music includes assertive and autonomous displays (Carey, 1969). Contemporary music is beset

with references to uniqueness and originality, be this in reference to body art, hairstyles or designer clothes. Weaker less mature teenagers are influenced by and aspired to be like those persons that epitomised the 'inimitable' prototype of their in-group genre (van Knippenberg, 2000).

Genre differences in attitudinal norms as demonstrated above exist, although their behavioural influence cannot be specified here. References to genre variations in explicit and extreme depictions of behaviour suggest that teenage sexual behaviour will be differential depending on their preferred genre and/or artists within that genre. Future research should consider which risk taking behaviours young people exposed to genre generated sexual references engage in. In so doing the likely influence of genres on specific sexual behaviours can be ascertained. This could have important implications for risk reducing interventions, in particular those with musical foundations.

Genre and artistic specific influences could have been further elucidated had the FGD being conducted on groups defined by their preferred genres. In so doing genre comparisons on sexual attitudes, norms and behaviours may have been more explicit. Specifically separating the groups on preference as well as gender may have highlighted in-group/out-group contrasts and improved thematic group comparisons. This study aimed to explore genre influential differences, although in some respects it reinforces the homogenisation of music genres by its failure to state explicitly which sexual norms and attitudes are pertinent to individual genres. Owing to the varied preferences of the participants, some aspects of the discussions were subject to politically correct speech. This is possibly due to social context within which the data was collected. The school environment may be restrictive due to relationships outside of the discussions. Offending a fellow classmate due to tactless comments based on music preference may

not be productive to prospective school life. The conversations might have been more direct and reflected alternative perceptions of out-group members had the groups been genre specific. For example rock identifiers were selective in comments about non-rock fans, doubtless due to their minority status within the discussion groups specifically, and probably in the school generally. This was not possible within the confines of this study due to the somewhat opportunistic sampling, time restraints and limited resources. In future explorations about genre influences, I recommend that discussion groups are defined not only on the basis of gender but also on music preference.

### **5.10.3. Variations in Music Influence**

Cultures of music impact on teenage attitudes and norms in direct and indirect ways; the effects can also be described as active and passive respectively. Direct influences were observed in the attire and jargon used by the teenagers, some argued that appearance and/or their speech was coincidentally similar to that of their favourite artist/genre. Passive influences included friendship groups and partner preferences. Adopting the aesthetic characteristics of a genre denotes associations that surpass mere trivial aural appreciation. It signifies an allegiance to that genre and an underlying acceptance of the values it encompasses (Reddick & Beresin, 2002).

Preferred music (genre or artist) were more influential and favourably discussed compared to out-group genres; albeit, not all music from the preferred genre was influential. The dynamic nature of music tastes facilitated transient and enduring preferences (MacDonald et al. 2001). There were intra-genre variations regarding artists due to the broad nature of music genres. Artists from the same genre could (and do) convey different and contrasting messages. For example consider the soft rock group Bon Jovi and the hard rocking Motley Crue. Both these artists were among the songs

analysed under rock in the lyrical analysis study. Within genre variations in preference was not uncommon in the FGD. Only artists that the participants could associate with or felt they were similar to were revered. These were also the artists likely to be most influential in the young person's life. Thus, the source of the message does influence its persuasiveness (van Knippenberg, 2000). Artists were more influential than the genre they represent because of variations in exposure. Favoured artists were listened to and watched more often than other artists within the same genre. Increased exposure was associated with normalising effects and internalisation of attitudes and norms.

The norms and attitudes of the in-group genre and associated culture provide the prototype of the group. Artists are admired based on their prototypical nature. The more an artist epitomises the group the greater she/he is revered. For example individuals who preferred hip-hop greatly admired Jay-Z, who is a global icon for the hip-hop 'ghetto fabulous image'. Further in-group genres were diversified, sub-genres identified and specific artists named. In contrast out-group genres were homogenised, with negative characteristics ascribed and artists rarely referred to by name. Thus differentiation and in-group bias occurred, with in-group qualities enhanced and differences with out-groups amplified.

The influential nature of music on young people was heavily contested by the teenage sample. Their adamant stance about their mature ability to evade such influences was resolved through constant negotiation of the types of influence (direct or indirect), the vehicle of influence i.e. genre or artist, and their conscious awareness of such influence (active or passive). Eventually the shaping effects of music were accepted. Through exposure and feelings of understanding or relatedness to the genre and/or artist (i.e.

identification), music had the potential to influence young people from the way they dress to the way they think and what they thought about specific (sex related) issues.

The influential range and nature of music have yet to be fully explored, possibly because of the dynamic and variable impact music has on young people. As demonstrated here, music can influence teenage styles and norms. Consistent with previous research, genres and artists that form the in-group culture are admired compared to those that form out-group cultures (Reddick & Beresin, 2002). These in-group artists/genres are important in shaping teenage values and beliefs. There are differences in the impact genre has on listeners, due predominantly to preference. Preferred genres are significantly more influential than genres not reflective of the individual's tastes.

#### **5.10.4. The relationship between music preference and sexual attitudes and norms**

An intricate relationship exists between music and sex, the manifestation of which is dependent on genre of preference and the individual young person. Distinct cultural variations are connected to music genres. Differences are not only definable between genres, as demonstrated by the lyrical analysis study, but also within them. The relationship thus becomes more complicated, not just between young person and genre but individual relationships with artists also. Individual differences originating from childhood and upbringing also shape the relationship. Young people's understanding and interaction with music begins within the family.

Musical tastes change from parental preferred songs and genres to the music that is significant to the young person's current life. Young people demand music that they can

associate with, music that carries profound meanings for them. They seek out music they can relate to, and this is apparently highly sexualised music. Eberstadt (2005) asks what needs are satisfied for teenagers by supposedly harmful music? And what information about teenage development, attitudes, norms and behaviours does this appeal impart on adult observers? Teenagers are in the most transient developmental periods of life with sexual development central to this time of life. Young people are seeking out sexualised media and it seems that media is becoming explicitly sexualised partly because of teenage requests and desires. Are teenagers becoming more sexualised due to sexual media? The relationship is probably reciprocal, both constructing and reflecting teenage cultures. Many of the artists favoured by young people are young people themselves. Possibly the increase in sexual risk taking by teenagers is a consequence of inadequate, limited or flawed adult input (Eberstadt, 2005). Risk prevention interventions need to consider these social normative influences on teenagers.

The impact of music on teenage perceptions of members of the opposite sex and their associated sexual desires is extremely important. Particularly as young people proclaim to be unaffected by the content of music media then readily attribute qualities evident within music to the members of the opposite sex. The ability of young people to distinguish between the fantastical portrayals in songs and videos and the actual lives of performers is imperceptible. This could partly be due to some artists relaying autobiographical accounts within their songs. For example in the Usher song Confessions, he sings about impregnating a fan and having to admit his indiscretion to his girlfriend. This is partly true, as Usher discloses that he was unfaithful to his then girlfriend, but is ambiguous about fathering a child (Chappell, 2004). The lines between reality and fantasy are blurred by artists and consequently young people are unclear

about where the boundaries lie. Uncertainties such as these can have a fundamental impact on young people's judgements on the opposite sex and perceptions of romantic and sexual relationships, and affect their opinions on possible partners and codes of behaviour.

Music influence on teenage sexual attitudes and norms is real. Its messages penetrate teenage groups in an unassuming manner and apparently unbeknownst to teenage listeners accepted as factual. The credence of music based assertions may be increased through group processes. The focus group discussions were single sexed. Likewise, gender based attributes were readily accepted by both female and male participants. The division of the discussion groups based on gender may have confounded the group processes and created an unintended independent variable in the form of gender. Salient social attitudes may have had their foundations in gender rather than genre. Hence, the influence of music on attitudes and norms being critically illustrated through gender differences in music cultures. And in so doing, the impact of genre differences is minimised. Alternatively, the sex-based differential effects of gender representations may simply be more prominent across all genres than inter-genre differences in sexual depictions. Especially as all genres to some degree misrepresent gender relations and reinforce traditional sex roles (Ward, 2003).

The reciprocity between teenager norms and attitudes and the music they listen to is evident in the minor unapparent coincidental occurrences between young people and their preferred music. These include young people's appearance and modes of talking. Artists penetrate teenage lives not just through the music they make but also through associated business such as designer clothing ranges, fragrances, books and lifestyles. The language used in songs is often reflective of teenage culture; new words (or old

words with new meanings) are assimilated into the culture from song lyrics. Others are generated within teenage cultures and inserted into songs primarily by teenage artists. Music both effects and is affected by teenage attitudes and norms. And is also one of the factors that shape teenagers' identity development whilst reinforcing attachments to the preferred genre's in-group.

The affiliation between young people's attitudes and norms and the music to which they listen, is functional, dynamic and contradictory. Its functions in teenage lives have not been exhausted in this study. The constant modifications of musical sounds to create new musics and new spaces of identification encompass the dynamic nature of the relationship between music, sex and young people.

Focus group discussions greatly facilitated examination of the relationship between the complex interactions between teenagers' sexual attitudes, norms and music cultures. The discussions were moderated by one facilitator. This methodological decision may have limited the scope of the exploration. Focus group discussions content and analysis can be improved by utilising more than one facilitator. Within each discussion group, one facilitator can control the discussion whilst the other is in charge of the materials and note taking (Barbour & Kitzinger, 2001). For example, ensuring the recording equipment is functioning correctly and recording non-verbal communication. Further, during the analysis phase, the data could then be analysed by two people. This would enhance the scope of the emerging themes whilst improving the validity of the themes.

The teenagers may have felt pressured to take part in the discussions as they were conducted within an academic setting and they were initially asked to partake by their teacher (Barbour & Kitzinger, 2001). Potential participants who were unwilling to



contribute to the discussions declined the teachers' request. I am therefore confident that the participants who agreed were willing and not coerced. Some may have however, felt restricted in disclosing information due to the audio-taping of the discussion. Future research should consider utilising two facilitators, which may then eliminate the necessity to audio-tape (one facilitator or both could take notes during the discussions).

Focus group discussions can result in polarised attitudes being formed (Neuman, 2006). The participants were initially asked to identify their preferred genre. The music tastes of each participant were apparent to the other participants. It is probable that the perceptions of sexual risk taking of individuals preferring out-group genres may have been influenced by the process of meta-contrast. Such as the exertions regarding rock music and listeners. Some participants may have felt compelled to conform to their genres' prototypical attitude on sex and on out-group genres. Finnäs (1989) has demonstrated that being in the presence of in-group members can polarise attitudes. It can also change attitudes, depending on public or private environs. Assertions made publicly within the presence of in-group members conform more to the in-group norm than those made privately. Some group members may have withheld positive beliefs about out-group genres due to the relatively public nature of the discussions i.e. it was not a one-to-one situation. Future studies should consider groups defined by their music tastes or combine focus group discussions with interviews. Further, the location of discussions should be taken into consideration. Social context may influence the responses given as in-group norms and attitudes are context specific. These FGD were conducted within an academic setting, future research should include community and family settings. Focus groups conducted within the safety of participants' bedrooms or youth centres may obtain data that provides an alternative outlook on the influential nature of music on teenage sexual attitudes and norms.

The purpose of this study was to identify the functions of music for young people and the differential impact of genres on sexual norms and attitudes. Young people utilise music to navigate their path into adulthood. The sexual content of teenage music facilitates enquiries into sexual relationships and provides young people with lifestyles to aspire to. Unfortunately some of these lifestyles (inadvertently) embody sexual risk taking. The influence of these messages on teenagers varies as a function of genre preferences, with in-group genres being more influential. Future research should examine quantitatively the relationship between genre preference and sexual attitudes and norms; thereby supporting the nature of the relationships presented here and clarifying genre specific attitudes and norms. Additionally it may serve to reinforce public assertions about perceived in-group characteristics.

The following study aims to quantify the relationship between the safe sex attitudes, norms and music preference. Utilising quantitative methodology and a questionnaire, I aim to minimise the possibility of in-group induced conformity i.e. polarising effects. Further, to elucidate the effects of genre differences in (lyrical) content on teenage safer sex attitudes and norms the subsequent study shall combine the theory of planned behaviour and social identity/self categorisation theory. In so doing, cognitive and social normative (group) influences on the relationship between music preference and sexual attitudes and norms can be examined.

### **5.11. Conclusion**

The outcomes of musical influence on teenage attitude and norms are as many as there are genres and artists. The complex relationship indicates equally complex effects. Young people seek music that clarify their worlds and facilitates identity construction,

through the assimilation of genre norms. Difficulties can arise when music aimed at young people are loaded with adult subject matter presented in what can sometimes be described as an irresponsible manner. Therefore it is unsurprising that young people are engaging in adult behaviours at younger ages.

Young people's negotiations regarding the impact their preferred music has on their lives is reflective of the conflicting nature of their relationship with music. Young people are adamant about their independence from the influential effects of music. However, its multifunctional role in their lives and their adoption of music inspired trends, attitudes and norms negate previous claims of autonomy. This is particularly apparent in the ability of music cultures to shape beliefs about opposite sex attributes and desires.

Consistent exposure to some genres and artists has been linked with antisocial behaviours and sexual risk taking. Indeed, frequent exposure reinforces teenage relationships with the music and those that listen to it. As associations strengthen, challenges to the direction taken by artists and genres reduce. Representations of characters and relationships are coupled with genre specific norms and attitudes, such as the sexualised dancing familiar to urban music videos. This assists the perpetuation of gender stereotypic modes of behaviour, normalises explicit sexuality in music and imparts awareness pertaining to sexual ideals and aspirations. Additionally the lifestyles portrayed in songs and videos become achievement benchmarks for the teenage listener. Extravagant living displayed in teenage music excites and lures young people. Combined or separate, the functions, influences and complexity of music on teenage norms and attitudes are numerous and subject to continual alterations.

The richness of the discussions elucidates the ever changing nature of the teenage world. It demonstrates multifunctional applications of music including the seminal importance of music on teenage sexual attitudes and norms. The aims and motivations of this study directed the research path. The findings were reinforced with the use of many conversational extracts to illustrate the themes and codes identified. Young people are influenced by the music they listen to; and it has a dynamic impact on their identity, norms and attitudes. However, the present study was unable to identify genre specific sexual attitudes and norms. The following study aims to distinguish attitudes and norms towards safer sex behaviours as function of music preference within the framework of the theory of planned behaviour and social identity/self categorisation theory.

## 6. MUSIC PREFERENCE, SEXUAL ATTITUDES AND SEXUAL NORMS

### 6.1. Introduction

This thesis has so far demonstrated that there are genre differences in the lyrical representation of sex and relationships. Furthermore, the previous study qualitatively established the manner in which young people attend to the content of music media. That is they consider sexually explicit music to be realistic, in so far as it provides insight into adult life and offers attractive role models. The lifestyles portrayed by preferred artists are aspirational benchmarks for some young people. Essentially the variations in genre depictions of relationships and sex exert differential influence on young people's attitudes and norms to sex and relationships. What remains to be demonstrated is whether genre identification can predict attitudes to sex and safer sex behaviour.

The framework offered by the theory of planned behaviour (TpB) provides a platform from which to explore the predictive capacity of genre preference on attitudes and norms towards safer sex. The theory of planned behaviour (TpB) has been extensively utilised in social research to predict and understand a range of volitional and non-volitional behaviours (Ajzen, 1998). Many studies concentrating on sexual health behaviours and interventions have explained variances in attitudes, intentions, individual control and subjective norms with this theory. Abraham, Henderson and Der, (2004) and Rennie and Craig (1997) explained 25.9% and 50% of consistent condom use and intentions to use condoms respectively with TpB. These results support previous assertions that TpB explains more variance in intentions towards target behaviours than it does actual behaviours (Sutton, 1998). This study will not measure actual behaviour but shall focus on desire and intention toward the chosen behaviour.

The effectiveness of the TpB within the realm of sexual health research is located in its multiple applications from the elicitation stage of identifying the problem, the design, operation and finally the assessment of the success of the intervention outcomes. Fundamentally, TpB enables objectives to be specified, focuses the implementation process and provides an evaluative framework.

The theory has received some criticisms regarding its predictive limitations due to sub-optimal conceptualisation of its components. Behavioural intention, according to TpB, encapsulates an individual's intention to perform (or not) the target behaviour. However, Perugini and Bagozzi (2001) suggest that intention alone can not adequately provide the stimulus and impetus required for actual behaviours to occur. They propose the use of the component 'desire' to mediate the relationship between intention and its predictors. Desire is believed to motivate intentions. In addition research into sexual health behaviours of young people has reported an association between positive desires to engage in safer sex behaviours and actual performance of the behaviour, namely condom use (Hatherall, Stone, Ingham & McEachran, 2005). For these reasons this study shall include the construct desire as conceptualised by Perugini and Bagozzi (2001) as a mediating variable between intention and perceived behavioural control, subjective norm and attitude.

Other criticisms focus on the attitude and subjective norm components within the TpB. They are conceptualised as independent constructs that are influenced by behavioural and normative beliefs respectively. However, attitudes and subjective norms are according to Terry, Hogg and White (1999) both independent and inter-dependent. Both have been demonstrated to be more stable if attached to group identities and regarded within the wider social contexts where the target behaviours occur.

Attitudes alter over time due to changes in beliefs (Reinecke, Schmidt & Ajzen, 1996) or context. This variation decreases the predictive power of the construct; however, when the attitude is complemented by the relevant in-group, it is more stable over time (Terry, Hogg & White, 2000). Group identities influence the strength of attitudes and their impact on intentions. Essentially the stronger one identifies with the relevant in-group the stronger their group held attitudes will be.

Subjective norms are regarded by some researchers as the weakest component of the TpB (Armitage & Conner, 2001; Sutton, 1998). Albeit, when exploring the intentions and behaviours of young people subjective norm is arguably the strongest predictor of behavioural intentions (Knight, 2000; Theodorakis, 1994). Criticisms of this component stem from the unspecific identification of influential referents. Subjective norm within the TpB does not consider relevant persuasive referents but includes all possible referents. In so doing it fails to account for social contexts and group processes that affect behaviour (Terry et al. 1999). For young people sex and safer sex behaviours are strongly associated with perceived and actual peer group norms (Ben-Zur, 2003; McKay, 2000). Therefore investigations into predictors of teenage sexual attitudes and norms should include a group normative measure that does not limit the possible predictive capacity of the social component of the theory (Terry et al. 2000).

This study shall incorporate group processes as conceptualised by social identity/self categorisation theory into the TpB to improve predictions. Specifically the components group identity, perceived group norm and personal identity shall be included (Terry et al. 1999). Personal identities and group identities exists on at polar opposites of the

identity spectrum<sup>39</sup>. Personal identities have greater influence on the intentions and behaviours of individuals with weaker group identifications (Turner, Hogg, Oakes, Reicher & Wetherell, 1987). This component is included for participants who may not have strong affiliations with any music genre.

Music preference is age related and changes with advancing years. Early music tastes are influenced by parents and family. As young people approach the pubescent years, changes in music preferences are common and primarily governed by peer group and friends (Zillman & Gan, 1997). Preference for a musical sound can be long lasting or short lived; the sounds that were once a source of pleasure can easily become punishment for the ears (MacDonald et al. 2001). The music preferred by younger generations are commonly criticised by older people as noise or lacking quality compared to the music of yesteryear. The music listened to by young people today has been attacked, blamed and censored for a provoking range of deviant behaviours in teenagers, including risky sexual behaviour. However, this is not an uncommon occurrence. When Strauss's waltzes were first heard, critics (probably those of older generations) feared it would be the end of civilised society and "warned that they promoted licentiousness" (Howe, 2004, p. 29). Past fears regarding possible deleterious effects of music on society (and young people) are still with us today. Although with recent sexual trends, groups such as the Parental Music Resource Centre (PMRC) argue that justifications of the blameworthiness of contemporary music far outweighs that of previous generations

Currently in the UK, the age of sexual debut is decreasing (Wellings, Nanchahal, Macdowell, McManus, Erens, Mercer, et al. 2001) as the rates of sexual infections

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<sup>39</sup> Personal identities and social identities are not mutually exclusive. The saliency of either varies in accordance with each given situation.



increase. High exposure to genres that normalise sexually intimate behaviours may be one of the factors encouraging pre-teens and teenagers to expedite their first coital experience. North and Hargreaves (2003) suggest that there is a reciprocal relationship between problematic lifestyles and music labelled socially problematic. Causal relationships between extended exposure to music and sexual risk taking are unclear unlike the observable health and social effects of early sexual debut and unsafe sex. Verbal and non verbal messages from highly sexualised music such as hip hop may influence young people to hold favourable attitudes and norms towards advanced (and possibly dangerous) behaviours earlier than otherwise would be expected (Berry 1995; Ward, 2003). Moreover, the impact of some genres on young listeners may be reflective of disparities in exposure times.

These assertions partly stem from the noticeable influence media has within teenage (and in many instances adult) cultures, such as increased sales of items worn, used or endorsed by (favoured) celebrities as demonstrated in the preceding study. The norms that govern teenage sexual behaviours and attitudes develop from a range of arenas including religious background (McCree-Hubbard, Wingood, DiClemente, Davies, & Harrington, 2003), parenting style (Martin, 2002) and socio-economic circumstance (Paton, 2002). However, peer group norms and attitudes in sexualised situations generally override previous influence from other domains signifying their saliency and at these times and their overall importance to young people (Kinsman, Schwarz, Furstenberg & Romer, 1997). Brown, Halpern and L'Engle, (2005) suggest that the unregulated risk-free and normative depictions of sex in media including music, if unmonitored, may be analogous to permitting young people to "hang out with sexually active girls and boys who do not have their best interests... in mind" (p.427). Although probable that different genres will variably affect the safer sex behaviours of their

listeners, the differential effects of genres laden with misogynistic, sexist and explicit material and those with a tamer less offensive approach on teenage attitudes and norms have yet to be proven.

This study therefore aims to explore the ability of the TpB with additional components to capture the influence of genre group norms on attitudes and norms towards safer sex behaviours.

## **6.2. Hypotheses**

1. The influence of attitude, subjective norm, perceived behavioural control and personal identity on intention will be mediated by desire
2. The relationship between perceived group norm and desire will be mediated by subjective norm
3. The relationship between group identity and desire will be mediated by attitude
4. Attitudes, desires and intentions towards safer sex will vary depending on preferred music genre
5. Perceived group norm and 'perceptions of people who listen to the same music' will predict desire and intention
6. Listeners of pop and hip hop will have significantly different preferences for likelihood of using specific safer sex behaviours
7. Exposure to audio music only (listening) will vary according to genre
8. Exposure to visual music (watching) will vary according to genre
9. Number of days exposed to music (listening and/or watching) will vary according to genre

### **6.3. Method**

#### **6.3.1. Participants**

251 pupils attending one of three schools in a south London borough completed an omnibus questionnaire for this study. Participants were aged between 14 – 19 years with a mean age of 15.8 years. There were 144 (57.4%) male participants. The ethnic diversity was varied within this sample, it consisted of 28 Asian<sup>40</sup>, 82 Black, 101 White, 24 Mixed and 11 Other. Five participants did not specify their ethnicities. The religious affiliations of the participants were also collected. Two percent were Buddhists, 39.8% were Christian, 1.6% were Hindu, 6.4% were Muslim and 0.8% (2 participants) were Sikh. 46.6% had no religious affiliation and two percent reported having another religion including, in some cases Jedi. Two participants did not specify their religion.

#### **6.3.2. Procedure**

Prior to the administration of the questionnaires I met and had in-depth discussions with the head of PSHE<sup>41</sup> (personal, social and health education) within each school. The teachers received detailed instructions about the conditions under which to collect data and the explicit information regarding the data collecting procedure. Each school received between 50 – 150 questionnaire packs. During PSHE lessons, students were given the questionnaire pack and asked to read and fill in the consent forms. The teacher then read the instructions as printed on the front of the questionnaire, asked if there were any questions or queries and then asked the students to complete the demographic information. Pupils were then instructed to complete the questionnaire in silence and without conferring with any other student. Once questionnaires had been completed,

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<sup>40</sup> Due to the diversity of the sample, some ethnicities were clustered: Asian includes Bangladeshi, Indian, Chinese, Japanese and Pakistani; Black includes African, Caribbean and British born individuals with African/Caribbean parentage; White includes English, European, Irish Scottish, and Welsh; Mixed includes various ethnic mixes, the majority from the black and white groups; Other includes Aboriginal, Inuit and South American. These ethnicities were all present according to the sample.

<sup>41</sup> PSHE also includes SRE (sex and relationship education)

participants were asked to read the debriefing form<sup>42</sup>. The questionnaire and one copy of the consent form were returned into the envelope provided. The teacher collected the envelopes. I went and collected the questionnaires from the schools. I was not present at any of the schools during the administration of the questionnaires. Discussions with teachers after the data collection phase indicated that the prescribed procedure had been successfully followed.

### **6.3.3. Materials**

The questionnaire pack contained a summary of the research project, two copies of the consent form (one for the participant and the other for the researcher), the questionnaire and a debriefing form.

The summary of research briefly outlined the purpose of the study, the theoretical framework being used and an overview of the research methodology. References for further reading, useful email addresses pertaining to sexual health and my contact details were also included.

The consent form and debriefing form were designed in concordance with Brunel University guidelines. The participants received a copy as did I. Participants were made aware that they were free to withdraw from the study at any stage, and that their data would be confidential and used for research purposes only. My contact details were also included both forms.

### **6.3.4. Measures**

The questionnaire was relatively short (six sides of A4) in order to maintain participant interest. The first page informed participants about what was required of them and asked

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<sup>42</sup> Participants kept the debriefing form.

for demographic information such as age, religion and ethnicity. The last page asked participants to record any comments, questions or notes. The questionnaire was divided into two sections 'music genre preference' and 'safer sex practices'.

### Music Genre Preference

This section focused on current favourite songs and genres. Participants were asked about their favourite music and the factors that influence their musical preferences.

#### Genre of preference and level of identification

The participants were asked to state their current favourite song, favourite genre and their level of identification with their preferred genre on a 7-point scale with response alternatives from 'very much' to 'not very much'.

Participants were also asked to select on a 7-point scale ranging from 'extremely like' to 'extremely dislike' their level of preference for the target genres (pop, rock, RnB/hip hop and UK garage). RnB and hip hop were combined on this item as it was felt that they were similar enough to be considered part of the same taste culture. Bashment was not included on this item as UK garage was felt to be more relevant to London teenagers<sup>43</sup>.

#### Exposure

Exposure to music culture was assessed by asking about the average number of hours spent listening to music, the average number of hours spent watching music television/videos and the number of days in the week spent watching and listening to music.

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<sup>43</sup> The studies were conducted concurrently and the songs for study one were randomly chosen from those reported as current favourites on the above item.

### Influences on music tastes

Participants were asked to assess the level of influence their community, family, friends, parents, religion and teachers had on their musical tastes. The purpose of this item was to assess external influences on musical preference. A 7-point scale from 'all the time' to 'not at all' was utilised here.

### Perception of people who listen to the same genre

Perceptions of typical listeners to the participants' preferred genre was assessed with bipolar adjectives on a 7-point scale. Table 6.1 illustrates the nine semantic differential words used as they were presented to the participants. The words were chosen as they capture the negative and positive attributes associated with media messages. Three dimensions measured attitudes towards relationships; these were monogamous/promiscuous, faithful/unfaithful, and non-playa/player. The latter is a slang term popular predominantly in urban cultures but also utilised by inner-city young people with varied music tastes. The word *playa* refers mostly to men who approach relationships as a game and with women as play things, essentially a ladies man or an untrustworthy individual (Urban-Dictionary, 2006). In the song 'I got love' by Koffee Brown, the male artist tells the female artist *'don't hate the playa hate the game'* as she complains about his use of the word 'bitch' to refer to women. One item measured physical attributes 'sexy/unsexy'. Another variable 'happy/sad' measured overall temperament. The dimension 'intelligent/stupid' measured attributed aptitude. Two items focused on risk-taking behaviour, they were 'responsible/irresponsible' and 'safe/risk taking'. The final dimension 'clean/dirty' within the context of the study refers to an individual who is clean or not from sexual infections. Many websites focusing on sexual health information mention the misconceptions of some young

people regarding their reduced risk as they do not mix with dirty slappers or dogs (BBC Wales, 2006). However, I am aware of the possibility of this definition being open to interpretation by participants. In effect it can be considered a 'wildcard'.

**Table 6.1: Questionnaire item regarding perceptions of listeners to the same genre**

**PEOPLE WHO LISTEN TO THE SAME MUSIC AS ME ARE TYPICALLY... (CIRCLE ONE PER LINE)**

MONOGAMOUS	1	2	3	4	5	6	7	PROMISCUOUS
SEXY	1	2	3	4	5	6	7	UNSEXY
FAITHFUL	1	2	3	4	5	6	7	UNFAITHFUL
INTELLIGENT	1	2	3	4	5	6	7	STUPID
CLEAN	1	2	3	4	5	6	7	DIRTY
NON-PLAYA	1	2	3	4	5	6	7	PLAYA
RESPONSIBLE	1	2	3	4	5	6	7	IRRESPONSIBLE
HAPPY	1	2	3	4	5	6	7	SAD
SAFE	1	2	3	4	5	6	7	RISK TAKING



### Safer Sex Practices

This section of the questionnaire was a little more complex; it initially explained that safer sex practices could have various implications for different people. Further it stated that there are no right or wrong answers and asked participants to be as honest as possible.

#### Influences on sexual decisions

This section asked about external influences on sex related decisions. The influencing agencies used in this item were identical to those used in the measure of external influences on music tastes; they were: community, family, friends, parents, religion and teachers.

#### Inclination to engage in sex related behaviours

Participants were asked to rate the likelihood of engaging in a hierarchy of sex related behaviours on a 7-point scale. Table 6.2 illustrates these items as they were presented in the questionnaire. Participants were then instructed (written on the questionnaire) to identify the method they are most likely to use when practising safer sex from the above list. The chosen safer sex act would then be known as **Action SS** and be the target behaviour for the remainder of the questionnaire. For clarity the target behaviour shall be now be called 'preferred safer sex method' and not Action SS.

**Table 6.2: Item assessing likelihood of engaging in safer sex activities.**

**INDICATE HOW LIKELY YOU ARE TO USE THE FOLLOWING WAYS OF PRACTISING SAFER SEX. (CIRCLE ONE PER LINE)**

	EXTREMELY LIKELY			NEITHER			EXTRMEL Y UNLIKELY	
	1	2	3	4	5	6	7	
ABSTAIN – NO PHYSICAL INTIMACY AT ALL	1	2	3	4	5	6	7	
ONLY KISSING, FEELING, TOUCHING, NO GENITAL CONTACT	1	2	3	4	5	6	7	
GENITAL CONTACT HANDS ONLY	1	2	3	4	5	6	7	
ONLY ORAL SEX WITH A CONDOM	1	2	3	4	5	6	7	
ONLY ORAL SEX WITHOUT A CONDOM	1	2	3	4	5	6	7	
USE A CONDOM ALWAYS WITH INTERCOURSE	1	2	3	4	5	6	7	
REDUCE NUMBER OF SEXUAL PARTNERS	1	2	3	4	5	6	7	

The final part of this section was designed in accordance with guidelines outlined by Ajzen (2002) on construction of a TpB questionnaire. Additional components were included for the purpose of this study. Items were designed to record participants' judgments, aims and beliefs toward their preferred safer sex behaviour. Items relating to the additional components were designed in concordance with the TpB constructs. All questions within this section were measured on a 7-point scale and related to a six month time frame. For the purpose of brevity the items relating to intention, desire, subjective norm, perceived behavioural control, personal identity, perceived group norm and group identity, which are presented below, (...) will be indicative of the words 'within the next six months' or equivalent.

#### Attitude

Attitude was measured using eight semantic differential items on a 7-point scale. The items pertained to a range of adjectives that could describe one's personal standpoint towards the preferred safer sex method. Table 6.3 shows the items that measured attitude as they were represented in the questionnaire.

**Table 6.3: Attitude measure**

**I THINK THAT DOING ACTION SS<sup>44</sup> WITHIN THE NEXT 6 MONTHS FOR ME WILL BE... (CIRCLE ONE PER LINE)**

GOOD	1	2	3	4	5	6	7	BAD
EASY	1	2	3	4	5	6	7	DIFFICULT
ENJOYABLE	1	2	3	4	5	6	7	UNENJOYABLE
FAVOURABLE	1	2	3	4	5	6	7	UNFAVOURABLE
EXCITING	1	2	3	4	5	6	7	BORING
WISE	1	2	3	4	5	6	7	FOOLISH
BENEFICIAL	1	2	3	4	5	6	7	HARMFUL
INTELLIGENT	1	2	3	4	5	6	7	STUPID

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<sup>44</sup> Action SS refers to the participants' chosen method of safer sex (preferred safer sex method).

### Intention

Two items assessed intention on a 7-point scale anchored by 'strongly agree' and 'strongly disagree'. The items measured intention to participate in the preferred safer sex method for the coming six months, 'I intend to do Action SS...' and 'I plan to engage in safer sex behaviours...'

### Desire

Desire was measured with three items. The first item asked 'how badly do you want to carry out Action SS...' rated on a 7 point scale going from 'very badly' to 'not at all'. The second item was 'Action SS is something I really want to act out...' rated on a 7 point scale from 'strongly agree' to 'strongly disagree'. The final desire item was 'the strength of my desire to perform Action SS... can be described as' followed by a 7-point scale from 'extreme' and 'nil'.

### Subjective Norm

Three items measured subjective norm. The first item was 'people who are important to me think Action SS is', rated on a 7 point scale anchored by 'extremely important' and 'extremely unimportant'. The second item stated 'if I performed Action SS people who are important to me would' followed by a 7 point scale anchored by 'strongly approve' and 'strongly disapprove'. The final statement for this component was 'Action SS is seen by important people in my life as' rated on a 7 point scale ranging from 'extremely good' to 'extremely bad'

### Perceived Behavioural Control

Three items measured perceived behavioural control (PBC). Item 1 asked 'how much control do you have over carrying out Action SS...' followed by a 7 point scale from

'complete control' to 'no control'. The second item stated 'it is up to me if I perform Action SS...' followed by a 7 point scale ranging from 'strongly agree' to strongly disagree'. The final item asked 'how difficult would it be for you to do Action SS...' followed by a 7-point scale from 'extremely easy' to 'extremely difficult'.

#### Personal Identity

Three items measured personal identity. The items were 'to engage in Action SS... is an important part of who I am', 'I am not the type of person to perform Action SS...' and 'I can see myself sticking to Action SS...'. All items were responded to on a 7-point scale ranging from 'strongly agree' to 'strongly disagree'.

#### Perceived Group Norm

Three items measured perceived group norm. The first item asked 'how many of your friends would engage in Action SS?' followed by a 7 point scale from 'all of them' to 'none of them'. Item 2 stated 'Most of my friends' think that I should perform Action SS' followed by a 7-point scale ranging from 'strongly agree' to 'strongly disagree'. Finally the third item asked participants to respond on a 7-point scale from 'extremely desirable' to 'extremely undesirable' to the following statement, 'Many of my friends think Action SS is'.

#### Group Identity

Group identity was assessed with three items. The first item asked 'how much are you like your group of friends?' followed by a 7 point scale, with response alternatives from 'extremely like them' to 'extremely unlike them'. Items two and three were measure with a 7-point scale from 'very much' to not very much. Participants were asked 'in

general, how well do you fit into your group of friends?' and 'how strongly do you identify with your group of friends?' respectively.

## 6.4. Results

### 6.4.1. Theory of Planned Behaviour components and predictors

A series of linear regressions were conducted to test direct and mediated influences on intention ( $\alpha = .69$ ,  $n = 222$ ), desire ( $\alpha = .85$ ,  $n = 238$ ), attitude ( $\alpha = .91$ ,  $n = 235$ ), subjective norm ( $\alpha = .83$ ,  $n = 226$ ), perceived behavioural control ( $\alpha = .73$ ,  $n = 222$ ), perceived group norm ( $\alpha = .71$ ,  $n = 222$ ) and group identity ( $\alpha = .80$ ,  $n = 222$ )<sup>45</sup>. Also included in the analysis were 'hours spent listening to music a day', 'hours spent watching music a day' and 'days exposed to music. The data was analysed using the stepwise method to explore the fewest predictors of intention and desire and to maintain the parsimony of the model.

#### Intention

To test the prediction that desire mediates the relationship between intention and its predictors according to the theory of planned behaviour (TpB), a series of regressions were conducted. Firstly, all TpB components, attitude, subjective norm and perceived behavioural control (not including desire) were regressed with intention as the dependent variable. A significant model emerged  $F(2,224) = 37.48$ ,  $p < .01$ , where Adjusted R squared = .25 and R square change from model 1 = .22, to model 2 = .03. In model 1 attitude only accounted for 22% of the variance. The inclusion of subjective norm into model 2 resulted in an additional 3% of the variance being explained. Perceived behavioural control did not add to the predictive power of the model. Significant variables are presented below, they accounted for 25% of the variance in intention to engage in safer sex.

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<sup>45</sup> Personal identity was not included in the analysis as reliability analysis revealed the items were not internally consistent ( $\alpha = .56$ ,  $n = 221$ ).



Predictor Variables	Beta		<i>t</i>	Collinearity: Tolerance	Sig
	Standardised	Unstandardised			
Attitude	.37	.43	5.69	.76	<i>p</i> < .01
Subjective norm	.20	.24	3.05	.76	<i>p</i> < .01

Desire alone was then regressed with intention as the dependent variable. A significant model emerged  $F(1,238) = 102.29$ ,  $p < .01$  where Adjusted R squared = .30. Desire accounted for 30% of the variance in intention.

Predictor Variables	Beta		<i>t</i>	Sig
	Standardised	Unstandardised		
Desire	.55	.54	10.11	<i>p</i> < .01

To ensure no effects from the theory of planned behaviour components on the desire – intention relationship, attitude, subjective norm and perceived behavioural control were entered alongside desire as predictors of intention. A significant model emerged  $F(2,224) = 64.33$ ,  $p < .01$ , where Adjusted R square = .36 and R square change from model 1 = .31, to model 2 = .051. In model 1 desire alone accounted for 31% of the variance. The inclusion of attitude resulted in an additional 5% of the variance being explained. Desire and attitude were significant predictors of intention. Subjective norm and perceived behavioural control did not predict intention in this model.

Predictor Variables	Beta		<i>t</i>	Collinearity: Tolerance	Sig
	Standardised	Unstandardised			
Desire	.44	.43	7.16	.77	<i>p</i> < .01
Attitude	.26	.30	4.26	.77	<i>p</i> < .01

Desire and attitude accounted for 36% of the variance in intention to engage in safe sex. Attitude added 5% to the explained variance above desire within this model. What the results imply is that desire is a significant mediator between intention and its antecedents according to the theory of planned behaviour. Attitude has a weak direct relationship with intention; however, the fall in the *t* value from 5.69 in the regression without desire to 4.26 in the regression including desire suggests that the attitude-intention relationship is partially mediated by desire. Finally, the relationship between desire and its proposed predictors was tested.

### Desire

Using the stepwise method, attitude, subjective norm and perceived behavioural control were regressed with desire as the dependent variable. Attitude and subjective norm were predictors of desire in the significant model to emerge  $F(2,224) = 41.70, p < .01$ . Adjusted R squared = .27 and R square change from model 1 = .23, to model 2 = .038. In model 1 attitude alone accounted for 23% of the variance. The inclusion of subjective norm into model 2 resulted in an additional 4% of the variance being explained.

Predictor Variables	Beta		<i>t</i>	Collinearity: Tolerance	Sig
	Standardised	Unstandardised			
Attitude	.38	.44	5.82	.78	<i>p</i> < .01
Subjective norm	.22	.28	3.44	.78	<i>p</i> < .01

Attitude and subjective norm accounted for 27% of the variance in desire. Again perceived behavioural control did not add to the explanatory power of the model. In an attempt to improve the explained variance in desire, its relationships with the variables ‘listen to music’, ‘watch music’ and ‘days exposed to music’ were explored.. The aforementioned additional variables were regressed alongside attitude and subjective norm with desire as the dependent variable. All three of the ‘exposure to music’ variables did not add to the explained variance in desire above that of attitude and subjective norm.

Hypothesis 1 was supported. The relationships between intention and two of its three antecedents were mediated by desire. However, contrary to predictions perceived behavioural control did not add to the explained variance of either intention or desire. Further, attitude had a dual relationship with intention, it directly effected intention and was also mediated by desire. The actual safer sex behaviours were unspecified. They varied depending on the individual’s level of sexual experience. The most popular safer sex method was sexual intercourse with a condom (see section 6.4.2).

### Attitude and Subjective norm

To determine whether attitude mediates the relationship between group identity and desire, and whether subjective norm mediates the relationship between group norms and desire a series of stepwise linear regressions were conducted. As demonstrated above attitude and subjective norm predict desire. Perceived group norm and group identity were regressed with desire as the dependent variable. A significant model emerged  $F(2,219) = 10.24, p < .01$ , where Adjusted R squared = .077 and R square change from model 1 = .068, to model 2 = .018. However, the predictors only accounted for 8% of the variance in desire. In model 1 perceived group norm accounted for 6.8% of the variance. The inclusion of group identity in model 2 resulted in an additional 1.8% of the variance being explained.

Predictor Variables	Beta		<i>t</i>	Sig
	Standardised	Unstandardised		
Perceived group norm	.22	.29	3.29	$p < .01$
Group identity	.14	.20	2.07	$p < .05$

Dependent variable: Desire

Attitude, subjective norm, perceived group norm and group identity were then regressed with desire as the dependent variable. Only attitude and subjective norm were significant predictors in the model. This model was comparable to the one above between desire, attitude and subjective norm. Perceived group norm and group identity were then regressed firstly with attitude as a dependent variable and secondly with subjective norm as a dependent variable. The analysis was conducted in this manner to ensure that attitude and subjective norm only mediated the relationship between desire and group identity and group norm respectively. Two significant models emerged. In

the first model  $F(2,219) = 22.14, p < .01$ . Adjusted R squared = .17 and R square change from model 1 = .13 to model 2 = .04. In model 1 perceived group norm accounted for 13% of the variance. The inclusion of group identity resulted in an additional 4% of the variance being explained. Significant variables are presented below.

Predictor Variables	Beta		<i>t</i>	Sig
	Standardised	Unstandardised		
Perceived group norm	.30	.32	4.69	$p < .01$
Group identity	.21	.24	3.23	$p < .01$

Dependent variable: Attitude

In the second model to emerge,  $F(2,219) = 40.47, p < .01$ , where Adjusted R squared = .27 and R square change from model 1 = .25, to model 2 = .024. In model 1 perceived group norm accounted for 25% of the explained variance. The inclusion of group identity in model 2 resulted in an additional 2.4% of the variance being explained. Significant variables are presented below.

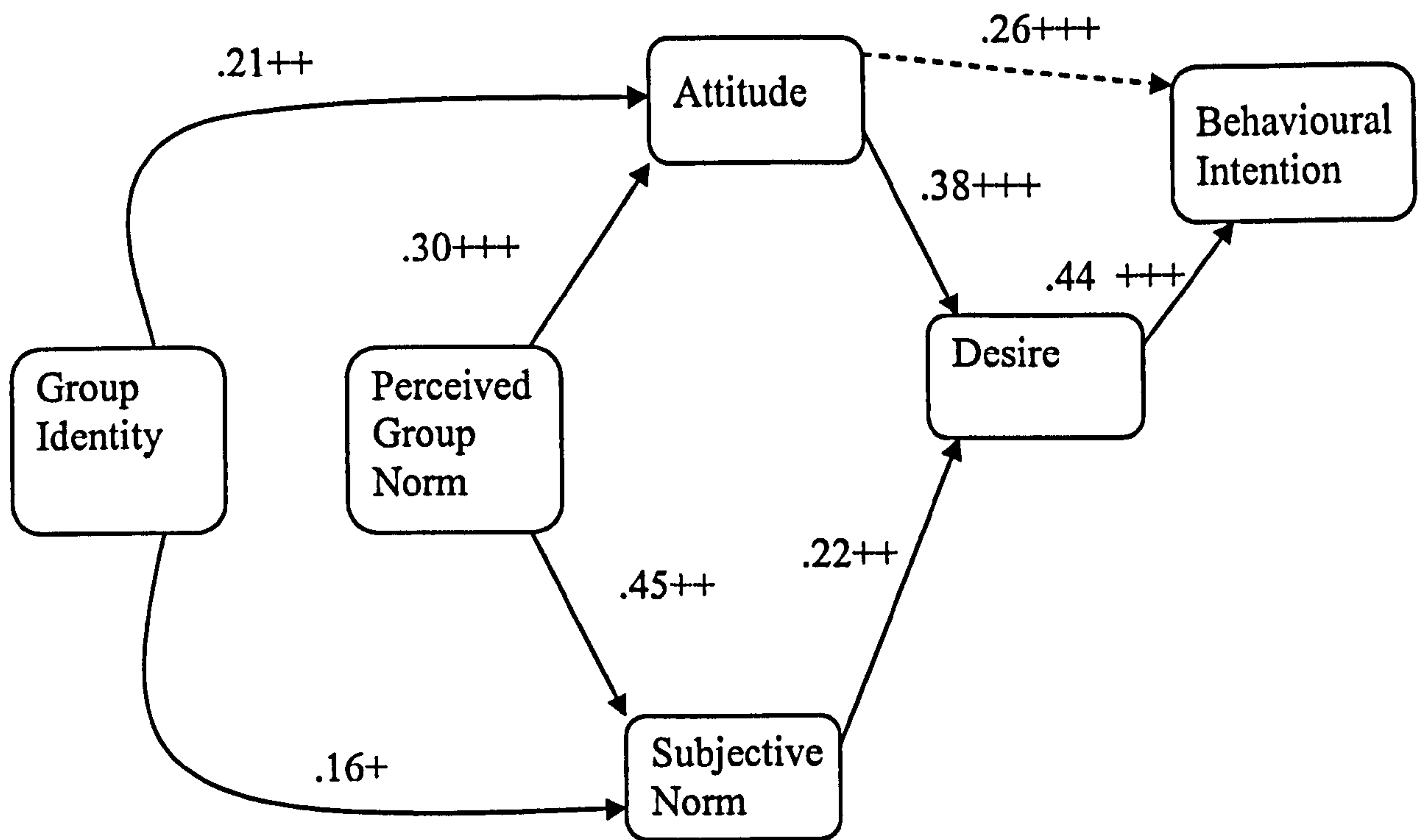
Predictor Variables	Beta		<i>t</i>	Sig
	Standardised	Unstandardised		
Perceived group norm	.45	.47	7.50	$p < .01$
Group identity	.16	.18	2.69	$p < .01$

Dependent variable: Subjective norm

Hypotheses 2 and 3 were supported. The relationship between desire and 1.group identity and 2.perceived group norm was mediated by attitude and subjective norm but

not exclusively. Attitude and subjective norm were predicted by both group identity and perceived group norm. Further group norm was the stronger predictor in both models. However, group identity was a stronger predictor of attitude than of subjective norm, suggesting that there is its relationship with attitude is stronger than with subjective norm. Group norm and group identity accounted for 17% of the variance in attitude and 27 % of the variance in subjective norm.

Figure 6.1 is a visual representation of this model.



<sup>+</sup> =  $p \leq .01$   
<sup>++</sup> =  $p \leq .001$   
<sup>+++</sup> =  $p \leq .0001$

**Figure 6.1 Desire and group processes within a modified Theory of planned behaviour.**

### Genre specific attitudes, desires and intentions

To determine if there were genre differences in participants' attitudes, desires and intentions towards safer sex, multivariate analysis of variance was conducted with genre as the fixed factor. No significant genre effects were observed for attitude  $F(5,226) = 1.40, p = .23$ ; desire  $F(5,226) = .91, p = .48$  or intention  $F(5,226) = 1.63, p = .14$ . Contrary to hypothesis 4 attitudes, desires and intentions toward safer sex did not vary depending on preferred genre.

### Perception of people who listen to the same genre on desire and intention to engage in safer sex activity

Nine variables measured participants' perceptions of individuals who listen to the same music as they do (see Table 5.1). The variable 'perceived group norm' was also included in this analysis to determine if there was overlap between in-group norms and perceptions of individuals who listen to the same genre on desires and intentions. The data was subjected to linear regressions with desire and intention as dependent variables.

#### Desire

Using the enter method a significant model emerged  $F(10,208) = 3.0, p < .01$  where Adjusted R square = .084. This data has to be treated prudently as the significant variables only accounted for 8.4% of the variance in desire to engage safer sex behaviours.

Perceived group norm was the best predictor of desire to engage in safer sex. The more positive group norms toward safer sex are the greater the desire to engage. Further, the more unfaithful one perceives individuals who listen to the same music the greater the



desire to engage in the preferred safer sex method. A trend was observed for the item 'intelligent/stupid'. Perception of listeners of the same genre as 'intelligent' increases desire to engage in the preferred method, than if listeners of the same genre are perceived as 'stupid'. Significant variables are presented below.

Predictor Variables	Beta		<i>t</i>	Sig
	Standardised	Unstandardised		
Perceived group norm	.30	.39	4.47	$p < .01$
Faithful/Unfaithful	-.21	-.23	-2.49	$p < .05$
Intelligent/Stupid	.14	.09	1.83	$p = .068$

#### Intention

Using the enter method a significant model appeared  $F(10,208) = 2.64, p = .005$ . Adjusted R square = .070. These variables only accounted for 7.0% of the variance in participants' intentions to engage in safer sex behaviours.

Perceived group norm was the strongest predictor of intention to engage in safer sex. A positive group norm towards safer sex increases the intention to engage in the preferred safer sex method. Perceptions of people who listen to the same genre also significantly predict intentions toward safer sex; perceiving people who listen to the same music as unfaithful increased intentions towards safer sex. A trend emerged for the item 'safe/risk taking'; the more risk taking one perceives listeners of the same genre the greater the intention to engage in the preferred method. This data is also presented below.

Predictor Variables	Beta		<i>t</i>	Sig
	Standardised	Unstandardised		
Mean perceived group norm	.30	.37	4.37	$p < .01$
Faithful/Unfaithful	-.22	-.23	-2.57	$p = .01$
Safe/Risk taking	-.15	-.13	-1.91	$p = .058$

The variables perceived group norm and perceptions of people who listen to the same music as faithful/unfaithful predicted desires and intentions to engage in safer sex. A weak relationship between perceptions of people who listen to the same music as intelligent/stupid and safe/risk taking exists for desires and intentions respectively. The data supports hypothesis 5. Caution should be taken when interpreting this data as the explained variance in both models was relatively small.

The significant predictors are capturing variances in desires and intentions. As expected group norm positively predicts desires and intentions. However, perceptions of potential (sexual) partners (i.e. people who listen to the same music) as unfaithful also increases desires and intentions towards safer sex. Participants appear to be managing their perceived in-group riskiness rather than conforming to it. These findings are similar to those observed by Ellen et al. (2002) and Schroeder et al. (2001), where the likelihood of condom use increased with perceived sexual risk.

#### 6.4.2. Genre differences

Over 15 different genres were identified as current favourites of the participants. They were collapsed into the 6 most popular. These were hip hop, pop, rock/metal, RnB/UK garage, bashment and other. RnB was merged with UK garage and rock with metal, firstly because the majority of participants who picked one also chose the other. Secondly UK garage and metal independently only had eight counts each; by merging them with RnB and rock respectively, two categories were created with substantial counts. And finally the musical sounds and many aspects of their cultures could be perceived as similar. Bashment is a genre derived from reggae and frequently heard in association with the dancehall scene. The 'Other' category within this variable is very eclectic, including genres such as South American folk music, modern Christian and Turkish music.

#### Pop and Hip hop

To test the variance in preference for the different safer sex behaviours between pop and hip hop listeners, the hierarchy of safer sex actions (abstain, kiss only, genital contact – hands only, oral sex with condom, oral sex without condom, sex with a condom and reduce sexual partners) were entered into a MANOVA across the factor genre. Hypothesis 6 was supported; there was a significant difference between listeners of pop and hip hop on the variable for 'sex with a condom'  $F(5,238) = 4.21, p < .01$ . No significant effects were observed for any of the other variables. Planned contrast analysis<sup>46</sup> revealed significant differences between hip hop listeners and listeners of pop, rock/metal and 'other'. Bashment and RnB/garage differed significantly from rock/metal and pop. Teenagers preferring hip hop, bashment and RnB/garage were more likely to use 'sex with a condom' to practice safer sex than those favouring pop or rock.

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<sup>46</sup> For method of analyses see section 3.5.2

Table 6.4 presents the contrast relationships and means for 'likelihood of sex with a condom'.

**Table 6.4: Contrast analysis of genre differences with means and standard deviations for ‘likelihood of sex with a condom’.**

	Hip hop	Bashment	RnB	Other	Rock	Pop	
Extremely Likely	2.10 <sub>a</sub>	2.40 <sub>ab</sub>	2.77 <sub>ab</sub>	3.48 <sub>bc</sub>	3.91 <sub>c</sub>	4.08 <sub>c</sub>	Extremely unlikely
SD	1.94	2.01	2.14	2.38	2.66	2.43	

Note. Ratings were made on a 7-point scale. Means that do not share a subscript differ at  $p < .01$  in the multivariate contrast comparison.

## Gender

Significant gender effects were observed for all of the safer sex action except 'reduce sexual partners',  $F(1,240) = .995, p = .32$ . Female participants were more likely than male participants to use abstinence and kissing/touching as their method of practising safer sex. Male participants were more likely than female participants to use the remaining methods. Table 6.5 shows the significant differences between female and male participants and their likelihood of using the safer sex actions presented.

**Table 6.5: Significant gender differences in likelihood of using named safer sex actions**

		Abstain	Kiss	Genital	Oral with condom	Oral no condom	Condom with sex
	<i>F</i>	$F(1,240) = 13.20,$	$F(1,240) = 14.16,$	$F(1,240) = 5.95,$	$F(1,240) = 25.65,$	$F(1,240) = 27.18,$	$F(1,240) = 15.11,$
		$p < .01$	$p < .01$	$p = .01$	$p < .01$	$p < .01$	$p < .01$
Female	<i>M</i>	4.64	3.06	4.80	5.98	6.08	3.59
	<i>SD</i>	2.36	1.98	2.08	1.77	1.83	2.65
Male	<i>M</i>	5.63	4.06	4.14	4.71	4.71	2.46
	<i>SD</i>	1.86	2.11	2.03	2.03	2.16	1.88

Lower numbers indicate increased likelihood

### Genre preferences and identification

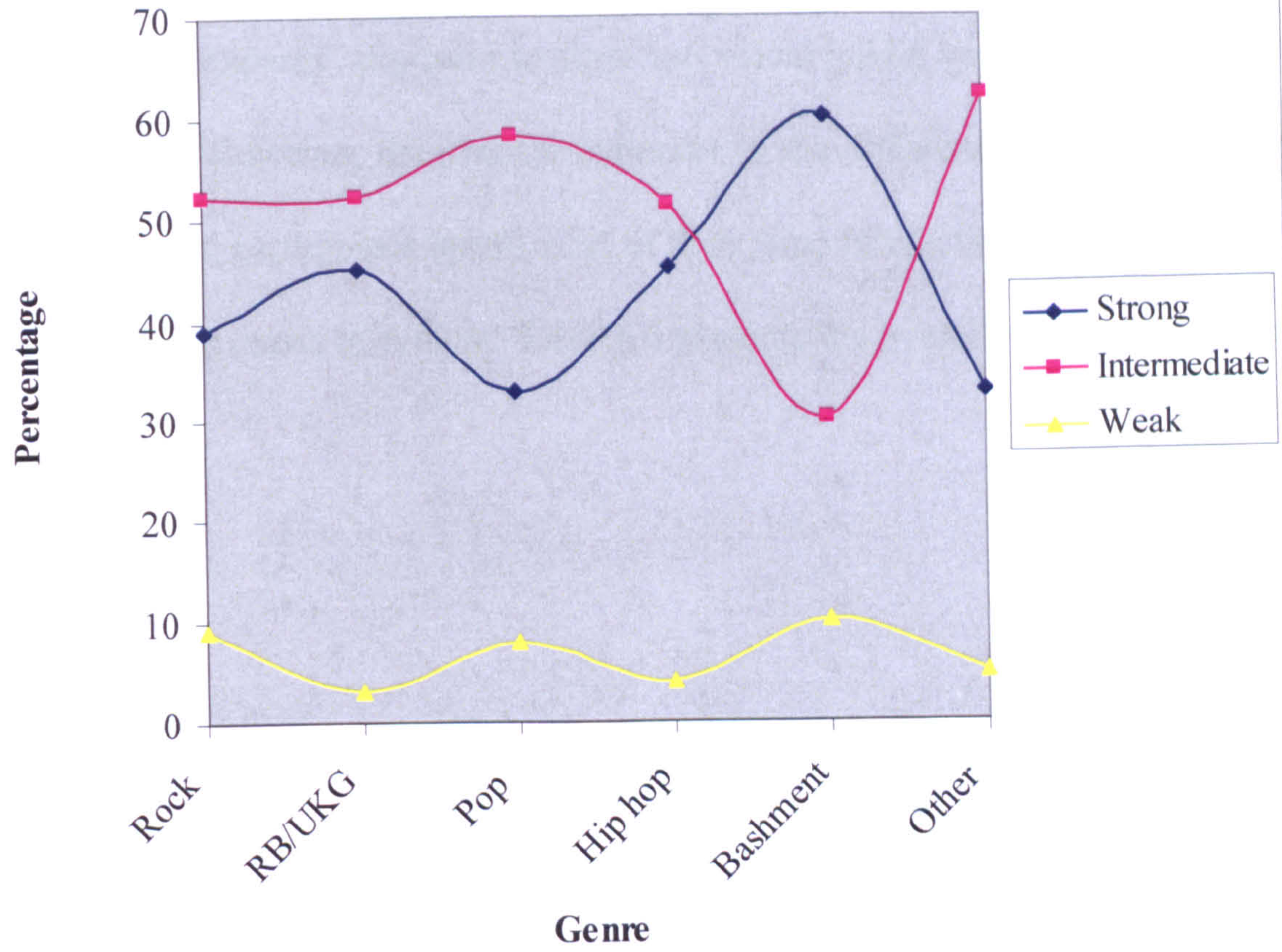
RnB/garage was the most popular genre. Over twice as many participants preferred RnB/garage as did hip hop, the second most popular genre (42.6% and 20.3% respectively). The three most preferred genres, RnB/garage, Hip hop and Rock/Metal, accounted for over 80 percent of the participants. The eclectic 'Other' category accounted for almost 9% of the participants' preferences. Pop music trailed with only 4.8% of participants recording it as their preferred genre. However, pop music was narrowly more popular than bashment, which was preferred by 4% of the participants.

Identification with favourite genre was skewed towards the 'identify strongly' end of the scale. Over 40 percent of the participants reported that they felt a strong level of identification with their preferred genre. Only 13 participants fell into the 'weak identifiers' category. Bashment was the only genre to have more strong identifiers than intermediate identifiers. Figure 6.2 presents the percentages for level of identification across the genres.

To determine if strength of identification moderated the relationship between perceived group norm and attitude, the product of the standardised scores for strength of identification and perceived group norm were entered as a new 'standardised interaction variable'. This new variable was regressed with attitude as the dependent variable. Contrary to previous studies strength of identification did not moderate the relationship between attitude and perceived group norm (Terry et al. 2000).  $F(1,218) = .32, p = .57$ , where adjusted R squared = -.003. Standardised and unstandardised Beta scores = .038 and .056 respectively, and  $t = .56$ .



Figure 6.2: Identification with favourite genre



### Exposure to aural and visual music

Initial analysis was concerned with the frequency with which participants were exposed to the media. Participants' exposure to aural and visual media varied across and within genre preference. However, the average exposure to the different media suggested that the majority of the participants spend a lot of their time interacting (at different levels) with the music and music television. Table 6.6 presents the overall exposure to music.

**Table 6.6: Mean hours of exposure to music and music television**

Variable	Mean	SD
Hours listening to music per day	4.73	4.13
Hours watching music television	2.69	3.05
Days per week watch & listen	6.13	1.65

On average participants listened to almost 5 hours of music a day, watched almost 3 hours of music television per day and did so for over 6 days a week. 10% of the participants reported watching no music television and 2 participants (0.8%) reported not listening to any music daily. Therefore following the multiplicative method employed by Wingood et al. (2002), in an average week the participants were likely to spend 16.49 hours watching music television and 28.99 hours listening to music. Watching music television/videos includes simultaneous exposure to audio music. However, when listening to music there is no equivalent exposure to music videos or television.

#### Genre differences in exposure

Multivariate analysis of variance (MANOVA) was conducted on the variables hours listening to music per day, hours watching music television and days per week watching and listening to music, across the factor genre; planned contrast analysis was also conducted to clarify the relationships between the genres and differences in exposure.

Hypothesis 7 was not supported; there were no significant genre differences in the amount of time spent listening to music daily  $F(5,241) = 1.24, p = .29$ .

However, consistent with hypothesis 8, significant genre effects were observed for time spent watching music television or music videos  $F(5,241) = 4.54, p < .01$ . Table 6.7 presents the contrast relationships alongside the means and standard deviations for genre differences in hours watching music videos/television. Listeners of RnB/garage spent the most number of hours watching music compared to the other genres and differed significantly from 'other', rock and pop listeners. Those who preferred pop music spent the least number of hours watching music compared to the other genres.

They were significantly different from listeners of hip hop in their viewing habits. Hip hop listeners also significantly differed from listeners of rock in the number of hours spent watching music. Bashment was not significantly different from any of the genres.

As predicted by hypothesis 9, genre significantly moderates the number of days spent listening to music or watching music television/videos  $F(5,241) = 5.81, p < .01$ . Participants who favoured pop spent the least number of days exposed to music. In contrast those who preferred bashment spent the most days exposed to music. Listeners of pop and 'other' significantly differed from the other four genres on this variable. Table 6.8 shows the contrast relationships along with the means and standard deviations.

There were no gender variations in the exposure to visual music or days exposed.

**Table 6.7: Contrast analysis of genre differences with means and standard deviations for hours spent watching music television/videos**

<b>Mean Hours</b>	<b>Pop</b>	<b>Rock/Metal</b>	<b>Other</b>	<b>Bashment</b>	<b>Hip hop</b>	<b>RnB/UKG</b>
	1.33 <sub>a</sub>	1.35 <sub>a</sub>	1.68 <sub>ab</sub>	2.60 <sub>abc</sub>	2.87 <sub>bc</sub>	3.49 <sub>c</sub>
<b><i>SD</i></b>	0.89	1.67	2.59	1.88	2.17	3.83

Note. Ratings were made on a 7-point scale. Means that do not share a subscript differ at  $p < .01$  in the multivariate contrast comparison.

**Table 6.8: Contrast analysis of genre differences with means and standard deviations for days exposed to music**

<b>Mean Hours</b>	<b>Pop</b>	<b>Other</b>	<b>Hip hop</b>	<b>Rock/Metal</b>	<b>RnB/UKG</b>	<b>Bashment</b>
	4.33 <sub>a</sub>	5.23 <sub>a</sub>	6.16 <sub>b</sub>	6.33 <sub>b</sub>	6.35 <sub>b</sub>	6.60 <sub>b</sub>
<b><i>SD</i></b>	2.15	2.22	1.71	1.52	1.35	1.27

Note. Ratings were made on a 7-point scale. Means that do not share a subscript differ at  $p < .01$  in the multivariate contrast comparison.

### Preferred genre and safer sex choices

Cross tabulation was conducted between the preferred genres and the safer sex methods. Table 6.9 presents the interaction between each genre and each safer sex choice.

Using a condom during intercourse was the most preferred method of practising safer sex by listeners of all the genres. The low numbers of preference in some of the genre categories limited the scope of comparisons between the genres and safer sex methods. Chi<sup>2</sup> was not significant, mostly due to low numbers of participants in some cells. Thirty cells were expected to have counts less than 5, and the minimum expected counts per cell was 0.21, ( $\chi^2 = 38.97, df = 30, p = .13$ ).



**Table 6.9: Cross Tabulation for Safer Sex Measure and Genre of Preference**

		Reduced Coding Scheme of Favourite Genre							
Safer Sex Measure		RnB / UKG	Hip Hop	Rock / Metal	Pop	Bashment	Other	Total No	Total %
Abstain		12	3	4	1	1	4	25	10.37
Only kissing		27	3	15	2	1	4	52	21.58
Genital contact		5	6	3	2	1	3	20	8.30
Oral sex with condom		1	1	2	1	0	1	6	2.49
Oral sex no condom		8	2	1	1	2	1	15	6.22
Sex with a condom		49	34	18	4	5	8	118	48.96
Reduce sexual partners		2	0	3	0	0	0	5	2.07
	<b>No.</b>	<b>104</b>	<b>49</b>	<b>46</b>	<b>11</b>	<b>10</b>	<b>21</b>	<b>241</b>	
<b>Total</b>	<b>%</b>	<b>43.15</b>	<b>20.33</b>	<b>19.09</b>	<b>4.56</b>	<b>4.15</b>	<b>8.71</b>		

It should be mentioned that 69% of hip hop listeners chose 'condom use during intercourse' as their preferred safer sex method compared to 50% of bashment favourers, 47% of those within the RnB/garage category, 39% of rock/metal listeners, and 36% of those within the pop category. Also, those within the RnB/garage bracket were twice as likely to choose abstinence as their preferred safer sex measure compared to their hip hop counterparts.

## **6.5. Discussion**

The purpose of this study was to examine the predictive relationship between the favoured music genres of young people and their sexual attitudes and norms within the theory of planned behaviour. The findings indicate that a complex relationship exists between these variables. The importance of music to young people was revealed via the level of exposure to music videos/television. Variations relating to the tendency to use a condom during intercourse were moderated by genre of preference. Desires and intentions towards the specified behaviour were influenced by perceived group norm. The norms that govern many teenage groups are defined by the music listened to and identified with. These findings signify a reciprocal relationship between teenage music and their sexual desires and intentions.

Music preference appears to moderate some of teenagers' sex related choices. Wingood et al (2002) reported that excessive exposure to rap music by African-American females increased the likelihood of engaging in risk behaviours, including having multiple partners and contracting a sexually transmitted infection (STI). Wingood and colleagues focused on one genre, the aim of this study was to compare genre differences on safer sex choices. Participants were asked to indicate their personal favourite genre, this generated over 15 genre preferences; it was therefore necessary to reduce the genre categories to a manageable number of 6 (Tapper, Thomson & Black, 1994). Urban<sup>47</sup> genres were the most popular among this sample, consequently the data was skewed making comparative analysis in some instances challenging. RnB was the genre category most favoured by this sample. Over twice as many teenagers preferred RnB compared to the next most popular genre. The large numbers within the RnB category may be explained by the locality of the data collection. Some genres are more popular in some areas than others. An alternative explanation is, to quote Russell (1997, p.154),

“the massification of musical tastes” conveyed via the commonality between the playlists of audio and visual music providers. There is a possibility that young people’s musical tastes are being monopolised by the overpowering formulaic sounds popular in music charts and on music television.

### **6.5.1. Overall Findings**

The results suggest that genre is a moderating factor in many of the variables measured. The findings support the theory of planned behaviour and the inclusion of the construct desire as a motivator of intention. Within the model perceived group norm and group identity were antecedents of attitudes and subjective norms towards safer sex behaviours. The component perceived behavioural control (PBC) failed to significantly contribute to the explanatory value of the model.

Genre was an influential factor in the methods of practising safer sex, as well as affecting intention to engage in the chosen behaviour. Perceived group norms and group characteristics influenced desires and intentions towards the preferred safer sex method. The length of time exposed to music television was genre specific as too were the number of days this activity occurred. As expected with a teenage sample, participants indicated strong affiliations with their preferred genre. 40% and 50% of participants reported strong and intermediate identification with their preferred genre respectively.

### **6.5.2. Components of the theory of planned behaviour**

The significant model to emerge from this study was similar to Ajzen’s model with a few modifications. Desire was hypothesised to predict intention and to mediate the effects of attitude, subjective norm, PBC and personal identity. The findings supported this hypothesis, although PBC was not a significant predictor of desire or intention.

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<sup>47</sup> Urban genres include bashment, hip hop and RnB

Personal identity was not included in any of the analyses due to low internal reliability. Attitude was predicted to mediate the relationship between desire and group identity, whereas subjective norm was predicted to mediate the relationship between desire and group norm. Attitude and subjective norm mediated the relationship between desire and both group norm and group identity. Group norm was a stronger predictor of subjective norm and attitude than group identity. The relationship between subjective norm and group norm was stronger than the relationship between attitude and group norm. Likewise the relationship between group identity and attitude was stronger than the relationship between group identity and subjective norm. The data was analysed using stepwise regression to maintain the parsimony of the TpB.

The inclusion of the desire component was supported within this model, unlike PBC, which is traditionally considered one of the stronger predictors within the TpB (Armitage and Conner, 2001). The non significant role held by PBC within this model may reflect the control young people perceive they have over safer sex activities. Family, peer groups and sexual health educators may be perceived as the real agents of control regarding sexual health activities. The presentation of pre-defined safer sex actions may have added to feelings of low control over safer sex. Alternatively different safe sex methods may be associated with different levels of behavioural control, and this differential control may have weakened the correlation between PBC and intention. Future research should consider the perceived and actual control young people have over various safer sex options. Interventions should consider methods of increasing young people's control when engaging in sexual behaviour.

Usually labelled the weakest component of the theory, subjective norm was an effective predictor in this model (Bennett & Bozionelos, 2000; Sheeran & Taylor, 1999). The age

of the participants could be an influencing factor here and should be considered when interpreting the effectiveness of the model's components. The social component of the TpB is shown to be a powerful predictor with younger cohorts (Theodorakis, 1994). Younger participants are more connected with the social influences in their lives and therefore give elements that are social, subjective and normative, such as music culture, greater precedence in their decision making processes. Additionally, preference of a genre, exposure to music and sexual interaction are for many young people social phenomena. Subjective norm therefore should be a significant predictor within this model, considering the cohort and subject matter.

A reciprocal relationship exists between the components group identity, group norms attitudes and subjective norms. When group identity is salient group specific attitudes and norms increase (Terry et al. 1999). The model to emerge reflects the independent as well as the interdependent nature of attitudes and norms. In so doing, the model supports the inclusion of social contexts into the decision making process. Although strength of identification did not moderate the relationship between perceived group norm and attitude, this finding should be interpreted cautiously because only a few participants identified weakly with their preferred genre. The majority were intermediate-strong identifiers; this skew in identification with genre may have led to the non-significant findings.

The social situations where sexual behaviours occur will determine the salient group norms and identities and hence the attitudes and desires towards safer sex behaviours. As stated earlier in this thesis, peer group norms are salient within the social milieu where teenagers engage in sexual behaviours, (and not necessarily within the research setting), as demonstrated in the previous study, group norms are shaped by preferred

music genres. For discussion on genre differences towards safer sex behaviour, namely condom use see section 6.5.5.

The parsimony of the theory of planned behaviour allows for modifications that can improve its predictive ability. The additions to the theory within this study facilitated greater understanding of some of the cognitive and social processes underlying young people's attitudes, norms and intentions to engage in safer sex behaviours. Intentions are formed through felt desires to engage in safer sex behaviours. Desires, in turn, are shaped by attitudes and norms which are not only formed by behavioural and normative beliefs but also through salient group identities and group norms which are context dependent. Enhancing some predictors with more effective antecedents depending on the behaviour and cohort being investigated may expand the predictive range of the theory of planned behaviour. Improving the normative component and its relationship to attitudes when studying teenagers improves comprehension of the constructs underlying intentions.

The findings have to be interpreted cautiously, since the relationships between the predictor variables and their respective criterion variables (Brace, Kemp, & Sneglar, 2003) were relatively small. A possible explanation for significant but weak observed effects could be the sub-optimal phrasing of questions. The items for the components may have failed to tap adequately the phenomena being measured. For example the bipolar items measuring attitudes may not be reflective of language young people would use to describe the possibility of engaging in sex generally and safer sex specifically. With hindsight words such as 'favourable/unfavourable' should have been modified to words likely to be used by teenagers. Future research into teenage sexual attitudes should consider a preliminary examination of the words young people use to describe

feelings about engaging in safer sex. In spite of the weak correlations between components the internal reliability of each construct was sound. Additionally, all investigations into humans are “inherently noisy” and unlikely to “produce totally accurate predictions” (Brace et al. 2003, p.210).

Perugini and Bagozzi (2001) presented the Model of Goal-directed Behaviours (MGB). In this model significant predictors were dependent on the behaviour measured. PBC influenced desires and behaviours for exercising but not for dieting and attitude was a significant predictor of desires for studying effort but not for body weight regulation. Therefore it is probable that the predictive strength of some of the antecedents of intentions and desires are action specific. The selection of the target behaviour (preferred safer sex method) from a range of behaviours may have confounded the relationships between the components of the theory. Findings may have differed had there been only one target behaviour or if participants were given the option of specifying their own method of safer sex.

Overall, the extended theory of planned behaviour presented here (see Figure 6.1) captures group influences on safer sex desires and intentions. However, it highlights the difficulties in measuring desires and intentions within the complex area of sexual decision making by people who are just embarking on their sexual lives. Desires and intentions towards engaging in safer sex behaviours are likely to fluctuate due to environmental changes. Therefore, to improve predictions of desires and intentions towards (safer) sex, future research should utilise multiple measures of intention and its antecedents, in different contexts and at different times, especially when concerned with group normative influences such as the impact of music genre preference.



### **6.5.3. Music genre and attitudes, desires and intentions**

The findings did not support the hypothesis that attitudes, desires and intentions to engage in the preferred action would be differentially influenced by genre. The genre disparity in lyrical portrayals of relationships and the normalising effects genre had on perceptions of sex and relationships does not appear to translate to young people's attitude, desires and intentions to engage in safer sex. However, whilst study 1 and study 2 significantly contrasted pop music with other genres, this comparison may have been limited here, as the vast majority of the participants within this study were influenced by genres of roughly equal riskiness. The findings may have differed if each genre was equally represented within the sample. In addition the preceding study established that young people use genre preference as a marker of advancement towards adulthood. Therefore studies in this field may have difficulty obtaining a representative sample of teenagers identifying with pop music.

The teenage years are characterised by significant developmental processes, including heightened sexual arousal (Aries, 2001). These feelings are experienced by all teenagers and may transcend the effects of differences in preference of music genres and cultures. Normative influences may vary but as young people begin their journeys into their sexual lives their sexual arousal might not; therefore the prospect of not only engaging in sex but in safer sex may cause possible divergent attitudes, desires and intentions to converge. The findings may have varied if attitudes, desires and intentions towards specific behaviours were ascertained. For example, it is widely recognised that bashment artists, lyrics and culture are anti-oral or anal sex (La Font, 2001) unlike artists and lyrics in hip hop or rock genres. Significant genre effects may have been observed if this approach had been taken. However, due to the age of the participants and the sensitivity of the topic, I felt it unwise to explicitly specify behaviours,

especially in light of the initial resistance this study received from schools due to its sexual nature.

Authoritative figures (teachers and parents) may be reluctant to permit their young people to participate in a study that utilises sexually explicit terminology due to ethical, moral and protective reasons. After all, it is not appropriate to expose young people to explicit sexual language or behaviours as it may possibly inform them about exploits they were previously unaware of (Schofield, 1969); although had this study been about violence reactions may have differed. Further, as demonstrated in the lyrics of the songs young people are listening to, many of the behaviours deemed inappropriate to discuss with teenagers, form part of their peer cultures and are not novel or unknown to young people. Indeed, if sexual behaviours were discussed more freely and openly, risk areas may be more easily identified and young people could be encouraged, without judgement, to be safer in their sexual exploits and therein find pleasure and not danger in sex (Ingham, 2005).

These findings may not be a true reflection of genre differences towards different safer sex behaviours due to the wrong phenomena being measured. Participants did not specify their own safer sex method, but had to direct their attitudes, desires and intentions onto pre selected behaviours. The phrasing of the questions and the safer sex actions may have tapped into young people's attitudes, desires and intentions towards sexualised activities rather than to being sexually safe. The word desire denotes something yearned for or aspired to, participants may not yearn to practice safer sex but may aspire to be sexually active. Alternatively, non-sexually active participants may desire to be sexually active. The latter explanation may have more weight as the majority of the participants chose 'sex with a condom' as their preferred method of safer

sex. The questionnaires were completed during PSHE lessons which include sex education elements. Participants may therefore be primed to answer in the manner they believe expected of them rather than in line with their own sexual experience and realistic sexual expectations. It is certainly probable that demand characteristics influenced participant safer sex choices.

#### **6.5.4. Group characteristics, desire and intention**

Characteristics perceived to reflect participants' genre in-group were assessed with the items 'perceived group norm' (PGN) and 'people who listen to the same music as me' (group-characteristics). The latter included nine dimensions; of those only 'faithful/unfaithful' had a significant effect on desires and intentions. PGN was a significant predictor of both desires and intentions. Trends were observed for the dimensions 'intelligent/stupid' and 'safe/risk taking' for desire and intention respectively.

The findings indicate that favourable perceived group norms (PGN) towards safer sex behaviours result in positive desires and intentions to engage in them. In support of the outcomes of the focus group discussions, this data reinforces the premise that the groups which define young people's norms are crucial in shaping teenage sexual desires and intentions. Music based peer groups are the most popular kind of teenage friendship groups. They command a lot of influence by utilising group identification and the power of group conformity to strengthen group normative principles and modes of conduct (Finnäs, 1989), when social identity is salient. The stronger an individual identifies with the group the more inclined they are to follow group norms and behave in group stereotypic ways (Van Knippenberg, 2000). More participants within this study identified intermediately with their preferred genre, followed closely by those

identifying strongly, the numbers of weak identifiers trailed behind these two groups. Bashment was the only genre to have more strong than intermediate identifiers. The level of identification can moderate conformity to group norms (Turner, Wetherell & Hogg, 1989), suggesting that the desires and intentions towards safer sex behaviours of bashment identifiers may be more reflective of their in-group norms.

Desire and intention had an inverse relationship with the group-characteristic 'faithful/unfaithful'. Individuals who perceived listeners of the same music as faithful had weak desires and intentions toward the preferred safer sex method, unlike those who perceived listeners of the same music as unfaithful. These findings may be explained by optimistic bias (Chappin, 2001). Young people may feel it less important to engage in safer activities because they perceive members of their genre's in-group as being at low or no risk from sexual encounters due to their apparent faithfulness. In contrast, if one's in-group is deemed stereotypically unfaithful, individuals may assume that they could be at increased risk and therefore have greater desire and intention to be sexually safer (Ellen et al. 2002; Schroeder et al. 2001). This finding can also be interpreted as consistent with normative group influence, i.e. *'my group is unfaithful so I will be unfaithful, and also try to stay sexually safe'*. In contrast an independent effect was observed for the group characteristic 'safe/risk taking' just below the significant threshold. Where people who listen to the same music are perceived as risk taking, intention to engage in the preferred safer sex action is stronger compared to perception of one's genre's in-group as safe. Optimistic bias can also explain this relationship. However, it cannot simply be explained by group influences as the intention is contrary to the influence relationship, one cannot simultaneously be risk taking and safe, although infidelity can be coupled with sexual safety. Sexual risk taking is an expansive concept and the dimension here appears to encompass both unfaithfulness and condom

use or lack thereof. Future studies should consider explicating the different types of risk, for example previous studies have differentiated between consistent and inconsistent condom use (Hatherall et al. 2006).

This result also suggests that teenagers are inclined to take greater sexual care if in-group members are prototypically risk taking. Whereas if they perceive people who favour the same music, who are also the group of people potential sexual partners will be chosen from (Turner, Hogg, Reicher & Wetherell, 1987) as safe, negative consequences from sexual encounters may seem unlikely, thereby reducing intention to practice safer sex. This trend implies that privately held opinions about in-group behaviour differs from those publicly exhibited (Finnäs, 1989).

Within the focus group discussions, genre defined in-group behaviours were not challenged. In some instances the sexual content of some actions were minimised or ignored. For example, rock fans being apparently unaware of any sexual content in rock music or claims by listeners of bashment regarding the non-sexual nature of the suggestive dancing associated with bashment. This assessment highlights the possibility that young people are aware of the risks associated with their in-group genres' prototype, that they are managing it whilst denying the risks to those possibly viewed as out-group members. Further it indicates that teenager desires and intentions are shaped by perceptions of personal risk. This may hopefully (with the proper guidance) be translated into risk reducing behaviours. The danger with this reading of the data is that those young people, who may perceive their in-group genres as less risk taking, may be at increased risk, due to low desires to engage in safer sex behaviours. Pre-teens and younger teenagers are likely then to be the group at increased risk, if as the focus group discussion purport they prefer low sexual content pop music.

Clearly there are important yet unclear factors governing teenage sexual intentions and desires. These vital and interesting conflicts in the data, specifically the group characteristic variability in normative influence, demand greater refinement of the measures, increased comprehension of the interpretation given to them by the participants and improvement to the testing context. This greater sensitivity is essential to drive a more subtle and detailed understanding of the processes at work here.

A trend exists between desire and the group-characteristic 'intelligent/stupid'. Individuals who perceive listeners of the same music as intelligent had greater desire to engage in safer sex behaviours than those who perceived same genre listeners as stupid. If desire regarding safer sex methods is positive and allied with intelligence, then the group whose desires toward the actions were not positive, would be a stupid group. It is probable that the term 'intelligent' is being interpreted as 'sensible' or 'wise', both of which are terms heavily used by those promoting sexual health.

The importance of group norms (perceived or otherwise) in shaping young people's desires and intentions is apparent. Perceived group-characteristics of listeners to the same genre also affect desires and intentions; however the manifestation these influences are unclear. Some characteristics are more influential than others, and some influence desires and intentions separately and inversely. The relationships between group characteristics, group norms and safer sex intentions and desires is a dynamic one and are probably reflective of the groups they define. The characteristics presented that did not significantly influence desires or intentions may not be important for young people when considering feelings towards the safer sex options. Alternatively, they may not have tapped the constructs being measured, possibly due to sub-optimal phrasing of

the dichotomous options. These findings and explanations should be tempered, especially since the majority of the group characteristics failed to induce significant effects on desires or intentions and those that did only explained a small amount of the variance in desire and intention.

The theory of planned behaviour stipulates that intention is the most proximal predictor of behaviour and that strong intentions increase the probability of an event occurring. Additionally, intentions are influenced by perceived group norms, especially when social identity is salient (Cooper et al. 2003) and as demonstrated in this study, perceived group characteristics can also effect intentions. Therefore if the group characteristics and norms that govern different actions were ascertained, interventions could challenge and clarify the impact of these norms on teenage relationships.

However, due to the dynamic nature of teenage groups, detecting which group-characteristics influence which risk behaviours may be problematic. Group norms may better facilitate this end due to their group defining nature. Further, strength of identification to the group, while not observed here, can moderate the group norm-intention relationship. Thus intentions towards different behaviours may vary within as well as between groups.

#### **6.5.5. Preferred action for hip hop and pop**

The findings support the prediction that teenagers who favoured pop and hip hop have significant different preferences for specific safer sex behaviours. Significant genre differences for the method 'sex with a condom' were observed. Teenagers preferring hip hop were significantly more likely to express a preference for the aforementioned method than pop fans.

Differences in preference for 'sex with a condom' can be an implication of various phenomena at work. Increased preference for the method can be an indication of the sexual experience of listeners of different genres. Those who favour using a condom during intercourse are indirectly disclosing that they are sexually active. Significantly more listeners of hip hop chose this method compared to listeners of pop, suggesting that more listeners of hip hop are engaging in or wish to engage in sexual intercourse than their pop counterparts.

The sexually explicit nature of hip hop may normalise sex within relationships to its listeners, whereas pop with its romantic lyrics may encourage non penetrative methods of satisfying intimate desires. The lyrical analysis study confirmed genre differences in lyrical representations of relationships; pop and hip hop differed on all of the relationship dimensions. Additionally, the focus group discussions highlighted pop as music for 'younger kids'. Teenage mature status was not attributed to individuals who favoured pop music. Mature teenagers preferred music they could relate to such as hip hop and rock, which addresses their developing needs.

Some participants who chose 'sex with a condom' may not yet be sexually active. In many cases 'sex with a condom' is the safe sex benchmark. Studies focusing on sexual health behaviours predominantly utilise condom use as the measure of reduced risk taking during intercourse. Young people may be aware<sup>48</sup> that condom use is the prevalent method to protect against sexual infections and unintended pregnancies. Considering that this was the most popular method with almost half of the participants identifying it as their preferred safer sex method, opting for this method may be an

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<sup>48</sup> From school based and informal sex education.



indication of participants' perceptions of the 'correct'<sup>49</sup> answer to questions concerning safer sex. The skew towards 'sex with condom' raises questions regarding the efficacy of self reports of safer sex behaviours. Firstly, self reports are not always indicative of actual behaviours, studies utilising multiple measures detail errors in self reports and condom use (Todd et al. 2004). Reporting condom use does not signify correct or consistent use, but does indicate that penetrative sexual activity is occurring. Participants may want to portray an image of a mature individual by implying that they are sexually active. Particularly, as the discussions in the previous chapter suggest that immaturity is linked to sexual inexperience. Secondly, young people within this study were asked to indicate their likelihood of using a list of pre selected safer sex actions when being sexually safe. These behaviours may not be reflective of the real life conduct of young people when engaging in safer sex. Actual sexual experience of participants was not ascertained due to the sensitive nature of the topic and the ethical considerations of the institutes from which the sample were taken. To obtain a more accurate picture of genre differences in safer sex behaviours, multiple measures, including cross referencing self reports with group typical behaviours, should be employed. For instance, asking participants how many of their friends are sexually active and consistently use condoms.

Desirability and demand characteristics effects may be at work during data collection. The participants may have realised the nature of the study (this was not hidden from them) and attempted to answer in the way they believed required of them. Young people may want to be perceived as knowledgeable about safer sex practices and answer accordingly. Thus the findings should be treated with caution.

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<sup>49</sup> The questionnaire did specify that there were no right or wrong answers.

#### **6.5.6. Genre Preference, exposure, identification and Safer Sex Options**

The genres in order of preference were RnB, hip hop, rock, pop and bashment. The majority of the participants' were intermediate identifiers, except for those favouring bashment. There were more strong identifiers than intermediate in the bashment group. On average young people were exposed to over 16 hours and almost 30 hours of visual and aural music respectively. Significant genre differences were observed for visual music and number of exposure days. Teenagers preferring RnB had the highest level of exposure, watching over 3.5 hours daily. This may be explained by the amount of RnB music videos on television as it is the genre covered by the majority of music television stations and programmes. RnB has been dubbed the new pop by many within the music industry, due to its prevalence within popular/teenage music. Participants who preferred hip hop, rock, RnB and bashment were exposed to music media for over 6 days a week. Significant gender differences were observed for all of the safer sex methods except 'reduce sexual partners'. Female participants' were more likely to indicate a preference for the less intimate methods such as kissing only than male participants who were more likely to prefer the more intimate methods including oral sex without a condom. These findings support previous studies where male teenagers reported higher sexual risk behaviours than teenage girls (Klein, Brown, Childers, Oliveri, Porter & Dyker, 1993).

Gender and genre variations in the 'preferred method of practising safer sex' could be an indication of level of sexual experience for individuals who identify with specific genres. Identification with a genre is reflective of an internalisation of that genre's norms and attitudes (Zillman & Gan, 1997). Male participants' increased likelihood of adopting the more intimate sexual methods as a means of engaging in safer sex suggests that they are more familiar with those actions than their female counterparts or that they

want to appear more familiar with them. Conversely female participants may want to appear less familiar with the more intimate behaviours. Reputation can equally be an important factor in desires and intentions to engage in safer sex. The focus group discussion alluded to the power imbalance in music and society, this disparity partly manifests in young men being elevated among peers for sexual exploration and the opposite being true for young women. The impact of reputation on safer sex choices is beyond the scope of this study, however, as Hillier, Harrison, & Warr, (1998) reported, there are for (some<sup>50</sup>) young women risks which condoms cannot protect against, namely “sullied reputations” (p. 15).

The teenagers’ exposure and identifications to their preferred genre is supportive of previous studies on teenage music (Crozier, 1997; Arnett 2002). The hours and days exposed are an exhibition of the primary function music has within the lives of teenagers. Young people who are exposed to high levels of music engage in more sexual risk behaviours than those with lower levels of exposure (Klein et al. 1993). Within this study there were no significant genre effects for hours spent listening to music. This finding is indicative of the high (and similar) amount of aural music consumed by young people regardless of genre of preference. Listening to music is the favourite pastime of many young people (Hargreaves & North, 1997). The uniformity in listening times is therefore not surprising. Aural music surrounds most people during their daily activities and new technologies such as MP3 players and mobile phones facilitate easier access to music. The high level of exposure to music by the most technologically aware group in society, young people, reinforces assertions concerning the significance of music to teenagers.

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<sup>50</sup> Kinsman et al. (1996) reported that in some communities young women were revered for early sexual debut

Hours dedicated to watching music videos/television were moderated by genre preference. Those who favoured the urban genres allocated more time to watching music than those who favoured rock or pop. Many of the music television channels popular among the participants predominantly show urban videos. Also many non-urban artists are using producers, directors and artists from the urban genres within their songs and videos. In so doing the number of 'urban-esque' videos available increases. The genre variations may be explained by accessibility, higher exposure to urban genres may be reflective of the ease and availability of such videos. Additionally there were higher numbers of urban music identifiers within the sample than any other genre. However, music need not only be watched on television, music videos can be accessed via the web and other means (for example from mobile phones using Bluetooth). Therefore young people wanting to access non urban videos theoretically can.

The high exposure to music media by young people who favour urban genres may be problematic to the field of teenage sexual health. Hip hop and bashment are the genres identified from the lyrical analysis study as depicting explicitly sexual and exploitative relationships. Additionally Ward, Hansbrough, & Walker (2005) identified these as the genres containing the most sexual imagery; frequent exposure to which has been linked to prevalence of "certain sexual behaviours" (p.145). These behaviours may be prevalent amongst those identifying with urban genres due to priming induced by everyday viewing and desires to exhibit group prototypical behaviours.

Caution should be taken when interpreting these results as the genre groups were unevenly distributed. Substantially more participants reported RnB as their favourite genre than any of the other genre preferences. This was also the genre with the longest

exposure rates, future research should examine exposure patterns with genre groups that are evenly distributed.

## **6.6. Conclusion**

Enquiries into the relationship between young people's sexual attitudes, desires, intentions, norms and the music they listen to are insufficient considering the alleged consequential effects music has on its teenage listeners. The negative effects, relating to substance abuse or deviant behaviours, of music on young people is however popular with researchers. Directed by the need for more investigation in this field, this study aimed to examine the capacity of music genre preference in shaping safer sex attitudes, desires and intentions. It is clear that a complex relationship exists between music favoured by young people and their safer sex attitudes, norms, desires and intentions. The present study was successful in exploring some of these relationships. Preferred genre influences young people's sexual lives. The impact of music on sexual worlds of teenagers is variable dependent on genre, identification with the genre and teenage maturity. Future research into this field should explore whether genres preference moderates teen-defined explicit sexual.

The present study provides support for the theory of planned behaviour and the addition of the component desire to provide the "impetus for intention formations and channel the effects of the antecedents" (Perugini & Bagozzi, 2000, p.93). Group norms and group identity significantly predicted both attitudes and subjective norms. The component, perceived behavioural control (PBC) and the added constructs of personal identity did not provide further elucidation of the theory.

Desires and intentions were also influenced by perceived group norms and perceived group characteristics. Favourable group norms towards specific behaviours induce in-group reflective desires and intentions towards them. Genre preference significantly affects preferences of safer sex methods; hip hop listeners favoured sex with a condom compared to their pop counterparts.

The findings of this study highlight the increased likelihood of teenagers preferring urban genres to choose condom use as a method of practising safer sex compared to listeners of pop. In addition these are also the teenagers with higher exposure to visual music and stronger identifications to their preferred genre. The data indicates that group norm and group identity are significant predictors in the attitudes and norms of young people towards safer sex desires and intentions. This suggests that when attitudes are governed by genre induced norms, sex and relationships for urban identifiers will be reflective of the impulsive and exploitative portrayals within those genres. Young people who identify strongly with these genres could be at increased risk compared to those who identify with pop and to a lesser extent rock. Further those teenagers who perceive their genre in-group members as unfaithful and risk taking are according to the data, the individuals more likely to hold positive intentions and desires towards engaging in safer sex. Whether these desires and intentions translate into correct and consistent condom use is beyond the scope of this study. What is apparent is that young people are not blind to perceptions of their in-group and are actively aware of their likelihood to encounter sexual risk based on their group norms. Albeit, research has shown that they may not always behave in a manner consistent with this knowledge (Netting, 1992).

This study faced some methodological flaws in the implementation of the measurement tool. The method employed to ascertain attitudes and norms towards a range of sexual behaviours may have been too complex. In an attempt to maintain teenage innocence, reduce inappropriate influence, to avoid asking about actual experience and not to assume level of experience, I lowered the predictive strength of the theory. Future research into the field of the sexual health of young people should be aware of the limitations imposed by gatekeepers to the cohort required. Strasburger (1997) encountered extreme resistance from schools when he attempted to access young people due to the apparent controversial nature of the study and opposition to cause-effect investigations. Research in this field is wrought with methodological limitations but investigators must persevere to ensure that the factors influencing and the processes underlying teenage sexual health are fine tuned to enable successful risk reduction.

## **7. OVERALL DISCUSSION**

### **7.1. Introduction**

The purpose of this study was to investigate the relationship between teenage music preferences and their sexual attitudes and norms. Within the UK, teenage sexual health is in decline and health care professionals from all domains are attempting to reduce the negative influences on teenage sexual risk taking. However, all possible influences have not been extensively investigated. This thesis explores the influence of the music genres enjoyed by young people, on teenage sexual attitudes and norms towards relationships, sex and risk reduction.

This thesis aimed to explore the content of teenage music, teenage perceptions of the sexual content of music and also the predictive power of genre preference on teenage safer sex behaviours. Three studies were utilised to satisfy the aims of the thesis. The first examined the lyrical content of young people's current favourite songs from five genres, focusing on genre differences in gender stereotypes, relationships and sex. Explorations into musical influences can sometimes homogenise music and its effects. This study confirmed that there are genre differences in representations of sex and relationships. Depictions of sex and relationships in hip hop were the most sexual, exploitative and utilised crude language, unlike portrayals in pop. Hip hop and pop differed significantly on all the sex and relationship items. The findings established the foundation for the remainder of the studies, the exploration of genre differences on teenage sexual attitudes and norms. The second study utilised focus group discussions to explore the relationship teenagers have with music, its influence in their lives and its role in shaping their normative attitudes towards sex and relationships. This study demonstrated that music differentially influences young people with varying tastes. The genres were associated with level of maturity; pop was music for less mature



individuals whereas hip hop, rock and bashment were genres appreciated by mature individuals who were unafraid of sex. Music preference was linked with genre specific norms. Although genre influence was heavily denied, the fantastical content of songs and videos were regarded as factual and representative of sexual relationships. In-group genres exerted more influence over listeners than out-group genres, from clothes worn by in-group members to their attitudes regarding the desires of the opposite sex. The final study attempted to predict safer sex attitudes and norms from teenage music preferences within the framework of the theory of planned behaviour and social identity/self categorisation theory. Genre preference influenced the likelihood of selecting sex with a condom as a safer sex method. In concordance with the previous studies listeners of hip hop were more inclined to choose this method of practising safer sex than their pop counterparts. These results suggested that fans of hip hop are (or want to be perceived as) more sexually experienced than their pop counterparts.

## **7.2. Implications**

The findings within this thesis are consistent with previous findings as well as offering a fresh outlook into the intricate relationship between young people, music, sex, attitudes and norms. As stipulated by Tapper, Thomson and Black (1994) there are distinct differences between music genres and by homogenising music, the processes that underlie sexual choices influenced by music preference may be ignored. For example the delicate processes that govern sexual risk management in group normative and divergent ways. Perceptions of in-group members moderated intentions and desires towards safer sex. Some characteristics operated under group influence whilst others were independent of group influence. This indicates that there are intricate and complex processes impacting on teenage safer sex decision making.

Hip hop and pop were lyrically different, they were perceived to reflect opposite ends of the teen maturity spectrum. Listeners of these genres were significantly different in their likelihood of choosing sex with a condom as a means of engaging in safer sex. Individuals who prefer and identify with these genres will have distinctly different sexual risk areas and require unique tactics to ensure sexual interactions are safe. Listeners of hip hop may need interventions that address correct and consistent condom use, whereas interventions focussing on reducing non-penetrative risks may be more appropriate to pop fans.

Young people exposed to reggae from an early age, may be at risk of earlier sexual explorations. Frequent exposure to graphic songs minimises the impact of the sexual messages, this reduces any associated negative outcomes from engaging in the behaviours regularly discussed within the songs. Therefore the earlier the exposure the sooner these behaviours become normalised. Further, relationships in bashment and hip hop songs consistently implied more risks than the other genres. The types of relationships between young people who identify with these genres may be dysfunctional and reflective of the non-committal sexual relations typical in songs from these genres. Teenagers may potentially increase their sexual risk taking by imitating their favoured artists/genres; for example having multiple sexual partners.

Parents and families should be made aware of the possible shaping effects; the music they expose their young children to could have later in their lives. Although music tastes progress from that of familial preferences to peer and independent tastes, these early influences persist to a lesser extent. Early exposure to highly sexual music suggests that when teenage tastes move away from primary influences they may move towards music with a higher sexual content as they will be desensitised to explicit sexual references.

Especially as the teen preferences demonstrated in the focus group discussions gravitate towards genres reflective of sexual maturation.

Teenagers use music to navigate their way to adulthood. These paths differ based on preferred genres, which are expressions of maturity. Therefore when the music tastes of young people begin to alter, parents and caretakers should be aware that this may be an indication of an interest in sex. This information may enable early parental intervention in the form of increased discussions on relationships and sex.

Friendship groups are music based; teachers and educators should be vigilant about the music tastes of the various groups, as well as the content of favoured songs. Changes in group dynamics or members may indicate changes in sexual behaviours. School based sex education should utilise the topics and behaviours that frequent the songs young people listen to as a prompt for the issues to be addressed during sex and relationship education classes. For example, the implications of suggestive dancing to members of the opposite sex.

Genre normative attitudes and behaviours also have a gendered impact on listeners. Perceptions of opposite sex members' desires and attitudes are intertwined with those of characters and artists from songs and videos. This blurring of boundaries could encourage young people to behave firstly in a manner consistent to what they perceive as attractive to the opposite sex, secondly as an indication of maturity and also in what they feel is in accordance with their in-group. The consequences of such behaviour or inability to achieve the genre norm include not only physical but also emotional risks. For instance young people who may not know the latest dance moves, have the most

fashionable clothes or be sexually experienced may experience low self esteem and feelings of exclusion.

Young people attend to their preferred genres favourably and minimise perceived negative impact of genre content, norms and in-group characteristics. In addition sexual content deemed relevant is accepted as reflective of realistic adult interactions. Coupled with the risk-free portrayals in many genres, misplaced optimistic bias may increase sexual risk to teenagers. Young people may think that they are managing their possible risk based on skewed beliefs and norms. The statistics clearly show that teenage sexual risk taking is not being managed. If unchallenged these norms and characteristics will persist as will the observable negative consequences.

Traditional risk reduction interventions rarely considered the role that genre norms play in teenage sexual decision making. It is evident from this study that they are an important aspect of teenage sexual lives. In light of these findings exclusion of music norms from attempts to reduce teenage sexual risk taking would be irresponsible to the needs of young people. Genre norms provide an additional perspective from which to approach sexual risk reduction. Encouraging teenage safer sex behaviours, which is essentially a life changing exercise, should include the foundations of behaviour formation and according to many decision making theories, attitudes and norms are the building blocks of intentions and behaviours. Therefore interventions and sex and relationship education should not overlook the factors that shape teenage attitudes and norms. To do so would be to accept the status quo and yield to the spread of infection, increases in terminations and unplanned teenage pregnancies.

### **7.3. Advantages and Limitations**

This section shall outline the benefits and drawbacks of this thesis, beginning with the former. The latter shall include theoretical and methodological limitations.

#### **7.3.1. Advantages**

Teenage sexual health is an important and global issue. Continual attempts are being made to understand and tackle the problems associated with teenage risk taking. This study contributes to the sparse research into teenage sexual health and music. It highlights the genre differences in sexual representations, the depth of music preference in shaping the sexual norms and attitudes of young people and the relation between genre preference and sexual awareness including likelihood of condom use. This study is the first to explicitly examine the effects of genre preference on teenage sexual attitudes and norms.

The inclusion of teenagers as young as 14 within a study that explored sexual norms is significant. Many sexual health studies utilise older teenagers due to ethical restrictions. This study did encounter some resistance but persevered. The corollary of which is findings and discussions from young people within the midst of their sexual development. The demographics of the sample provide insight into the role of music in sexual development whilst this influence is occurring.

The findings demonstrate how music can be incorporated into safer sex promotion programmes. Further it exposes the differential relation between genre preference and sexual attitudes and norms. In so doing, it provides another platform from which to launch relevant interventions.

Three studies utilising a mixture of quantitative and qualitative research methods facilitated this study. Employing various methodologies benefited the research process by reducing possible errors in data collection, as well as the reading and interpretation of the data. Within each study measures were employed to minimise biases. The lyrical rating scale used ten raters to ensure ratings were equitable. The focus group discussions were single sexed to put participants at ease when discussing a potentially sensitive subject. The completed surveys were returned in a sealed envelope to increase participant trust in the anonymity and confidentiality of the study, which would encourage honest responses.

The findings support previous studies for example:

- The inclusion of the desire component in the theory of planned behaviour as a mediator between intention and its predictors (Perugini & Bagozzi, 2001), as well as additions to improve the independent and interdependent relationship between the attitude and normative components (Terry, Hogg & White, 1999).
- The sexual nature of all music genres and their predominant disregard for implied sexual risk or attempts to reduce perceived and actual risks (Ward, 2003).
- Teenage use of music to blur the boundaries between fantasy and reality, especially in regards to favoured genres (Elgie and Houck, 1998).
- Teenage music use as forums of identification as well as to provide meaning within their lives (Keen, 2004). And that young people are more attracted to members of their in-group genre compared to those from out-group genres, indeed romantic partners are selected from among in-group members (Turner, Hogg, Reicher & Wetherell, 1987).

### **7.3.2. Limitations**

There are several caveats that could affect the interpretations and conclusions reached within this thesis. These are both practical and theoretical; the possible drawbacks from the latter shall be examined followed by an assessment of the former.

#### Theoretical

The phrasing of the questions pertaining to the perceived behavioural control and personal identity components did not optimise the depth of the theory for this study. Emphasising the theory of planned behaviour over that of social identity/self categorisation theory may have limited exploration of the group processes underlying teenage sexual norms and attitudes. Inclusion of components from theories pertaining specifically to media, such as cultivation theory and uses and gratification theory (Chandler, 1995) may have clarified the processes at work.

#### Methodological

The studies were conducted concurrently which limited the possible scope of the findings. A consecutive approach should have been employed; however, time limitations rendered this impossible. The data from the discussion could have been more effectively utilised in the survey had it been feasible to conduct the studies in stages.

A convenience sample was used due to difficulty in accessing the desired cohort. The data may be biased by this method of sampling and not representative of teenage norms and attitudes. Young people from different locations across London would have improved the teenage representation within the findings.

The lyrical rating study explored genre differences pertaining to gender stereotypes and relationships. However, lyrics of songs do not encompass the full music culture. The visual aspects of music cultures were excluded. In so doing, vital genre specific depictions may have been missed.

The song lyrics were not judged by teenagers but by older individuals. The youngest judge was 19; however the mean age was almost 24 years. The interpretation of the lyrics may not be reflective of the teenagers' reading of them. This is possibly an advantage as a skew in teenage perceptions towards their favourite genres was observed in the discussions.

Factors previously established as affecting sexual attitudes and norms were not measured or included in the analysis, for example socio-economic background, family structure, gender and ethnicity. By including these variables within the investigation, the influence of music preference over and above these factors could have been ascertained. It is probable that all of these variables are inextricably linked as risk taking behaviours rarely occur in isolation, for example, drug misuse and unprotected sex (Brook & Balka, 1999). Indeed, sexual risk taking attitudes, norms and behaviours are usually influenced by a number of factors (Kirby, 2001).

The correlational relationships identified do not indicate the cause(s) of increased teenage sexual risk taking. This study did not demonstrate that music preference or specific genres, even those with explicit sexual references, cause sexually risky behaviours. However, they clearly influence attitudes and norms.



#### **6.4 Future investigations**

This study raised many interesting questions pertaining to teenage sexual health and their music preferences. Future studies should begin with differentiating the genre differences in sexual representations from all aspect of music culture using both quantitative and qualitative methods. This thesis identified lyrical differences across genres; video and artists' personas should be included to truly explicate genre differences. Further attempts should be made to use a representative sample of teenagers from a range of demographic, social and geographic environs.

Young people should be used to judge the sexual content of music from their in-group and out-group genres. This would ascertain if sexual risk taking attitudes and behaviours are perceived more from out-group genres. Judgements by young people could also be compared to those of adults to determine the differences in teenage and adult interpretations of music. This may serve to reduce the generation gap.

Within genre differences in sexual representation should be included in analyses of genre content. Treating music genres as heterogeneous incorporates the intra-genre differences. The lyrics of songs from the same genre can be sexual and romantic, explicit and implicit, risk inducing or risk reducing, and these differences require precise and distinct understanding. This would assist in clarifying the differential impact genres have on their listeners.

Following on from the above the sexual attitudes and norms of young people favouring the same genre is another important research area. Questions raised during this thesis included, which members of the group are likely to engage in safe sex, the leaders or

peripheral members? Are the behaviours of those members who are prototypical more sexual than those who do not reflect in-group stereotype? Or does sexual exploration elevate the status of non-prototypic members?

Teenage perceived and actual control in sexual behaviours should be assessed. Perceived behavioural control was not a significant predictor in the model to emerge. This effect should be explored in research which should also include its relation to actual behaviour.

Future research should attempt to identify explicitly the sexual behaviours that are desired, favoured and repulsive to young people identifying with different genres. In so doing, genre specific risks can be identified. However, such investigations have to be conducted in a sensitive and delicate manner, mainly to ensure that gatekeepers are not offended and ethical standards are maintained.

Young people are exposed to graphic sexual material. It is now the responsibility of parents, adults, researchers and sexual health workers to investigate the intricacies of influential factors on teenage sexual desires, attitudes, norms and behaviours. The purpose of which should be to illuminate in a positive and inclusive manner the fundamental processes and causal relationships in teenage sexual risk taking for intervention design and implementation. The outcomes of such efforts should hopefully be a visible modification in the sexual interactions of young people towards safer and healthier behaviours.

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## 9. SONG REFERENCE LIST

50 Cent	2004	<i>In da club</i>	Island
Alicia Keys	2004	<i>If I ain't got you</i>	BMG
Anastasia	2004	<i>Left outside alone</i>	Epic
Ashanti	2003	<i>Baby</i>	Murder Inc.
Beenie Man	2004	<i>Dude</i>	Virgin America
Beyonce	2003	<i>Crazy in love</i>	Columbia
Beyonce	2004	<i>In da club</i>	Sony
Black Eye Peas	2003	<i>Latin Girls</i>	A & M
Bon Jovi	1999	<i>Living on a prayer</i>	Mercury/Universal
Bow Wow	2004	<i>My baby</i>	Sony
Brian McKnight	2002	<i>Back at one</i>	Motown
Britney Spears	2004	<i>Everytime</i>	BMG
Britney Spears	2004	<i>Toxic</i>	BMG
Britney Spears	2001	<i>Slave 4 U</i>	Sony
Busta Rhymes	2006	<i>I love my chick</i>	Interscope
Cassidy	2004	<i>Hotel</i>	Jive
Cham	2004	<i>Vitamin S</i>	Altantic
Chingy	2004	<i>One call away</i>	EMI
Christina Milian	2004	<i>Dip it low</i>	Def Jam
City High	2002	<i>Caramel</i>	Interscope
D12 ft. Eminem	2001	<i>Shit on you</i>	Interscope
Darkness	2006	<i>Girlfriend</i>	Atlantic
Dr Dre	2000	<i>Forget about Dre</i>	Interscope
Eamon	2004	<i>Fuck it (I don't want you back)</i>	Jive
Elephant Man	2004	<i>Jook gal</i>	PID
Elephant Man	2003	<i>Pon da river</i>	Altantic
Elton John	2003	<i>Are you ready for love</i>	Southern Fried
Genuwine	1996	<i>Pony</i>	Sony
Jagged Edge	2000	<i>Healing</i>	Sony
Jamelia	2004	<i>Thank you</i>	Parlophone
Jay-Z	2004	<i>Dirt off your shoulder</i>	Def Jam
J-Lo	2003	<i>I'm gonna be alright</i>	Epic
Kevin Lyttle	2004	<i>Turn me on</i>	Altantic
Kid Rock	2002	<i>World class sex rhymes</i>	Atlantic
Lil Kim	1997	<i>Big Momma Thang</i>	Atlantic
Lloyd Banks	2004	<i>On fire</i>	Interscope
Maroon 5	2004	<i>This love</i>	BMG
Marques Houston	2004	<i>Clubbin'</i>	WEA/Elektra
Marvin Gayle	2000	<i>Sexual Healing</i>	Delta
Method Man ft Busta Rhymes	2004	<i>What's happening</i>	Def Jam
Missy Elliot	2004	<i>I'm really hot</i>	Elektra
Missy Elliot	2001	<i>One minute man</i>	East West

Motley Crue	2003	<i>Girls, girls, girls</i>	UM3
Ms. Dynamite	2002	<i>A little bit more</i>	Polydor
Nas	2004	<i>Memory land (sitting in the park)</i>	Columbia
Ne-Yo	2006	<i>Sexy Love</i>	Def Jam
Nirvana	1996	<i>The man who sold the world</i>	Geffen
Nivea	2002	<i>25 Reasons</i>	Jive
Notorious BIG	1997	<i>Nasty Boy</i>	Arista
Notorious BIG ft. Diddy, Nelly, Jagged Edge & Avery Storm	2005	<i>Nasty Girl</i>	Bad Boy
Outkast	2004	<i>The way you move</i>	BMG
Pink	2006	<i>Stupid girls</i>	La Face
Pussy Cat Dolls	2005	<i>Don't Cha</i>	UMVD Import
Razorlight	2006	<i>In the morning</i>	Universal
Red Hot Chillie Peppers	2002	<i>By the way</i>	Warner
Rihanna	2006	<i>Unfaithful</i>	Def Jam
Sandi Thom	2006	<i>Oh I wish I was a punk rocker</i>	RCA
Shakira	2006	<i>My hips don't lie</i>	RCA
Sinead O'Connor	1990	<i>Nothing compares to you</i>	Chrysalis
Sporty Thievez	1999	<i>No Pigeons</i>	Imports
Stone Sour	2003	<i>Bother</i>	Roadrunner
Sugarbabes	2002	<i>Breath easy</i>	UMVD Import
Tanto Metro	1999	<i>Everyone falls in love sometime</i>	VP
Tanya Stevens	2004	<i>It's a pity</i>	VP
The Killers	2004	<i>Mr Brightside</i>	Lizard King
The Kooks	2006	<i>She moves in her own way</i>	Virgin
The Offspring	2004	<i>Hit that</i>	Sony
The Vapours	1996	<i>Turning Japanese</i>	EMI
The White Stripes	2003	<i>Ball and biscuit</i>	XL
TLC	1999	<i>No Scrubs</i>	La Face
Tupac Shakur	1998	<i>Run da Streets</i>	Death Row
Usher	2004	<i>Burn</i>	BMG
Usher	2004	<i>Yeah</i>	BMG
Vybz Kartel	2004	<i>Tekk buddy gal</i>	Greensleeves
Wayne Wonder	2003	<i>Bounce Along</i>	Altantic
Wayne Wonder	2003	<i>No holding back</i>	Altantic

## **10.APPENDIX A: MATERIALS FOR STUDY 1**

## Summary

### **TEENAGE MUSIC CULTURES AND SAFER SEX ATTITUDES**

The purpose of this study is to investigate the relationship between identification with a music genre and the sexual attitudes and norms of young people. This is an important research area as the UK has the highest rates of teenage conceptions, abortions and sexually transmitted infections in Europe. Studies into the sexual health of young people tend to focus on socio-economic factors and ignore normative influences on sexual behaviour. The impact of research and interventions concerning youth sexual health in England has been low. Information giving interventions are useful but also limited due to their lack of relevance within the lives lived by young people.

Contemporary research should aim to be applicable to the target population. The majority of youth groups can be defined by their music culture. Youth identification with a particular genre is usually demonstrated in their dress, attitude and overall appearance. Therefore it was proposed that if different genres can influence the garments worn, hairstyles, etc. they may also be able to influence other attitudes and behaviours.

Researching youth sexual behaviour and music genres required conceptualisation within a framework that would complement and not reduce the experiences of the participants. The theory of planned behaviour (TpB) has been used extensively within the field of sexual health and HIV/Aids research and prevention. For example predicting and understanding intention to use condoms in a wide range of populations from teenagers to crack smokers (Sutton et al 1999; Bowen et al, 2001). The theory was adopted with some additions. The present study is concerned with group influence on attitudes toward safer sex; therefore group membership was included as an additional normative variable.

Thus this study aims to provide insight into the relationship between youth music genre identification and the safer sex attitudes of young people. The importance of music in the lives of young people is evident in their daily usage of music. The failing sexual health of teenagers is apparent in the rates of teenage conceptions and contraction of sexually transmitted infections. An investigation combining the two could uncover a niche within the domain that can be developed to encourage young people to engage in safer sex behaviours.

#### **Methodology**

This project has adopted a mixed methods approach utilising both qualitative and quantitative measures.

The data collection will consist of a questionnaire, small group discussions of music genre stereotypes and safer sex attitudes, finally the sexual content of the participants' current favourite songs will be analysed. All participants shall be fully debriefed and also have the opportunity to contact myself at a later date if they have any queries or unanswered questions.

Participants' ages range from 14 – 19 inclusive. Schools within the London Boroughs of Lambeth, Lewisham and Southwark shall be targeted. These boroughs according to the Department of Health had the highest rates of teenage conceptions and contractions of

sexually transmitted infections in London 1999 – 2001. Participants with difficulty reading or writing English will not be included in the present study.

Participation within this study is completely voluntary. If at any time a participant feels unwilling or unable to continue, withdrawal will not result in any penalty. Anonymity and confidentiality can be guaranteed to all participants and participating schools. All participants will be required to sign an informed consent form; in addition the parents of participants under 16 will be informed about the nature of the study and given the opportunity to withdraw their child from the study.

### **Further Reading**

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Wingood, G. M., R. J. DiClemente, J. M. Bernhardt and K. Harrington (2003) A Prospective Study of Exposure to Rap Music Videos and African American Female Adolescents' Health. *American Journal of Public Health*, 93(3), 437-440.

### **Useful Contacts**

[www.ruthinking.co.uk](http://www.ruthinking.co.uk)

[www.brook.org.uk](http://www.brook.org.uk)

[www.likeitis.org.uk](http://www.likeitis.org.uk)

### **Researcher Contact Details**

e-mail: [sena\\_quaye@hotmail.com](mailto:sena_quaye@hotmail.com)

tel: 01895 274 000 ext: 5441

moby: 07956 502 411

## PARTICIPANT CONSENT FORM

I freely and voluntarily agree to be a participant in the research project that looks at young people's musical tastes and attitudes toward safer sex. I understand that I may be asked to take part in a group discussion as well as completing a questionnaire. I am aware that the research does not ask about actual sexual behaviours, only attitudes and beliefs. I have been told that my answers will be kept strictly confidential and anonymous. I also understand that if at any time during the session I feel unable or unwilling to continue, I am free to withdraw. I have been informed that if I have any questions about this project I should feel free to contact Séna Quaye at 01895 265 491 or [sena.quaye@brunel.ac.uk](mailto:sena.quaye@brunel.ac.uk)

I have read and understand the above and consent to take part in this study.

\_\_\_\_\_  
Participant's Signature

\_\_\_\_\_  
Date

I have explained and defined in detail the research procedure in which the student has consented to participate.

\_\_\_\_\_  
Principal Investigator Signature

\_\_\_\_\_  
Date



## Demographic Information

AGE: \_\_\_\_\_ SEX: F M (PLEASE CIRCLE)

RELIGION (PLEASE TICK THE MOST APPROPRIATE)

- |                          |                                       |                          |        |      |                          |
|--------------------------|---------------------------------------|--------------------------|--------|------|--------------------------|
| <input type="checkbox"/> | BUDDHIST                              | <input type="checkbox"/> | JEWISH | NONE | <input type="checkbox"/> |
| <input type="checkbox"/> | CHRISTIAN                             | <input type="checkbox"/> | MUSLIM |      |                          |
| <input type="checkbox"/> | HINDU                                 | <input type="checkbox"/> | SIKH   |      |                          |
| <input type="checkbox"/> | OTHER RELIGION (PLEASE SPECIFY) _____ |                          |        |      |                          |

HOW IMPORTANT IS RELIGION TO YOU? (PLEASE CIRCLE)

EXTREMELY IMPORTANT			NEITHER			EXTREMELY UNIMPORTANT
1	2	3	4	5	6	7

ETHNICITY (PLEASE TICK THE MOST APPROPRIATE)

- |                          |  |                          |                 |  |  |
|--------------------------|--|--------------------------|-----------------|--|--|
| <input type="checkbox"/> | ASIAN (PLEASE SPECIFY) _____           |                          |                 |  |  |
| <input type="checkbox"/> | BLACK AFRICAN                          | <input type="checkbox"/> | BLACK CARIBBEAN |  |  |
| <input type="checkbox"/> | WHITE UK/IRISH                         |                          |                 |  |  |
| <input type="checkbox"/> | WHITE EUROPEAN (PLEASE SPECIFY) _____  |                          |                 |  |  |
| <input type="checkbox"/> | MIXED ETHNICITY (PLEASE SPECIFY) _____ |                          |                 |  |  |
| <input type="checkbox"/> | OTHER ETHNICITY (PLEASE SPECIFY) _____ |                          |                 |  |  |

*Thank you very much for taking the time to fill this in*

## **Instructions for lyrical rating scale**

**Familiarise yourself with the rating scale, read it through a few times**

**Read lyrics through twice, highlighting sections that may help with analysis**

**Begin analysis, referring to lyrics throughout.**

**Circle number that most represent that item's description in the lyrics**

**If there is no clear male/female character in the lyrics, determine character by artist(s) gender(s)**

**If the gender of one of the characters is unknown, leave section blank**

**If more than one female/male character, describe most main character**

**If song is about love but not sex or relationships but not love etc, delete as appropriate**

**If no overt or covert reference to sex leave section on described sex blank**

**If unsure about any particular coding or theme changes, either pick main theme or chose middle option**



# Lyrical Analysis Index

## **Bashment artists**

Beenie Man  
Cham  
Elephant Man  
Elephant Man  
Kevin Lyttle  
Tanto Metro  
Tanya Stevens  
Wayne Wonder  
Wayne Wonder  
Vybz Kartel

## **Hip-hop artists**

Bow Wow  
Dr Dre  
Eminem  
Jay-Z  
Lloyd Banks  
Method Man ft Busta Rhymes  
Missy Elliot  
Nas  
Outkast  
50 Cent

## **Pop artists**

Anastasia  
Beyonce  
Britney Spears  
Britney Spears  
Christina Milian  
Eamon  
Elton John  
J-Lo  
Sinead O'Connor  
Sugarbabes

## **Rock artists**

Bon Jovi  
The Killers  
Maroon 5  
Motley Crue  
Nirvana  
The Offspring  
Red Hot Chillie Peppers  
Stone Sour  
The Vapours  
The White Stripes

## **R'n'B artists**

Alicia Keys  
Brian McKnight  
Cassidy  
Chingy  
Genuwine  
Jagged Edge  
Marques Houston  
Nivea  
Usher  
Usher

## **Song**

Dude  
Vitamin S  
Jook gal  
Pun de river  
Turn me on  
Everyone falls in love sometime  
It's a pity  
Bounce Along  
No holding back  
Tekk buddy gal

## **Song**

My baby  
Forget about Dre  
Shit on you  
Dirt off your shoulder  
On fire  
What's happening  
I'm really hot  
Memory land (sitting in the park)  
The way you move  
In da club

## **Song**

Left outside alone  
Crazy in love  
Everytime  
Toxic  
Dip it low  
Fuck it (I don't want you back)  
Are you ready for love  
I'm gonna be alright  
Nothing compares to you  
Breath easy

## **Song**

Living on a prayer  
Mr Brightside  
This love  
Girls, girls, girls  
The man who sold the world  
Hit that  
By the way  
Bother  
Turning Japanese  
Ball and biscuit

## **Song**

If I ain't got you  
Back at one  
Hotel  
One call away  
Pony  
Healing  
Clubbin'  
25 Reasons  
Burn  
Yeah

BEENIE MAN: DUDE

(Feat. Ms Thing)

[Intro: Beenie Man]

You want a proper fix, call me,  
you want to get your kicks, call me  
You want your G's fixed, call me,  
mi have the remix, call me  
From di odda day It's like a play  
some bwoy a play  
Mi hear di girls callin mi  
hear di girls bawlin mi hear di girls  
cryin out  
She seh Beenie.....

[Chorus: Ms. Thing]

I want a dude with the wickedest  
slam,  
I need a one, two, three holla man  
I want a dude who will time me to  
the fan,  
a thug that can handle his biz like  
a man  
I want a dude with the wickedest  
slam,  
I need a one, two, three holla man  
I want a dude who will do me in the  
van,  
a thug that can handle his biz like  
a man

[Verse 1: Beenie Man (Ms. Thing)]

Gal, if yuh love holla at mi one time  
(Hey!)  
Holla at mi if yuh waan di  
wickedest wine  
I know It's been awhile but baby  
neva mind  
Cause tonight tonight mi a gi yuh  
di whole nine (Hey!)  
Yo! satisfaction a every girl dream  
Mi love fi put it on when dem  
wiggle and scream (Hey!)  
Well, mi get a call from sexy  
Maxine  
She left a message pon mi  
answering machine she seh  
Beenie....

[Chorus: Ms. Thing]

[Verse 2: Beenie Man]

She waan a man fi put har inna  
trance  
A man who know fi tun har round  
and mek she belly dance  
Rudebwoy lovin wid a little  
romance  
She waan to get wild but she neva

had a chance

When, she seh she neva had it so deep  
So right now I'm di man she definetly wanna  
keep  
Har ex bwoyfriend use to come and drop asleep  
Dat's why when mi pager start beep she seh  
Beenie.....

[Chorus: Ms. Thing]

[Verse 3: Beenie Man]

You heard what she preferred,  
she waan a man weh mek she fly like a bird  
She waan a real man she don't waan nuh nerd  
She waan yuh gi har it good mark mi word  
I'm not a perv but mi mek she serv,  
she waan di rockula well until it curve  
Har ex bwoyfriend ain't got di nerve  
Have har a wait and she nah get served,  
so she seh Beenie.....

[Chorus: Ms. Thing]

[Repeat Verse 1]

[Repeat Chorus]

[Repeat Verse 2]

[Repeat Chorus]

Cham: Vitamin S

She miserable, seh she stressed,  
So me give her some S-E-X,  
Ah jus de lovin, dem a request,  
Dem hear seh ah we have de best.

(CHORUS)

Dats why a gal ah steak out my home, an  
ah blow up me phone cah she want de  
vitamin s,

Gal waan smoke my cigar, and ah run  
down a car,

Cah she waan de vitamin s,  
Gal ah unbutton her shirt and ah pop off  
de skirt,

Cah she waan de vitamin s,  
Gal nah tek no less cah it good fe stress,  
Dem waan de vitamin s

(VERSE 2)

Gal inna heat,

Gal waan man an dem gone ah street,  
Frustrated so she ah kiss her teet,

Don\\'t worry you self Lileet,

If him nah do you good,

Jus call me, and i will dweet,

Me alone love you, mek you feel so  
sweet,

Play inna you hair, an massage you feet,  
One dose three times a week, an dat will  
mek you feel complete,

Believe me,

Everybody know seh it good fe  
headache,

It nice when you get a one dose when  
you wake,

Some man no good so dem gal haffe a  
fake,

Come on dude gimme a break.

(CHORUS)

(VERSE 3)

(Wha day ya)

Nicky come check me, she never have no  
vibes,

She need an injection fe get her energise,

Jus one dose an we start exsercise,

She wake up the whole neighbourhood  
wid her noise,

Apart, together, an reach fe de skies,

Gimme some spot now fe firm up de  
thighs,

Listen to me good, me ah tell all de guys,

Jook dem right mek dem gwan fantasise,

(CHORUS)

(VERSE 4)

(Tink ah dat)

De gal dem out fe riot,

Nicky seh she nah go deh pon no sex  
diet,

Waan feel de drumstick ah beat pon de  
riot,

Only dat alone can keep her quiet,

But anyhow,

You mek dem get miserable,  
Gal wil get mad an gallang like devil,  
She waan feel de bassline outside her treble,  
Dats why she get fed up and run weh all Nevil.

(CHORUS)

(From top)

She miserable, seh she stressed,

So me give her some S-E-X,

Ah jus de lovin, dem ah request,

Dem hear seh ah we have de best,

Dats why,

(CHORUS)

Gal inna heat,

Gal waan man an him gone ah street,

Frustrated so she ah kiss her teet,

Dont worry yusef Lileet,

If him nah do you good,

Jus call me, and I will dweet,

Me alone love you, mek you feel so sweet,

Play inna you hair an massage you feet,

One dose three times a week, an dat will mek you feel  
complete,

Believe me,

Everybody know it good fe headache,

It nice when you get a one dose when you wake,

Some man no good so dem gal haffe fake,

Come on dude, gimme a break.

(CHORUS)

**ELEPHANT MAN : JOOK GAL (WINE,  
WINE)**

Intro: Elephant Man (Lil' Jon)  
Elephant (Hey!) Lil' Jon (Hey!)  
Bone Crusher wid anotha hit song  
New York girls (Hey!) caribbean (Hey!)  
Brukout and wine to di song oonu wine  
now  
(This is for all the sexy ladies out there,  
we need to see ya)  
Wine up oonu waistline, rotate it like a  
tire  
(Let's go let's go!!!) Sing (Hey! Let's go)

Chorus: Elephant Man (Lil' Jon)  
Shake that booty, turn it around (Hey!  
Hey! Hey!)  
Back that ass up, wine go down (Ok!!!)  
Shake that booty (Hey! Hey! Hey!) turn  
it around  
Back that ass up, wine go down

[Verse 1: Elephant Man]  
Yuh up inna di club and di music sweet  
Yuh fi jook gal (Jook gal jook gal jook  
gal)  
Hand pon di wall, look inna di mirror  
And jook gal (Jook gal jook gal jook gal)  
Hand pon di ground bumpa inna di air  
And jook gal (Jook gal jook gal jook gal)  
Junk in di trunk, wine up yuh rump  
And jook gal (Jook gal jook gal jook gal)  
Shake that ass (Wine wine) y'all lookin  
fine (Wine wine)  
One ting deh pon yuh mind (Wine wine)  
bend over and wine (Wine wine)  
Di Jamaican girls (Wine wine) di New  
York girls (Wine wine)  
Mi see di down south girls dem a (Wine  
wine) (Lil' Jon: Hey!)  
Dem a wine wine dem a wine wine

[Verse 2: Lil' Jon]  
Let me see you wine let me see you wine  
let me see you wine  
Hey! And shake that shit!!!  
Let me see you pop let me see you pop  
let me see you pop  
Hey! And shake that shit!!!  
Let me see you wine let me see you wine  
let me see you wine  
Hey! And shake that shit!!!  
Let me see you pop let me see you pop  
let me see you pop  
Hey! And shake that shit!!!

[Chorus: Elephant Man]  
Shake that booty, turn it around  
Back that ass up, wine go down  
Shake that booty, turn it around  
Back that ass up, wine go down

[Verse 3: Bone Crusher]  
Wine up your body no pushin and shovin (What!)  
Crowd keep movin cause the music is pumpin (Huh!)  
Girl keep it groovin now I see ya dumpin  
JUMP!!! JUMP!!! JUMP!!! JUMP!!!  
Hey look here girl won't you tell me somethin  
(French!?) Now that this chimney's tumblin  
House to earthquake just keep on comin (Huh!)  
I love them ladies with the extra dunkin  
Now back that ass up and give me somethin (What!)  
2 Live me baby just move somethin (What!)  
Wine girl you just so fine girl (Yeah!)  
Let me see ya grind it up girl (Yeah!)  
Elephant and Crusher 'gon rock the world  
It's party time come here girl!!!

[Bridge: Elephant Man]  
Yuh up inna di club and di music sweet  
Yuh fi jook gal (Jook gal jook gal jook gal)  
Hand pon di wall, look inna di mirror  
And jook gal (Jook gal jook gal jook gal)  
Hand pon di ground bumpa inna di air  
And jook gal (Jook gal jook gal jook gal)  
Junk in di trunk, wine up yuh rump  
And jook gal (Jook gal jook gal jook gal)

[Verse 4: Kiprich]  
(Put yuh hands on di floor!!!)  
Cock up yuh bumpa a likkle more  
Cock it up mek mi slam it like a door  
(Put yuh hands on di floor!!!)  
Yuh hear mi love it when mi talk to her  
Split and spread out like manure  
(Put yuh hands on di floor!!!)  
Every man love see girl gallore  
Shabba seh him waan more pon more  
(Put yuh hands on di floor!!!)  
True yuh goody goody get a encore  
Every girl fi brukout like sore  
(Elephant Man: Mad! Sick! Head nuh good!!!)

[Chorus: Elephant Man]  
Shake that booty, turn it around  
Back that ass up, wine go down  
Shake that booty, turn it around  
Back that ass up, wine go down

[Verse 5: Elephant Man]  
Love see girls a wine love see girls a shake dem behind  
Search di dancefloor till mi find weh mi flip di coin  
Kiprich and di gal dem a wine  
Hold up let's go back in time memba Jeanie wine  
Memba Jeanie when yuh see mi gimme grind  
Now a dancehall queenie queenie time  
Jump between di lines stoosh girls stop stoosh dem a  
wine  
Every girl waan dem career shine  
(Junk in di trunk)  
If yuh nah wine could a get a conflict  
Wid it like a Shaolin Monk  
(Mi seh junk in di trunk)  
Come on girl mek mi see booty bounce  
Pon di floor, di dressa or di bank (All girls!!!)

[Chorus: Elephant Man]  
Shake that booty, turn it around  
Back that ass up, wine go down  
Shake that booty, turn it around  
Back that ass up, wine go down

[Bridge: Elephant Man]  
Yuh up inna di club and di music sweet  
Yuh fi jook gal (Jook gal jook gal jook gal)  
Hand upon di wall, look inna di mirror  
And jook gal (Jook gal jook gal jook gal)  
Hand pon di ground bumpa inna di air  
And jook gal (Jook gal jook gal jook gal)  
Junk in di trunk, wine up yuh rump  
And jook gal (Jook gal jook gal jook gal)

[Chorus: Elephant Man]  
Shake that booty, turn it around  
Back that ass up, wine go down  
Shake that booty, turn it around  
Back that ass up, wine go down

[Bridge: Elephant Man]  
Yuh up inna di club and di music sweet  
Yuh fi jook gal (Jook gal jook gal jook gal)  
Hand pon di wall, look inna di mirror  
And jook gal (Jook gal jook gal jook gal)  
Hand pon di ground bumpa inna di air  
And jook gal (Jook gal jook gal jook gal)  
Junk in di trunk, wine up yuh rump  
And jook gal (Jook gal jook gal jook gal)

[Outro: Elephant Man]  
Shake that ass (Wine wine) y'all lookin  
fine (Wine wine)  
One ting deh pon yuh mind (Wine wine)  
bend over and wine (Wine wine)  
Di Jamaican girls (Wine wine) di New  
York girls (Wine wine)  
Mi see di down south girls dem a (Wine  
wine)  
Dem a wine wine dem a wine wine,  
alright



**ELEPHANT MAN – PUN DE RIVER, PUN DE BANK**

Yea good to go

Chorus

I've seen nuff dance before(John)  
But I've never seen a dance like  
this(Bogle)  
I've seen nuff dance before( Keeva And  
Stacy)  
But a dah one yah come top di list

Verse 1

A'right real badman nuh wear people  
pants  
We tek dancing to a higher rank  
We spen' pound, an' wi will spen franc  
John have a new dance a lock Jamaica  
an' Bronx  
Pon di river pon di bank  
Kick out yuh shoes because yuh foot  
dem nuh cramp  
Inna di river pan di bank  
John have a new dance a lock Jamaica  
An' Bronx(yeah)  
Dung di flank, wi a go dung di flank  
Like a balla, wi go dung di flank  
Yuh Jeep pretty, an' gas inna yuh tank  
Bus di new dance, yuh nuh wear people  
pants(Cool)  
Gi dem a run John, gi dem a run, gi dem  
a run  
We an' di girls a have fun(Bogle)  
Gi dem a run, gi dem a run,  
gi dem a run wi an' di girls a have fun

Repeat Chorus

Verse2

A'Right, Labba Labba sey him a get ole  
an caan badda  
When di music hit him, him drop weed  
an' grabba  
Bus di dance, from di river to di  
Bandereba  
Look how di dancer dem a live together  
Everybody bawl out seh what a dream  
team  
John, Bogle, Keeva And di Dancehall  
Queen  
Up inna di video yuh 'affi bling an' clean  
Hot Mondays, seh everybody a rope een  
Firelinks tek di dance an' go show Dean,  
Wha yuh sey yuh luv di dance, si what a  
mean  
Da dance yah, a lock down di housing  
scheme  
Spanish Town, Calaloo Bed, Tivoli and  
Papine  
Ms.Dear baby son dash weh har Dasheen  
Sey da tune yah bad dat she did 'affi  
intavene

Watch how she a dance till har booty lean  
Who caan do di dance

Repeat Chorus

Verse 3

A'right Cockburn Pen team up wid Drewsland  
Stacy n' Keeva start shake han'  
Join an tek on any gal weh waan come tek on gi gang  
All dancer fi unite an' live as one  
John an' Bogle a unnu mi a talk  
Lock di river look how di sea part  
Bogle a wave an' tear di dance apart  
John do di new dance an' bus it inna half  
A'right real badman nuh wear people pants  
We tek dancing to a higher rank  
We spen' pound, an' wi will spen franc  
John have a new dance a lock Jamaica an' Bronx  
Pon di river pon di bank  
Kick out yuh shoes because yuh foot dem nuh cramp  
Inna di river pan di bank  
John have a new dance a lock Jamaica An'  
Bronx(yeah)  
Dung di flank, wi a go dung di flank  
Like a balla, wi go dung di flank  
Yuh Jeep pretty, an' gas inna yuh tank  
Bus di new dance, yuh nuh wear people pants  
Gi dem a run John, gi dem a run, gi dem a run  
Wi an' di girls a have fun  
Gi dem a run, gi dem a run,  
Gi dem a run mi and Keva a have fun

**KEVIN LYTTLE TURN ME ON (FT.  
MADZART)**

[Intro]

Oh Yeaah... ah ah ah...  
Is ah big dancehall song in know  
Madzart alongside Kevin Lyttle  
You know how it is, you know how we  
go  
You know

[Verse 1]

For the longest while we jamming in the  
Party  
And you're wining on me  
Pushing everything  
Right back on top of me (Yea - hey- ai)  
But if you think you're gonna get away  
from me  
You better change your mind  
You're going home...  
You're going home with me tonight

[Chorus]

Let me hold you  
Girl caress my body  
You got me going crazy - You  
Turn me on  
Turn me on...  
Let me jam you  
Girl wine all around me  
You got me going crazy - You  
Turn me on  
Turn me on...

[Madzart Rap]

The girl ya nah go get way tonite  
If she think madd man nah go fight  
Me done feed she with popcaorn and  
sprite  
Now she whar come fly way like kite  
Ooh Yea Yea  
Ooh Yea Yea  
Ooh Yea Yea Yeah  
Ooh Yea Yea Yea Yea Yea Yea Yea  
Yea...

[Verse 2]

One hand on the ground & Bumper cock  
sky high  
Wining hard on me  
Got the Python  
Hollerin' for mercy - Yea hey - ai  
Then I whisper in her ear So wine harder  
And then she said to me  
Boy just push that thing  
Push it harder back on me

[Chorus]

[Bridge x2]

Girl Just Hug Me, Hug Me, Kiss Me,  
Squeeze Me

**Hug Me, Hug Me, Kiss & Caress Me**

[Madzart Rap]

The girl ya nah go get way tonite  
If she think madd man nah go fight  
Me done feed she with popcaorn and sprite  
Now she whar come fly way like kite  
Ooh Yea Yea  
Ooh Yea Yea  
Ooh Yea Yea Yeah  
Ooh Yea Yea Yea Yea Yea Yea Yea...

[Verse 3]

For the longest while we jamming in the Party  
And you're wining on me  
Pushing everything  
Right back on top of me (Yea - hey- ai)  
But if you think you're gonna get away from me  
You better change your mind  
You're going home...  
You're going home with me tonight

[Chorus]

[Bridge]

Hug Me, Hug Me, Kiss Me, Kiss Me  
Hug Me, Hug Me, Kiss & Caress Me  
Hug Me, Hug Me, Squeeze Me, Squeeze Me  
Hug Me, Hug Me, Kiss & Caress Me

**TANTO METRO: EVERYONE FALLS IN  
LOVE SOMETIME (ft Devonte)**

Yo', I'm just giving out sounds  
Everyday I get up and a frowns  
Da one thing i no little girl  
Da one thing i wa give you some more

Everyone fall in love sometime  
I don't know 'bout you but it ain't a  
crime  
Everyone fall in love sometime  
I don't know 'bout you but it ain't a  
crime

Question I ask  
Tell me what you want and what you  
really, really wanna do  
Tell me, baby girl, if your love is really  
really true  
Tell me what you want and what you  
really, really wanna do  
Tell me, baby girl, hey  
And no have like no yo-yo  
If you really love me let it flow-flow  
And if you don't love me let me go-go  
But I think the rude bwoy gon' let you  
know-know that

Everyone fall in love sometime  
I don't know 'bout you but it ain't a  
crime  
Everyone fall in love sometime  
I don't know 'bout you but it ain't a  
crime

Beep, beep. the singer got the keys to the  
jeep  
Vroom, a we pretty girl wa fi meet  
So tell me what's up before me hitting  
the sheets  
You see it, you see it, all 8, 9, 10  
The whole a dem girl wa fi be our friend  
A you me really love, why you want it fi  
end  
You have mi brains a puzzled, me can't  
comprehend, but then again

Everyone fall in love sometime  
I don't know 'bout you but it ain't a  
crime  
Everyone fall in love sometime  
I don't know 'bout you but it ain't a  
crime

Eh, you want me tell you something, girl  
You want me tell you something, cho  
Girl you have me reminiscing  
When me 'member 'bout yuh loving and  
kissing  
So tell me tell me, girl, why yuh wanna  
be dissing  
I try to talk to yuh, but yuh not listening

It's only logic for my love to be glistening  
Baby Ema ought to know that something missing  
Since it's late me a keep on flipping  
So listening keenly to what me singi-singing

Everyone fall in love sometime  
I don't know 'bout you but it ain't a crime  
Everyone fall in love sometime  
I don't know 'bout you but it ain't a crime

Question I ask  
Tell me what you want and what you really, really  
wanna do  
Tell me, baby girl, if your love is really really true  
Tell me what you want and what you really, really  
wanna do  
Tell me, baby girl, hey  
And no have like no yo-yo  
If you really love me let it flow-flow  
And if you don't love me let me go-go  
But I think the rude bwoy gon' let you know-know that

Everyone fall in love sometime  
I don't know 'bout you but it ain't a crime  
Everyone fall in love sometime  
I don't know 'bout you but it ain't a crime

Beep, beep. the singer got the keys to the jeep  
Vroom, a we pretty girl wa fi meet  
So tell me what's up before me hitting the sheets  
You see it, you see it, all 8, 9, 10  
The whole a dem girl wa fi be our friend  
A you me really love, why you want it fi end  
You have mi brains a puzzled, me can't comprehend,  
but then again

Everyone fall in love sometime  
I don't know 'bout you but it ain't a crime  
Everyone fall in love sometime  
I don't know 'bout you but it ain't a crime

## **Tanya Stevens : It's a pity**

It's a pity, you already have a wife  
And mi done have a man inna mi life's  
Rudebwoy it is a pity.  
I say it is a pity  
You already have yuh wife  
And mi have a one man inna mi life  
It is a pity.  
I woulda like one a dese mornings to  
wake up and find  
Your face on a pillow lying right next to  
mine  
I woulda cut out de partying, the  
smoking and the rum  
And buss a extra wine and mek we see  
de passion.  
Well everytime mi fantasize, mi see your  
lips mi see your eyes  
Yuh trigger finger do sometings dat lef  
the rude gyal hypnotize  
For you its just a ting, just anodda little  
fling  
But for mi this is heaven, and de angel  
dem a sing:  
(Chorus)  
So buck yuh up inna public and cyan  
even touch yuh  
Freely f\*ck mi up because mi check fi  
yuh so much  
De respec' whey mi have fi yuh woman,  
fi yuh kids  
Believe mi rudebwoy, mi press nuh  
matey dis  
Who knows maybe one day the world  
will be evolved enough  
We'll share yuh inna civilized manner  
between the two of us  
But until then, I woulda love see yuh  
again  
Mi know we haffi play it by the stupid  
rules of men.  
(Chorus)

WAYNE WONDER : BOUNCE ALONG

Baby... Oh...  
Beautiful girl I mess wit you  
Wish you would love me I progress one  
She gave me what I've been looking for  
Says she wants a man like me in her life  
Not from the minta minta goals alright  
She talk about her lady's every night...  
I don't wanna talk about  
What I had before  
So what I wanna do right now  
Is give you love galore  
Baby...

*[Chorus]*  
Bounce along, bounce along  
Only you can turn me on  
Bounce along, bounce along  
Bounce along, bounce along  
Only you can turn me on  
Bounce along, bounce along

*[Verse 2]*  
Maybe all I believe is what seen in you  
Love every single thing you do  
Clearly I can see you want me too  
Lately I've been talking to my self  
Saying I don't need nobody else  
Coz all I'm searching for I found in you  
I don't wanna sleep alone  
Without you in my bed  
Coz when you're not around my love  
You're messing up me head  
Baby...

*[Chorus]*  
Bounce along, bounce along  
Only you can turn me on  
Bounce along, bounce along  
Bounce along, bounce along  
Only you can turn me on  
Bounce along, bounce along

*[Verse 3]*  
Beautiful girl I mess with you  
Wish you would love me I progress one  
She gave me what I've been looking for  
Says she wants a man like me in her life  
Not from the minta minta goals alright  
She talk about her lady's every night...  
I don't wanna talk about  
What I had before  
So what I wanna do right now  
Is give you love galore  
Baby...

Bounce along, bounce along  
Only you can turn me on  
Bounce along, bounce along  
Bounce along, bounce along  
Only you can turn me on  
Bounce along, bounce along

*[Bridge x4]*  
Bounce, Bounce,  
Bounce Along

I don't wanna sleep alone  
Without you in my bed  
Coz when you're not around my love  
You're messing up me head  
Baby...

Bounce along, bounce along  
Only you can turn me on  
Bounce along, bounce along  
Bounce along, bounce along  
Only you can turn me on  
Bounce along, bounce along

*[Verse 5]*  
Maybe all I believe is what seen in you  
Love every single thing you do  
Clearly I can see you want me too  
Lately I've been talking to my self  
Saying I don't need nobody else  
Coz all I'm searching for I found in you  
I don't wanna sleep alone  
Without you in my bed  
Coz when you're not around my love  
You're messing up me head  
Baby...

*[Chorus x2]*  
Bounce along, bounce along  
Only you can turn me on  
Bounce along, bounce along  
Bounce along, bounce along  
Only you can turn me on  
Bounce along, bounce along

**WAYNE WONDER : NO LETTING GO**

Got somebody she's a beauty  
Very special really and truly  
Take good care of me like it's her duty  
Want you right by my side night and day

*[Chorus]*

No lettting go No holding back  
Because you are my lady  
When I'm with you its all a that  
Girl I, am so glad we've dated  
No lettting go No holding back  
No holding Back no  
When I'm with you it's all a that  
All a that

They say good things must come to an  
end  
But I'm optimistic about being your  
friend  
Though I made you cry by my doings  
With Keisha and Anisha but that  
Was back then

*[Chorus]*

No lettting go No holding back  
Because you are my lady  
When I'm with you its all a that  
Girl I, am so glad we've dated  
No lettting go No holding back  
No holding Back no  
When I'm with you it's all a that  
All a that

*[Bridge]*

Really appreciate you loving me  
After all that we've been thru  
Really appreciate you loving me  
All times,time

*[Repeat Verse 1]*

Got somebody she's a beauty  
Very special really and truly  
Take good care of me like it's her duty  
Want you right by my side night and day

*[Repeat Chorus Till Fade]*

No lettting go No holding back  
Because you are my lady  
When I'm with you its all a that  
Girl I, am so glad we've dated  
No lettting go No holding back  
No holding Back no  
When I'm with you it's all a that  
All a that

**VYBZ KARTEL: TEKK BUDDY GAL**  
Tek buddy gal, yuh think me easy?  
Who you ramp wid? Yuh wha live easy  
Tek me things and yuh tek me money too  
So tek buddy too, tek buddy too  
Tek buddy gal, yuh think me easy?  
Who you ramp wid? Yuh wha live easy  
Yuh, tek me things and tek me money  
too  
So tek buddy too, tek buddy too

[Verse one]  
Four back shot that a fi di what not  
Three lizard lap, that a fi di door and di  
grill and di padlock  
Gi me five siddung pan it,  
fi di fridge and di blender pan di fridge  
top  
Eeeh, gwaaan bad fi di Louis Vuitton  
bag  
Tek rod fi di goods from seprod  
Plus di ceramic tiles and di gold plate  
door knob  
That a guh cause yuh a blow job

Tek buddy gal, yuh think me easy?  
Who you ramp wid? Yuh wha live easy  
Tek me things and yuh tek me money too  
So tek buddy too, tek buddy too  
Tek buddy gal, yuh think me easy?  
Who you ramp wid? Yuh wha live easy  
Yuh tek me things and tek me money too  
So tek buddy too, tek buddy too

[Verse two]  
Fuck me like matrix inna 3-D, fi mi CD,  
DVD, T.V  
Pay me back for all a those kiki  
Gi me three pree wid you, me, free free  
If yuh man gun big like Baby G  
Mines sing and DJ like Lady G  
A who pay yuh visa fee?  
Grab me cocky and sing pan it like  
Alicia Key

Tek buddy gal, yuh think me easy?  
Who you ramp wid? Yuh wha live easy  
Tek me things and yuh tek me money too  
So tek buddy too, tek buddy too  
Tek buddy gal, yuh think me easy?  
Who you ramp wid? Yuh wha live easy  
Yuh tek me things and tek me money  
So tek buddy too, tek buddy too

**BOW WOW: MY BABY  
(feat. Jagged Edge)**

*[Verse 1]*

It was the summer 2001  
All before the drama begun  
When we first met  
I seen you sitting out on your steps  
You was broke down crying a mess  
So I interferred  
I asked what's the reason for tears  
I was wishing you could tell me your  
fears  
But I'll start with ya name  
You told me how ya man playin games  
So I said that it was time for a change  
And you just laughed  
But it looked like you aint laughed in  
while  
I was glad that I could give you a smile  
Then we both blushed  
But really girl it aint no rush  
I was thinking girl that we can discuss  
A future for us  
Cause homeboy just got you crushed  
You need to leave that clown in the dust  
Trust  
I just wanna talk  
I'm thinking I can give you a call  
And we can pick it up  
Where we left off  
I'll holla tomorrow

*[Chorus]*

Girl I understand you loyal to ya man  
And that's alright aww baby  
But that dont change the fact  
That you fine and you stay crying every  
night nah baby  
Girl you got to let him know  
You can't live like this no more  
Nah baby  
Cant see  
Together you and me could be so special  
ah baby

*[Verse 2]*

Our feelings get greater  
A million days later  
Talking all night we stay up but  
Here comes ya ex  
Returned with that drama and stress  
All the nonsense that you just left but yet  
You except and go back to try it again  
Then return with a broken heart  
That I gotta mend  
That's unfair  
I've only been your lover and friend  
And homey there he just front and  
pretend  
But you dont care the life he leads  
Is unsafe  
I would never place my hands to your  
face  
But still I chase

Cat and mouse  
First you kick him out  
Then you at his house  
What is that about  
I cant figure you out  
Even your friend said I was better  
But you listen to him  
Never like uh-uh whatever  
So the next time hurt you again  
You already knew where you should've been  
And that's with me

*[Repeat Chorus]*

*[Verse 3]*

All the times  
You 2way telling me  
That you miss me  
Wanting me to come over and keep you busy  
Remember that  
Now that you gone  
It's been kinda hard  
Cant think, cant sleep  
Cant do nothing at all  
Just tell me why you had to go back  
See you aint have to go through that  
My baby  
You could've been here right by my side  
Me and you at the park taking walks outside  
But  
Instead, I keep on having these dreams  
Waiting for my phone to ring  
My baby wishing that it would be you But I know that  
wont come true

*[Chorus]*



**DR DRE: FORGET ABOUT DRE**

[Dr Dre]

Ya'll know me still the same ol' G  
But I been low key  
Hated on by most these niggas  
Wit no cheese, no deals and no G's, no  
wheels and no keys  
No boats, no snowmobiles and no ski's  
Mad at me cause  
I can finally afford to provide my family  
wit groceries  
Got a crib wit a studio and it's all full of  
tracks  
To add to the wall full of plaques  
Hangin up in the office in back of my  
house like trophies  
But ya'll think I'm gonna let my dough  
freeze  
Ho Please  
You better bow down on both knees  
Who you think taught you to smoke trees  
Who you think brought you the o' G's  
Eazy-E's Ice Cube's and D.O.C's and  
Snoop D O double G's  
And a group that said muthafuck the  
police  
Gave you a tape full of dope beats  
The bomb weed stroll through in you  
hood  
And when your album sales wasn't doin  
too good  
Who's the doc that he told you to go see  
Ya'll better listen up closely  
All you niggas that said that I turned pop  
Or the Firm flop  
ya'll are the reason Dre ain't been getting  
no sleep  
So fuck ya'll all of ya'll  
If ya'll don't like me blow me  
Ya'll are gonna keep fuckin around wit  
me  
And turn me back to the old me

[Eminem]

[chorus] x2

Nowadays everybody wanna talk like  
they got something to say  
But nothin comes out when they move  
they lips  
Just a buncha gibberish  
And muthafuckas act like they forgot  
about Dre  
  
So what do you say to somebody you  
hate  
Or anybody tryna bring trouble your way  
Wanna resolve things in a bloodier way  
Just study your tape of NWA.  
One day I was walkin by  
Wit a walkmen on  
When I caught a guy givin me an  
awkward eye  
And strangled him off in the parkin lot  
wit his Karl Kani

I don't give a fuck if it's dark or not  
I'm harder than me tryna park a Dodge  
But I'm drunk as fuck  
Right next to a humungous truck in a two car garage  
Hoppin out wit two broken legs tryna walk it off  
Fuck you too bitch call the cops  
I'ma kill you and them loud ass muthafuckin barkin  
dogs  
And when the cops came through  
Me and Dre stood next to a burnt down house  
Wit a can full of gas and a hand full of matches  
And still one found out  
From here on out it's the Chronic 2  
Startin today and tomorrows the new  
And I'm still loco and nuts  
To choke you to death wit a Charleston chew

Slim shady hotter then a set of twin babies  
In a Mercedes Benz wit the windows up  
And the temp goes up to the mid 80's  
Callin men ladies  
Sorry Doc but I been crazy  
There is no way that you can save me  
It's ok go with him Hailey

[chorus] x2

[Dr Dre]

If it was up to me  
You muthafuckas would stop comin up to me  
Wit your hands out lookin up to me  
Like you want somethin free  
When my last cd was out you wasn't bumpin me  
But now that I got this little company  
Everybody wanna come to me like it was some disease  
But you won't get a crumb from me  
Cause I'm from the streets of  
I told em all  
All them little gangstas  
Who you think helped mold 'em all  
Now you wanna run around and talk about guns  
Like I ain't got none  
What you think I sold 'em all  
Cause I stay well off  
Now all I get is hate mail all day sayin Dre fell off  
What cause I been in the lab wit a pen and a pad  
Tryna get this damn label off  
I ain't havin that  
This is the millenium of Aftermath  
It ain't gonna be nothin after that  
So give me one more platinum plaque and fuck rap  
You can have it back  
So where's all the mad rappers at  
It's like a jungle in this habitat  
But all you savage cats  
Knew that I was strapped wit gats  
When you were cuddled wit cabbage patch

[Chorus] x3

## **EMINEM/D-12: SHIT ON YOU**

(Eminem - 4X)  
I'll shit on you  
Da da da da

I'll shit on you  
I will shit  
I'll shit on you  
Girl you know  
I'll shit on you  
Bitch or man  
I'll shit on you  
I will shit

(Swift aka Swifty McVeigh)  
I remain fatter than gluttony  
Tapin bombs to the back of record  
companies  
Blow em up if they ain't want me  
The national guard  
They scared to hunt me  
I love beef  
I got you hoes duckin me  
A drug thief  
Bitch I'll take your marijuana  
These slugs with keep yo ass away from  
my corner  
I drown niggas in hundred-degree saunas  
You can act a fool if you wanna (bitch)  
It's this lyrical piranha  
Strapped with a grenade  
In the pool with your mama  
Attack her by the legs then I pull her to  
the bottom  
Twist nothin up like a condom  
Slap it if u muthafuckas got a problem  
When I see em  
You hoes endin up in a fuckin  
mausoleum  
Or hiden in the trunk of a black & gold  
bm  
Pull in the garage while u screamin  
Keep the motor on then I'm leavin  
I'll shit on you

(Chorus)  
I will shit on you I don't care who you  
are  
I'll shit on you  
I don't give a fuck about you or your car  
Fuck your house  
Fuck your jewelry  
And Fuck your watch  
Fuck your wife  
Fuck your kids  
Fuck your family  
I'll shit on you

(Bizarre aka Peter S. Bizarre)  
I'm a alcoholic with the fuckin toilet  
Pass the hot dogs  
(bizarre aren't you Islamic)

Bitch shut your fuckin mouth  
I'ma keep eatin till  
Richard Simmons comes to my house with a chain saw  
to cut me out  
I'll fuck your wife  
I had sex since I met her  
I'm to busy fuckin  
Your 12 year old baby-sitter  
And all women ain't shit  
Only good for cookin,cleanin,and suckin dick and thats  
it  
I was responsible for killin John Candy  
I got Jonbenet Ramsey in my 98 camry  
I don't give a fuck who you are  
I'll shit on anybody  
Truly yours the idiotic Bizarre

(Eminem aka Slim Shady)  
My adolescent years weren't shit till what I do now  
I never grew up I was born grown and grew down  
The older I get the dumber the shit I get in  
The more ignorant the incident is I fit in  
Ignorin the shit how boring it gets  
When there's no one to hit  
I don't know when to quit throwin a fit  
I know I'm a bit flaky but they make me  
Its they who raised me and say the can take me  
Its they who legs I brake and make achy  
Its they who mistake me and make me so angry  
"I'll shit on you"  
I'll spit on you  
Start pissin then do the opposite on you  
You weren't listenin I said I'll cop a squat on you and  
Start spillin my guts like chicken cordon bleu  
And straight shit  
Like notorious big did to that bitch  
On his skit on his last album  
Pull my pants down

(Chorus)

(Kon Artis aka Denine Porter)  
Is Richard Pryor still alive  
If not I'm sicker than he was prior to him dyin  
Born brainless  
This steel ain't stainless  
Your bloodstains are all over this steel god dang it  
Bitch brang it  
These niggas that i hang wit  
Will hang u up naked by your ankles danglin  
My needa stays stranglin  
I don't need your help  
If u gon give me the pussy  
I'll unloosen my belt  
I'll punch your daddy not  
Your moms kinda cock  
Your sister tends court  
Your aunt supply her rocks  
Buck 50 cross yo neck  
Floss yo tek  
I'll beat you wit it across yo chest

(Kuniva aka Von)

It's only right I jack your car keys and  
run  
Spent all of my advancements on weed  
and guns  
For fun, when I'm drunk  
I'll run a truck through the weed house  
Jump out and beat your peeps down  
worse than Steve Stout  
Put you in chokeholds I learned last  
week  
From the police man  
Who caught me stealing weed from his  
jeep  
I see hoes bitin  
Y'all don't wanna brawl  
That's like D-bo fightin Peablo Bryson  
So what you hollering and yelling about  
I'll reach in your mouth  
And pull your fuckin skeleton out  
Niggas get hit wit a two piece  
"Bling Bling"  
With a poisonous sting  
I'm such a violent thing

(Chorus)

(Eminem aka Slim Shady)  
Once I get on 2 hits of x  
My disk slips and disconnects  
Till I walk around this bitch with a  
twisted neck  
But still shit on the first bitch who  
disrespects  
Over reaction is my only reaction  
Which only sets off a chain reaction  
And puts 5 more zainiac than maniacs in  
action  
A rat pack  
In black jackets who pack 10  
9 millimeters  
5 criminals pullin heaters  
And spillin liters of blood like swimmin  
pools  
Shiesty individuals shoot at bitches too  
A lotta people say misogynistic which is  
true  
I can't deny it matter of fact I stand by it  
So please stand by it before we start up a  
damn riot  
If u don't wanna get stampeded then  
stand quiet  
Boy girl dog woman man child  
I'll Shit on you

I will shit on you i don't care who you  
are  
I'll shit on you  
I don't give a fuck about you or your car  
I'll shit on you  
Fuck your house fuck your jewelry and  
fuck your watch  
I'll shit on you  
I will fuck you wife if you fuck with me

I'll shit on you

You heard me  
(Eminem laughing)  
Bitch  
I'll shit on you  
D-12 will shit on you  
I'll shit on you

Your life  
Your wife  
Your kids  
Your car  
I'll shit on you  
Your house, Your spouse  
Your rings, Your things  
I'll shit on you, I'll shit on you  
I'll shit on you, I'll shit on you

**JAY-Z: DIRT OF YOUR SHOULDER**

You're now tuned into the muh'fuckin  
greatest  
Turn the music up in the headphones  
Tim, you can go and brush your shoulder  
off nigga  
I got you, yeah

[Chorus: Jay-Z]

If you feelin like a pimp nigga, go and  
brush your shoulders off  
Ladies is pimps too, go and brush your  
shoulders off  
Niggaz is crazy baby, don't forget that  
boy told you  
Get, that, dirt off your shoulder

[Verse One]

I probably owe it to y'all, proud to be  
locked by the force  
Tryin to hustle some things, that go with  
the Porsche  
Feelin no remorse, feelin like my hand  
was forced  
Middle finger to the law, nigga grip'n my  
balls  
Stab the ladies they love me, from the  
bleachers they screamin  
All the ballers is bouncin they like the  
way I be leanin  
All the rappers be hatin, off the track that  
I'm makin  
But all the hustlers they love it just to see  
one of us make it  
Came from the bottom the bottom, to the  
Top of the Pop  
Nigga London, Japan and I'm straight off  
the block  
Like a running back, get it man, I'm  
straight off the block  
I can run it back nigga cause I'm straight  
with the Roc

[Chorus]

[Chorus Two]

You gotta get, that, dirt off your shoulder  
You gotta get, that, dirt off your shoulder  
You gotta get, that, dirt off your shoulder  
You gotta get, that, dirt off your shoulder

[Verse Two]

Your homey Hov' in position, in the  
kitchen with soda  
I just whipped up a watch, tryin to get  
me a Rover  
Tryin to stretch out the coca, like a  
wrestler, yessir  
Keep the Heckler close, you know them  
smokers'll test ya  
But like, fifty-two cards when I'm, I'm  
through dealin

Now fifty-two bars come out, now you feel 'em  
Now, fifty-two cars roll out, remove ceiling  
In case fifty-two broads come out, now you chillin  
with a boss bitch of course S.C. on the sleeve  
At the 40/40 club, ESPN on the screen  
I paid a grip for the jeans, plus the slippers is clean  
No chrome on the wheels, I'm a grown-up for real

[Chorus + Chorus Two]

[Verse Three]

Your boy back in the building, Brooklyn we back on  
the map  
Me and my beautiful beeeeeeeitch in the back of that  
'Bach  
I'm the realest that run it, I just happen to rap  
I ain't gotta clap at 'em, niggaz scared of that black  
I drop that +Black, Album+ then I back, out it  
As the best rapper alive nigga axe about me  
From Bricks to Billboards, from grams to Grammys  
The O's to opposite, Orphan Annie  
You gotta pardon Jay, for sellin out the Garden in a day  
I'm like a young Marvin in his hey'  
I'm a hustler homey, you a customer crony  
Got some, dirt on my shoulder, could you brush it off  
for me?

[Chorus + Chorus Two]

You're now tuned into the muh'fuckin greatest  
Best rapper alive, best rapper alive

**LLOYD BANKS: ON FIRE**

{Talking}  
New York City  
You are now rocking with the best  
Lloyd Banks  
G-Unit

{Chorus}  
We on fire  
Up in here, it's burning hot  
We on fire  
She'll take it off if it get to hot, up in this spot  
We on fire  
Tear the roof off this motherfucker, light the roof on fire  
Nigga what you say  
We get loose in this motherfucker, light the roof on fire fire fire

{Verse 1}  
Now I aint putting nothing out, I smoke when I wanna  
26-inch chrome spokes on the Hummer  
This heat gon last for the whole summer  
Running your bitch faster then the Road Runner  
Rocks on my wrist, rolls gold under  
Glocks on my hip, those throw thunder  
Im buying diamond by the pier  
But when you stop, the only thing still spinning is your ear  
Yeah, im riding with that all black snub  
Raiders cap back, all black gloves  
Im 80s man, but the boy smack thugs  
These record sales give me more back rubs  
Not to mention I bought a pack of clubs  
His impacts about as raw as crack was  
Now all these new artists getting raw deals  
Im only 21, sitting on mills

{Chorus}  
We on fire  
Up in here, it's burning hot  
We on fire  
She'll take it off if it get to hot, up in this spot  
We on fire  
Tear the roof off this motherfucker, light the roof on fire  
Nigga what you say  
We get loose in this motherfucker, light the roof on fire fire fire

{Verse 2}  
If you know anything about me, then you know im a baller  
If I aint hit the first night, I aint gon call her

Im trying to play, you trying to have my daughter  
But I can't blame her for what her momma taught her  
And I don't care bout what the next nigga bought her  
Cause I aint putting no baguettes in her ??  
I got a diamond about as clear as water  
And I got bread, but I aint spend quarters  
So cut the games ma, lets go in the back  
Matter fact, turn your ass round, back a nigga down  
And I aint bias when im riding through the town  
Like em small, like em tall, like em black, like em brown  
She gotta be able to cum when I need her  
Tight ass pants, little wife beater  
Regular chick or R&B diva  
Bitch say something, I aint a mind reader

{Chorus}  
We on fire  
Up in here, it's burning hot  
We on fire  
She'll take it off if it get to hot, up in this spot  
We on fire  
Tear the roof off this motherfucker, light the roof on fire  
Nigga what you say  
We get loose in this motherfucker, light the roof on fire fire fire

**METHOD MAN F/ BUSTA RHYMES  
WHAT'S HAPPENING: TICAL 0: THE  
PREQUEL**

Typed by: CnoEvil@Wu-Lyricz.Com

[Intro: Busta Rhymes (Method Man)]  
Aiyo, Tical? (What up, fam?)  
You know Busta-Bust had to come see  
you, God, it's good to see you, God  
(Good too see you too, God)  
Let's take the streets for a little ride  
(Okay, we ridin' high)  
Yeah, you better light your L, smoke  
your L  
And just (kiss the sky)  
Huh! And if you ever disrespect the Bust  
or Meth (find their mentor)  
Yeah, I-I-I think the streets been lookin'  
for this one for a long time  
(Yeah, aiyo) Come on!

[Method Man]  
I came to bring the pain, more hard to the  
brain  
Tical... I'm bustin' that ass again  
I burn like acid rain, that acid slang  
These niggaz try'nna see how I come ash  
again  
Main and evident, I'm huntin', yes, Meth  
for president  
Be in hell with Dazel and George just for  
the hell of it  
And I ain't yellow kid, flows hot as kettle  
get  
Now if you ain't fuckin' with that, you  
must be celibate  
Spaz! Just a little, got a sack lookin'  
fizzle  
Little hash in the middle, where it at? In  
the middle, yup  
Mommy if you got a fat ass, make it  
jiggle, yup  
Put it in my next video shot by Little X  
And M-E-F gon' work til their ain't any  
left  
I'm tryin' get what I'm worth and not a  
penny less  
Think fast (come on) bank cash (come  
on)  
Everybody do it with your stank ass (just  
come on)

[Chorus: Method Man (Busta Rhymes)]  
Make you rob somebody (what?) grab  
somebody (what?)  
Stomp somebody (what?) slap somebody  
(what?)  
Make you wanna step to the bar and sip  
Bacardi (what?)  
Wild out, spaz in the club, we in the  
party (what?)  
Brooklyn (come on!) Shaolin (come on!)

Queensbridge down to Long Island (come on!)  
Bronx, nigga (come on!) Manhattan (come on!)  
To each and every hood what's happening? (come on!)

[Interlude: Method Man (Busta Rhymes)]  
Yeah... let 'em talk, nigga, come on Bust  
(Aiyo, Meth, let me get at these niggaz) Yeah!

[Busta Rhymes]  
Now watch me back your shit up, I hope your people  
pull up  
And pick up and pack your shit up, homey, it's time to  
move  
While I'm singin', ma, do you let relieve you of all of  
your  
Figure seating sketching, never believe in your niggaz  
(come on!)  
Go head and babble you can watch me patiently  
waiting  
Aimin', attackin', instead I'mma let one of my bitches  
slap you  
I ain't watch you when your niggaz'll try  
To feel a wrath of the un-rudely waking of a sleeping  
giant  
(Very defiant), once I give you the pressure  
And then I apply it and then your breathing is stop and  
totally quiet (sss..  
oh)  
Captain of this ship, so call me the pilot  
I leave you and your crew to collide with me  
Die, stomp on a nigga, just like a herd of a thousand  
cattle  
That'll travel over your face and frazzle your shit  
Shot you, worst than a brick and then be torturin' you  
And then get the reverend, and get to steppin', nigga!  
This shit'll make you..

[Chorus: Busta Rhymes]

[Interlude: Method Man (Busta Rhymes)]  
Haha, that's the truth... my nigga  
(Nigga, listen, listen, let me talk) Let me talk! (huh)

[Busta Rhymes] (Method Man) {both}  
Can't you see what I got for you now  
(Shake your big fat ass in front of me now)  
To all my high bidders (to all my live niggaz)  
{We here to blackout, follow the story now  
Just feel my heat, and you know I'm gonna  
Just keep the street, but nigga did you  
Know when you bout to lose it, my nigga  
And you know we gon' get real stupid, my nigga}

[Busta Rhymes]  
See the police coming (what?) Fireman coming  
(what?)  
Street niggaz ready to riot and start dummin' (what?)  
I love to see it, whenever you and your man frontin'  
(what?)  
Me and Meth'll step to you, quick! And smash  
somethin' (what?)

[Method Man]

Now who is he? Dope M.C. killin these  
cowards  
Wack niggaz get pimp slapped, give me  
some powder  
Click-clack, one in your back, now think  
about it  
Get back, runnin' your gap, I can't allow  
it

[Busta Rhymes]  
Well every nigga (set it off) you know  
we seeing it through God  
The streets be needing niggaz like me  
and you, God  
Aiyo, I think we're up, seen it from here,  
we got a mile, yo  
Logical, we should of done this shit a  
long time ago

[Method Man]  
I got that shit that make rappers shit in  
they shoes  
Nasty M.C., I spit flows and spit in they  
food  
Man, don't tempt me, I'm nothin' like a  
curious child  
I'm simply, a boy in the hood, with  
furious child (this shit'll make you)

[Chorus: Busta Rhymes & Method  
Man)]

[Outro: Method Man (Busta Rhymes)]  
Every day, every rotation, come with it!  
(Let me talk... come on, hah)  
(Aiyo God) Yeah, lord? (Flipmode/Wu-  
Tang, nigga, ain't that some shit?)  
That's some shit, actually truthfully,  
Busta Bust! (Meth Tical!)  
Yeah... (yeah, let me know when you  
wanna do that again, God)  
Shit we can do that right now, shout out  
to New Jersey, hahaha, yeah!

**Missy Elliot Lyrics**  
**I'm Really Hot (album: This Is Not A Test)**

[PRE-HOOK]  
oh,oh,oh,oh,oh,oh,oh,oh  
I'm,I'm,I'm,I'm,I'm really,really  
Hot,Hot,Hot,Hot,Hot

Let me holla' at the d.j.  
Come on d.j. put that record on the  
replay  
Don't you see how them bitches move  
they bootay  
Everytime you play this record, smell  
like coochie  
Follow dem',Screamin' like a groupay  
Misdemeanor move my nookie like a  
hoochay  
For them hatas fuck whatever you say  
Because you know I'm too cool for you  
anyway  
I'm just a bad bitch  
M-I-S, Miss  
I'm gonna' keep talkin' shit till you get  
this  
I'm gonna' bust up in the club wit' no  
guest list  
Them otha' artist, I keep em' all restless  
I don't french kiss unless it's 50 cent  
Vivica,we can share him like the  
president  
Tabloids,I don't care,it's irrelevant,I'm  
heaven sent  
Now watch how I do this shit

Hot,Hot,Hot,Hot,Hot  
I'm really,really hot  
Everytime my records drop  
Radio says I won't stop  
Cus' I'm killin' em'

You don't know whatcha' talkin' bout  
You would think I was Sug when I come  
out  
My album hit hard when I roll out  
Yall records make a bitch wanna' throw  
em out  
And that's no doubt  
See I rock bells  
Fly as hell and cool as ?  
Baby can't ya' tell  
I lick my lips like I'm L.L.  
And I'm doin' it,and doin' it,and doin' it  
well  
Straight to the hotel  
I'm cellabut so,boy,you gets no tell  
Kiss,kiss and still you gets nowhere  
Just two blue balls down in yo'  
underwear  
I play unfair  
I'm a hot gal  
Hot cars and stars and strip bars

And ain't hot if I'm not there  
I'm a true playa'  
You can find me up in any record store  
Hurry up and get chere



Nas "Memory Lane (Sittin' In Da Park)"

(Check that shit)  
Aight fuck that shit, word word  
Fuck that other shit,  
youknowwhatI'msayin?  
We gon' do a little somethin like this,  
yaknahmsayin?  
(Is they up on this?)  
Keep it on and on and on and on and..  
KnowwhatI'msayin? Big Nas, Grand  
Wizard, God what it is?  
(What it is like?) Hah, knowwhatI'msayin?  
Yo go 'head, do that shit nigga

*[Nas]*  
I rap for listeners, blunt heads, fly ladies  
and prisoners  
Henessey holders and old school niggaz,  
then I be dissin a  
unofficial that smoke woolie thai  
I dropped out of Kooley High, gassed up  
by a cokehead cutie pie  
Jungle survivor, fuck who's the liver  
My man put the battery in my back, a  
differencem from Energizer  
Sentence begins indented.. with  
formality  
My duration's infinite, moneywise or  
physiology  
Poetry, that's a part of me, retardedly bop  
I drop the ancient manifested hip-hop,  
straight off the block  
I reminisce on park jams, my man was  
shot for his sheep coat  
Childhood lesson make me see him drop  
in my weed smoke  
It's real, grew up in trife life, did times or  
white lines  
The hype vice, murderous nighttimes,  
and knife fights invite crimes  
Chill on the block with Cog-nac, hold  
strap  
with my peeps that's into drug money,  
market into rap  
No sign of the beast in the blue Chrysler,  
I guess that means peace  
For niggaz no sheisty vice to just snipe  
ya  
Start off the dice-rollin mats for craps to  
cee-lo  
With sidebets, I roll a deuce, nothin  
below (Peace God!)  
Peace God -- now the shit is explained  
I'm takin niggaz on a trip straight  
through memory lane  
It's like that y'all .. it's like that y'all .. it's  
like that y'all

*[Chorus: repeat scratches 4X]*

"Now let me take a trip down memory  
lane" -> *[BizMarkie]*

"Comin outta Queensbridge"

*[Nas]*  
One for the money  
Two for pussy and foreign cars  
Three for Alize niggaz deceased or behind bars  
I rap divine Gods check the prognosis, is it real or  
showbiz?  
My window faces shootouts, drug overdoses  
Live amongst no roses, only the drama, for real  
A nickel-plate is my fate, my medicine is the ganja  
Here's my basis, my razor embraces, many faces  
Your telephone blowin, black stitches or fat shoelaces  
Peoples are petrol, dramatic automatic fo'-fo' I let blow  
and back down po-po when I'm vexed so  
my pen taps the paper then my brain's blank  
I see dark streets, hustlin brothers who keep the same  
rank  
Pumpin for somethin, some uprising, plus some fail  
Judges hangin niggaz, uncorrect bails, for direct sales  
My intellect prevails from a hangin cross with nails  
I reinforce the frail, with lyrics that's real  
Word to Christ, a disciple of streets, trifle on beats  
I decipher prophecies through a mic and say peace.  
I hung around the older crews while they sling smack  
to dingbats  
They spoke of Fat Cat, that nigga's name made bell  
rings, black  
Some fiends scream, about Supreme Team, a Jamaica  
Queens thing  
Uptown was Alpo, son, heard he was kingpin, yo  
Fuck 'rap is real', watch the herbs stand still  
Never talkin to snakes cause the words of man kill  
True in the game, as long as blood is blue in my veins  
I pour my Heineken brew to my deceased crew on  
memory lane

*[Chorus]*

"Comin outta Queensbridge" -> *[scratched]*  
The most dangerous MC is..  
"Comin outta Queensbridge" -> *[scratched]*  
The most dangerous MC is..  
"Comin outta Queensbridge" -> *[scratched]*  
The most dangerous MC is..  
"Comin outta Queensbridge" -> *[scratched]*  
The most dangerous MC is..  
Me numba won, and you know where me from

**OUTKAST: THE WAY YOU MOVE**

Boom, Boom, Boom.  
Heh, Heh.

*[Big Boi]*

Ready for action, nip it in the butt.  
We never relaxin', OutKast is everlastin'  
Not clashin', not at all but see my nigga  
went to do a little acting.  
Now that's for anyone askin' give me  
one pass em'  
Drip drip drop there goes an eargasm  
Now you cumin out the side of your face  
We tapping right into your memory  
banks (Thanks!)  
So flickle the tickle lets see your seat belt  
fastened  
Trunk rattlin' like two midgets in the  
back seat wrasling  
Speakerbox vibrate the tank, make it  
sound like aluminum cans in the back.  
But I know ya'll wanted that 808 can you  
feel that B-A-S-S, bass  
But I know ya'll wanted that 808 can you  
feel that B-A-S-S, bass

*[Chorus]*

I like the waaaay you move  
I like the waaaay you move (Whoo-o-o!)  
I love the waaaay you move  
I love the way, I love the way.

I love the waaaay you move  
I love the waaaay you move (Whoo-o-o!)  
I love the waaaay you move  
I love the way, I love the way.

*[Big Boi]*

Then the whole room fell silent  
(Shhhhh!)  
The girls all pause with glee, turning left  
turning right hardly looking at me,  
But I was looking at them, there, there on  
the dance floor  
Now they got me in the middle feeling  
like a man whore  
Specially the big girl, big girls need love  
too no discrimination in this world.  
So keep your hands off my cheeks, and  
let me study how you ride the beat  
You big freak!  
Skinny, slim women got the ghetto  
within them  
You can fuck them, lift them, bend them,  
give them something to remember  
Hail out timber when you fall through  
the chop shop.  
Take a deep a breath and exhale your ex  
male friend, boyfriend was boring as hell  
Now let me listen to the stories you tell  
and we can make moves like a person in  
jail.

On the loco

*[Chorus]*

*[Sleepy Brown]*

Heceey baby, girl don't you stop  
Come on baby dance on the top of me  
You so fine (you so fine) you so fine  
You drive me outta my mind (my mind, outta my  
mind!) Oooh baby!  
If I could I would, just be with yooooou baaaaby  
Ooooooh Cause you like me and excite me and you  
know you gotta leave baby!  
Oooooo!

I like the waaay you move (I like the way you move)  
I like the waaay you move (Ooo you so sexy baaby!)  
(Whoo-o-o!)  
I love the waaay you move  
I love the way, I love the way (Whoo-o-o!)

I love the waaay you move (I love the way you move)  
I love the waaay you move (Ooo you so sexy baaby!)  
(Whoo-o-o)  
I love the waaay you move  
I love the way, I love the way.

I like the waaay you move  
I like the waaay you move (Whoo-o-o!)  
I love the waaay you move  
I love the way, I love the way.

I love the waaay you move  
I love the waaay you move (Whoo-o-o!)  
I love the waaay you move  
I love the way, I love the way

**50 CENT: IN DA CLUB**

[50 Cent]

Go, go, go, go  
Go, go, go shawty  
It's your birthday  
We gon' party like it's yo birthday  
We gon' sip Bacardi like it's your  
birthday  
And you know we don't give a fuck  
It's not your birthday!

[chorus 2x]

You can find me in the club, bottle full  
of bub  
Look mami I got the X if you into taking  
drugs  
I'm into having sex, I ain't into making  
love  
So come give me a hug if you into to  
getting rubbed

[verse]

When I pull out up front, you see the  
Benz on dubs  
When I roll 20 deep, it's 20 knives in the  
club  
Niggas heard I fuck with Dre, now they  
wanna show me love  
When you sell like Eminem, and the  
hoes they wanna fuck  
But homie ain't nothing change hoes  
down, G's up  
I see Xzibit in the cut nigga roll that  
weed up  
If you watch how I move you'll mistake  
me for a playa or pimp  
Been hit wit a few shells but I dont walk  
wit a limp  
In the hood then the ladies saying "50  
you hot"  
They like me, I want them to love me  
like they love 'Pac  
But holla in New York them niggas'll tell  
ya im loco  
And the plan is to put the rap game in a  
choke hold  
I'm feelin' focused man, my money on  
my mind  
I got a mill out the deal and I'm still on  
the grind  
Now shawty said she feeling my style,  
she feeling my flow  
Her girlfriend wanna get bi and they  
ready to go

[chorus 2x]

[bridge]

My flow, my show brought me the doe  
That bought me all my fancy things  
My crib, my cars, my pools, my jewels

Look nigga I done came up and I ain't changed

[verse]

And you should love it, way more then you hate it  
Nigga you mad? I thought that you'd be happy I made  
it  
I'm that cat by the bar toasting to the good life  
You that faggot ass nigga trying to pull me back right?  
When my junk get to pumpin in the club it's on  
I wink my eye at ya bitch, if she smiles she gone  
If the roof on fire, let the motherfucker burn  
If you talking bout money homie, I ain't concerned  
I'm a tell you what Banks told me cause go 'head  
switch the style up  
If the niggas hate then let 'em hate  
Watch the money pile up  
Or we go upside there wit a bottle of bub  
You know where we fucking be

[chorus 2x]

[talking]

[laughing] Don't try to act like you ain't know where  
we been either nigga  
In the club all the time nigga, its about to pop off nigga  
G-Unit

**ANASTASIA: LEFT OUTSIDE ALONE**

All my life I've been waiting  
For you to bring a fairy tale my way  
Been living in a fantasy without meaning  
It's not okay I don't feel safe

I don't feel safe..  
Ohhh..

Left broken empty in despair  
Wanna breath can't find air  
Thought you were sent from up above  
But you and me never had love  
So much more I have to say  
Help me find a way

And I wonder if you know  
How it really feels  
To be left outside alone  
When it's cold out here  
Well maybe you should know  
Just how it feels  
To be left outside alone  
To be left outside alone

I tell ya..  
All my life I've been waiting  
For you to bring a fairytale my way  
Been living in a fantasy without meaning  
It's not okay I don't feel safe  
I need to pray

Why do you play me like a game?  
Always someone else to blame  
Careless, helpless little man  
Someday you might understand  
There's not much more to say  
But I hope you find a way

Still I wonder if you know  
How it really feels  
To be left outside alone  
When it's cold out here  
Well maybe you should know  
Just how it feels  
To be left outside alone  
To be left outside alone

I tell ya..  
All my life I've been waiting  
For you to bring a fairytale my way  
Been living in a fantasy without meaning  
It's not okay I don't feel safe  
I need to pray

Ohhh. Pray...  
Ohh.. Heavenly father..  
Save me.. Ohhhh..  
Whoaoooooaaaa

And I wonder if you know  
How it really feels

To be left outside alone  
When it's cold out here  
Well maybe you should know  
Just how it feels  
To be left outside alone  
To be left outside alone

All my life I've been waiting  
For you to bring a fairytale my way  
Been living in a fantasy without meaning  
It's not okay I don't feel safe  
I need to pray...

**Beyonce: Crazy in love**

[Intro - Jay Z]

Yes!

It's so crazy right now!

Most incredibly, it's ya girl, Bee,

It's ya boy, young.

[Intro - Beyonce:]

You ready?

Uh oh, uh oh, uh oh, oh no no

Uh oh, uh oh, uh oh, oh no no

Uh oh, uh oh, uh oh, oh no no

Uh oh, uh oh, uh oh, oh no no

[Intro - Jay Z]

Yea, history in the making,

Part 2, it's so crazy right now

[Verse 1 - Beyonce]

I look and stare so deep in your eyes,

I touch on you more and more every

time,

When you leave I'm begging you not to

go,

Call your name two or three times in a

row,

Such a funny thing for me to try to

explain,

How I'm feeling and my pride is the one

to blame.

'Cuz I know I don't understand,

Just how your love your doing no one

else can.

[Chorus - Beyonce]

Got me looking so crazy right now, your  
love's

Got me looking so crazy right now (in  
love)

Got me looking so crazy right now, your  
touch

Got me looking so crazy right now (your  
touch)

Got me hoping you'll page me right now,  
your kiss

Got me hoping you'll save me right now

Looking so crazy in love's,

Got me looking, got me looking so crazy  
in love.

Uh oh, uh oh, uh oh, oh no no

Uh oh, uh oh, uh oh, oh no no

Uh oh, uh oh, uh oh, oh no no

Uh oh, uh oh, uh oh, oh no no

[Verse 2 - Beyonce]

When I talk to my friends so quietly,

Who he think he is? Look at what you

did to me,

Tennis shoes, don't even need to buy a  
new dress,

If you ain't there ain't nobody else to  
impress,

The way that you know what I thought I

knew,

It's the beat my heart skips when I'm with you,

But I still don't understand,

Just how the love your doing no one else can.

[Chorus - Beyonce]

Got me looking so crazy right now, your love's

Got me looking so crazy right now (oh crazy)

Got me looking so crazy right now, your touch (you're  
in love)

Got me looking so crazy right now (love!)

Got me hoping you'll page me right now, your kiss  
(hey!)

Got me hoping you'll save me right now

Looking so crazy in love's, (hey)

Got me looking, got me looking so crazy in love.

I'm Looking so crazy in love's,

Got me looking, got me looking so crazy in love.

[Verse 3 - Jay Z (Beyonce)]

Check it, let's go

Young Hov y'all know when the flow is loco,

Young B and the R-O-C, uh oh, (oh)

Ol' G, big homie, the one and only,

Stick bony, but the pocket is fat like Tony, Soprano,  
(oh no)

The ROC handle like Van Axel,

I shake phoneys man, You can't get next to,

The genuine article I go I do not sing though,

I sling though, If anything I bling yo,

a star like Ringo, roll like ??

Crazy bring ya whole set,

Jay Z in the range, crazy and deranged,

They can't figure them out they like hey is he insane,  
(oh no)

Yes sir I'm cut from a different cloth,

My texture is the best fur, of chinchilla.

(Uh oh, uh oh, uh oh, oh no no)

Been dealing with chain smokers,

But how you think I got the name Hova?

(Uh oh, uh oh, uh oh, oh no no)

I been realer the game's over,

(Uh oh, uh oh, uh oh, oh no no)

Fall back young, ever since the label changed over

(Uh oh, uh oh, uh oh, oh no no)

to platinum the game's been wrap, One!

[Bridge - Beyonce]

Got me looking, so crazy, my baby

I'm not myself, lately I'm foolish, I don't do this,

I've been playing myself, baby I don't care

'Cuz your love's got the best of me,

And baby you're making a fool of me,

You got me sprung and I don't care who sees,

'Cuz baby you got me, you got me, so crazy baby

HEY!

[Chorus - Beyonce]

Got me looking so crazy right now, your love's (oh  
love)

Got me looking so crazy right now (lookin' crazy)

Got me looking so crazy right now, your touch

Got me looking so crazy right now  
Got me hoping you'll page me right now,  
your kiss (baby)  
Got me hoping you'll save me right now  
(baby)  
Looking so crazy in love's, (whoa!)  
Got me looking, got me looking so crazy  
in love. (whoa!)

Got me looking so crazy right now, your  
love's  
Got me looking so crazy right now (your  
love)  
Got me looking so crazy right now, your  
touch  
Got me looking so crazy right now (your  
touch)  
Got me hoping you'll page me right now,  
your kiss  
Got me hoping you'll save me right now  
Looking so crazy in love's,  
Got me looking, got me looking so crazy  
in love

## **Britney Spears: Everytime**

Notice me  
Take my hand  
Why are we  
In strangers land?  
Our love was strong  
Why carry on without me?

### **CHORUS**

Everytime I try to fly I fall  
Without my wings I feel so small  
I guess I need you, baby  
And everytime I see you in my dreams  
I see your face; it's haunting me  
I guess I need you, baby.

I'll make believe  
That you are here  
It's the only way  
I see clear  
What have I done?  
You seem to move on easy

### **CHORUS**

Everytime I try to fly I fall  
Without my wings I feel so small  
I guess I need you, baby  
And everytime I see you in my dreams  
I see your face; you're haunting me  
I guess I need you, baby.

I may have made it rain  
Please forgive me  
My weakness caused you pain  
And this song is my sorry  
At night I pray  
That soon your face will fade away

### **CHORUS**

Everytime I try to fly I fall  
Without my wings I feel so small  
I guess I need you, baby  
And everytime I see you in my dreams  
I see your face; you're haunting me  
I guess I need you, baby

**Britney Spears: Toxic**

Baby, can't you see  
I'm calling  
A guy like you  
Should wear a warning  
It's dangerous  
I'm fallin'

There's no escape  
I can't hide  
I need a hit  
Baby, give me it  
You're dangerous  
I'm lovin' it

Too high  
Can't come down  
Losing my head  
Spinning 'round and 'round  
Do you feel me now

With a taste of your lips  
I'm on a ride  
You're toxic  
I'm slipping under  
With a taste of poison paradise  
I'm addicted to you  
Don't you know that you're toxic  
And I love what you do  
Don't you know that you're toxic

It's getting late  
To give you up  
I took a sip  
From my devil cup  
Slowly  
It's taking over me

Too high  
Can't come down  
It's in the air  
And it's all around  
Can you feel me now

With a taste of your lips  
I'm on a ride  
You're toxic  
I'm slipping under  
With a taste of poison paradise  
I'm addicted to you  
Don't you know that you're toxic  
And I love what you do  
Don't you know that you're toxic

Don't you know that you're toxic

With a taste of your lips  
I'm on a ride  
You're toxic  
I'm slipping under  
With a taste of poison paradise  
I'm addicted to you

Don't you know that you're toxic

Intoxicate me now  
With your lovin' now  
I think I'm ready now  
I think I'm ready now  
Intoxicate me now  
With your lovin' now  
I'm ready now



**CHRISTINA MILIAN: DIP IT LOW**

Says he wants you  
He says he needs you  
It's real talking when I make him wait for  
you  
If he really wants you  
If he really needs you  
Really got to have you  
Take your time and feel him out  
When it's a good boy  
I mean a really really good boy  
Why not let him lay with you  
That's when you give it to him good

Dip it low  
Pick it up slow  
Roll it all around  
Poke it out like your back broke  
Pop pop pop that thing  
Ima show you how to make your man  
say "Ooo"  
Dip it low  
Pick it up slow  
Roll it all around  
Poke it out like your back broke  
Pop pop pop that thing  
Ima show you how to make your man  
say "Ooo"

You getting bold  
He growin' cold  
It's just the symptoms of young love  
Growin' old  
You think it's time  
And your thinking of leaving  
But give it time  
It's late at night  
He's coming home  
Meet him at the door with nothin' on  
Take him by the hand  
Let him know what's on  
If you understand me  
Yall come on

All my ladies wine it up  
If you know just how to move (moove)  
All my fellas jump behind  
And show her what you want to do  
(show her what you got daddy)

All my ladies wine it up  
If you know just how to move  
All my fellas jump behind  
And show her what you want to do  
(ouuh..wouh ouh)

Dip it low  
Pick it up slow (ohhh)  
Roll it all around  
Poke it out like your back broke  
Pop pop pop that thing  
Ima show you how to make your man

say "Ooo" (ima show you how to make him)  
Dip it low (ouhhh)  
Pick it up slow  
Roll it all around  
Poke it out like your back broke  
Pop pop pop that thing  
Ima show you how to make your man say "Ooo"

We can move if you wanna  
We can move if you wanna  
We can mooove if you wanna  
We can mooooooove...

Dip it low  
Pick it up slow (slowww)  
Roll it all around (ohhhh)  
Poke it out like your back broke  
Pop pop pop that thing (yeah)  
Ima show you how to make your man say "Ooo"  
Dip it low  
Pick it up slow  
Roll it all around  
Poke it out like your back broke (come on come on  
come on)  
Pop pop pop that thing  
Ima show you how to make your man say "Ooo"  
(ooooh)

Dip it low  
Pick it up slow  
Roll it all around  
Poke it out like your back broke  
Pop pop pop that thing  
Ima show you how to make your man say "Ooo"  
Dip it low  
Pick it up slow  
Roll it all around  
Poke it out like your back broke  
Pop pop pop that thing  
Ima show you how to make your man say "Ooo"

**EAMON:FUCK IT (I DON'T WANT YOU  
BACK)**  
Whoa oh oh  
Ooh hoo  
No No No

[Verse 1:]  
See i dont, know why, i liked you so  
much  
I gave you all, of my trust  
I told you, i loved you, now thats all  
down the drain  
Ya put me through pain, i wanna let u  
know that i feel

[chorus:]  
Fuck what i said it dont mean shit now  
Fuck the presents might as well throw  
em out  
Fuck all those kisses, it didnt mean jack  
Fuck you, you hoe, i dont want you back

Fuck what i said it dont mean shit now  
Fuck the presents might as well throw  
em out  
Fuck all those kisses it didnt mean jack  
Fuck you, you hoe, i dont want you back

[verse 2:]  
You thought, you could  
Keep this shit from me, yeah  
Ya burnt bitch, i heard the story  
Ya played me, ya even gave him head  
Now ya askin for me back  
Ya just another hag, look elsewhere  
Cuz ya done with me

Fuck what i said it dont mean shit now  
Fuck the presents might as well throw  
em out  
Fuck all those kisses it didnt mean jack  
Fuck you, you hoe, i dont want you back

Fuck what i said it dont mean shit now  
Fuck the presents might as well throw  
em out  
Fuck all those kisses it didnt mean jack  
Fuck you, you hoe, i dont want you back

Oh oh Oh oh  
Uh hun yeah  
Oh oh Oh oh  
Uh hun yeah  
Oh oh Oh oh  
Uh hun yeah  
Oh oh Oh oh  
Uh hun yeah

Ya questioned, did i care  
You could ask anyone, i even said  
Ya were my great one  
Now its, over, but i truly mean im sad  
It hurt real bad, i cant sweat that, cuz i

loved a hoe

Fuck what i said it dont mean shit now  
Fuck the presents might as well throw em out  
Fuck all those kisses it didnt mean jack  
Fuck you, you hoe, i dont want you back

Oh oh Oh oh  
Uh hun yeah  
Oh oh Oh oh  
Uh hun yeah  
Oh oh Oh oh  
Uh hun yeah  
Oh oh Oh oh  
Uh hun yeah  
[Until the end]

**ELTON JOHN: ARE YOU READY FOR  
LOVE?**

Catch a star if you can  
Wish for something special  
Let it be me, my love is free  
Sing a song to yourself  
Think of someone listening  
One melody, you're all for me

I'll write a symphony just for you and me  
If you let me love you, I'll paint a  
masterpiece  
Just for you to see  
If you let me love you, let me love you

Are you ready, are you ready for love  
Yes I am  
Are you, are you ready, are you ready for  
love  
Yes I am  
Are you, are you ready, are you ready for  
love

You're the one like the sun  
Shine your love around me  
You'll always be the one for me

Say the word and I'll be there  
Loving you forever  
Don't let me go  
Just say it's so

We'll hear the music ring from the  
mountain tops  
To the valley below us  
We'll serenade the world  
With a lullaby so the angels will know us  
Angels will know us

**J-Lo – I'm gonna be alright**

Ohhh yeah,  
Yes I did baby... Yes I did

It's funny 'cause for a while  
I walked around with a smile  
But deep inside I could hear voices  
telling me this ain't right  
Don't you know it's not for you  
I always knew what I had to do  
But it's hard to get away  
'cause I love you  
I just tried to stay

I used to say I couldn't do it  
But I did it  
After telling everybody that I wasn't with  
it  
Though it brings tears to my eyes  
I can feel it  
And I know inside I'm gonna be alright  
I said I couldn't do it  
But I did it  
After telling everybody that I wasn't with  
it  
Though it brings tears to my eyes  
I can feel it  
And that voice inside says I'm gonna be  
alright

Friends of mine say to me  
They say you got control over me  
You're not alone  
I played my part  
I saw the way you were from the start  
Could I expect so much from you  
You had a girl when I first met you  
Did the best that you could do  
Now I realize that I can't change you

I used to say I couldn't do it  
But I did it  
After telling everybody that I wasn't with  
it  
Though it brings tears to my eyes  
I can feel it  
And I know inside I'm gonna be alright  
I said I couldn't do it  
But I did it  
After telling everybody that I wasn't with  
it  
Though it brings tears to my eyes  
I can feel it  
And that voice inside says I'm gonna be  
alright

Said I wouldn't walk away  
Somedays I want to stay  
But leaving you is what I need to do to  
be okay  
Never thought it would be true  
Me livin' without you  
But now it's time for me to make that

move

I used to say I couldn't do it  
But I did it  
After telling everybody that I wasn't with it  
Though it brings tears to my eyes  
I can feel it  
And I know inside I'm gonna be alright  
I said I couldn't do it  
But I did it  
After telling everybody that I wasn't with it  
Though it brings tears to my eyes  
I can feel it  
And that voice inside says I'm gonna be alright

**(PRINCE) SINEAD O'CONNOR:  
NOTHING COMPARES TO YOU**

It's been seven hours and fifteen days  
Since you took your love away  
I go out every night and sleep all day  
Since you took your love away  
Since you been gone I can do whatever I  
want  
I can see whomever I choose  
I can eat my dinner in a fancy restaurant  
But nothing  
I said nothing can take away these blues  
'Cause nothing compares  
Nothing compares to you

It's been so lonely without you here  
Like a bird without a song  
Nothing can stop these lonely tears from  
falling  
Tell me baby where did I go wrong  
I could put my arms around every boy I  
see  
But they'd only remind me of you  
I went to the doctor n'guess what he told  
me  
Guess what he told me  
He said girl you better try to have fun  
No matter what you do  
But he's a fool  
'Cause nothing compares  
Nothing compares to you

All the flowers that you planted, mama  
In the back yard  
All died when you went away  
I know that living with you baby was  
sometimes hard  
But I'm willing to give it another try  
'Cause nothing compares  
Nothing compares 2  
Nothing compares  
Nothing compares to you  
Nothing compares  
Nothing compares to you  
Nothing compares  
Nothing compares to you  
u

## **Sugarbabes: Breath easy**

I don't know how many times we've  
walked the streets  
Talkin' for ages about the people we're  
gonna be  
We've been waiting for a change  
But I don't mind if it don't change baby  
Though it might seem crazy  
But I'm happy with you this way

(Bridge)  
And don't you know that you're a part of  
my heart  
And these emotions that I got from the  
start  
Are still with me babe  
And I'm trippin above my words to say

(Chorus)  
No one ever told me life could be this  
sweet  
Breathin' easy, breathin' easy  
It's time we should be givin' in  
No one ever told me life could be this  
sweet  
Breathin' easy, breathin' easy

We talk about the places that we intend  
to be  
But if we were there would you be you  
And baby would I be me  
I don't wanna be somewhere  
And realise this feeling's gone  
I'm lost in these tenses  
Confusing my senses  
Tomorrow is taking too long

(Bridge)  
(Chorus)

If I was a little wiser maybe  
I wouldn't leave this road 'cos I've been  
Out of this moment too long  
I gotta find my way home

(Repeat chorus to fade)

## BON JOVI LIVING ON A PRAYER

(Rock Star album)

Once upon a time  
Not so long ago  
Tommy used to work on the docks  
Union's been on strike  
He's down on his luck...it's tough, so  
tough

Gina works the diner all day  
Working for her man, she brings home  
her pay  
For love - for love

She says: We've got to hold on to what  
we've got  
'Cause it doesn't make a difference  
If we make it or not  
We've got each other and that's a lot  
For love - we'll give it a shot

We're half way there  
Livin' on a prayer  
Take my hand and we'll make it - I swear  
Livin' on a prayer

Tommy got his six string in hock  
Now he's holding in what he used  
To make it talk - so tough, it's tough

Gina dreams of running away  
When she cries in the night  
Tommy whispers: Baby it's okay,  
someday  
We've got to hold on to what we've got  
'Cause it doesn't make a difference  
If we make it or not  
We've got each other and that's a lot  
For love - we'll give it a shot

We're half way there  
Livin' on a prayer  
Take my hand and we'll make it - I swear  
Livin' on a prayer  
We've got to hold on ready or not  
You live for the fight when it's all that  
you've got  
We're half way there  
Livin' on a prayer  
Take my hand and we'll make it - I swear  
Livin' on a prayer

## **The Killers: Mr Brightside**

Coming out of my cage  
And I've been doing just fine  
Gotta gotta be down  
Because I want it all  
It started out with a kiss  
How did it end up like this?  
It was only a kiss  
It was only a kiss

Now I'm falling asleep  
And she's calling a cab  
While he's having a smoke  
And she's taking the drag

Now they're going to bed  
And my stomach is sick  
And it's all in my head  
But she's touching his chest now

He takes off her dress now  
Let me go  
And I just can't look  
It's killing me  
And taking control

Jealousy  
Turning saints into the sea  
Turning through sick lullaby  
Joking on your alibi  
But it's just the price I pay  
Destiny is calling me  
Open up my eager eyes  
I'm Mr. Brightside

(repeat)



## **Maroon 5: This love**

I was so high I did not recognize  
The fire burning in her eyes  
The chaos that controlled my mind  
Whispered goodbye and she got on a  
plane  
Never to return again  
But always in my heart

This love has taken its toll on me  
She said Goodbye too many times before  
And her heart is breaking in front of me  
I have no choice cause I won't say  
goodbye anymore

I tried my best to feed her appetite  
Keep her coming every night  
So hard to keep her satisfied  
Kept playing love like it was just a game  
Pretending to feel the same  
Then turn around and leave again

This love has taken its toll on me  
She said Goodbye too many times before  
And her heart is breaking in front of me  
I have no choice cause I won't say  
goodbye anymore

I'll fix these broken things  
Repair your broken wings  
And make sure everything's alright  
My pressure on her hips  
Sinking my fingertips  
Into every inch of you  
Cause I know that's what you want me to  
do

**MOTLEY CRUE LYRICS: Girls,  
Girls, Girls**

Friday night and I need a fight  
My motorcycle and a switchblade knife  
Handful of grease in my hair feels right  
But what I need to make me tight are

Girls, Girls, Girls  
Long legs and burgundy lips  
Girls,  
Dancin' down on Sunset Strip  
Girls  
Red lips, fingertips

Trick or treat-sweet to eat  
On Halloween and New Year's Eve  
Yankee girls ya just can't beat  
But they're the best when they're off their  
feet

Girls, Girls, Girls  
At the Dollhouse in Ft. Lauderdale  
Girls, Girls. Girls  
Rocking in Atlanta at Tattletails  
Girls, Girls, Girls  
Raising Hell at the 7th Veil Have you  
read the news  
In the Soho Tribune  
Ya know she did me  
Well then she broke my heart

I'm such a good good boy  
I just need e new toy  
I tell ya what, girl  
Dance for me, I'll keep you  
overemployed  
Just tell me a story  
You know the one I mean

Crazy Horse, Paris, France  
Forget the names, remember romance  
I got the photos, a menage a trois  
Musta broke those Frenchies laws with  
those

Girls, Girls. Girls  
Body Shop. Marble Arch  
Girls, Girls, Girls  
Tropicana's where I lost my heart

Girls, Girls, Girls

**NIRVANA THE MAN WHO SOLD THE  
WORLD (originally recorded by David  
Bowie)  
Album: MTV Unplugged In New York**

We passed upon the stair  
We spoke of was and when  
Although I wasn't there  
He said I was his friend  
Which came as a surprise  
I spoke into his eyes  
I thought you died alone  
A long long time ago

Oh no, not me  
We never lost control  
You're face to face  
With The Man Who Sold The World

I laughed and shook his hand  
And made my way back home  
I searched for form and land (Alt: I  
searched for foreign land)  
For years and years I roamed  
I gazed a gazeless stare  
At all the millions here (Alt 1: We  
walked a million years)(Alt 2: With  
multimillionaires)(Alt 3: We walked a  
million hills)  
I must have died alone (Alt: I must have  
died along)  
A long, long time ago

(x2)  
Who knows?  
Not me  
We never lost control  
You're face to face  
With the Man who Sold the World

**THE OFFSPRING: SPLINTER  
SONG: HIT THAT**

The winds of fortune  
Don't blow the same  
She had to get out  
And make a change  
She had a kid now  
But much too young  
Their baby daddy's  
Out having fun

He's sayin' 'Now I'm on a roll  
With all the girls I know'  
His baby mama  
She aint so slow  
He's sayin' 'Now I'm on a roll  
With all the girls I know'  
I know you wanna Hit That  
I know you wanna Hit That, Hit That

All of the world is getting with i say  
Consequences are a lot for me  
That's the way  
That's the way things go

What was a family  
Is now a shell  
We're raising kids now  
Who raise themselves  
Sex is a weapon  
It's like a drug  
It gets around until  
That crowd will eat you up

She's sayin' 'Now I'm on a run  
I'm chasing guys for fun'  
My baby daddy  
It aint his only one  
She's sayin' 'Now I'm on a run  
I'm chasing guys for fun'  
I know you wanna Hit That  
I know you wanna Hit That, Hit That

Hey everybody's getting with i say  
Consequences are a right folly  
That's the way  
That's the way things go

Well then wise up  
Broken up, really such a shame  
But why not?  
Take a chance, everything's a game  
And it don't stop  
Hooking up, nothing's gonna change

Well, the more he's tryin'  
The more he's buyin'

He says 'Now I'm on a roll  
With all the girls I know'  
His baby mama  
Don't need to know  
He's sayin' 'Now I'm on a roll

With all the girls I know'  
I know you wanna Hit That  
I know you wanna Hit That, Hit That

All of the world is getting with i say  
Consequences are a right folly  
That's the way  
That's the way things go

**Red Hot Chillie Peppers: By the way**

Standing in line  
To see the show tonight  
And there's a light on  
Heavy glow  
By the way I tried to say  
I'd be there... waiting for  
Dani the girl  
is singing songs to me  
Beneath the marquee... overload

Steak Knife Caro Shark  
Con Job Boot Cut

Skin that flick  
She's such a little DJ  
Get there quick  
By street but not the freeway  
turn that trick  
to make a little leeway  
Beat that nic  
But not the way that we play

Dog Town Blood Bath  
Rib Cage Soft Tail

Standing in line  
To see the show tonight  
And there's a light on  
Heavy glow  
By the way I tried to say  
I'd be there... waiting for

Black Jack Dope Dick  
Pawn Shop Quick Pick

Kiss that Dyke  
I know you want to hold one  
Not on strike  
But I'm about to bowl one  
Bite that mic  
I know you never stole one  
Girls that like  
A story so I told one

Song Bird Main Line  
Cash Back Hard top

Standing in line  
To see the show tonight  
And there's a light on  
Heavy glow  
By the way I tried to say  
I'd be there... waiting for  
Dani the girl  
is singing songs to me  
Beneath the marquee... of her soul  
By the way I tried to say  
I'd be there... waiting for

Chant

Standing in line  
To see the show tonight  
And there's a light on  
Heavy glow  
By the way I tried to say  
I'd be there... waiting for  
Dani the girl  
is singing songs to me  
Beneath the marquee... of her soul  
By the way I tried to say  
I know you  
Looking for  
Standing in line  
To see the show tonight  
And there's a light on  
Heavy glow  
By the way I tried to say  
I'd be there... waiting for

## **Stone Sour: Stone Sour:Bother**

Wish I was too dead to cry  
My self-affliction fades  
Stones to throw at my creator  
Masochists to which I cater  
You don't need to bother;  
I don't need to be  
I'll keep slipping farther  
But once I hold on,  
I won't let go 'til it bleeds  
Wish I was too dead to care  
If indeed I cared at all  
Never had a voice to protest  
So you fed me shit to digest  
I wish I had a reason;  
my flaws are open season  
For this, I gave up trying  
One good turn deserves my dying  
You don't need to bother;  
I don't need to be  
I'll keep slipping farther  
But once I hold on,  
I won't let go 'til it bleeds  
Wish I'd died instead of lived  
A zombie hides my face  
Shell forgotten  
with its memories  
Diaries left  
with cryptic entries  
And you don't need to bother;  
I don't need to be  
I'll keep slipping farther  
But once I hold on,  
I won't let go 'til it bleeds  
You don't need to bother;  
I don't need to be  
I'll keep slipping farther  
But once I hold on...  
I'll never live down my deceit

**THE VAPORS: TURNING JAPANESE**  
(Charlie's Angels Soundtrack)

I've got your picture of me and you  
You wrote "I love you" I wrote "me too"  
I sit there staring and there's nothing else  
to do  
Oh it's in color  
Your hair is brown  
Your eyes are hazel  
And soft as clouds  
I often kiss you when there's no one else  
around

I've got your picture, I've got your  
picture  
I'd like a million of you over myself  
I asked the doctor to take your picture  
So I can look at you from inside as well  
You've got me turning up and turning  
down  
and turning in and turning 'round

I'm turning Japanese  
I think I'm turning Japanese  
I really think so  
Turning Japanese  
I think I'm turning Japanese  
I really think so  
I'm turning Japanese  
I think I'm turning Japanese  
I really think so  
Turning Japanese  
I think I'm turning Japanese  
I really think so

I've got your picture, I've got your  
picture  
I'd like a million of you over myself  
I asked the doctor to take your picture  
So I can look at you from inside as well  
You've got me turning up and turning  
down  
and turning in and turning 'round

I'm turning Japanese  
I think I'm turning Japanese  
I really think so  
Turning Japanese  
I think I'm turning Japanese  
I really think so  
I'm turning Japanese  
I think I'm turning Japanese  
I really think so  
Turning Japanese  
I think I'm turning Japanese  
I really think so

No sex, no drugs, no wine, no women  
No fun, no sin, no you, no wonder it's  
dark  
Everyone around me is a total stranger  
Everyone avoids me like a psyched lone-

ranger  
Everyone

That's why I'm turning Japanese  
I think I'm turning Japanese  
I really think so  
Turning Japanese  
I think I'm turning Japanese  
I really think so  
I'm turning Japanese  
I think I'm turning Japanese  
I really think so  
Turning Japanese  
I think I'm turning Japanese  
I really think so...

**THE WHITE STRIPES LYRICS:Ball  
and Biscuit**

It's quite possible that I'm your third man  
girl  
But it's a fact that I'm the seventh son  
And right now you could care less about  
me  
But soon enough you will care, by the  
time I'm done

Let's have a ball and a biscuit sugar  
And take our sweet little time about it  
Let's have a ball and a biscuit sugar  
And take our sweet little time about it  
Tell everyone in the place just to get out  
We'll get clean together  
And I'll find a soapbox where I can shout  
it

Read it in the newspaper  
Ask your girlfriends and see if they  
know  
That my strength is ten fold woman  
And I'll let you see if you want to before  
you go

It's quite possible that I'm your third man  
girl  
But it's a fact that I'm the seventh son  
It was the other two which made me your  
third  
But it was my mother who made me the  
seventh son  
And right now you could care less about  
me  
But soon enough you will care by the  
time Im done



**Alicia Keys: If I ain't got you**

Some people live for the fortune  
Some people live just for the fame  
Some people live for the power yeah  
Some people live just to play the game  
Some people think that the physical  
things

Define what's within  
And I've been there before  
But that life's a bore  
So full of the superficial

Some people want it all  
But I don't want nothing at all  
If it ain't you baby  
If I ain't got you baby  
Some people want diamond rings  
Some just want everything  
But everything means nothing  
If I ain't got you

Some people search for a fountain  
The promises forever young  
Some people need three dozen roses  
And that's the only way to prove you  
love them

Hand me a world on a silver platter  
And what good would it be?  
With no one to share, with no one who  
truly cares for me

Some people want it all  
But I don't want nothing at all  
If it ain't you baby  
If I ain't got you baby  
Some people want diamond rings  
Some just want everything  
But everything means nothing  
If I ain't got you, you, you

Some people want it all  
But I don't want nothing at all  
If it ain't you baby  
If I ain't got you baby  
Some people want diamond rings  
Some just want everything  
But everything means nothing  
If I ain't got you

If I ain't got you with me baby  
Nothing in this whole wide world don't  
mean a thing  
If I ain't got you with me baby

**Brian McKnight: Back at one**

It's undeniable  
that we should be together  
It's unbelievable  
how I used to say that I'd fall never  
The basis is need to know  
if you don't know just how I feel  
Then let me show you now that I'm for  
real  
If all things in time  
time will reveal  
Yeah...

**Chorus:**

One - you're like a dream come true  
Two - just wanna be with you  
Three - Girl its plain to see  
that you're the only one for me  
Four - repeat steps one through three  
Five - make you fall in love with me  
If ever I believe my work is done  
then I'll start back at one...

So Incredible  
the way things work themselves out  
And all emotional  
once you know that its all about, hey  
And undesirable  
for us to be apart  
Never would of made it very far  
Cause you know you got the keys to my  
heart

**(Chorus)**

Say farewell to the dark of night  
I see the coming of the sun  
I feel like a little child  
whose life has just begun  
You came and breathed new life  
Into this lonely heart of mine  
You threw out the life line  
just in the nick of time...

**(Chorus)**

**Cassidy: Hotel (remix)**  
(Feat. R. Kelly & Trina)

[R. Kelly] + (Cassidy)  
Ladiesss (Yea, I go by the name of  
Cassidy)  
Ladies (And I got love for the ladies)  
Ladies  
Ladies (Fo real)  
Ladiesss (Remix)

[Chorus]  
We're vacationing somewhere on an  
island  
(we chillin 4x)  
Drinks of all kind  
(we chillin 4x)

Girl you wanna come to my Hotel  
Baby I'll leave you my room key  
I'm feelin the way you carry urself girl  
And I wanna get wit you cuz yous a cutie

[CASSIDY]  
Just when you thought I was done  
I come wit the remix  
But dis for the hood  
Good J-O-B Swiss  
Yeah I spit rhymes but I grind to see chix  
Cum see the strip its like takin a ski trip  
Zero degree wrist 80 a whop  
My chain blingy pinky full of radiant  
rocks  
I aint Chingy I'm outside the motel party  
Passenger side wit Rob in the Ferrari  
I smoke la-la get high like I'm a Marley  
Wit the mamiz you can find me where  
the bar be  
Its hot as hell in here got Kels in here  
You can smell in the air we got L's in  
here  
Got Cris got Hyp got Belvedere  
And ain't nuttin but pretty females in  
here yeah  
Its so terrific on the boat we can float the  
pacific  
And vacation on an island I ain't know  
existed

[Chorus]  
We're vacationing somewhere on an  
island  
(we chillin 4x)  
Drinks of all kind  
(we chillin 4x)

Girl you wanna come to my Hotel  
Baby I'll leave you my room key  
I'm feelin the way you carry urself girl  
And I wanna get wit you cuz yous a cutie  
So if you wanna come to my Hotel  
All you gotta do is holla at me  
Cuz we havin a after party

Checkin out 6 in the mornin 6 in the mornin

[TRINA]  
Miss trina and I'm off the chain  
And you know I do my thing in the Vero Wang  
You know I stay clean 20kt pinky ring  
I'm the hottest chick and I'll bitch I'm a queen  
Da chick of your dreams I'm back on the scene  
I'm makin you scream and I'm takin your cream  
Now yous a real playa Cassidy  
But tell the truth you don't know a bitch as bad as me  
After the party is the after party  
In the penthouse suite and we actin naughty  
Dis chicks so nice got the cris so nice  
In the hotel room thoia thoin all nite  
And you know I'm ready, L'Pearle teddy  
Rock the boat steady till I'm hot and sweaty  
In the hotel motel make you wanna go tell  
Your homeboys how I put it on you so well

[Chorus]  
We're vacationing somewhere on an island  
(we chillin 4x)  
Drinks of all kind  
(we chillin 4x)

Girl you wanna come to my Hotel  
Baby I'll leave you my room key  
I'm feelin the way you carry urself girl  
And I wanna get wit you cuz yous a cutie  
So if you wanna come to my Hotel  
All you gotta do is holla at me  
Cuz we havin a after party  
Checkin out 6 in the mornin 6 in the mornin

[CASSIDY]  
If theres anybody dat do it big in the hotel  
Its me see I practically live in the hotel  
I put in work in the street  
So I can afford to spend 10 grand on room service a  
week  
I got the top chef makin my lunch  
And the tip the waiter get prolly more than he make in  
a month  
I'm in the hot tub breaking a blunt  
I got 4 freaks in my suite all getting naked at once  
While their girlfriends wait in the front  
I got plenty cigars and plenty bottles and they not from  
the mini bar  
I got Swissy looking out for me  
I'm in the presidential you can see the whole city from  
my balcony

[Chorus]  
We're vacationing somewhere on an island  
(we chillin 4x)  
Drinks of all kind  
(we chillin 4x)

Girl you wanna cum to my Hotel  
Baby I'll leave you my room key  
I'm feelin the way you carry urself girl  
And I wanna get wit you cuz yous a cutie

So if you wanna cum to my Hotel  
All you gotta do is holla at me  
Cuz we havin a after party  
Checkin out 6 in the mornin 6 in the  
mornin

Lauuuu 6 in the mornin 6 in the mornin 6  
in the mornin  
Lauuuu 6 in the mornin 6 in the mornin  
mornin

[CASSIDY]

Yea yea yea here we go  
All my girls round the world I do it for  
yall  
I love you babygirl I do it for yall  
Da kid Cas got love I do it for yall  
When you see me get a hug I do it for  
yall  
I'll sign an autograph I do it for yall  
All around the world I do it for yall  
Got love for my girls I do it for yall  
It's all rite baby girl I do it for yall yeah  
Philly I do it for yall  
Full Surface J Records we do it for yall  
My man Swissy you know the boy do it  
for yall  
Cassidy the problem man I do it for yall  
Split Personalities cummin soon yall

**Chingy: One call away**

Ooh, yea yea, DTP, how we do  
Call you and you can call me  
Whatever you wanna do baby

[Chorus: J/Weav & (Chingy) 4x]  
(You, could, roll, wit, me)  
You call if you wanna bump over me  
(If you was my baby)  
I'm only one call away

[Chingy]  
It was weird how we met, huh  
She was wit her mom in Bank America  
I'm wit my son cashin the check  
So I asked outta respect (uh)  
Would she like to explore the world or  
buy  
We can fly in my jet  
Her reply was "Yes, can I ask you  
sumpin?"  
I seen it in her eye, mama lookin like all  
I wanted was sex  
Scene moved to the next (that is true) but  
it was something  
about this girl's style that make me feel  
no regrets  
We started off casual; walks through the  
park  
Candle light dinners by dark, I'm thinkin  
smart (smart)  
Of course she might think I'm in a rush  
To touch, clutch and be up, but baby I  
ain't on that stuff  
Dropped her off and told her call me up,  
we can talk  
Conversate about political subjects  
whatever's thought  
So I zoomed off, lookin by and my  
phone rang  
It was her in the shower, (she said) she  
said "I couldn't do without ya"  
Then I said. . .

[Chorus: J/Weav & (Chingy) 4x]  
(You, could, roll, wit, me)  
You call if you wanna bump over me  
(If you was my baby)  
I'm only one call away

[Chingy]  
The next day I'm with the fellas at the  
case playin ball  
Here she comes wit her friends they  
posted up on the wall  
Now I'm showin off, trynta dunk trynta  
dribble break fast  
Through the middle just to see her smile  
and giggle  
Game over I punched her wit a kiss on  
the cheek

The homeboys lookin at me sayin "Lil Howard you  
weak"

But you know how that go, what I got they want  
What I got I flaunt, never mess wit it, PLEASE don't  
Told her "I'm going home" she asked can she go too  
I'm like "Yeah boo, I can't see me without you"  
Got thurr, I took a shower jumped out she in the bed  
With a see-through thong said I looked at her and said.

. .

[Chorus: J/Weav & (Chingy) 4x]  
(You, could, call, me)  
You call if you wanna bump over me  
(If you was my baby)  
I'm always one call away

[Chingy]  
Girl recognize game, before game recognize YOU  
You're dealin wit a player, TRUE  
Now whatchu wanna do?  
We can kick it and go puff on a bluuunt  
Oh you don't smoke? Grab a pint of Hen' then we can  
get druunk  
It's up to you, I'm the man but baby just let me know  
Cuz if you got an attitude I could treat you just like a  
hoe  
Get to rollin wit me baby, hop in there's enough room  
We can gaze at the stars that shine like the moon  
Gimme a chance to show ya, and a chance to know ya  
Just be true, and there's nothing I won't do, for ya  
Some women like to play it foul (foul)  
But them the kind I put in the place of a child (child)  
Don't worry be happy and smile and. . .

[Chorus: J/Weav & (Chingy) 4x]  
(You, could, roll, wit, me)  
You call if you wanna bump over me  
(If you was my baby)  
I'm only one call away

## **Genuwine: Pony**

I'm just a bachelor,  
I'm lookin' for a partner  
Someone who knows how to ride  
without even fallin' off  
Gotta be compatible,  
Takes me to my limits  
Girl when I break you off,  
I promise that you won't wanna get off

(chorus:)  
If you're horny, let's do it  
Ride it, my pony  
My saddle's waitin'  
Come and jump on it  
If you're horny, let's do it  
Ride it, my pony  
My saddle's waitin'  
Come and jump on it

Sittin' here flossin', peepin' your steelo  
Just once if I have the chance, the things  
I would do to you  
You and your body, every single portion  
Send chills up and down your spine,  
juices flowin' down your thigh

(chorus 2x)  
If you're horny, let's do it  
Ride it, my pony  
My saddle's waitin'  
Come and jump on it  
If you're horny, let's do it  
Ride it, my pony  
My saddle's waitin'  
Come and jump on it

If we're gonna get nasty baby  
First we'll show and tell  
Till I reach your pony tail (oh)  
Lurk all over and through you baby  
Until we reach the stream  
You'll be on my jockey team (ooh)

(chorus 2 1/2x)  
If you're horny, let's do it  
Ride it, my pony  
My saddle's waitin'  
Come and jump on it  
If you're horny, let's do it  
Ride it, my pony  
My saddle's waitin'  
Come and jump on it  
(fades)

Ride it

## Jagged Edge Healing lyrics

J-E y'all

Ooh, ooh, hmm, hmm, oh

First time in my life I got a real woman  
Who wants me and she don't need no

Prada

All she needs is some loving and you  
know I gotta

Make my baby happy, want her to be  
happy

And I'mma make this night so special  
Treat her good, cause in the past I done  
learned my lesson

Hope she got her body good and ready  
for this session

Cause I'm feeling that she's ready and I  
hope she's ready

1 - Are you ready for a night like this?  
Do you think that you can handle what I

got to give

Don't tell me to keep it steady, are you  
holding back

Just tell me what you're feeling, cause I  
got the healing

Are you ready?

Repeat 1

Though my job takes me away

I know you keeping papi's things safe  
and locked away

Cause can't nobody do your body girl  
this kind of way

Raise your hands if you feel, girl I know  
you feel me

First chance I get, I'm on a plane

Cause I can't stand to see my baby left  
alone again

Times I wish that I can live just like a  
simple man

Chillin' with my baby, chilling with my  
baby, oh

Repeat 1 (2x)

2 - Are you ready for me to show you?

The things that I can do for you

Tell me are you ready

Are you ready? Are you ready?

Repeat 2

Repeat 1 (2x)

Said baby, oh, oh, oh, oh, oh

**Marques Houston: Clubbin'**

**\*featuring Joe Budden, R. Kelly**

[R Kelly:]  
Wooh, Come on  
Its the Piper  
Marques..

[Chorus: (Marques)]  
You know we be  
Up in the club  
Where we do things like  
Throw our hands up  
All kinds of drinks are  
Off in the cups  
All of my thugs  
Honies show me love  
DJ playin the cuts

[Verse 1:]  
I'm dancin with a nice honey  
And her friend  
One on the back and one on the front  
Shakin it up, shakin it up  
Mami dont break it  
Takin it down, taking it down  
I love the way you snake it  
You got the best of me  
Doing what you're doing  
Up in the VIP  
Doing what you're doing  
Girl i'm about to buy you anything you  
want  
Get you in the coup  
And take your pretty ass home  
Last call for alcohol  
You know how we do, yeah

[Joe Budden:] You know we be up in the  
club like..

[Chorus:]  
You know we be  
Up in the club  
Where we do things like  
Throw our hands up  
All kinds of drinks are (All kinds of  
drinks are up in the club)  
Off in the cups  
All of my thugs  
Honies show me love  
DJ playin the cuts (Yeah, yeah yeah)

[Joe Budden:] You know we be up in the  
club like..

[Verse 2:]  
I pull up on dubs  
Hop up out the whip  
Then i'm into the club  
Honies on each side  
And i'm on my cellular  
Talking to this chick

Got a taste for thugs  
Sometimes pimpin is tough  
White tees so phat  
Jacob on my wrist  
Super star, world wide  
It is what it is  
Threw a party at my crib  
Lasted after  
Till 6 in the morning  
Drinks and laughter  
Uh oh, uh oh  
Yeah its a fire  
Mamas getting naughty  
Got a sexy body like  
Uh oh, uh oh  
Being erotic, bout to wild this place out  
You know how we do it up in the club

[Joe Budden:] You know we be up in the club like..

[Chorus:]  
You know we be  
Up in the club  
Where we do things like  
Throw our hands up (Oh yeah)  
All kinds of drinks are  
Off in the cups  
All of my thugs (All of my thugs)  
Honies show me love  
DJ playin the cuts (Ladies show me love)

Up in the club  
Where we do things like  
Throw our hands up (Yeah, yeah)  
All kinds of drinks are  
Off in the cups  
All of my thugs  
Honies show me love  
DJ playin the cuts

[Joe Budden:]  
Mami, you wont holla  
I can spot you out the corner of your eye that tell you  
wanna ride,  
You lookin at papi llike uh  
Wanna hold hands  
No amp, no man, Joe can  
But you and your friend can both get rammed like uh  
You's a private dancer  
Low riders, when she walk pulling her pants up  
Its all good baby  
You know where I'm at right  
In case you need be me come put it on your back side  
Only if you act right  
Damn it you doing it  
Doing what you're doing  
You're doing it to me  
I picture you doing it to me like uh  
I only came out because i'm here to find ya  
After the bars last call  
Be at the nearest dinner  
We be Nextel taggin  
SL waggon



You grabbin the whip  
Just off of that XL magnum  
Damn it you're doing it  
You and your friend  
Next weekend if you're lucky we can do  
it again  
Like uhhh

[Chorus:]  
Up in the club  
Where we do things like (Yeahh)  
Throw our hands up  
All kinds of drinks are  
Off in the cups  
All of my thugs (All of my thugs)  
Honies show me love  
DJ playin the cuts

You know we be  
Up in the club  
Where we do things like  
Throw our hands up  
All kinds of drinks are (Yeahh)  
Off in the cups  
All of my thugs  
Honies show me love  
DJ playin the cuts

[Marques singing:]  
MH and Pied Piper

This is the  
MH and pied piper

[Marques talking:]

MH, Pied Piper, Joe Buddens, TUG,  
Platinum Status, Chris Stokes, I see you  
baby, Holl

**NIVEA: 25 REASONS**

1... your smile, don't have to say no more  
2... your guidance and all the things you show me  
3... the way you look at me when you say "I love you"  
4... your headstrong personality  
5... your take-charge capability  
6... I love the way you cook for me  
Beef roast, white rice and gravy

I'll give you 25 reasons why I'm really in love with you  
I can give you 25 reasons why I'm never leaving you

7,8,9... the roses, the massages, the cards you give for no reason at all  
10... the way you spend on me even though I got my own money  
11... for always being yourself regardless of how I or anyone else felt  
12... the way you don't trip on me when I'm in the studio real late  
Like right now

25 reasons why I'm really in love with you  
I got 25 reasons why I'm...  
Wait a minute - I don't need no backgrounds to tell you the rest, baby

13... knowing just what I need even when I didn't make it clear for you to see  
14... for being understanding when that time comes, you know what I mean

15... for your beauty, inside and out  
And to close it out, 16 through 25 is for  
All the tricks you coulda hit, but you didn't because of your love for me

I could give you 25 reasons why I'm really in love with you  
I can give you 25 reasons why I'm never leaving you  
I could give you 25 reasons why I'm really in love with you  
I can give you 25 reasons why I'm never leaving you... oh

I had to catch my breath for a minute  
So many emotions are coming out in this song, oh  
Have you ever loved somebody? Have you ever loved somebody?  
Come on ladies, help me say...

25 reasons why I'm really in love with you (I am so in love with you)  
I can give you 25 reasons why I'm never leaving you (ohhhh)

25 reasons why I'm really in love with you (I'm so in love with you  
and it's really more than) 25 reasons why I'm never leaving you  
25 reasons why I'm really in love with you  
25 reasons why I'm never leaving you (I'm never leaving you...)

*Nivea*

**USHER "CONFESSIONS PART II"**

Watch this...

*[Chorus:]*

These are my confessions  
Just when I thought I said all I can say  
My chick on the side said she got one on  
the way  
These are my confessions  
Man I'm thrown and I don't know what to  
do  
I guess I gotta give part 2 of my  
confessions  
If I'm gonna tell it then I gotta tell it all  
Damn near cried when I got that phone  
call  
I'm so throwed and I don't know what to  
do  
But to give you part 2 of my confessions

*[Verse 1]*

Now this gon' be the hardest thing I think  
I ever had to do  
Got me talkin' to myself askin' how I'm  
gon' tell you  
'bout that chick on part 1 I told ya'll I  
was creepin' with, creepin' with  
Said she's 3 months pregnant and she's  
keepin' it  
The first thing that came to mind was  
you  
Second thing was how do I know if it's  
mine and is it true  
Third thing was me wishin' that I never  
did what I did  
How I ain't ready for no kid and bye bye  
to our relationship

*[Chorus]*

*[Verse 2]*

Sittin here stuck on stupid, tryna figure  
out  
When, what, and how I'mma let this  
come out of my mouth  
Said it ain't gon' be easy  
But I need to stop thinkin', contemplatin'  
Be a man and get it over with (over with)  
I'm ridin' in my whip  
Racin' to her place  
Talkin' to myself  
Preparin' to tell her to her face  
She open up the door and didn't want to  
come near me  
I said "one second baby please hear me"

*[Chorus]*

*[Breakdown]*

This by far is the hardest thing I think  
I've ever had to do  
To tell you, the woman I love

That I'm having a baby by a woman that I barely even  
know  
I hope you can accept the fact that I'm man enough to  
tell you this  
And hopefully you'll give me another chance  
This ain't about my career  
This ain't about my life  
It's about us  
Please

*[Chorus]*

**Usher "Yeah!"  
(feat. Lil' Jon, Ludacris)**

*[Usher:]*  
Peace up!  
A Town Down!

*[Lil' Jon:]*  
Yeah, Ok! Lil' Jon!

*[Usher:]*  
Yeah, Yeah Yeah, Yeah yeah, Yeaah  
Yeah, Yeah yeah, Yeah yeah, Yeaah

*[Usher (Verse 1):]*  
Up in the club with my homies, tryna get  
a lil V-I, but keep it down on the low  
key, cause you know how it feels.  
I saw shorty she was checkin up on me,  
from the game she was spittin' in my ear  
you would think that she knew me.  
So we decided to chill

Conversation got heavy, she had me  
feelin like she's ready to blow!  
(Watch Out!, Watch Out!)  
She's saying come get me, come get me,  
So I got up and followed her to the floor,  
she said baby lets go,  
That's when I told her I said

*[Usher (Chorus):]*  
Yeah (yeah) Shorty got down low and  
said come and get me  
Yeah (yeah) I got so caught up I forgot  
she told me  
Yeah (yeah) Her and my girl used to be  
the best of homies  
Yeah (yeah) Next thing I knew she was  
all up on me screaming:

Yeah, Yeah yeah, Yeah yeah, Yeaah  
Yeah, Yeah yeah, Yeah yeah, Yeaah

*[Usher (Verse 2):]*  
So she's all up in my head now, got me  
thinking that it might good idea to take  
her with me,  
Cause she's ready to leave (ready to  
leave)  
But I gotta keep it real now, cause on a  
one to ten she's a certified twenty, but  
that just ain't me. hey.

Because I don't know if I take that  
chance just where it's gonna lead,  
But what I do know is the way she dance  
makes shorty alright with me.  
The way she (get low!)  
I'm like yeah, just work that out for me.  
She asked for one more dance and I'm  
Like yeah, how the hell am I supposed to  
leave?

And I said

*[Chorus]*

*[Lil' Jon:]*  
Luda!

*[Ludacris (Verse 3):]*  
Watch out!  
My outfit's ridiculous, In the club lookin' so  
conspicuous.  
And Row! These women all on the prowl, if you hold  
the head steady I'm a milk the cow.  
Forget about the game I'm a spit the truth, I won't stop  
till I get em in they birthday suits.  
So gimme the rhythm and it'll be off with they clothes,  
then bend over to the front and touch your toes.  
I left the jag and I took the roles, if they aint cutting  
then I put em on foot patrol.  
How you like me now, when my pinky's valued over  
three hundred thousand,  
Lets drank you the one to please, Ludacris fill cups like  
double d's.  
Me and Ursh once more and we leave em dead, we  
want a lady in the street but a freak in the bed to say

*[Chorus]*

*[Ludacris (Bridge):]*  
Take that and rewind it back, Lil' Jon got the beat to  
make ya booty go (clap)  
Take that and rewind it back, Ursher got the voice to  
make ya booty go (clap)  
Take that and rewind it back, Ludacris got the flow to  
make ya booty go (clap)  
Take that and rewind it back, Lil' Jon got the beat to  
make ya booty go (clap)

<b>WORD</b>	<b>MEANING</b>	
Alize	Alcoholic drink	
Badda	Badder	
Baguettes	Type of diamond	
Baller	Basketball player	
Bawlin	Crying out	
Biz	Business	
Bling	Shine, sparkle as in jewellery	
Blunt	Spliff made with cigar paper	
Bogle	Type of dance	
Boo	Female usually girlfriend	
Booty/Bootay	Bottom	
Bow down	Give oral sex	
Bread	Money	
Brुकout	Dance energetically	
Bumpa	Bottom	
Bwoy	Boy	
Cah	Because	
Calaloo	Dish made from Dasheen, spinach like	
Cheese	Money	
Cho	Tut	
Cock, cock up	Stuck out/stick out	
Coochie	Vagina	
Crib	House	
Cyan, Kyan	Can't	
Daddy	Male, usually boyfriend	
Dash weh	Throw away	
Dasheen	Tropical plant with edible roots	
Dese	These	
di, de da	The	
Dissing	Being disrespectful	
Doe	Money	
Dope	Good, excellent	
Dressa	Dressing table	
Dung	Down	
Dweet	Do it	
Fe	For	
Fizzle	Multiple meanings depending on context. Usually a word beginning with F	
Gal	Girl	
Gallang	Go along, act like	
Gat	Gatling gun, machine gun used in US civil war	
Gi	Give	
Glock	Hand gun	
Gon	Going to, gone	
Gwan	Go on	
Haffe, Affi	Have to	
Har	Her	
Ho, Hoes	Whore (s)	

Holla	Holler	
Homey	Slang for person usually male	
Honnies, honey	Females	
Hoochay	Exotic dancer	
Hummer	Off the road vehicle	
Inna	Inside, in the, in a	
Jam	Press	jamdung = Press down, oppress
Jook	Stab, usually sexual	
Junk in di trunk	Large bottom	
Jus	Just	
L	Spliff	
La-la	Spliff	
Lef	Left	
Likkle	Little	
Mamiz, Mami	Females	
Mek	Make	
Memba	Remember	
Mi	Me	
Minta	?	
Neva	Never	
Odder	Other	
Oonu	You	
Papi	Male, usually boyfriend	
Papine	Town in Jamaica	
Phat	Good, excellent	
Pon	Upon, on	
Ramp	Mess, challenge	
Seh	Say	
Shawty, shorty	Female	
Siddung	Sit down	
Slam	Sex	
Slugs	Bullets, Gold teeth	
Spit	Rap, talk	
Stoosh	Stuck up	
Teet	Teeth	
Tek	Take	
Tivoli	Town in Jamaica	
Tun	Turn	
Waan	Want	
Wack	Rubbish	
Weh	What	
Whip	Car	
Wid	With	
Wine	Gyrating the waist	
Yous	You are	
Yuh	You	
50 Cent	Name of a rapper called 50 Cent	
Vivica	Vivica Fox ex-girlfriend of 50 Cent	
Sug	Sug Knight a record producer	
L.L	LLCoolJ a rapper	



## **DEBRIEFING FORM: TEENAGE MUSIC CULTURES & SAFER SEX ATTITUDES**

The United Kingdom has the highest rates of teenage conceptions, abortions and sexually transmitted infections in Europe. There have been many different attempts to tackle this issue, the majority of which have not been relevant to the individuals it is aimed at. Information giving interventions are useful but limited in their impact on changing young people's attitudes and behaviours. Factors that are important and can influence the lives of young people have to be examined. Music is an important factor in the lives of many young people. It can define who they are, who their friends are, how they dress, their political views and many other aspects of their lives. The importance of music in the lives of young people suggests that it might influence attitudes to sex also. For example, identifying with one music genre or group (i.e. rock or pop) might influence your attitudes toward safer sex practices. This study proposes that different genres will promote different attitudes to sex. Knowing what type of attitudes are prevalent in some youth groups can help designers of safer sex education packages make the intervention interesting, appropriate and important to young people.

### **Further Reading**

Ajzen, I. and M. Fishbein (1980) *Understanding Attitudes and Predicting Social Behaviour*. Prentice Hall, Inc, Englewood Cliffs, N.J.

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White, K. M., D. J. Terry and M. A. Hogg (1994) Safer Sex Behaviour: the roles of attitudes, norms & control factors. *Journal of Applied Social Psychology*, 24(24), 2164-2192.

Wingood, G. M., R. J. DiClemente, J. M. Bernhardt and K. Harrington (2003) A Prospective Study of Exposure to Rap Music Videos and African American Female Adolescents' Health. *American Journal of Public Health*, 93(3), 437-440.

### **Useful Contacts**

[www.ruthinking.co.uk](http://www.ruthinking.co.uk)

[www.brook.org.uk](http://www.brook.org.uk)

[www.likeitis.org.uk](http://www.likeitis.org.uk)

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## **11. APPENDIX B: MATERIALS FOR STUDY 2**

## Interview Schedule

My name is Séna; this discussion is about your opinions on different types of music and their effects on some aspects of life. This discussion is totally confidential, that means you cannot discuss what we talk about here with anyone outside of this group, this is important because I want everyone to feel they can be honest. I am taping the discussion so that I can look at what we talk about later, no-one apart from me will have access to the tape and it will be kept in a locked cupboard in a locked room. This discussion is anonymous so I will not be using anyone's real names when I am writing-up the results.

This is YOUR discussion; it is for you to express your views and opinions. There are no right or wrong answers, all opinions are important and valid.

If this is not what you thought it would be, you are free to leave at any time, but I hope you don't. Is this clear to everyone? Are there any questions?

I need you one at a time to say your age, gender and ethnic origin

1. What types of music do you like? Why?
2. What types of music do you not like? Why?
3. Have your musical tastes changed at all?
4. What caused them to change?/How did they change
5. Do you friends influence the type of music/songs you like?
6. What music group do you see yourself fitting in with the most?
7. Describe the typical kind of person who listens to: Pop

Rap

Rock

UKG

The way they dress, talk, act, attitudes etc.

8. Are there big differences in the kind of people who listen to these types of music? How are they different from each other?
9. Can the type of music tell us about the type of people who listens to it? How? Why?
10. Do the different genres (pop, rap, rock, UKG) encourage safer sex?  
How? Do they do so in the same way? Examples of similarities and differences.
11. What are your views on the sexual content of contemporary/modern music?
12. If you could would you change anything about the sexual content of modern music?  
What would you change? How and Why?
13. What do you think about music videos? Are they usually relevant to the song/lyrics?

14. Do certain types of music encourage young people to think about sex earlier than other types of music?

Can you give me some examples?

15. Do you think this can be helpful or harmful to young people?

16. Compare the people who listen to the following on their safer sex attitudes: Pop, Rap, Rock, UKG: Who are likely to be safer? Why?

17. Compare how or if the different genres encourage young people to take risks.

What types of risks? How and Why? Does one genre encourage more risk than the others?

18. Does the type of music you are into affect the type of friends you make? How? Why?

19. Does the type of music you are into affect the type of person you fancy or want to go out with? How?

20. What is your favourite song right now?

21. Do you think sex education should consider the music that young people are into? Why?

Thank you for taking the time to be part of this study.

The purpose of this research is to examine the relationship between different types of music and how they may or may not influence the safer sex decisions that young people are making. If some types of music promote some behaviours more than others, then sex education programs can incorporate this knowledge and be more relevant to the people who it is aimed at.

## **12.APPENDIX C: MATERIALS FOR STUDY 3**

## Instructions

The following pages contain a few questions on your music tastes and sexual attitudes. There are no right or wrong answers. Just answer as truthfully as you can.

**PLEASE DO NOT PUT YOUR NAME ON ANY OF THE SHEETS.**

This questionnaire is **ANONYMOUS** so you cannot be identified.

All your answers are totally **CONFIDENTIAL**. All questionnaires will be locked away and only looked at by me, and I am interested in group trends not individual scores.

It is very important that you answer all the questions. Please check at the end that all the questions have been answered.

Some of the questions may look very similar, but they are not the same. Please consider each question carefully before answering.

Do not spend too much time thinking about your answers. The first answer is usually the best.

Circle only one answer for each question, unless otherwise stated

AGE: _____	SEX:            F            M            (PLEASE CIRCLE)
------------	---

POSTCODE: E.G. NW20; E2. \_\_\_\_\_

RELIGION (PLEASE TICK THE MOST APPROPRIATE)

- |  |                                 |  |
|--|---------------------------------|--|
| <input type="checkbox"/> BUDDHIST                              | <input type="checkbox"/> JEWISH | <input checked="" type="checkbox"/> NONE |
| <input type="checkbox"/> CHRISTIAN                             | <input type="checkbox"/> MUSLIM |  |
| <input type="checkbox"/> HINDU                                 | <input type="checkbox"/> SIKH   |  |
| <input type="checkbox"/> OTHER RELIGION (PLEASE SPECIFY) _____ |                                 |  |

HOW IMPORTANT IS RELIGION TO YOU? (PLEASE CIRCLE)

EXTREMELY IMPORTANT			NEITHER			EXTREMELY UNIMPORTANT
1	2	3	4	5	6	7

ETHNICITY (PLEASE TICK THE MOST APPROPRIATE)

- |   |   |
|---|---|
| <input type="checkbox"/> ASIAN (PLEASE SPECIFY) _____           |   |
| <input type="checkbox"/> BLACK AFRICAN                          | <input checked="" type="checkbox"/> BLACK CARIBBEAN |
| <input type="checkbox"/> WHITE UK/IRISH                         |   |
| <input type="checkbox"/> WHITE EUROPEAN (PLEASE SPECIFY) _____  |   |
| <input type="checkbox"/> MIXED ETHNICITY (PLEASE SPECIFY) _____ |   |
| <input type="checkbox"/> OTHER ETHNICITY (PLEASE SPECIFY) _____ |   |

*Thank you very much for taking the time to fill this in*

## MUSIC GENRE PREFERENCE

WHAT'S YOUR CURRENT FAVOURITE SONG? \_\_\_\_\_

WHAT'S YOUR FAVOURITE TYPE OF MUSIC? \_\_\_\_\_

To identify with a music type or genre means to dress, act, talk and/or behave in a way that shows other people what type of music and culture you are into.

HOW MUCH DO YOU IDENTIFY WITH YOUR FAVOURITE TYPE OF MUSIC?

VERY MUCH				MODERATELY				NOT VERY MUCH
1	2	3	4	5	6	7		7

HOW MUCH DO YOU LIKE THE FOLLOWING TYPES OF MUSIC?

	EXTREMELY LIKE			NEITHER				EXTREMELY DISLIKE
	1	2	3	4	5	6		7
POP	1	2	3	4	5	6		7
ROCK	1	2	3	4	5	6		7
R'N'B/HIP-HOP	1	2	3	4	5	6		7
UK GARAGE	1	2	3	4	5	6		7

HOW MANY HOURS A DAY DO YOU SPEND LISTENING TO MUSIC ON AVERAGE? \_\_\_\_\_ HOURS

ON AVERAGE HOW MANY HOURS A DAY DO YOU SPEND WATCHING MUSIC VIDEOS OR MUSIC TELEVISION?  
\_\_\_\_\_ HOURS

HOW MANY DAYS A WEEK DO YOU LISTEN TO MUSIC, WATCH MUSIC VIDEOS OR MUSIC TELEVISION?  
\_\_\_\_\_ DAYS

HOW MUCH DO THE FOLLOWING INFLUENCE YOUR MUSICAL TASTES? (CIRCLE ONE NUMBER PER LINE)

	ALL THE TIME			SOMETIMES				NOT AT ALL
	1	2	3	4	5	6		7
COMMUNITY	1	2	3	4	5	6		7
FAMILY	1	2	3	4	5	6		7
FRIENDS	1	2	3	4	5	6		7
PARENTS	1	2	3	4	5	6		7
RELIGION	1	2	3	4	5	6		7
TEACHERS	1	2	3	4	5	6		7

PEOPLE WHO LISTEN TO THE SAME MUSIC AS ME ARE TYPICALLY... (CIRCLE ONE NUMBER PER LINE)

MONOGAMOUS	1	2	3	4	5	6	7	PROMISCUOUS
SEXY	1	2	3	4	5	6	7	UNSEXY
FAITHFUL	1	2	3	4	5	6	7	UNFAITHFUL
INTELLIGENT	1	2	3	4	5	6	7	STUPID
CLEAN	1	2	3	4	5	6	7	DIRTY
NON-PLAYA	1	2	3	4	5	6	7	PLAYA
RESPONSIBLE	1	2	3	4	5	6	7	IRRESPONSIBLE
HAPPY	1	2	3	4	5	6	7	SAD
SAFE	1	2	3	4	5	6	7	RISK TAKING

## SAFER SEX PRACTICES

Safer sex can mean a lot of different things to different people. This is usually because everyone has different levels of sexual experience and different sexual preferences. Think about your own preferences for staying safe sexually when answering the next section.

**Remember there are no right or wrong answers; please answer as honestly as you can.**

### HOW MUCH DO THE FOLLOWING INFLUENCE IMPORTANT SEX RELATED CHOICES YOU MAKE?

	ALL THE TIME			SOMETIMES			NOT AT ALL
COMMUNITY	1	2	3	4	5	6	7
FAMILY	1	2	3	4	5	6	7
FRIENDS	1	2	3	4	5	6	7
PARENTS	1	2	3	4	5	6	7
RELIGION	1	2	3	4	5	6	7
TEACHERS	1	2	3	4	5	6	7

### INDICATE HOW LIKELY YOU ARE TO USE THE FOLLOWING WAYS OF PRACTISING SAFER SEX IN THE NEXT 6 MONTHS. (CIRCLE NUMBER ONE PER LINE)

	EXTREMELY LIKELY			NEITHER			EXTREMELY UNLIKELY
ABSTAIN – NO PHYSICAL INTIMACY AT ALL	1	2	3	4	5	6	7
ONLY KISSING, FEELING, TOUCHING, NO GENITAL CONTACT	1	2	3	4	5	6	7
GENITAL CONTACT HANDS ONLY	1	2	3	4	5	6	7
ONLY ORAL SEX WITH A CONDOM	1	2	3	4	5	6	7
ONLY ORAL SEX WITHOUT A CONDOM	1	2	3	4	5	6	7
USE A CONDOM ALWAYS WITH INTERCOURSE	1	2	3	4	5	6	7
REDUCE NUMBER OF SEXUAL PARTNERS	1	2	3	4	5	6	7

The following statements are concerned with the above method you are **MOST** likely to use when practising **SAFER SEX (SS)**. Write the method you are most likely to use when being sexually safe in the space below. (If more than one please choose most likely method).

SS

From now on we will call this **ACTION SS**. Please keep in mind the safer sex method you have chosen when answering the following section.

#### 1. I INTEND ONLY TO DO ACTION SS IN THE NEXT 6 MONTHS

STRONGLY AGREE				NEITHER AGREE NOR DISAGREE				STRONGLY DISAGREE
1	2	3		4	5	6		7

#### 2. I PLAN ALWAYS TO ENGAGE IN SAFER SEX BEHAVIOURS IN THE NEXT 6 MONTHS

STRONGLY AGREE				NEITHER AGREE NOR DISAGREE				STRONGLY DISAGREE
1	2	3		4	5	6		7



**3. HOW BADLY DO YOU WANT TO CARRY OUT ONLY ACTION SS IN THE NEXT 6 MONTHS?**

<b>VERY BADLY</b>				<b>MODERATELY</b>				<b>NOT AT ALL</b>
1	2	3	4	5	6	7		

**4. I REALLY WANT TO ACT OUT ONLY ACTION SS WITHIN THE NEXT 6 MONTHS**

<b>STRONGLY AGREE</b>				<b>NEITHER AGREE NOR DISAGREE</b>				<b>STRONGLY DISAGREE</b>
1	2	3	4	5	6	7		

**5. THE STRENGTH OF MY DESIRE TO PERFORM ONLY ACTION SS IN THE NEXT 6 MONTHS CAN BE DESCRIBED AS**

<b>EXTREME</b>				<b>MODERATE</b>				<b>NIL</b>
1	2	3	4	5	6	7		

**6. I THINK THAT DOING ONLY ACTION SS WITHIN THE NEXT 6 MONTHS FOR ME WILL BE... (CIRCLE ONE NUMBER PER LINE)**

GOOD	1	2	3	4	5	6	7	BAD
EASY	1	2	3	4	5	6	7	DIFFICULT
ENJOYABLE	1	2	3	4	5	6	7	UNENJOYABLE
FAVOURABLE	1	2	3	4	5	6	7	UNFAVOURABLE
EXCITING	1	2	3	4	5	6	7	BORING
WISE	1	2	3	4	5	6	7	FOOLISH
BENEFICIAL	1	2	3	4	5	6	7	HARMFUL
INTELLIGENT	1	2	3	4	5	6	7	STUPID

**7. PEOPLE WHO ARE IMPORTANT TO ME THINK STAYING SAFE BY DOING ONLY ACTION SS IS**

<b>EXTREMELY IMPORTANT</b>				<b>NEITHER</b>				<b>EXTREMELY UNIMPORTANT</b>
1	2	3	4	5	6	7		

**8. IF I PERFORMED ONLY ACTION SS PEOPLE WHO ARE IMPORTANT TO ME WOULD**

<b>STRONGLY APPROVE</b>				<b>NEITHER APPROVE NOR DISAPPROVE</b>				<b>STRONGLY DISAPPROVE</b>
1	2	3	4	5	6	7		

**9. STAYING SAFE BY ONLY PERFORMING ACTION SS IS SEEN BY IMPORTANT PEOPLE IN MY LIFE AS**

<b>EXTREMELY GOOD</b>				<b>NEITHER GOOD NOR BAD</b>				<b>EXTREMELY BAD</b>
1	2	3	4	5	6	7		

**10. HOW MUCH CONTROL DO YOU HAVE OVER CARRYING OUT ONLY ACTION SS DURING THE NEXT 6 MONTHS?**

<b>COMPLETE CONTROL</b>				<b>MODERATE CONTROL</b>				<b>NO CONTROL</b>
1	2	3	4	5	6	7		

**11. IT IS UP TO ME IF I PERFORM ONLY ACTION SS OVER THE NEXT 6 MONTHS**

<b>STRONGLY AGREE</b>				<b>NEITHER AGREE NOR DISAGREE</b>				<b>STRONGLY DISAGREE</b>
1	2	3	4	5	6	7		

**12. HOW DIFFICULT WOULD IT BE FOR YOU TO DO ONLY ACTION SS OVER THE NEXT 6 MONTHS?**

<b>EXTREMELY EASY</b>				<b>NEITHER EASY NOR DIFFICULT</b>				<b>EXTREMELY DIFFICULT</b>
1	2	3	4	5	6	7		

**13. TO ENGAGE IN ONLY ACTION SS IN THE NEXT 6 MONTHS IS AN IMPORTANT PART OF WHO I AM**

<b>STRONGLY AGREE</b>				<b>NEITHER AGREE NOR DISAGREE</b>				<b>STRONGLY DISAGREE</b>
1	2	3	4	5	6	7		

**14. I AM NOT THE TYPE OF PERSON TO PERFORM ONLY ACTION SS IN THE NEXT 6 MONTHS**

<b>STRONGLY AGREE</b>				<b>NEITHER AGREE NOR DISAGREE</b>				<b>STRONGLY DISAGREE</b>
1	2	3	4	5	6	7		

**15. I CAN SEE MYSELF STICKING TO ONLY ACTION SS DURING THE NEXT 6 MONTHS**

<b>STRONGLY AGREE</b>				<b>NEITHER AGREE NOR DISAGREE</b>				<b>STRONGLY DISAGREE</b>
1	2	3	4	5	6	7		

**16. HOW MANY OF YOUR FRIENDS WOULD ENGAGE IN ONLY ACTION SS?**

<b>ALL OF THEM</b>				<b>SOME OF THEM</b>				<b>NONE OF THEM</b>
1	2	3	4	5	6	7		

**17. MOST OF MY FRIENDS THINK THAT I SHOULD PERFORM ONLY ACTION SS**

<b>STRONGLY AGREE</b>				<b>NEITHER AGREE NOR DISAGREE</b>				<b>STRONGLY DISAGREE</b>
1	2	3	4	5	6	7		

**18. MANY OF MY FRIENDS THINK THAT STAYING SAFE BY DOING ONLY ACTION SS IS**

<b>EXTREMELY DESIRABLE</b>				<b>NEITHER</b>				<b>EXTREMELY UNDESIRABLE</b>
1	2	3	4	5	6	7		

**19. HOW MUCH ARE YOU LIKE YOUR GROUP OF FRIENDS?**

<b>EXTREMELY LIKE THEM</b>				<b>NEITHER LIKE NOR UNLIKE THEM</b>				<b>EXTREMELY UNLIKE THEM</b>
1	2	3	4	5	6	7		

**21. IN GENERAL, HOW WELL DO YOU FIT INTO YOUR GROUP OF FRIENDS?**

<b>VERY MUCH</b>				<b>MODERATELY</b>				<b>NOT VERY MUCH</b>
1	2	3	4	5	6	7		

**22. HOW STRONGLY DO YOU IDENTIFY WITH YOUR GROUP OF FRIENDS?**

<b>VERY MUCH</b>				<b>MODERATELY</b>				<b>NOT VERY MUCH</b>
1	2	3	4	5	6	7		

